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VALUE CREATION STORIES: PROFESSIONAL LEARNING EXPERIENCES OF
ARTIST-TEACHERS

A Dissertation
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy
Educational Leadership

by
Madeline Harlan Jurek
December 2020

Accepted by:
Dr. Kristin Frady , Committee Chair
Dr. Frederick Buskey
Dr. Hans Klar
Dr. Alison Leonard

ABSTRACT

Through intentionally designed authentic professional learning experiences, artist-teachers can be provided with opportunities of value. The purpose of this qualitative study is to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators. This qualitative study used a semi-structured interview protocol adapted from Wenger's Value Creation Framework. Interviews were conducted with five artist-teachers in South Carolina who were identified as active participants of arts-specific professional learning. Interview data was used to compose researcher-generated Value Creation stories from study participants. Data was analyzed using Value Coding to identify the values, attitudes and beliefs of study participants. The primary themes from data analysis were (a) establishing relevance to teaching the arts (b) facilitating a shift in participant mindset; (c) enabling growth-oriented beliefs. These results can be used to effectively design arts-specific professional learning opportunities of value for artist-teachers to experience growth in confidence as professionals, increased capacity as educators and increased retention in the field of arts education.

Keywords: Authentic professional learning, Value Creation, Arts-specific professional learning

DEDICATION

For Kyle, my biggest fan and source of encouragement for the past 19 years. I cannot thank you enough for your love, your support, and the countless ways you push me to pursue my dreams and goals. You know how to encourage me to push forward and when it is time to pace myself. You always tell me nothing is out of my reach- and because of your love for me - I keep striving toward my goals.

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“Arise, for it is your task, and we are with you;

be strong and do it.”- Ezra 10:4

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CHAPTER ONE

INTRODUCTION

Each year graduates of arts education training programs are leaving the network of artists, musicians, and performers at their respective colleges and universities to enter the classroom alone (Scheib, 2006). Arts educators are often the specialist for their art area in a school building. They often have feelings of isolation and subpar mentoring and professional learning opportunities (Scheib, 2006; Tye and O'Brien, 2002). Prior research has found that arts educators often feel alienation within the school building due to a conflict in their artist-identity not conforming to the teacher-identity of their colleagues (Carter, 2014; Scheib, 2006; Thornton, 2013; Unrath, Anderson & Franco, 2013) .

Through the utilization of communities of practice and authentic professional learning, artist-teachers can be provided with opportunities of value. Professional learning is the result of content specific professional development that is aligned with teachers' real work experiences (Desimone, 2011). However, little is known about what creates value within arts specific professional learning experiences. The purpose of this qualitative study is to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators. This study will use interview data collected as personal value narratives and value creation stories from study participants. This data will be used to identify indicators of value within arts-specific professional learning opportunities offered to combat isolation and develop effective teaching practice.

Background

The National Center for Education Statistics (NCES) has created two surveys: the Schools and Staffing Survey (SASS) and its companion, the Teacher Follow-up Survey (Luekens, Lyter, & Fox, 2014). The SASS has been administered every three to five years since 1987 and was designed to obtain detailed information about U.S. schools and teachers' working conditions. The TFS has been administered one year after every SASS to determine which teachers continued teaching at the same school, transferred to a different school, or left the teaching profession (Hancock, 2008). The most recent administration of SASS was 2011-2012, with the most recent TFS in 2012-2013. In analyzing data of public-school teachers as stayers, movers or leavers- 8.4% of arts and music teachers were categorized as movers. Movers are teachers who were still teaching in the current school year but moved to a different school after the base year. According to the TFS in 2012-2013, Arts and music teachers are the third largest category of movers preceded only by special education teachers (10.5%) and social studies (8.6%). Among all teaching disciplines, Darling-Hammond (2017) found that the South has a higher turnover rate at 16.7% annually, compared to the 13% annual turnover of the northern states. Workplace conditions including professional development, teaching resources, instructional leadership, time for collaboration and planning and school culture have been previously identified as factors affecting teacher turnover (Borman & Dowling 2017; Simon & Johnson, 2015).

Similar data concerning teacher mobility can be seen within the state of South Carolina. According to the Center for Educator Recruitment, Retention and Advancement

Annual Supply and Demand Report (Growing Teachers for South Carolina, 2019), approximately 7,300 South Carolina teachers left their positions during or at the end of the 2017-18 school year. Twenty-seven percent of these teachers reportedly went to teach in another SC public school district. Of the teachers who left their position at the end of the 2017-2018 school year, the top reason cited for leaving was to obtain a teaching position in another South Carolina public school district, charter school or private school. These data demonstrate that teacher turnover and moving are significant in all disciplines but especially common on the visual and performing arts educators.

Schaefer (2013) found teacher attrition and mobility research can be categorized by focus, with studies focusing on either individual factors or contextual factors. Individual factors included characteristics of teachers degree attainment, academic performance, pathway into teaching, or feelings of self-efficacy (Glazer, 2018). Studies considering contextual factors described factors like working conditions, initial placement, administrative support, school facilities, or student achievement to determine their contribution to teacher attrition (Glazer, 2018). When contextual factors affect attrition, teachers weighed the costs and questioned their desire to continue working as classroom teachers, they are feeling alienated, and they tend to turn their criticism upon themselves rather than upon the system in which they feel trapped (Tye & O'Brien, 2002). Access to authentic professional learning can be utilized to effectively combat contextual contributions to teacher attrition and mobility (Eros, 2011).

The term professional development has multiple meanings, including the process of professional change, a lifelong project, and an overarching framework for professional

change (Hookey, 2002). There is a need for district and school level administrators to recognize the importance of professional development, analyze the needs of their teachers, and design activities that will enable professional learning throughout the arts teachers' entire career (Eros, 2011; Hookey, 2002). Conway, Albert, Hibbard & Hourigan (2005) stated that effective professional development can benefit both the individual and the profession. Professional development that is content specific and aligned to teachers' real work experience results in professional learning.

The result of content specific professional development that is aligned with teachers' real work experiences, professional learning, can be a key contributor to the renewal of a teachers' commitment to teaching (Hookey, 2002). A key rationale cited by teachers for leaving the profession is inappropriate professional development that does not support experienced teachers. Berg et al. (2005) suggested that "teachers who become frustrated by their attempts to experiment and grow tend to leave" (p. 4). Kirkpatrick (2007) hypothesized that job engagement can lead to numerous positive outcomes, including retention, increased effort, and productivity. Typically, professional development efforts are designed to combat the high level of attrition among beginning teachers and as a result, veteran teachers are ignored (Eros 2011; Kirkpatrick, 2007). There is a need for teachers to have access to professional learning that provides satisfaction, support, and stimulation appropriate to their stage of career (Little, 2012).

If teachers leave their jobs due to an overall dissatisfaction with their position, the solutions for retaining effective teachers should focus on these issues (Mertler, 2016; Scheib, 2006). Arts educators are leaving positions within South Carolina due to feelings

of isolation within their local school, artist identity conflict and the additional role stress. Solutions should focus on opportunities to engage within a network of arts educators, opportunities to reflect and revive practice, and access to content specific resources. The unique challenges of the artist identity conflict, role stress and isolation from arts content area peers can all be better supported and engaged through access to valuable professional learning opportunities for arts educators. As a result of effective professional development, professional learning will occur that is aligned with teachers' real work experiences (Desimone, 2011). Through access to content specific professional learning opportunities that are focused on active, coherent learning opportunities, arts educators will be better equipped to develop instructional content for students that is challenging and meets the requirements of the state standards.

Statement of the Problem

The field of education has a history of burnout, job dissatisfaction, and teacher attrition (Hawes, Adcox, Bowers, Moore, & Smith, 2018; Krueger, 2000; Scheib 2006). Beginning teachers measure their expectations against the realities of their classrooms, and if they find that an adequate support system is not available, many new teachers will look elsewhere (Chong, Low and Goh, 2011). Teacher attrition is a chronic problem for education. However, in the arts it is worse because the specialized content area and unique responsibilities of maintaining an arts program that result in feelings of isolation (Scheib, 2006). Other challenges reported by teaching artists include administrative bureaucracy, lack of time, disconnection between teaching artists and administration, and

lack of support from schools (Anderson & Risner, 2014). These challenges have contributed to a shortage of fine arts teachers.

At the beginning of the 2018-2019 school year, 9.6% of the 621 positions reported as vacant were fine arts positions across South Carolina (Growing Teachers for South Carolina, 2019). Appropriate support must be provided to effectively grow fine arts educators. Overall, teaching artists are finding satisfaction and fulfillment in their work, but report dissatisfaction with the support they receive as they work (Anderson & Risner, 2014). Unfortunately, in secondary education professional development opportunities are often school-wide. The purpose of school based professional development is to service teachers across the entire school in an efficient way. Research has suggested that teachers typically do not have much choice in professional development opportunities, which does not result in professional learning or provide meaningful, effective experiences for teachers (Borko, 2004). Professional learning opportunities are central to the task of providing support in the form of building capacity in teachers and improving student achievement (Holland, 2005). Through content specific professional learning that is aligned with teachers' real work experiences, a more effective professional learning program may be designed to improve student achievement and build teacher capacity (Desimone, 2011).

Birman et al. (2000) found that activities of the reform type are more effective because they are longer and have more content focus, active learning opportunities and coherence. Reform activities are structured as a study groups, teacher networks, mentoring relationships, or participation in a task force (Birman, 2000). These reform

activities form valuable communities of practice for arts educators. A community of practice is defined as a group of people sharing and critically interrogating their practice in an ongoing, reflective, collaborative, inclusive, learning-oriented, growth-promoting way (Sackney, 2000). A primary source of teacher networks and mentoring relationships are state, national workshops, and professional development sessions sponsored by arts education associations. These opportunities provide time for networking through coherent, content focused professional learning within a community of practice. Effective professional development that results in professional learning, provides teachers with adequate time to learn, practice, implement and reflect upon new strategies (Darling-Hammond et al., 2017). Fine arts educators need access to active learning opportunities with a coherent focus on content that occurs within a community of practice.

At the local school and district levels, fine arts teachers do not have access to content specific professional learning through a community of practice and their different and unique needs are ignored (Conway et al., 2005). The conflict of artist-teacher identity, feelings of isolation and general role stress do not support the growth in capacity of teachers and negatively impact student achievement. Currently, there is little empirical research in the arts fields examining the issue of content-specific professional learning to support artist-teachers as they collaborate in a community of practice to build teacher capacity. Initially after *No Child Left Behind* (2002), there was a response of content specific professional learning within the arts but much of it was focused within professional organizations. Through the identification of valuable indicators of content-specific professional learning opportunities, teachers will have further opportunities to

participate in content focused, active learning opportunities that are coherent as a community of practice filled with arts educators.

Purpose of the Study

The purpose of this qualitative study is to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators. In this study, value creation will be defined as the “value of the learning enabled by community involvement and networking” (Wenger, 2011, p. 7). Value creation in artist-teacher professional learning is important because it allows for the identification of specific indicators of professional learning that are identified as valuable by practitioners. This current study sought to bridge a gap in the literature of the application of Wenger’s (2011) value creation framework as a method of identifying indicators of valuable professional learning experiences for artist-teachers. Through the identification of the characteristics of valuable professional learning experiences for teachers, district and state leaders will be better equipped to design professional learning experiences to support arts educators for the purpose of retention of teachers.

Research Question

It is hard to implement evidence based professional learning for teachers without a good sense of what is working and why (Darling-Hammond et al., 2017). Through the identification of indicators of valuable professional learning and implementation of high-quality professional development artist-teacher capacity will continue to grow and become a contributing factor to student success in the arts (Darling-Hammond et. al, 2017). The research question this study seeks to address is:

What indicators of authentic professional learning experiences are perceived by artist-teachers to create value within a community of practice?

This qualitative study seeks to examine the indicators of value within authentic arts-specific professional learning experiences. The result of this analysis will identify characteristics of value of arts-specific professional learning that occurs within a community of practice. This study will provide helpful data to state, district, and school-level administrators as they design future opportunities of professional learning for arts educators.

Delimitations

This study is specifically focused on authentic, content specific professional learning opportunities for arts educators. Many other research studies focus on arts integration strategies or arts in the basic curriculum. A delimitation of this study is the focus on secondary (6th-12th grade) arts educators, not elementary. This study will focus on the unique challenges of content area specialists in band, orchestra, chorus, dance, theatre, and visual art. It will not focus on general music, general art, dance appreciation or theatre appreciation because the challenges of these positions are different than those of secondary content area arts teachers. A second delimitation is that this study will focus on professional experiences of teachers who have passed the initial certification process thus, participants will have taught for a minimum of three years. This will allow the study to focus on the continued risk of attrition of teachers who have gained expertise and built their teaching practice.

Conceptual Framework

The conceptual framework of this study provides focus on the effect of authentic professional learning, designed specifically for artist-teachers, that occurs in a community of practice. The framework for this study is built on Wenger's (2011) value creation framework lens through which to measure and analyze value creation in professional learning experiences of arts educators. Wenger's (2011) value creation framework conceptualizes and assesses the value that communities of practice and social networks create through five levels which include: immediate value, potential value, applied value, realized value, and reframed value (Wenger, Trayner & deLaat, 2011). In this study, the value creation framework will be used to collect value creation stories from experienced arts educators. The results of this study will help future researchers, district level, and building level administration better understand the value authentic professional learning can offer for practitioners. Through the collection of value creation stories, individuals with varying perspectives and levels of expertise can co-construct new forms of meaning and understanding that are individually and collectively valuable (Booth & Kellogg, 2015).

Previously, Wenger's value creation framework was utilized to examine engagement with online professional learning communities (Booth & Kellogg, 2015). However, the value creation framework was also the foundation of a study that focused on a face to face athletic coaching community of practice was created and sustained in the university setting (Bertram, Culver & Gilbert, 2017). There is presently a gap in the literature in the application of the value creation framework to identify indicators of value

in authentic, content-specific professional learning opportunities. This professional learning should address the unique challenges of artist-teacher identity within a community of practice in a school district. Therefore, this dissertation is grounded on a conceptual framework that focuses on the combination of authentic professional learning experiences, professional learning within communities and networks and the application of professional learning experiences of value for arts educators.

Overview of the Research Design

This qualitative study will determine characteristics of value creation within authentic professional learning experiences in arts educators engaged in a community of practice. Through interviewing five secondary arts educators, it is my goal to develop an understanding of the value attributed to arts-specific professional development. As the researcher, I will serve as the primary instrument of data collection and analysis, while utilizing fieldwork grounded in interviews, researcher-generated journal entries and the collection of artifacts. My analysis will be primarily inductive through the presentation of findings with rich descriptions (Merriam, 1998). I will collect data that will be used to display findings in the forms of themes and categories, to understand the meaning attributed to professional learning of value (Merriam, 2002). The purpose of this qualitative study is to gain an in-depth understanding of the arts-specific professional learning opportunities provided to arts educators within a community of practice and the value/meaning that occurs as a result. The primary goal is understanding the characteristics of professional learning opportunities of value so that insights may influence policy, practice, and future research in arts administration (Merriam, 1998).

Assumptions and Limitations

This study is a qualitative study designed to explore the potential impact of the value creation framework for designing authentic professional learning opportunities for arts educators. The primary assumption of this study is that the participants have access to authentic, content specific, professional learning opportunities in the arts within a community of practice. Many arts educators rely on state and national conferences and do not have access to art-specific professional learning at the district level. Some school districts provide the financial support for arts educators to participate in professional organizations and conferences, where other districts expect teachers to pay for their own membership and conference registration fees. A second assumption is that the participants are willing to share these professional learning experiences that they are willing to share through honest and truthful responses.

This research study does have limitations. In a previous exploratory study, a survey method design was undertaken to allow for an efficient approach in the collection of value creation stories. The survey responses did not allow in depth data collection of the multiple cycles of value creation. As a result, the interview method selected supports Wenger's original framework for the collection of value creation stories from study participants. This provides more in-depth evidence and data collection through interview transcripts. A potential limitation will be the time of year that the study will be conducted which may limit access to participant and researcher interview logistics. Typically, the spring is a very performance heavy time for arts educators with competitions, spring trips, state level performance assessments, conferences, and AP portfolio deadlines. Due

to the COVID-19 pandemic, the initial study participant pool had to be reconsidered due to access limitations to arts educators. This is further discussed in Chapter III. A final limitation of this study is generalizability. While this study may present excellent characteristics of professional learning of value in the arts, not all school districts have access to the financial resources to design content specific professional learning opportunities to provide arts educators within their district.

Significance of the Study

Recent research advocates for reframing music professional development as a local responsibility: one in which networks of teachers, teacher-educators, and administrators generate professional development decisions (Johnson et al., 2018). This study seeks to develop a better understanding of the value that arts educators currently find through their participation in content specific professional learning opportunities. The purpose of this qualitative study is to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators. As a result, local school, district, and state professional development programs and practitioners will be able to design more effective professional learning opportunities for arts educators. Through this study, I will reflect on the purpose of the community in value creation, as well as the changes made to teacher practice and teacher realization of value. By meeting the context and needs of arts educators, district and school administrators will be able to inform and shape professional development policies which will result in professional learning of value (Johnson et al., 2018).

Definition of Terms

Artist-Teacher- Artists who teach as part of their professional responsibilities; arts educators working in school and community settings (Risner, 2012).

Artist-Teacher Identity- An artist-teacher is both artist and teacher. The unique relationship between making and teaching art (Thornton, 2005). As a result, the artist-teacher faces unique challenges including *isolation* and *role stress*.

Community of Practice- A group of people sharing and critically interrogating their practice in an ongoing, reflective, collaborative, inclusive, learning-oriented, growth-promoting way (Sackney, 2000).

Cycles of Value Creation- (1) Immediate Value: Activities and Interactions, (2) Potential Value: Knowledge Capital, (3) Applied Value: Changes in Practice, (4) Realized Value: Performance Management and (5) Reframing Value: Redefining Success (Wenger, 2011).

Network- The set of “relationships, personal interactions, and connections among participants who have personal reasons to connect” (Wenger, 2011, p. 11).

Professional Development- Opportunities that focus on “deepening teachers’ *content knowledge* and knowledge of how students learn particular content, on providing opportunities for *active learning* and on encouraging *coherence* in teachers’ professional development experiences” (Birman et. al, 2000, p. 32). Effective professional development results in professional learning.

Professional Learning Experience- The result of content specific professional development that is aligned with teachers’ real work experiences (Desimone, 2011).

Value Creation- “the value of the learning enabled by community involvement and networking” (Wenger, 2011, p. 7).

Organization of the Study

This dissertation contains five chapters. Chapter I includes the introduction, statement of the problem, purpose of the study, theoretical framework, research questions, overview of the research design, assumptions, delimitations, limitations and significance of the study. Chapter II provides a review of the literature. This chapter includes research on professional learning opportunities, artist-teacher identity conflict, communities of practice and networks, theoretical frameworks, and conceptual frameworks. Chapter III provides a review of research procedures. This chapter includes the background of the study, the research design, data sources, data analysis, validation of findings, and ethical considerations. The remaining chapters focus on the actual research conducted for this study. The research results are provided in Chapter IV, followed by an interpretation of the findings, clarification of implications for practice and recommendations for future research in Chapter V.

Chapter Summary

Scheib (2006) found “Arts teachers, perhaps more so than other subject area teachers, are especially prone to alienation and isolation due in no small part to the specialized nature of their subject area that results in fewer (if any) colleagues with matching backgrounds, experiences, and interests” (p. 6). The purpose of this dissertation is to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators. The results of this study will

allow district and state administrators to understand strategies to implement when designing future professional learning opportunities of value to arts educators.

CHAPTER TWO

REVIEW OF LITERATURE

The artistry of painters, sculptors, musicians, dancers, and designers bears a strong family resemblance to the artistry of extraordinary lawyers, physicians, managers, and teachers. It is no accident that professionals often refer to an ‘art’ of teaching or management and use the term artist to refer to practitioners unusually adept at handling situations of uncertainty, uniqueness, and conflict.

(Schön, 1988, p. 16)

In the last 20 years, we have seen national and state initiatives starting with Goals 2000, No Child Left Behind (NCLB), and shifting to Race to the Top (RTTT) and Common Core State Standards (CCSS), and many state level initiatives, such as NIET 4.0 Rubric, effect South Carolina Teachers. The arts became labeled a core academic area- equal to math and science- with the passage of Goals 2000. As a result, the arts developed national standards and benchmarks for all K-12 students (Anderson & Risner, 2014). On January 8, 2002 when the No Child Left Behind Act (NCLB) was signed into law, one of the goals was to provide states with grants to help fund teacher professional development and training. This act placed the responsibility to provide professional learning to build capacity in teachers and increase student achievement upon state and local education organizations.

Teachers play a vital role in accountability. The impact of a high-quality teacher has been found to play a larger role in student achievement than any other school-based factor (Sanders & Rivers, 1996). Teacher professional learning is an essential piece of

standards-based accountability because it builds teachers' capacity for teaching basic content knowledge through higher order thinking and problem-solving skills which meets state standards and improves student achievement (Hochberg & Desimone, 2010).

The field of education has a history of burnout, job dissatisfaction, and teacher attrition (Hawes, Adcox, Bowers, Moore, & Smith, 2018; Krueger, 2000; Scheib 2006,). Beginning teachers measure their expectations against the realities of their classrooms, and if they find that an adequate support system is not available, many new teachers will look elsewhere (Chong, Low & Goh, 2011). South Carolina's colleges of education are not producing enough graduates to keep up with demands. More than 1,700 teachers in 2017 left the profession within five years of completing college (Hawes et al., 2018). Local school districts throughout the state are combatting teacher shortages and seeking methods of retaining and recruiting teachers. If teachers leave their jobs due to overall dissatisfaction with their position, the solutions sought to retain effective teachers should focus on these issues (Mertler, 2016; Scheib, 2006).

This literature review encompasses prior findings in research on effective professional learning opportunities and brings to the forefront the critical importance of providing content specific professional learning experiences of value for arts educators. The discussion begins with the key features of effective professional learning and the value of authentic context learning experiences. The primary focus is increasing understanding of the indicators of value in professional learning experiences of arts educators within a community of practice. For the purposes of this study, I will focus on arts research and practice where possible. There is a limited body of

research which often extends beyond a ten-year period concerning professional learning experiences of value for arts educators within a community of practice. There is a growing body of literature connecting professional learning opportunities and music and visual art education, but still not very many resources in correlation with dance or theater education (Conway, 2005; Risner, 2007; Weltsek, 2014).

Parameters for Research

The research method began by searching keywords: promoting and assessing value creation, Wenger value creation, learning and community of practice, communities of practice, evaluating professional development, arts professional development, arts teacher identity, arts educator's dual identity, arts teacher isolation. Databases used were EBSCO host, Academic Search Complete, Clemson OneSearch and Google Scholar. Date parameters were set to 2006 to present literature. This study included research beyond the most recent ten years to include research that came out after *No Child Left Behind* (2002) concerning arts professional development. The *No Child Left Behind* (2002) one of the goals was to provide states with grants to help fund teacher professional development and training and as a result, valuable research was conducted during the initial years (2002-2010) that is beneficial to this present study. Eighty items were selected for review based on abstract alignment with the present study.

Professional Learning

Prior research reveals three critical structural features of professional learning: form, duration, and participation (Birman, Desimone, Porter & Garet, 2000). Traditional formats of professional development are criticized for not giving teachers the time, the

activities, and the content necessary for increasing knowledge and skills. Conway et. al (2005) said the arts profession:

We as a profession may need to re-think our idea of what professional development really is. Is it about a one-day “let’s get pumped” experience led by “experts” in the field, or can we expand our experiences to be more meaningful? What about developing sharing communities of arts teachers who, as the real experts in many cases, get together to problem solve and exchange ideas? What about ongoing, regular workshops for arts educators, where progress and change is shared among the group? Somehow, we need to get beyond "token" days or hours of sharing good ideas and move toward meaningful experiences where the voice of the teacher and the effects on students are being discussed and felt. (p. 8)

Desimone (2011) stated professional development activities can come in the form of workshops, local and national conferences, college courses or special institutes. Professional learning, distinct from professional development is the result of content specific professional development that is aligned with teachers’ real work experiences (Desimone, 2011). As a result, professional development has shifted from attending a onetime conference or course with no opportunity for accountability or follow up to focus on teacher learning as interactive and social with learning occurring in community practice (Conway et al. 2005). Professional development does not always lead to professional learning, despite the intent (Desimone, 2011). In the past, studies of professional development focused on teacher satisfaction, attitude, or commitment to innovation, rather than the results or processes involved in effective professional learning

experiences (Desimone, 2011). Desimone (2011) expanded on the previous research to explain five specific features of effective professional development that results in professional learning:

- 1) Content focus. Professional development activities should focus on subject matter content and how students learn that content.
- 2) Active learning. Teachers should have opportunities to get involved, such as observing and receiving feedback, analyzing student work, or making presentations, as opposed to passively sitting through lectures.
- 3) Coherence. What teachers learn in any professional development activity should be consistent with other professional development, with their knowledge and beliefs, and with school, district, and state reforms and policies.
- 4) Duration. Professional development activities should be spread over a semester and should include 20 hours or more of contact time.
- 5) Collective participation. Groups of teachers from the same grade, subject, or school should participate in professional development activities together to build an interactive learning community. (Desimone, 2011, p. 69).

Effective professional development that is focused on these indicators will result in professional learning.

Professional Learning Opportunities

Birman et al. (2000) found that activities of the reform type are more effective because they are longer and have more content focus, active learning opportunities, and

coherence. Traditional professional learning activities are conferences, workshops, and conferences. Reform activities are structured as a study group, teacher network, mentoring relationship, or task force (Birman, 2000). Reform activities provide teachers with a wider set of opportunities for learning and development. Cohen and Hill (2001) gave examples of where professional development focused on content increases teachers' subject matter knowledge in mathematics in ways that result in them using more conceptual approaches to instruction in class. The study showed that teachers benefited through the opportunities to discuss alternative ways of solving problems and diagnosing mistakes. Holland (2005) found teacher professional development can improve student achievement when it focuses on teacher's knowledge of the subject matter and how students understand and learn it. Hochberg & Desimone (2010) defined active learning opportunities as the "extent to which professional development activities provide opportunities for active engagement in the analysis of teaching and learning" (p. 95). Active learning can include reviewing student work samples, obtaining feedback from a mentor on teaching, or planning classroom implementation of a new standard or teaching strategy. Garet et al. (2001) found that active learning opportunities in professional development had a greater impact on self-reported teacher knowledge and skills, and self-reported changes to classroom practice. Hochberg & Desimone (2010) defined coherence as the extent to which "professional development activities are consistent with teachers' goals, aligned with state and district standards and assessments, and promote communication among teachers about their work" (p. 96). Holland (2005) found teachers are more likely to change their teaching practices when professional development is

directly linked to the program they are teaching and the standards and assessments that they use.

In research on career cycles, Eros (2011) found one of the most immediate and powerful implications is the realization that if teachers are to continue growing and contributing to the profession, they require sustained professional development for the duration of their careers. Birman et al., (2000) defined collective participation as “the participation of teachers from the same department, subject or grade” as being more likely to “afford opportunities for active learning and more likely to be more coherent with the teachers’ other experiences” (Birman et al., 2000, p. 30). Collective participation enables teachers to discuss concepts and problems that arise in instruction, through the professional development time. Collective participation also gives teachers to the opportunity to develop a shared professional culture in which teachers in a school or same content area develop a common instructional goal or method (Birman et al., 2000). Productive professional development is focused on individual teacher knowledge, judgement, and insight (Kennedy, 2016). Through collaboration, a space is created for teachers to share ideas and change the culture of their entire grade level or department (Darling-Hammond et al., 2017) Birman’s study concluded that professional development should focus on “deepening teachers’ content knowledge and knowledge of how students learn particular content, on providing opportunities for active learning and on encouraging coherence in teachers’ professional development experiences” (Birman et. al, 2000, p. 32).

Holland (2005) focused research on professional development to improve student achievement. Holland (2005) suggested the follow action steps for policymakers in education based on her study on professional learning and student achievement:

1. Make sure that professional development focuses on the subject matter teachers will be teaching.
2. Align teachers' learning opportunities with their real work experiences, using actual curriculum materials and assessments.
3. Provide adequate time for professional development and ensure that the extended opportunities to learn emphasize observing and analyzing students' understanding of the subject matter.
4. Ensure that school districts have reliable systems for evaluating the impact of professional development on teachers' practices and student learning (p. 4).

Through content specific professional learning that is aligned with teachers' real work experiences, a more effective professional development program can be developed.

Effective professional development opportunities for arts teachers have similar features but include some unique caveats. Anderson & Risner (2012) completed a survey of theater and dance teaching artists from K-12 and after-school programs around the United States. In this study, teaching artists are not certified teachers, rather they are community artists who work in the K-12 setting as artists in residence and in after-school programs. Anderson & Risner (2012) found "(1) teaching artists make important contributions to arts education in schools" and "(2) teaching artists should receive high-quality preparation and support commensurate with their responsibilities in schools" (p.

12). The areas of theatre and dance that are largely under-represented in South Carolina public school arts programs. The incorporation of community teaching artists within professional development could allow for additional opportunities of connecting arts educators to artist teachers in the surrounding community. Effective professional learning will occur in communities of practice as artist-teachers are provided the opportunity to learn from, and network with, other teaching artists (Darling-Hammond et al., 2017).

Specific to arts teacher professional learning, Conway (2005) stated:

Arts teachers need not only institutional professional development experiences (possibly provided by the district or local school), but also a chance to participate in individually chosen professional development activities that may better address specific arts-centered issues. In an effort to provide meaningful experiences for teachers, professional development organizers need to better reflect the needs of arts teachers in the content of their sessions and offerings. Research points to the conclusion that the quality and contentment of teachers, as well as their programs, are reflected in the merit of their ongoing professional development. (p. 7)

Effective professional development will result in professional learning of value that provides authentic, content-specific support to arts educators within a community of practice.

Artist-Teacher Identity

Despite legislation requiring standards and benchmarks for all arts content areas, the arts are often left out of educational settings. Music and art are included in many elementary and secondary schools, but dance and drama are rarely a part of the

curriculum (Anderson & Risner, 2014). Thornton (2005) uses a syllogism to describe the dynamic identity of the artist-teacher, “Some art teachers are artists, all art teachers are teachers, therefore, some art teachers are artist teachers” (p. 45). Thornton (2013) synthesized that identity is understood as a global self-awareness (Erikson, 1994), the occupancy of social positions (McCall and Simmonds, 1982) and as labels that are consistently applied (Biddle, 1979). Thornton (2013) combined these views to indicate two primary perspectives on identity:

1. How do I identify myself?
2. What titles, roles, practices, knowledge, values, and vocations do others identify me? (p. 49).

Risner & Anderson (2012) defined the teaching artist in dance as a diverse individual who sees their work in varied and complex ways:

Artists who teach as part of their professional responsibilities; arts educators working in school and community settings; cultural workers who employ the arts for positive social change; arts administrators responsible for school and community-based programs; activists who use the arts to improve people’s lives and circumstances; professional artists and performers who supplement their income with teaching; and those who clearly identify themselves as professional teaching artists. (p. 96).

In examining the artist-teacher identity, it is important to understand the relationship between making and teaching art. Thornton (2013) defines the word ‘teaching’ to “imply the teaching of a body of knowledge and skills other than, or in addition to, that

associated with teaching as a process” (p. 23). In the school system, children are not taught to teach, although they may observe teaching roles and skills, or develop a professional goal to teach. Thornton (2013) questions, “What if an individual wishes to make art and teach? Are there conflicts of interest? Do the established structures encourage this dual role? Is this dual role one that should be encouraged? (p. 23). The needs of the artist and the teacher must be met in order to effectively engage and support the artist-teacher.

As defined by the Association of Teaching Artists (2009), three fundamental capacities are necessary for professional teaching artists: understanding one’s art form; understanding classroom environment, pedagogy and human development; and understanding the collaborative process of working in a school environment. Through the design of authentic/context-specific professional learning opportunities that address these three fundamental capacities, artists teachers will naturally be provided with opportunities for growth while working collaboratively within a community.

Thornton (2013) defined the artist-teacher through overlapping concepts. Artist teachers have discrete skills and knowledge associated with both practices. This overlap is significant to frame the conceptual identity of the artist teacher. When a student adopts the artist teacher identity, this identification can help to counter the identity crisis experienced by some students. Some students feel inadequate and disconnected between transitioning as an artist into teacher or from teacher into artist (Thornton, 2013). Through professional learning opportunities, artist teachers can be provided with the tools and strategies necessary to support both the artist and the teacher identity.

Carter (2014) completed a/r/to-graphic arts-based research on beginning teachers to explore the identities of actors as they transitioned to artist teachers. One study participant found that when she was in front of a classroom of students on practicum, she felt like she should still be performing as she would perform a role (Carter, 2014). When discussing this in an interview she said she felt “between the identities of actor on stage and in role and teacher struggling to teach a classroom of grade five students” (p. 2). Professional learning opportunities must be provided to provide support for artist-teachers during this critical professional transition. Through effective opportunities for professional growth, the characteristics, attitudes, knowledge, and skills associated with both artists and teachers can be combined in a single identity without negating some, in order to display others (Thornton, 2013).

A role-identity is “the character and the role that an individual creates for himself as an occupant of a particular social position” (McCall & Simmons, 1978, p. 65). The growth and development of an arts educator stems from a long-term interaction with their primary subject matter (for example, performing music or creating visual art). There is a conflict at times when an artist decides to become a teacher, rather than full time artist. Zwirn (2006) observed “There is a persistent stereotype of the art teacher as someone who teachers because he or she is ‘not good enough’ to be a full-time artist” (p. 167). The implication is that the decision to teach rather than practice is perceived as a reflection of inability shared by many teachers of the arts (Unrath, Anderson & Franco, 2013). Carter (2014) stated the importance in teachers developing the ability to exercise

and act upon their own thoughts/identity reflection in order to empower the growth of their students to do the same.

While involved in teacher training programs, music education students often identify themselves first as musicians, rather than as teacher candidates (Roberts, 2004). In a case study, Hatfield, Montana, and Deffenbaugh (2006) found three broad categories of professional identity management used to minimize conflict. Some allowed one role to overtake the other, or only had one identity to begin with. One participant, Miriam, had a long career as an art educator and was perfectly happy in this single professional identity (Hatfield et al., 2006). Other art teachers integrated the two roles by becoming an artist/teacher in the classroom. Another participant, Scottie, journaled “I am both an artist and a teacher of art. They are both who I am and what I do.” (Hatfield et al., 2006). Others balanced the roles by separating and pursuing them at different times and in different spaces. One participant, Lee, convinced her principal to allow her to share her teaching with another artist/teacher, each taking a semester off for personal studio work (Hatfield et al., 2006). Many described that the creation of art reinforces elements in maintaining the art educator identity. Through the opportunities to apply critical thinking in the creation of art, artist-teachers will also be inspired to design effective and creative instructional strategies for students.

Many artist-teachers attend traditional four-year certification programs at colleges and universities. A core value of the art education program at Texas Christian university is that “the art teacher is first and foremost an artist” (Allison, 2013, p. 179). Art teachers enrolled in the program stated, “their chief desire for professional development was to

have the opportunity to create art” (p. 179). In writing about artist teachers, Thornton (2005) said:

The making of art is a necessary manifestation of their creativity that may provide meaning and purpose for them. Instead of seeing the making of art and the teaching of art as antagonistic activities, artist teachers could understand their dual commitments as mutually supportive. (p. 173)

Through phenomenological interviews, Unrath et al. (2013) investigated the themes of personal and professional development through becoming an art teacher. The study focused on the art teacher’s formation and reconciliation of artist-teacher identity and growth through reflective analysis. The artist-teacher engaged in transformative professional growth and as a result, developed a unique professional identity. Unrath et al. (2013) suggested experienced teachers, mentors and administrators may develop a heightened awareness and deeper understanding of the “unique challenges and anxieties that confront emergent art teachers as they strive to nurture and support their professional growth” (p. 89). Carter (2014) completed research using autoethnography to introduce new teachers and educators to narrative reflective writing in the form of a monologue. The purpose was to allow professionally trained actors to further reflect on new teaching practice, subject matter and self. Carter (2014) concluded that the result of creating art while teaching is beneficial for the actor turned teacher because doing this kind of work appears to be part of the process of crossing the border of actor to teacher. In this study, participants displayed confidence while acting due to engaging with creativity, which made the participants more comfortable in their teaching.

The fields of dance and theater, which are largely underrepresented in arts education research, generally depend heavily on educational programs lead by teaching artists (Bonbright, 2002). A teaching artist is typically not a certified teacher, but a professional artist who studied in their field as a performance major or at a specialized academy. In South Carolina, there are only a fraction of dance and theatre K-12 teachers when compared to visual art and music educators.

Only 7% of US children in K-12 education receive instruction from qualified dance educators (Bonbright, 2011). In a series of open-ended survey questions, Anderson & Risner (2012) asked, “What attracted you to the teaching artist profession?” Dance participants’ responses focused on their passion for dance, love of teaching, desire to work with children, the influence of parents who were teachers, and the logical progression of their dance careers. Theater participants emphasized their commitment to the art of theater, a desire to reach young people, the allure of teaching, economic stability, and the need for paid work and additional income (Anderson & Risner, 2011). Forty-three percent of survey participants said they did not feel prepared when they began as a teaching artist. Sixty-seven percent of participants identified learning from other teaching artist and sixty-four percent identified mentors and role models as the most influential events and people leading to their becoming an effective teaching artist (Anderson & Risner, 2012). The professional learning community should be extended beyond the school building to include these community teaching artists. Through connecting to community-based arts programs, especially in theater and dance, additional

support could be provided towards the development of teaching artists, while providing additional opportunities of program access for K-12 students.

Isolation of Arts Teachers

Johnson & Birkeland (2003) found that teachers are more likely to leave schools where they feel isolated or philosophically disconnected with colleagues and search for more sustained professional cultures. In a traditional school setting, arts teachers comprise a small number of the entire teaching staff. This can range from a single music/visual arts teacher in an elementary school to three or more music/visual arts teachers in a secondary school. It is not uncommon for visual arts and/or music teachers to face scheduling challenges and difficulty getting teaching materials and equipment moved in an efficient way as they travel to multiple schools as part of their teaching assignment.

Sindberg and Lipscomb (2005) confirmed that isolation was a reality and was related to the teaching of music. This isolation was found to negatively affect music teachers' work. Sindberg (2011) researched isolation and connectedness of music teachers in a phenomenological study. One research participant stated,

Other people, classroom teachers, don't know what it's like to be a music teacher, when you have this many classes, and then you have to go to another school, and . . . they don't really understand that. I kind of wish that there were more people who taught the core classes that realized how important music and art are to their class and I think there are a lot of teachers, several at this school and my other

school that I know for sure, uh, that don't see any benefit from music or art at all.
(p. 15).

In Holoboff's (2016) study on the effects of isolation on urban and rural music teachers in Canada, she discovered that many times these teachers did not fit into school-based collaborative groups and were responsible for coordinating their professional learning on their own time. Holoboff (2016) found that all teachers in her study wanted to be part of a collaborative school team and acknowledged its importance as a professional educator, but still found support from administration and time constraints an issue to its fulfillment. Risner & Anderson (2012) concluded their research on artist-teacher isolation with the importance of investing in meaningful and satisfying professional relationships and the value of mentoring relationships to increase career satisfaction and professional achievement. Randi Weingarten, president of the American Federation of Teachers, called for more opportunities for collaboration. Weingarten (2010) stated:

Imagine a system in which teachers have time to come together to resolve student issues, share lesson plans, analyze student work, discuss successes and failures, and learn through high-quality professional development. Imagine a system in which students cannot fall through the cracks—because they're backed by a team of teachers, not just the one at the front of the room. (p. 38)

Stanley (2011) defines these systems as collaborative teacher study groups, "to denote a group of teachers collaborating in a shared, systematic investigation of teaching practice in a situation that can be with or without outside leadership or facilitation" (p. 72). This

prior research focuses on the importance of collaboration and work within a community of practice in order to combat feelings of isolation found within artist-teacher practice.

Role Stress

Arts teachers battle unique experience in alienation and isolation due to the specialized nature of their subject area. Within a school district, there are often few colleagues with matching backgrounds, experiences, and interests (Scheib, 2006). In addition to isolation, these feelings contribute to role stress. Scheib (2006) defined role stress as, “a result of conflicting, overwhelming, or unsatisfactory expectations identified by the person holding an occupational role within an organization” (p. 6). In arts programs contributors of role stress are elements such as high student-teacher ratios, multi-school/multi-grade-level assignments with afterschool and evening responsibilities, and high profile public performing ensembles that can result in the practice of teaching music becoming frantic and disconnected (Stanley, 2011). Overall, these factors often further isolate arts faculty from the other teachers in the school. These experiences are like those of teacher-coach. Teachers who coach competitive athletics often struggle with role conflicts as they balance life between the academic and athletic world (Konukman, 2010; Richards, 2012).

Some other challenges identified by teaching artists are administrative bureaucracy and policies, low pay, and the inability to find enough work to support themselves (Anderson & Risner, 2012). Narrative comments from theater and dance participants provide further insight:

Getting the regular teachers and administrators on board. Public school teachers are my heroes and I understand that by coming into their schools, I am interrupting their day, often taking precious class time away from their lessons, test preps, etc. But, what I do as a teaching artist enhances what teachers are teaching and give[s] the students a fresh perspective and physical outlet that will make them better students! Communication among all participants (arts organization, schools, individual teachers and administrators, and teaching artists) is essential and can make the overall experience for everyone a success or failure (p.7).

Value Creation

Wenger (2011) defined value creation as “the value of the learning enabled by community involvement and networking” (p. 7). This definition is a contrast from a business perspective where value is created in the form of financial gain or improved organizational efficiency (Mak, Williams & Mackness, 2010; Prahalad & Ramaswamy, 2004). In a community, value is placed on the experiences of others. Through making sense of and addressing challenges, opportunities for growth will occur. To experience growth and build capacity, arts educators need content specific communities of practice. Through these communities of practice, arts educators can effectively share tacit knowledge. Wenger (2011) states “Over time, a joint history of learning also becomes a resource among the participants in the form of shared practice- a shared repertoire of cases, techniques, tools, stories, concepts, and perspectives” (p. 10).

Wenger (2011) defines five cycles of value creation in communities: (1) Immediate Value: Activities and Interactions, (2) Potential Value: Knowledge Capital, (3) Applied Value: Changes in Practice, (4) Realized Value: Performance Management and (5) Reframing Value: Redefining Success. The first four cycles in the value creation framework are an adaptation of the four-level evaluation model of Kirkpatrick (2006), which has become an essential part of training and program evaluation literature. Immediate value is the most basic cycle of value creation and focuses on community activities and interactions. Wenger (2011) found in communities, “This includes activities such as helping a member with a difficult case during a meeting, a useful conversation online, a story about something that went wrong, or a visit to another location” (p. 19). During the professional learning experience, participants will have opportunities to participate in activities and interactions with peers that are of immediate value to their classroom practice. In networking, this cycle includes meeting someone, connection, passing information along or getting an address. Through immediate value, participants may also feel relief from being with others who understand one’s challenges (Wenger, 2011). Participants will also be exposed to opportunities to build knowledge capital.

In cycle 2, Wenger (2011) focuses on potential value through knowledge capital. Knowledge capital can take the form of personal assets (human capital), relationships and connections (social capital), resources (tangible capital), collective intangible assets (reputational capital) and transformed ability to learn (learning capital) (Wenger, 2011, p. 20). The goal of effective professional learning is growth in cycle 3, applied value. Through growth in cycle 3, the educator will make changes to current practice through

the application of products, skills and community connections to other participants and facilitators because of the professional development experience. Cycle 4 (realized value) and cycle 5 (reframing value) will be more challenging to measure. Through measuring value in these cycles, educators will demonstrate an understanding of the relationship between involvement in a community of practice and the personal growth as an educator resulting in student achievement gains. Each cycle of value creation suggests a series of questions to investigate and reflect on the value that communities and networking produce (Wenger, 2011).

Booth & Kellogg (2015) completed a study to examine and illuminate how educators with varying perspectives and levels of expertise experience online communities. Booth & Kellogg (2015) utilized Wenger's (2011) Value Creation framework to measure participants' abilities to co-construct new forms of meaning and understanding in ways that are individually and collectively valuable and apply knowledge in their professional practice (p. 1). A secondary purpose of the study was to examine how the actions of community leaders and sponsoring organizations support or facilitate value creation through different activities, tools and interactions.

Bertram, Culver & Gilbert (2017) completed a study to explore how an existing coach community of practice was created and sustained in a university setting, and to assess what value was creating by participating in the community of practice. The data collection was individual interviews with each coach and data was analyzed using a value creation framework. In this study, the coaches created value within all five cycles of Wenger's (2011) framework. Two specific findings of interest were that the coaches

learned several coaching strategies and, after implementation, observed benefits in their coaching and athletes' performances (Bertram et. al., 2017). In similar fashion to experiences of artist-teachers, coaching is both complex and highly context-specific (Trudel & Gilbert, 2006). Bertram et al.'s (2017) was the first to utilize a value creation framework in sports settings and the results of the study were able to extend the literature on coach learning by identifying and presenting value based upon the value creation framework cycles.

Conceptual Framework

Through the combination of authentic professional learning experiences, professional learning opportunities in communities and networks and accounting for the unique challenges of the artist-teacher identity conflict, a conceptual framework can be generated to help measure value creation. The purpose of this qualitative study is to increase understanding of the indicators of professional learning experiences within a community of practice that creates value for arts educators. This present study will extend and apply the literature on professional learning for arts educators through the identification and presentation of value as measured by the Wenger's (2011) value creation framework cycles.

Authentic Content Learning Experiences in the Arts

In order to receive authentic, content specific learning experiences in the arts, many artist-teachers are heavily dependent on state and national workshops and professional development sessions sponsored by arts education associations. Bauer & Moehle (2008) explain that "professional development experiences [in music] need to be

designed for a specific population because each area of music teaching faces unique challenges” (p. 72). This can be applied across all content areas within the arts. The needs of the specific population should be considered to address the unique challenges of each arts area.

Effective professional development provides teachers with adequate time to learn, practice, implement and reflect upon new strategies (Darling-Hammond et al., 2017). Conway (2005) questions, “What about developing sharing communities of arts teachers who, get together to problem-solve and exchange ideas? What about ongoing, regular workshops for arts educators, where progress and change are shared among the group?” (p. 8). Riser (2012) found that when asked about the most influential events and people leading towards becoming an effective teaching artist, frequent responses were: learning on-the-job (79%); learning from other teaching artists (73%); my own research and study (69%); professional development opportunities (69%); and my mentors and role models (66%). Authentic learning will provide arts teachers time to learn, practice, implement and design lessons within their arts content area. These professional learning experiences will serve as a foundational piece of this conceptual framework to measure effectively measure value creation.

Professional Learning in Communities and Networks

Engagement in professional learning alongside a community or network is another key piece of this conceptual framework. A community of practice is a group of people sharing and critically interrogating their practice in an ongoing, reflective, collaborative, inclusive, learning-oriented, growth-promoting way (Sackney, 2000).

Wenger (2011) defines communities of practice as “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” (p. 1). A community of practice is a formal or informal grouping among workers involved in the same profession or practice, through which members socialize and benefit from sharing/exchange of knowledge. Arts specialists often are isolated from support and resources at their school professional development meetings. Policymakers have been slow to address this dilemma and arts teachers are often not received content-focused meeting opportunities (Battersby & Verdi, 2015).

Together, visual and performing arts teachers form a community of practice to experience growth as educators. This community can be used to combat feelings of isolation and role stress. They share a passion for arts education and learn how to become better artists and teachers as they interact together. Another benefit of a community of practice is to allow a place where teachers can struggle with the uncertainties of their profession and receive support, mentoring, and coaching (Darling-Hammond & McLaughlin, 1995). Participation in a community of practice refers “not just to local events of engagement in certain activities with certain people, but to a more encompassing process of being active participants in the practices of social communities and constructing identities in relation to these communities” (Wenger, 1998, p. 4). In a community of practice, learning is distributed among many participants with diverse expertise. The participants are transformed through their own actions and those of other participants (Buysse, Sparkman, & Wesley, 2003).

Networks refer sets of “relationships, personal interactions, and connections among participants who have personal reasons to connect” (Wenger, 2011, p. 11). In a network information is shared to result in joint problem solving and the creation of knowledge. Typically, a community involves a network of relationships and most networks exist because the participants are all committed to a shared domain or community (Wenger, 2011).

Professional Learning and Community

Professional community refers to “close relationships among teachers as professional colleagues, with the implication that these relationships are oriented toward teacher learning and professional development” (Little, 2012, p. 15). In recent years, educators and researchers have shifted toward “community” linking a “community of learners” in the classroom and “professional community” among teachers (Little, 2012). Little (2012) defines the most common elements of professional community as:

1. Shared values and purposes, including shared orientations to the teacher of particular subjects.
2. Collective focus on and responsibility for student learning
3. Collaborative and coordinated efforts to improve student learning
4. Practices supportive of teacher learning, including observation, problem solving, mutual support, and advice giving.
5. Collective control over important decisions affecting curriculum.

Wenger (2011) defines “community” as a “learning partnership among people who find it useful to learn from and with each other about a particular domain” (p. 9).

Wenger (2011) includes three critical elements for a community of practice: the domain, the community, and the practice. The domain is a shared area of interest and commitment. Through an effective domain, professional learning can occur in a community. Wenger (2011) states, “They develop a shared repertoire of resources: experiences, stories, tools, ways of addressing recurring problems- in short a shared practice” (p. 2). The result of an effectively designed and implemented shared practice is an effective mission for arts education.

A challenge of a community is that it requires “sustained identification and engagement” (Wenger, 2011, p. 13). The time and commitment required to sustain a community must be an intentional priority to allow for the effective sharing of resources, helping each other and following up on ideas. Sustainable communities of practice within the arts should foster “an appropriate combination of contextual conversation, pedagogy, population, and setting” (Battersby & Verdi, 2015, p. 25) . A healthy teaching community shows teachers who are comfortable sharing their teaching dilemmas, discussing them and brainstorming solutions to problems of practice and student learning (Little, 2012). When teachers are given the opportunity to learn together in a community, the experience can be a source of efficacy and confidence in the adoption of new practices (Darling-Hammond et al., 2017).

Little (2012) found that teachers will move toward healthier communities when “they find ways to air and explore disagreement, acknowledge differences and tolerate conflict within the community” (p. 17). The work of a community is to “develop the learning partnership that creates an identity around a common agenda or area for

learning” (Wenger, 2011, p. 15). Teacher groups benefit from leadership that provides facilitation to develop communities of learners. Effective leadership will allow teaching communities to “ease in to disclosing problems and the disposition to dig into them, as well as growing acceptance of teacher-to-teacher initiative on matters of practice” (Little, 2012, p. 17). Through the intentional support of professional learning within communities, an effective partnership for artist teachers in community and professional learning can occur.

Professional Learning and Network

Networks can be effective ways to connect learning to information flows and exchanges (Wenger, 2011, p. 14). Wenger (2011) clarifies that “within a network, learning can be intentional or serendipitous; direct-involving a personal connection, or indirect- involving a series of connections” (p. 14). Through network connections, learning can become unpredictable and spontaneous. A challenge of a network is the requirement of a “strong sense of direction on the part of the individuals” (Wenger, 2011, p. 15). Within a network, the value of learning resources depends on the individual rather than the shared domain, as found in the community of practice. Overall, the purpose of a network is to “optimize the connectivity among people” (Wenger, 2011, p. 15).

Professional learning can be designed in order to connect artist-teachers together as a network of educators. Professional learning provides opportunities to strengthen network connections and as a result, artist-teachers are strengthening existing connections and enabling new connections with their peers.

Accommodation of Artist-Teacher Identity

The final component of this conceptual framework is professional learning that is specifically designed to accommodate artist-teacher identity. Without clear communication between teaching artists, administration, and classroom teachers a higher level of role stress is generated concerning a disconnection and a general lack of support from the schools (Anderson & Risner, 2012). Carter (2014) found in a/r/tography there is an attention and commitment to embracing the liminal spaces (addressing role stress, isolation) between identities to fully support artist-teacher identity. To deliver effective authentic context learning experiences for arts educators, the artist teacher identity conflict must be accommodated for, as well as providing strategies to combat isolation and decrease the experience of role stress found in artist-teachers.

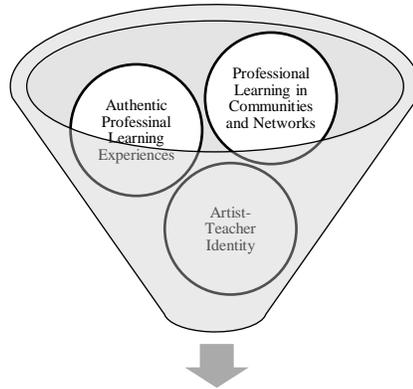
Through the combination of authentic professional learning experiences and accommodations for the artist-teacher identity valuable professional learning can occur for artist-teachers within a learning community (Figure 2.1).

Value Creation Framework

Throughout the framework Wenger (2011) focuses on “value that networks or communities create when they are used for social learning activities such as sharing information, tips and documents, learning from each other’s experience, helping each other with challenges, creating knowledge together, keeping up with the field, stimulating change, and offering new types of professional development opportunities” (p. 7).

Knowledge capital can be leveraged to improve practice and help educators redefine success (Booth & Kellogg, 2015). There are causal relationships between the various cycles, but it cannot be assumed that there is a hierarchy of levels of value creation.

Wenger (2011) states, “learning is not a linear process with distinct phases of production and application of knowledge” (p. 21).



Artist-Teacher Professional Learning Value Creation

Figure 2.1 Value Creation in Artist-Teacher Professional Learning

In the same way, it cannot be assumed that a community of practice is only successful if it reaches the final cycle.

When professional learning is measured through the lens of the value creation framework, value creation stories can be collected to document professional learning experiences. Table 2.1 was adapted by the researcher to align Wenger’s value creation cycles to specific areas within authentic professional learning, professional learning in communities and networks and artist-identity conflict. This table will lay the foundation for the coding and analysis of value creation stories that will be collected from participants of arts-specific professional learning.

Through the identification of indicators of authentic/context-specific learning experiences of value that support the artist-teacher identity, district administrators will be able to design future professional learning opportunities with these elements. As a result, arts educators will feel supported in their identity as artist teachers and connected within

a professional learning community of educators as they build capacity. Through the additional support provided by the professional learning opportunities of value, arts educators will increase satisfaction with their school and position, which will positively effect teacher retention.

Chapter Summary

In the review of literature on professional learning opportunities for arts educators, a great deal of research can be found to provide effective professional learning. Failure to address artist-teacher identity, role stress/isolation, and a lack of authentic learning context experiences can prevent professional learning opportunities from being valuable to participants and contribute to additional teacher retention issues. Previously, administrators and educational leaders have provided opportunities for professional learning within the school building. These experiences are not always consciously providing opportunities for arts educators to build a community of practice within a school district or region to allow for networking and content specific learning opportunities. The purpose of this study is to gain an understanding of how arts educators utilize content specific professional learning opportunities within a community of practice and build a network. The goal is to understand how arts educators attribute value to these opportunities that are designed to combat isolation and build capacity. This additional support will result in teacher retention and professional growth. This in-depth look at professional learning experiences in arts educators will provide insight for district and state leaders as they continually seek to provide opportunities of value for arts educators.

Table 2.1

Conceptual Framework: Key Questions

<u>Value Creation Cycle</u>	<u>Authentic Professional Learning Experiences Indicators</u>	<u>Professional Learning in Communities and Networks Indicators</u>	<u>Artist-Identity Conflict Indicators</u>
<i>Immediate Value: What happened and what was my experience of it?</i>	<ul style="list-style-type: none"> • What were significant events that happened? • How relevant was the activity/interaction? 	<ul style="list-style-type: none"> • How much participation was there? • Was it fun/high quality/inspiring? • Which connections were most influential? 	<ul style="list-style-type: none"> • Whom did I interact/make connections with?
<i>Potential Value: What has all this activity produced?</i>	<ul style="list-style-type: none"> • Have I acquired new skills/knowledge? • Do I see future opportunities for learning? • What access to resources has my participation given me? 	<ul style="list-style-type: none"> • What recognition of expertise has our school/program acquired? • How has my participation changed my social relationships? <ul style="list-style-type: none"> ○ Do I feel less isolated? 	<ul style="list-style-type: none"> • How has my participation changed me? • Have I gained confidence in my ability to engage in practice?
<i>Applied Value: What difference has it made to my practice/life context?</i>	<ul style="list-style-type: none"> • Where did I apply a skill I acquired? 	<ul style="list-style-type: none"> • Where have I used the products of the community/network? • When did I leverage a community/network connection? 	<ul style="list-style-type: none"> • When/how did I use a new artistic skill/strategy made accessible by the community?

<p><i>Realized Value: What difference has it made to my ability to achieve what matters to me or other stakeholders?</i></p>	<ul style="list-style-type: none"> • Did I achieve something new? • What effect did the implementation of an idea have? 	<ul style="list-style-type: none"> • What has my school been able to achieve because of my participation in the community/network? 	<ul style="list-style-type: none"> • What aspect of my practice as an artist teacher has my participation affected?
<p><i>Reframing Value: Has it changed my or other stakeholders' understanding of what matters?</i></p>	<ul style="list-style-type: none"> • Does this suggest new criteria and new metrics for evaluation/assessment? 	<ul style="list-style-type: none"> • How has this new understanding affected those who have the power to define criteria of success? 	<ul style="list-style-type: none"> • Has the process of social learning led to a reflection on what matters within arts education?

CHAPTER THREE

RESEARCH PROCEDURES

Chapter I discussed the background of the problem, the rationale for the current study, the problem, and the research questions. Chapter II provided a literature review and conceptual framework of value creation cycles, professional learning opportunities, artist-teacher identity conflict, and communities and networks. Chapter III describes the research design including an overview of the current study, the rationale and background information concerning qualitative research, sample and participant selection, information about interviews and value creation stories, coding method selection, data analysis, and ethical considerations.

Background of the Study

Each year graduates of arts educator training programs are leaving the network of artists, musicians, and performers at their respective colleges and universities to enter the classroom alone. Arts educators are often the specialist for their art area in a school building, which results in feelings of isolation and little opportunity for building a community and network (Scheib, 2006). The purpose of this qualitative study is to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators. Value creation is defined as the “value of the learning enabled by community involvement and networking” (Wenger, 2011, p. 7). This current study bridges a gap between the literature of the application of Wenger’s (2011) value creation framework and methods of identifying characteristics of valuable professional learning experiences for artist-teachers. Through the identification

of the characteristics of valuable professional learning experiences for teachers, district and state leaders will be better equipped to design experiences to combat isolation and build artist-teacher capacity for the purpose of retention of teachers. Through retention efforts, artist-teacher capacity will continue to grow and become a contributing factor to student success in the arts. The research question this study seeks to address is:

What indicators of authentic professional learning experiences are perceived by artist-teachers to create value within a community of practice?

This qualitative study sought to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators.

Context

In seeking participants for this study, the criteria for selection was previously established (Merriam, 1998). I used criterion-based selection to “create a list of the attributes essential” to the study and then “find or locate a unit matching the list.” (LeCompte & Preissle, 1993, p. 70). The purpose of this study was gathering value creation stories centered around authentic professional learning, so it is important that the participants routinely participate in professional learning.

Each summer, the Arts in the Basic Curriculum project collaborates with the South Carolina Department of Education to provide a series of professional learning opportunities for arts educations. The Arts in the Basic Curriculum project out of Rock Hill, South Carolina facilitates these programs by providing program organization and instructors. The Arts in Basic Curriculum (ABC) Project provides leadership to achieve

quality, comprehensive arts education (dance, music, media arts, theatre, visual arts and creative writing) for all students in South Carolina. The ABC Project is cooperatively directed by the South Carolina Arts Commission, the South Carolina Department of Education and the College of Visual and Performing Arts at Winthrop University. The participants are arts educators (dance, music, media arts, theatre, visual arts and creative writing) employed at ABC school or district site locations or are recipients of the ABC advancement grant. Additional participants are on a waiting list and served after ABC site and advancement grant participants. The Summer Arts Institutes offered each year vary slightly.

Institutes offered are in sequential fashion. Teachers must complete the prior institute to be qualified to enroll in the next instituted. Table 3.1 shows the progression of institutes. The institutes shown in Table 3.1 offer a sequence of professional learning that is targeted to the growing arts educator.

Table 3.1

Summer Arts Institutes

Institute 1	Institute 2	Institute 3	Institute 4
South Carolina Arts Leadership for Success Academy (SC ALSA)	Curriculum Leadership Institute in the Arts (CLIA)	Arts Assessment Institute Classroom Assessment (AAI-I)	Curriculum and Instruction for Artistically Gifted and Talented Students OR Media Arts and Technology Institute

Additional institutes that do not require pre-requisites include:

- Creative Teaching in the Classroom Institute (during Spoleto Festival-USA)
- Dance Teacher as Artist Institute
- Muse STEAM Institute
- Strategic Arts Planning Institute

The researcher conducted interviews with prior participants of the Institute I, the South Carolina Arts Leadership for Success Academy (SC ALSA) program. These programs are pre-requisite programs that are required to participate in the advanced summer institute programs. The focus is not the participation in these specific professional learning opportunities provided by the ABC project, rather it is an element to identify potential study participants. Through the identification of teachers who have participated in these pre-requisite programs, the goal was to have a pool of potential participants who are likely to have participated in other authentic professional learning experiences. These participants likely will have participated in professional learning offered by state and national professional organizations, as well as other authentic professional learning within their district or content area.

Research Design

Lochmiller & Lester (2017) emphasize the importance of the application in qualitative research as an “acute focus on a specific context” (p. 96). In my research agenda, the specific context was the experiences of arts educators within professional learning opportunities. Through the completion of a basic interpretive qualitative study, I sought to understand the perspective of arts educators concerning the value attributed to authentic professional learning experiences (Merriam, 2002).

Merriam (2002) assigns three primary attributes to qualitative research: (a) the researchers strive to understand the meaning people have constructed, (b) the researcher is the primary instrument for data collection and analysis, and (c) the product of inquiry is richly descriptive. The isolation experienced by arts educators is a problem that is compounded by the lack of content specific professional learning opportunities. In this study, the review of literature explains the reasons for the problem and the background of professional learning in the arts (Merriam, 1998). A deeper level of meaning was documented through the collection of value creation stories describing the effect of content specific professional learning opportunities of value on teacher isolation, capacity, and contributions toward student success (Yin, 2014). The researcher served as primary instrument of data collection through the collection of interviews to describe and analyze the professional learning opportunities offered to arts educators. Value creation stories were used rather than survey data or other quantifiable data to convey the indicators of value within authentic professional learning experiences (Merriam, 2002). The researcher conducted previous exploratory research utilizing a survey tool to measure value creation. While the survey instrument was reliable, the results of the survey did not provide enough data to indicate indicators of value in professional learning experiences of arts educators. As a result, the researcher chose to conduct a qualitative study that utilized an interview protocol to collect information rich data that is in better alignment with Wenger's (2011) value creation framework.

Data collection for this study occurred in the spring of 2020 and involved value creation stories gathered through semi-structured interviews. The program facilitator for

SC ALSA connected the researcher to potential candidates to interview. Candidates were recommended by the facilitator based on researcher-generated requirements and participant availability during the COVID-19 pandemic. The researcher interviewed one choral music, instrumental music, dance, drama, and visual arts teacher. The value creation stories collected from these five participants generated vital data that provided a meaningful view of valuable professional learning opportunities through real life experiences. This data was inductively analyzed to identify reoccurring themes and patterns across the data (Merriam, 2002).

A primary difference in the qualitative research method is that data collection and analysis will occur at the same time (Merriam, 2002). The researcher interviewed five artist-teachers and collected value creation stories over the span of two weeks. After each interview, the researcher immediately highlighted key points and topics from the interview. Simultaneously, the researcher modified data collection plans while in the field in response to information received. Data collection plans were modified due to the COVID-19 pandemic restrictions on initial sample population. As a result of school closures, all interviews were scheduled for after “e-learning” hours, to not conflict with teacher responsibilities.

Data analysis was inductive. Merriam (2002) structures this process as beginning with one unit of data and comparing it to another unit- while looking for common patterns across the data. Units of data were compared between the five interview samples as initial codes emerged. In response to data familiarization, the researcher selected a coding method that would capture the values, attitudes, and beliefs of participant

responses. The findings were presented and discussed in detail, using references to the original literature that framed the study (Merriam, 2002).

Participants

The current study employed purposeful sampling to select five arts educators who were active participants in authentic professional learning in South Carolina. Patton (2002) recommends establishing a minimum sample size “based on the expected reasonable coverage of the phenomenon given the purpose of the study” (p. 186). The researcher spoke to the Director of the Arts in the Basic Curriculum Project. She provided the researcher with the appropriate contact information for one of the Summer Art Institute facilitators. The facilitator was contacted as a source of network sampling and she was asked to provide participants who would be “cases that are information-rich” and good participants for the study (Patton, 2002, p. 182). The SC ALSA facilitator recommended participants for each area of art including choral music, instrumental music, dance, drama, and visual art who had previously participated in the Summer Arts Institutes. The researcher gave the facilitator the participant parameters for selection. These parameters included teaching for a minimum of three years of experience, prior participation in Summer Arts Institutes, and certification in instrumental music, choral music, dance, theatre, or visual arts. The facilitator recommended five participants from previous Summer Arts Institutes to contact about participating in the study. Due to the unique challenges of the COVID-19 pandemic, the facilitator recommended participants who would have the flexibility in their e-learning schedule to participate. Each participant taught for a minimum of three years to remove the focus of the unique challenges facing novice and developing educators going through

initial certification processes. All participants were female and were between 25-54 years old. Participant teaching experience spanned from three years to 26 years of experience. All participants received initial certification through traditional undergraduate teacher preparation programs. All five participants held advanced degrees including: (a) three obtained a four-year degree; (b) one master's degree; (c) one master's plus 30 degree. One participant taught 6th-12th grade at a South Carolina charter school. Two participants taught 6th-8th grade and two participants taught 9th-12th grade in South Carolina public schools.

Data Sources

The primary source of evidence was personal value narratives and value creation stories collected through semi-structured interviews. A general demographic survey was also completed prior to the interview.

- Demographic Survey: Eleven questions completed by all participants
- Interview: Interview with five arts educators
 - Value Creation Stories: Value creation stories will be collected through an interview with the five arts educators. The interview is based on Wenger's (2011) five cycles of value creation in communities: (1) Immediate Value: Activities and Interactions, (2) Potential Value: Knowledge Capital, (3) Applied Value: Changes in Practice, (4) Realized Value: Performance Management and (5) Reframing Value: Redefining Success.

The researcher immersed in the data through transcription reviews and analysis of value creation stories and personal value narratives. The value creation stories, and

personal value narratives were collected through interviews with participants recorded on Zoom.

Demographic Survey

A demographic survey (Appendix B) was completed electronically on Qualtrics to gather additional information about participants. There were eleven questions included in the survey. Questions were focused on initial certification, prior years of experience, the number of arts educators at the participant's school and sources of content specific professional learning. The questions were used to understand the role and responsibilities of the arts educator at her current school, the number of arts teachers at each school, and the sources of professional learning.

Interview Protocol

The purpose of an interview in qualitative research is that “knowledge is constructed in the interaction between the interviewer and the interviewee” (Brinkmann & Kvale, 2015, p. 4). The objective of the participant interviews is an “attempt to understand the world from the subjects’ point of view, to unfold the meaning of their experience, to uncover their lived world” (Brinkmann & Kvale, 2015, p. 3). The semi-structured interview protocol (Appendix C) was adapted from Betram, Culver & Gilbert’s (2017) application of value creation frameworks to explore learning and social interactions in university sport coach communities of practice. The questions were adapted to focus on professional learning opportunities in an arts educator context.

To increase validity and reliability in the qualitative research study, the researcher pilot tested the interview protocol with an administrator who retired from working at the

South Carolina Department of Education as a Visual and Performing Arts Education Associate. This administrator designed professional learning for arts educators across South Carolina and is familiar with the challenges of designing effective professional learning. After piloting the interview protocol, the administrator advised adding a question concerning teacher identity positionality as an artist-teacher. The researcher then added a question to the interview protocol to allow the participant to identify himself as an artist or educator first and foremost. The length of the professional learning was also discussed as an important element and a follow up question was added to the protocol. As a result of this meeting, the reliability and validity of the survey can be increased due to the piloting of the interview protocol with a participant from inside the arts education population due to her experience as a visual arts teacher and involvement in professional learning at the state level. The researcher utilized Zoom to record the interview to allow the researcher to be fully engaged in the collection of value creation stories from participants.

Data Collection

Participants were recommended to participate by the facilitator of the South Carolina Arts Leadership for Success Academy (SC ALSA). The facilitator recommended previous participants to the researcher to invite to the study. Participants were emailed an invitation to participate in the study. At the conclusion of the email (Appendix A), a survey link in Qualtrics was emailed reviewing all informed consent documents and basic demographic information (Appendix B). Participants read the informed consent and submit demographic information. At the conclusion of the demographic questionnaire, participants completed a Calendly poll to indicate dates and

times of availability to schedule the interview within the upcoming four weeks. After scheduling the interview, participants were sent the personal value narrative and value creation stories interview protocol (Appendix C) to review prior to the interview. The researcher then clarified any questions concerning the overall value narrative and the specific value-creation stories.

Participants were interviewed utilizing questions focused on the personal value narrative and value creation stories (Appendix D). The purpose of this interview was to describe the overall experience of participation in the professional learning within the arts. By conducting a semi-structured interview, the goal was to give research participants a space and time to reflect on their participation with authentic professional learning-while providing data for future analysis (Morley et al., 2012). The personal value narrative focused on general value attributed to prior professional learning. For the interview, it was important to note that these questions are a guide for collection of the story. Every question does not have to be completed, only the ones where the participant has something to say. It was the goal of the researcher to gather interviewees' stories, but only to the extent that they are willing to share (Charmaz & Belgrave, 2012). The value creation story focused on a specific professional learning experience and the value that was produced. This portion of the interview focused on the collection of value creation stories to capture the specific experience of participation in the community or network and what was gained from it. The purpose of the specific instance of value creation is to provide concrete anecdotes of what was mentioned in the personal value narrative (Wenger, 2011). The interview questions are based on Wenger's (2011) value creation

frameworks data collection templates (Appendix D). The interview questions are designed to begin with initial open-ended questions, progress to intermediate questions, and used an ending question to close (Charmaz & Belgrave, 2012). A typical value creation story has a sequence of four steps, and sometimes five: (1) the activity you participated in, (2) what you gained out of it, (3) how you applied it, and (4) what the outcome was. Sometimes, there is a step five. This is when an event or innovation changes the way that you define what matters, what constitutes success and what “value creation” is (Wenger, 2011).

At the conclusion of the interview, participants were provided with researcher contact information, submission information and when to expect peer de-briefing for member-checking of the information that was documented in the interview. Once the interviews are transcribed, the interview transcripts were emailed to and member-checked by the participants for accuracy of content. The researcher utilized Scribie, an internet-based transcription service, to transcribe each interview into PDF file. GoodNotes 5 allowed the researcher to organize the data, generate memos, and code the data. Canva was used to generate a mind map to analyze the data and determine emerging themes.

Data Analysis

Merriam (1998) defines data analysis as “The process of making sense out of the data. Making sense out of data involves consolidating, reducing, and interpreting what people have said and what the researcher has seen and read—it is the process of making meaning” (p. 178). The data analysis definition reinforces the constructivism epistemology of the construction of meaning from professional learning experiences of

value to artist-teachers. The process of data collection and analysis occurred simultaneously. The priority of data collection was on the experience of the artist-teachers. Data collection occurred as a shared experience through relationship with the participants. Through this process, it was the goal of the researcher to build a conceptual analysis of the data.

As the study progressed, analysis became more intensive and the preliminary analysis of data lead to modifications in the future phases of research (Merriam, 1998). The data was organized and analyzed based on the conceptual framework of Wenger's (2011) value creation framework (immediate value, potential value, applied value, realized value, reframed/transformational value) and the relationship with authentic professional learning for artist-teachers within a community of practice. For cycle one, immediate value, many indicators refer to community and networking activities. Cycle two, potential value, reflects the various types of knowledge capital produced by social learning: human, social, structural, reputation, and learning. Cycle three, applied value, includes the use of knowledge, tools, and social relationships. Cycle four, realized value, are the aspects of performance that can be affected by social learning. Cycle five, reframing value, reflects changes in what counts as success both for participants and for their environment (Wenger, 2011).

The researcher followed a data analysis spiral of activities: manage and organize the data, read and memo emergent ideas, describe and classify codes into themes, develop and assess interpretations and represent and visualize the data (Creswell & Poth, 2018). At the beginning of the analysis process, the researcher organized data into digital files

and created a consistent file naming system. The Zoom interviews were saved as audio-only mp4 files. These files were uploaded to Scribie, an internet-based transcription service, to complete transcriptions of the five artist-teacher interviews. These transcriptions were saved as PDF files. Any inaudible portions of the interview were highlighted as blanks on the transcription. The researcher listened to the original recording of each interview to edit and fill in the missing data as needed.

The researcher read each transcript three times to become immersed in the data and the participant responses. After the multiple times reading through the transcripts, the researcher utilized memos as a method of highlighting ideas, phrases and key concepts that emerged. The purpose of the memo procedure is not just “descriptive summaries of data but attempts to synthesize in them into higher level analytic meanings” (Miles, Huberman, & Saldaña, 2014, p. 95). Through data familiarization and classification, the researcher “took the text or qualitative information apart and looked for categories, themes, or dimensions of information” (Creswell & Poth, 2018, p. 194). Strategies utilized to classify the data included highlighting memos and noteworthy quotes to represent emergent concepts and bolding recurrences/outliers to see patterns in the data (Bazeley, 2013). Transcripts were initially highlighted with five different colors for the five value creation cycles for relevant codes within each value creation cycle. After studying the value creation cycle evidence, the researcher generated a value creation story to summarize the prior participant experience with valuable authentic professional learning. To conclude data familiarization, the researcher generated a value creation story

for each participant to provide a contextual summary of prior valuable authentic professional learning.

Next, the researcher began to search for an appropriate method to code the transcript data. The researcher utilized Saldaña's (2016) *The Coding Manual for Qualitative Researchers* to study options for first cycle coding methods. As a result of data familiarization and classification, values coding was selected as the first cycle coding method due to the focus on participant's perspectives of values, attitudes and beliefs in association with prior professional learning. Values Coding is that which, "reflects a participant's values, attitudes, and beliefs, representing his or her perspectives or worldview" (Saldaña, 2016, p. 131).

To effectively understand participant responses, first cycle codes were generated through a Values Coding process. Interview transcripts were highlighted for values, attitudes, and beliefs in three colors. Then each response was assigned a code. In alignment with the constructivist epistemology of this study, values, attitudes, and beliefs are "formed, perpetuated, and changes through social interactions and institutions" (Saldaña, 2016, p. 132). A value is the importance we attribute to ourselves, another person, thing, or idea (Saldaña, 2016). In this study, value was attributed to professional learning experiences and opportunities. An attitude is the way we think and feel about ourselves, another person, or idea (Saldaña, 2016). Attitude was coded in participants responses about their internal mindset and thoughts. A belief is part of a system that includes our values and attitudes, plus our personal knowledge, experiences, opinions, prejudices, morals, and other interpretive perceptions of the social world (Saldaña, 2016).

Participant responses were coded for beliefs to display perceptions of future opportunities, goals of growth and core beliefs as an artist teacher. Within each of these three categories, an initial cycle of coding was done to identify the general topics within the participants statements. There were three initial value codes: teaching strategies and materials, opportunities to network, and opportunities to perform and create. There were also five initial attitude codes: change in mindset mutual respect, opportunities to reflect/revive, collaboration, and isolation. And finally, there were four initial belief codes: artist-identity, future growth opportunities, increased confidence as a professional, and redefinition of success.

After coding and classifying the data, the researcher categorized the codes to reflect on their collective meaning and interaction as a part of a larger interconnected system. Interpretation in qualitative research involves “abstracting out beyond the codes and themes to the larger meaning of the data” (Creswell & Poth, 2018). Merriam (1998) stated “one of the assumptions underlying qualitative research is that reality is holistic, multidimensional and ever-changing” (p. 202). As the researcher developed and assessed the interpretation presented from the data, peer-mentor feedback was sought out for additional perspective on early data interpretations. Initially data was coded as relating to authentic professional learning, professional learning within a community or network, or artist-identity conflict. This allowed the researcher to articulate patterns discovered in the data categories (Creswell & Poth, 2018). The primary three themes that emerged from values coding were: (a) relevant; (b) shift in mindset; (c) growth oriented. Additional subthemes were included as applicable. In the final stage of representing and visualizing

the data, the researcher presented the primary value creation themes using a mind map of study conclusions (Creswell & Poth, 2018).

Delimitations

This study is specifically focused on authentic, content specific professional learning opportunities for artist-teachers within a community of practice. Many other research studies focus on arts integration strategies or arts in the basic curriculum. A primary delimitation of this study was the focus on secondary (6th-12th grade) arts educators, not elementary. This study focused on the unique challenges of content area specialists in instrumental music, chorus, dance, theatre, and visual art. It will not focus on general music, general art, dance appreciation or theatre appreciation courses because the challenges of these positions are different than those of secondary content area arts teachers. A second delimitation of this study is the focus on professional learning of teachers who have passed the initial certification process; thus, participants will have taught for a minimum of three years. This allowed the study to focus on the continued risk of attrition of teachers who have gained expertise and built their teaching practice

Assumptions and Limitations

This study was a basic interpretive qualitative study to explore the potential impact of the value creation framework for designing authentic, content specific professional learning opportunities for arts educators. This research study does have limitations. The process of conducting research through interviews and collection of value creation stories are a time-consuming process. A district administrator may not have access to the time required to replicate this study to measure value creation within

professional learning offered at the school or district level. A potential limitation was the time of year that the study was conducted which limited access to participant and researcher interview logistics. Typically, the spring is a very performance heavy time for arts educators with competitions, spring trips, state level performance assessments, conferences, and AP portfolio deadlines. All interview data for this study was collected during e-learning due to the COVID-19 pandemic. As a result, arts teachers had a spring semester that was less flexible and more demanding than a typical school year. Due to the COVID-19 pandemic, special considerations needed to be made in contacting and interviewing the participants. A final limitation of this study is generalizability. While this study may present excellent characteristics of professional learning of value in the arts, not all school districts have access to the financial resources to design content specific professional learning opportunities to provide arts educators within their district.

Trustworthiness

Data analysis was completed with interview transcripts and researcher-generated value creation stories. Through the utilization of multiple interviews focused on the same questions, a higher credibility of emerging themes will be established. Summary reports for each section were sent to participants to verify the accuracy and credibility of findings.

Validity

Coding of data would not be complete without involving the interpretation of the values, attitudes, and beliefs of the researcher. The researcher already possesses theoretical and research knowledge concerning authentic professional learning for artist-

teachers within a community of practice. Throughout data collection and analysis, the researcher could not separate her identity as researcher from her identity as an arts educator; both identities were essential for completion of this study. Therefore, it is important that the researcher was reflexive about the construction of data analysis- including preconceptions and prior assumptions (Charmaz & Belgrave, 2012). Through analysis, the researcher used interpretive validity through “pattern matching and member checking to ensure that the [arts educators] who choose to participate in the study accepted the sense-making” of the meaning of professional learning opportunities provided (Eisenhart, 2006, p. 574).

The researcher sought to design the study and report the findings with minimal bias. The focus of the study was the value creation through the participants’ experiences with content-specific professional learning opportunities for arts educators. The researcher has personal experience with content-specific professional learning opportunities for arts educators and has personally experienced growth and development as a teacher through participation in such programs. The researcher attempted to base the findings of this study on the information from the interviews, value creation stories and artifacts collected during the study, not on previous personal experience. Only evidence collected from interview participants were used in the generation of value creation stories, not from the researcher’s personal experience.

Reliability

The researcher presented negative or discrepant information to add credibility to the study. Through the interview process and collection of value creation stories, the

researcher accurately reported comments and data as it was collected. The researcher spent adequate “time in the field” (Creswell, 2003, p. 196) through completing a literature review, prior exploratory research, pilot testing, interviews, collection of value creation stories, transcribing the interviews, generating memos, applying codes, analyzing data and writing the findings and discussion report.

The researcher reviewed the findings with study participants prior to submission. The researcher emailed all participants their interview transcript, as well as a copy of the researcher-generated value creation story. The participants who responded agreed with the transcript and appreciated the organization of the researcher-generated value creation story. The researcher completed an external audit with her doctoral chair, who supervised the entire project and provided feedback throughout the research study.

Positionality

As a practitioner-scholar, the researcher sees knowledge created in the form of interpretive/constructivism epistemology. With an epistemological philosophical assumption, it was my goal as the researcher, to get as close as possible to the participants being studied (Creswell & Poth, 2018). When considering research through this lens, the internal and external factors are equally important in the creation of knowledge. Bredo (2006) stated, “if thinking alters action, which subsequently affects the external world, thereby affecting one’s future sensory input, then “internal” and “external” factors affect one another” (p. 5). A teacher’s charge is the process of translating theory into action, which is highly individualized; therefore, an interpretivism epistemology applies as an appropriate foundation for research.

Cleaver (2014) researched the translation of learning theory from the collegiate setting into action in the classroom. Cleaver described it as a “highly subjective process in the ways that teachers personalize, individualize, subsume and implement” (p. 2). The researcher sees knowledge as socially constructed and emerging from people’s social experiences. Through this ontological belief, multiple realities are constructed through our lived experiences and interactions with others (Creswell & Poth, 2018). These translation experiences of theory into action are highly individualized, therefore an interpretive, constructivist epistemology applies as an appropriate basis for research. The problems in a specialized curriculum, lack of a supportive network within the school building, commitment to working with students before and after school, and scheduling and geographical layout of classes form a unique experience that result in feelings of isolation of arts educators in the school setting (Scheib, 2006). Selection of these methods allow the researcher to describe how these feelings of isolation are universally experienced. In social constructivism, individuals seek understanding of the world in which they live and work and find understanding through interaction with others (Creswell & Poth, 2018).

This study focused on value attributed to individualized professional learning opportunities for arts educators during this challenging process of translating theory into action in the arts classroom. As such, the researcher aligned with Merriam’s (1998) perspective that “the key philosophical assumption upon which all types of qualitative research are based is the view that reality is constructed by individuals interacting with their social worlds (Merriam, p. 6). The primary axiological belief of this research is to

understand the individual meaning or knowledge constructed and negotiated by people (Creswell & Poth, 2018).

Throughout the research design, the researcher was flexible and responded to the changing conditions (Merriam, 1998). The researcher collected value creation stories from five secondary artist-teachers who have previously participated in content specific professional learning opportunities. This study is situated in the “field” where participants live and work and the context of the field is critical for the purpose of understanding what the participants are saying (Creswell, 2018; Hatch, 2002; Marshall & Rossman, 2014; Ravitch & Carl, 2015). The purpose of this present study was to understand the values, attitudes or beliefs constructed by teachers as they engage in authentic professional learning. The final product of this research was representative of both the researcher’s construction and the study participants construction of the value of professional learning experiences. Merriam (1998) describes this interpretation as:

The researcher brings a construction of reality to the research situation, which interacts with other people’s constructions or interpretations of the phenomenon being studied. The final product of this type of study is yet another interpretation by the researcher of others’ views filtered through his or her own (p. 22).

As a result, it is important to know the constructed experiences with professional learning as an artist-teacher, to better explain how it impacts the way the researcher approaches this study.

During the researcher’s student teaching internship, the placement was in a school district where the researcher received abundant support as an arts educator. At this

school, the arts department (Band, Chorus, Orchestra, Dance, Theatre and Visual Art) was comprised of 25 teachers. During this student teaching experience, the researcher was able to learn and grow as a new teacher in an environment that had a flourishing arts program. The teachers the researcher worked with were actively involved in state and national arts organizations that offered conferences and professional learning opportunities. This school district constant encouraged and provided access for teacher's involvement in state and national professional organizations. As a result, the teachers actively participated in professional learning offered by the state professional organizations and applied instructional strategies in the classroom. They collaborated with colleagues at other schools across the state to align instructional goals for their arts content area to state level standards. They consulted their content area peers and brainstormed instructional strategies at workshops and professional learning sessions to combat isolation at their school. The willingness to collaborate and network together provided opportunities for future growth and performance. The visual and performing arts in this school district consistently received top district, state, and national honors in the arts.

The researcher's first teaching position was in a rural district with five arts faculty between one middle and high school. This was a drastic change from my student teaching internship. I started in the middle of the school year after the previous chorus teacher had resigned over Christmas break. The arts faculty were two visual arts teachers (one middle and one high school), one band director, one strings teacher and me- the chorus teacher. The first year was a challenge. My assigned mentor was a biology teacher at the middle

school where I taught for half the day before traveling to the other placement at the high school. The mentor did not have any helpful suggestions or support to provide about classroom management or instructional strategies within arts education. The other arts teachers in the district were traveling teachers too, and our schedules did not coincide to meet. As a department there was rarely an opportunity to even speak to one another, let alone have conversation and spend time planning curriculum together. The longer time passed, the more feelings of isolation emerged. The district could not provide support for the arts educators to be involved in state and national organizations. Professionally, I did not have access to a network or community of arts educators for support and instructional strategies. After completing the academic school year, I began to seek employment in the original school district where student teaching was completed the year prior.

The access community and network of arts educators and professional learning experiences provided by the student teaching placement school district were critical in giving me the community of support needed to navigate the beginning of my career as a choral music educator. The school district where I was first employed after student teaching did not have the support resources or access to connect arts educators to these programs.

Ethical Considerations

In the design process of a qualitative study, researchers need to consider the ethical issues that may surface during the study and plan on how to address these issues (Creswell & Poth, 2018). Prior to conducting the research study, the researcher sought International Review Board approval through Clemson University. At the beginning of

the study the researcher disclosed the purpose of the study, contacting participants and informing them of the general purpose of the study. Participants were assured that their participation was voluntary through the informed consent document. Throughout data collection, the researcher respected the study site and participants schedules to minimize disruptions. Due to the COVID-19 pandemic, participants were using e-learning in their classrooms to facilitate instruction. As a result, all interviews were scheduled by participants during windows of time that were unencumbered by e-learning or school responsibilities. The researcher did not use participants by gathering data without giving back to the profession. The purpose of all collected data was for the improvement of future professional learning designed to support arts teachers. I will hold all data and materials/protocols in a secure location for five years (APA, 2010). Through data analysis the researcher avoided siding with the participants and reported multiple perspectives, including contrary findings. To respect the privacy of participants were assigned fictitious aliases. The arts educators will be identified by their arts content area. In data reporting, the researcher communicated in clear, straightforward, honest language. In the publication stage, the researcher shared copies of the report to participants and stakeholders.

Managing the Data

Interviews were recorded using Zoom and downloaded as an audio only .mp4 file. These files were uploaded to Scribie, an internet-based transcription service, and returned as PDF files. The unclear audio portions were highlighted by the transcription service and the researcher listened to the original transcript recording to complete the missing data.

The PDF documents were uploaded to GoodNotes 5 and were annotated for data analysis. Original interview recordings, PDF transcripts and annotated files were all saved in the researcher's Clemson University issued, password protected Google Drive.

Chapter Summary

The purpose of Chapter III was to describe the research procedures including an overview of the current study. Through a basic interpretive qualitative study, the researcher was able to use semi-structured interviews and researcher-generated journal entries to describe and analyze the value attributed to professional learning opportunities offered to fine arts educators. The interview participants were selected for this study from the predetermined selection criteria. Data collection was completed through the collection of personal value narratives and value creation stories. The researcher used values coding to generate themes for the value attributed to authentic professional learning opportunities for arts educators within a community of practice or network.

CHAPTER FOUR

FINDINGS

This chapter contains the results of the qualitative research study conducted to answer the research question:

What indicators of authentic professional learning experiences are perceived by artist-teachers to create value within a community of practice?

This chapter also includes discussion on how the analysis conducted is consistent with qualitative methodology and how the analysis connects to the research question. An overall summary of the findings is presented at the end of the chapter. The values coding process used to analyze transcripts from the five participant interviews is described in detail. Throughout analysis, transcript memos, conceptual frameworks and values codes were reviewed to study data until themes emerged. This chapter contains value creation stories, tables to present code data, and quotes from individual interviews to emphasize themes and key findings.

This study sought to measure value creation within arts-specific professional learning for the purpose of identifying indicators of value to replicate in future arts-specific professional learning. The researcher served as the primary instrument of data collection through semi-structured interviews with all five study participants (Appendix B). The interview participants were aware of the researchers' training and experience as an arts educator in South Carolina. This provided the participants with a comfort of a common language and understanding of shared experience.

As a qualitative study, this research will focus on “(1) how people interpret their experiences, (2) how they construct their worlds, and (3) what meaning they attribute to their experiences” (Merriam, 2009, p. 23). Data collection and analysis in qualitative research is a simultaneous activity. The analysis of this data began with “emerging insights, hunches, and tentative hypotheses to direct the next phase of data collection, refinement or reformation of questions, and so on” (Merriam, 1998, p. 151). The emerging insight is the effect creating value through authentic professional learning that occurs within a network or community for arts teachers. The coding method was selected after data familiarization, to utilize a coding method best aligned to participant responses. Rigor was developed through analyzing and reporting the data and accounting for the interaction between the researcher and participants, interpretation of perceptions, and a rich, thick description (Merriam, 1998).

Participants

The participants for this study were recommended to the researcher by the facilitator for South Carolina Arts Leadership for Success Academy (SC ALSA). The facilitator was contacted as a source of network sampling, to refer participants who are people “who know what cases are information-rich” and will be good examples for the study. (Patton, 2002, p. 182). The SC ALSA facilitator recommended participants for each area of art including choral music, instrumental music, dance, drama, and visual art who had previously participated in the Summer Arts Institutes. The facilitator recommended five participants from previous Summer Arts Institutes to contact about participating in the study. Each participant had previously taught for a minimum of three

years and had participated in at least one of the Summer Arts Institutes. The Summer Arts Institutes were not the focus of this study, but they were used to identify participants in South Carolina who had experience with arts specific professional learning. Participant teaching experience spanned from three to 26 years of experience. One participant for each certification area (Chorus, Dance, Instrumental, Theatre and Visual Art) was recommended by the SC ALSA program facilitator. All participants were female, Caucasian and were between 25-54 years old. Table 4.1 includes a list of the participants by arts content area, their education, years of experience, age, number of arts teachers at their school, grade level and pathway to initial certification.

Table 4.1

Participant Experience

Content Area	Age	Experience	Highest Degree	Grade Level	Number of Arts Teachers at School	Pathway to Initial Certification
Chorus	25-34	3	4-year degree	6 th -12 th	3.5	Undergraduate Education Prep Program
Dance	35-44	12	Master's +30	9 th -12 th	5	Undergraduate Education Prep Program
Instrumental	35-44	14	Master's	6 th -8 th	7	Undergraduate Education Prep Program
Theatre	45-54	26	4-year degree	9 th -12 th	9	Undergraduate Education Prep Program
Visual Arts	25-34	4	4-year degree	6 th -8 th	4.5	Undergraduate Education Prep Program

Participant Prior Professional Learning

Participants were active members of:

- South Carolina Music Educators Association (SC MEA)
- National Association for Music Education (NAfME)
- American Choral Directors Association
- South Carolina Dance Association
- National Association for Dance Education
- South Carolina Art Education Association
- National Art Education Association

Additional sources of arts specific professional learning were:

- Arts in the Basic Curriculum Project
- South Carolina Arts Commission
- Art of Education
- Art Class Curator
- Local school district (one participant)

Overview of Methods

A full explanation of the methodology of this study is provided in Chapter 3. A summary of the logistics of data collection, data preparation and familiarization, and data and analysis are provided in this chapter to connect the systematic and careful application of research methods to the research findings.

Data Collection

The five research interviews with arts teachers in South Carolina served as the primary source of research data. Each participant completed a brief ten question demographic survey on Qualtrics to provide supporting research data. The results were downloaded as an Excel document and saved to the researcher's Google Drive. Interviews were conducted and recorded via a Zoom conference call with each participant. At the conclusion of the interview, the audio recording was uploaded to Scribie, an internet-based transcription service, for transcription and conversion to a PDF file. Each interview was transcribed by Scribie and checked for accuracy by the researcher. After each interview, the researcher read the interview transcript and researcher notes to ensure qualitative methodology was followed throughout the research process. All interview transcripts were stored in the researcher's Google Drive for analysis.

Data Preparation and Familiarization

After data collection, each interview transcript was uploaded to GoodNotes 5 in the researcher's iPad. Each transcript was labeled by participant content area. One original transcript for each participant was stored on the iPad for reference. One transcript copy for each participant was used for the memo process of highlighting value creation cycle evidence in five different colors for each cycle. An additional transcript was highlighted in three colors for the three Values Codes: *values*, *attitudes*, and *beliefs*. The highlighted Values Code evidence was annotated and assigned a code name.

Data Analysis

The researcher utilized a cycle of data analysis by completing data familiarization through generating memos and Values Coding of data to analyze data from the interviews. Data familiarization through generating memos was used as an exploratory approach prior to the more detailed Values Coding. The researcher read interview transcripts three times to become familiar with the participant responses. Transcripts were initially highlighted with five different colors for the five value creation cycles for relevant codes within each value creation cycle. After studying the value creation cycle evidence, the researcher generated a value creation story to summarize the prior participant experience with valuable authentic professional learning.

In the first level of coding, Values Coding was utilized. Saldaña (2016) defines Values Coding as that which, “reflects a participant’s values, attitudes, and beliefs, representing his or her perspectives or worldview” (p. 131). In accordance with Value Coding procedures, data from the interviews were identified as either for values, attitudes, or beliefs. Within each of these three categories, an initial cycle of coding was done to identify the general topics within the participants statements. There were three initial value codes: teaching strategies and materials, opportunities to network, and opportunities to perform and create. There were also five initial attitude codes: change in mindset mutual respect, opportunities to reflect/revive, collaboration, and isolation. And finally, there were four initial belief codes: artist-identity, future growth opportunities, increased confidence as a professional, and redefinition of success.

After coding and classifying the data, the researcher categorized the codes to reflect on their collective meaning and interaction as a part of a larger interconnected system. The primary three themes that emerged from values coding were: (a) relevant; (b) shift in mindset; (c) growth oriented. Additional subthemes were included as applicable. These analyses and findings to be presented in this chapter will be organized and presented within the research conceptual framework presented in Chapter 2, Value Creation in Artist-Teacher Professional Learning.

Overview of Value Creation Stories

Value creation stories were collected through the interview protocol with all five arts area participants. A value creation story describes events within each cycle of Wenger's (2011) framework- immediate, potential, applied, realized and possibly reframed/transformational. Each story is presented by content area to focus on reflection of professional learning of value.

The stories presented below are a researcher-generated summary of the participants value creation story for the purpose of context of participants experience concerning valuable authentic professional learning experiences. Each interview transcript was read three times to become familiar with primary topics. The researcher annotated memos within each transcript through highlighting value creation cycles, circling key words and phrases, and underlining repetitive concepts or ideas. These memos were used by the researcher to generate a value creation story for each participant. Next, values coding was applied to identity codes of value, attitude and belief

concerning professional learning of value based on the prior experiences of study participants.

Chorus

This value creation story centered on the participant's experience at a recent South Carolina Music Educators Association (SC MEA) conference where she attended a motivational speech by a prominent collegiate conductor. The session was titled, "Control the Environment that Controls You". The participant found the session immediately relevant to her profession practice, where she was struggling with controlling the culture and environment of her classroom. She admitted to centering the selection of music, concert preparation and performance opportunities around her own goals and plans. As a result of the session, she saw the potential value in the development of the relationship with her students and putting at the forefront their needs. The participant realized the need for the teacher to set the expectations for classroom environment in a positive and healthy way. Through application, she began modeling transparency, developing relationships with students, and molding concert themes around what would be beneficial to her students. The participant realized her students were willing to work harder and a deeper value was placed on the work they work doing as an ensemble. This participant has now reframed her view of success. She stated, "Success is failure because you learn something through it. I may have failed that year before I attended the conference but being so low prompted me to go to the session and be so like a sponge ready to absorb it." Through attending this conference, she had the opportunity to combat her own professional burnout by networking with other music education peers

who were “in the same boat”. She was provided lesson plans, teaching strategies, riser formations all in support of the development of a successful classroom environment for choral music education.

Dance

Through her value creation story, this participant focused on the immediate importance of the network connections through content specific professional learning. She stated, “Without these connections, I would be at a disadvantage. These programs have helped me grow and helped me gain new strategies.” The potential value that has been developed through her participation in content specific professional learning focusing on the importance of advocacy in the arts. Through her participation, she has developed a well-articulated plan that focuses on the importance of all students having access to a quality arts education. Through application, she has had the opportunity to equip students to be responsible for advocating for their art through the creation of a promotions team. While continuing to attend professional learning focused on arts advocacy, she has learned dance-specific methods of advocating for funding, audience participation and development of performance themes. Her advocacy journey has allowed her to realize what she views as success in the arts. She stated, “I used to think of success as the numbers of students in a class, audience members at a performance... Now, I focus on the student who couldn’t do that sequence three weeks ago and now they can.” Through this reframed value, she now sees growth in her students and all areas of her dance program.

Instrumental

Through her value creation story, she focused on the immediate value of network connections provided to her through content specific professional learning opportunities. She saw the potential value offered to her work as an arts educator through attending reading sessions of new music, sharing of resources and arts-specific classroom management plans. In an arts classroom, she said there is “more freedom than in ELA or Math. We have to be creative about classroom management to keep students engaged while having fun.” Through application in her media arts course, she was able to work with a partner who had previous experience teaching media arts coursework. This was beneficial to her practice and provided her with resources, processes, and procedures to use in her media arts classroom at her school. As a result of her participation in arts-specific professional learning, a realization has been the ability to invite guest clinicians from across South Carolina to come and work with her students for their district-level honors performing ensembles. This has allowed her students to benefit from different perspectives/different teachers. This participant was unsure if her reframing of success in the arts came about from her length of time in the profession (14 years) or engagement in high quality arts-specific professional learning. Now she has learned to look at success as progress- it is not always achieving perfection. She said it is “being able to see progress in my students and equipping them to see their own progress.”

Theatre

Through her value creation story, she focused on the immediate value of utilizing the school Distinguished Arts Program (DAP) grant to fund artist-in-residence programs at her school. Through these programs, she was given access to “content specific support

that developed her confidence in theatrical skills, terminology and technical jargon to communicate with students more effectively”. As a result of school wide participation, potential value was found in the opportunity to engage with the arts teachers at her school and take the performance to the next level. After spending time building up support for the arts programs, the teachers used grant funding last year to application together to produce an end of year fine arts celebration. This new idea was met with initial resistance, as resources and rehearsal space were limited and had to be shared. After the fine arts production last school year, the high school arts teachers realized a newfound respect for each other as peers and professionals. The participant stated, “it is beyond me, it is about connections and collaborations in the arts as we help our students grow and move them to the next level.” The participant was able to lead the arts teachers at her school through reframing the importance of “focusing on the success of the students-as we collaborate together to make it the best possible experience for them.”

Visual Art

Her value creation story focused on participation in the Summer Arts Institutes and self-selected art therapy and circle painting workshops that were funded by her school’s Art in the Basic Curriculum grant money. She found immediate value in the professional learning that allowed her to return to the role of the student as she had the opportunity to create art. This allowed her the opportunity to learn from other visual art professionals, which she found refreshing and rejuvenating. She found potential value through the feedback she received that was specific to her content area. She said, “when I am around other art teachers, I can be myself and don’t have to make the pieces fit. I

don't have to reword myself- I can ask, 'how do you teach line drawing in a way that your students understand?' and my peers have resources to help. " Through her participation in an art therapy workshop, she learned more about the process of using art to display emotion. The application of art as emotional was not one she had previously considered. She was able to utilize the feelings map exercise with her 7th and 8th grade students as an exploratory project into utilizing art as a tool for communication of emotions. This project provided the participant with the realization that "art is not only objective and can be used as a method of emotional communication- this changed my outlook on teaching and the purpose of art." Since she removed the objective pressure of art, she has reframed her view of student success in the visual arts classroom. Now, she is focused on the student accomplishing the task that was assigned as she fills the role of facilitator in the classroom. She said, "I want them to have knowledge and skills to create art on their own- exploring and seeing how their work is different than their peers."

Values Coding

The data familiarization process led the researcher to search for an appropriate coding method for the data. Each value creation story was focused on the perspective of the arts teacher, which lead the researcher to Values Coding. As a qualitative study, this researched focused on the interpretation of experience, the construction of the participants world and the meaning attributed to experiences as an arts educator (Merriam, 2009, p. 23) Values Coding was selected as the first cycle coding process to present participant values, attitudes, and beliefs from her perspective as an arts teacher. Values codes were assigned to understand the value attributed by participants experience:

“the greater the personal meaning, the greater the personal payoff; the greater the personal payoff, the greater the personal value” (Saldaña, 1995, p. 28). Values, attitudes, and beliefs are “formed, perpetuated, and changed through social interactions and institutions” (Saldaña, 2016, p. 132). The paragraph section headings that follow indicate the value codes that emerged. There were three codes assigned to values coding, five codes assigned to attitudes coding, and four codes assigned to beliefs coding. Codes were manually counted for frequency amongst participant responses. Response counts are included in Table 4.2 below.

Table 4.2

Values Coding- Code Count

Saldaña Value Coding Categories	Initial Codes (instance of codes)	Themes
Values codes	<ul style="list-style-type: none"> • Teaching strategies and materials (24) • Opportunities to network (15) • Opportunities to perform and create (11) 	Relevant
Attitudes codes	<ul style="list-style-type: none"> • Change in mindset (18) • Mutual respect (10) • Opportunities to reflect/revive (7) • Collaboration (6) • Isolation (3) 	Shift in mindset
Beliefs codes	<ul style="list-style-type: none"> • Future opportunities (14) • Redefine success (10) • Artist-identity (8) 	Growth oriented

-
- Increased confidence as a professional (6)
-

The primary codes are presented in Table 4 as additional evidence of value creation through professional learning experiences.

Values Codes

Value codes are defined as the “importance attributed to ourselves, another person, thing or idea” (Saldaña, 2011, p. 131). The three values codes identified in this study were: teaching strategies and materials, opportunities to network, and opportunities to perform and create.

Teaching Strategies and Materials

Responses coded as ‘teaching strategies and materials’ were mentioned by all participants, for a total of 24 codes. Within the arts classroom, instructional strategies and materials are different than in the traditional classroom. Participants found value in professional learning opportunities that addressed this difference and provided relevant resources.

Immediately prior to this study, the instrumental participant was receiving professional development in preparation for the upcoming focus on transitioning to an international baccalaureate (IB) certification as a school. The participant described the pressure placed on school administration to provide professional development and the resulting ‘one-size-fits-all’ approach.

Every session, I think, ‘Okay, what does this have to do with me? How do I fit? Like, how do I fit this square peg in this round hole?’ So, I think a lot of the

professional development we receive at the school level, or even the district level, is not specific to our arts area. (Instrumental Participant)

The school district where the visual art teacher works, receives a grant through the Arts in the Basic Curriculum project that allocates funds for professional learning. With her allocations, she self-selected relevant professional learning. In the past year, she has participated in an art therapy workshop and a circle painting workshop. In both courses, she was exposed to new relevant teaching strategies in visual art to apply in her classroom. Another participant found value in the relevance in instructional strategies provided by an artist in residence at her school.

He taught me specific things like...I remember how he would say, “Stand 45.”

The 45-degree angle to your audience. And terms like that. Being able to say...And of course, I still use this today, to be open 45, which I like better than saying “one quarter” to students...It’s just one of those specific things that gave me confidence as a theater teacher. (Theater Participant)

Another participant felt it was important to participate in professional learning to stay abreast of current instructional strategies.

It helps me keep up to date on trends in the dance world and in dance education, so that I can make sure I am at the forefront of what I am presenting to my students and to make sure I am not using antiquated strategies and ideas in my curriculum. (Dance Participant)

The instrumental participant found value in the opportunity to receive ideas on classroom management.

I have also gotten ideas for lessons or classroom management, specific to the orchestra classroom- how to set up your classroom for success- where things are a lot more freeform than they might be in an English or Math class, so, I think you have to be a lot more creative about management strategies and getting students to manage themselves and reign it in...’cause it’s gotta be fun. (Instrumental Participant)

The dance participant found value in the opportunity to stay up to date on curriculum and instructional methods:

Because we are all related, it helps me keep up to date on trends in the dance world and in dance education, so that I can make sure I am at the forefront of what I’m presenting to my students and I am not using antiquated ideas and strategies in my curriculum. (Dance Participant)

Opportunities to Network

Opportunities to network occurred 15 times across all participant interviews. One participant stated, networking through professional learning helps “create that network of people that share your interests or your struggles, which is really wonderful”. The visual arts participant is the only visual arts teacher at her school. Through professional learning, she values the opportunity to network with visual arts educators.

When I am around other art teacher, I can be myself. I do not have to make the pieces fit. I can say, “Hey- do you know how to teach line drawing in a way that works for your kids? Because, I am struggling with that”. Just be straight up, like

a math teacher might say, “How do you teach this particular skill?” I can just say, “Help- how do you do this?”. (Visual Art Participant)

The instrumental participant found value in the opportunity to network and meet a instrumental music teacher she did not previously know.

I think that all the arts institutes are so valuable and being able to meet educators from different areas in the arts has been awesome. (Instrumental Participant)

The dance participant found value in networking with other dance educators across the state, with conversations focused on:

What we’re doing, what they’re doing, lesson plans, lesson ideas, all kinds of materials and resources. I just feel like through networking I stay in contact with people and get new resources and share new resources that I find, and get ideas for various fundraising events, concert themes, topics to dance about, stuff like that. (Dance Participant)

The choral participant is working at a charter school. She found value in meeting fellow choral directors who also work at charter schools, some over 2 hours away, and at conferences they can network and discuss common struggles as artist-teachers in the charter school setting. She stated, “just seeing someone face to face, I think has a lot more value than emailing or anything like that. That’s my favorite part. The opportunity to communicate in person.”

Opportunities to Perform and Create

The opportunity to perform and create occurred 11 times in participant interviews. The visual arts participant stated, “Visual arts teachers are very lucky, because a lot of

our professional learning is making art. I take any opportunity to do that...because it gets me back into the artist-student mentality.” As a result of a Distinguished Arts Program (DAP) grant, the theatre participant was able to provide additional performance opportunities for the arts faculty and arts students at her school through a fine arts celebration at the end of the school year. She said, “For me, it’s about my students and letting them be in that performance space in the community, taking it outside of the school, that just elevated our performance, and they were so excited.”

The instrumental participant enjoyed the opportunity to return to the role of student in the media arts Summer Arts Institute class.

I always think it is fun to go back and be the student again, because it’s fun to be the student. It is a lot different than being the teacher. But it was great to have that extended time to work and develop our project. (Instrumental Participant)

Attitude Codes

Attitude codes are defined as the “way we think and feel about ourselves, another person, thing or idea” (Saldaña, 2011, p. 131). The five attitude codes identified in this study were: mindset, mutual respect, opportunities to reflect/revive, collaboration, and isolation.

Mindset

The most common attitudes code focused on participant change in mindset because of participation in authentic professional learning. 18 codes from the 5 participant interviews focused on a change in participant mindset. The visual arts teacher found a change in mindset through her participation in an art therapy workshop.

Throughout her training as a visual artist, she always focused on the skill development of creating art. Through the art therapy workshop, she discovered, “I have never thought of art as therapeutic because I’ve always thought of it as a practice, as a skill that you have to learn...So it really changed my outlook on teaching and art in general.” One participant admitted being in a challenging teaching year, where she felt the students were not engaging and she was frustrated.

I had kind of given up on myself and them, and it wasn’t good. But when I went to that session... it was an idea really, or a different perspective he gave. So if I could say any resource, it would be just to be able to view things differently, and he really helped me see where I was failing and where I was succeeding, and it’s cool to have that different view. (Choral Participant)

After struggling to control students and feelings of failure, the choral participant focused on the theme of the conference session. The theme was, “Control the environment that controls you”, and she realized the power she had as the choral director to model expectations for instruction. As a result of the authentic professional learning, she stated, “I had a whole different mindset about it from then on out.” The dance participant felt that professional learning had helped her develop an effective plan for program advocacy.

I didn’t really understand, prior to this, how important It was for us to advocate for our art form, and for education, and I think this course helped me put together the beginnings of an advocacy plan, that has grown throughout the years to help me advocate for my students...to advocate for my job, to advocate for the

importance that all students need a quality education in the arts in order to become productive global citizens. (Dance Participant)

After returning, she initially took on advocacy as one of her primary goals. Then, her mindset shifted to involving her students in the advocacy plan. She said, “It’s not just me saying, ‘My students need this.’ It’s about them saying, ‘We are passionate about this, we need this, we want to do this, and here is how we are going to take it to the next level.’” As a result, this participant has gained a higher quality space to teach in, and better opportunities for her students, which has improved her overall job satisfaction.

The theatre participant found that the opportunity to engage in professional collaboration with her artist-teacher peers at her school refreshed her mindset. After collaborating together on an end of school year performance, she felt “it made me feel more positive to have more positive interactions with my colleagues.”

Mutual Respect

Mutual respect was a code that appeared ten times within participant attitude codes. The instrumental participant felt focus of Curriculum Leadership Institute for the Arts (CLIA) was geared towards integrating different arts areas into the arts classroom. She said, “I think it’s really important for students to see how different arts areas relate to each other. There should not be competition between the arts. We need to support and encourage each other.” After the completion of the fine arts celebration, the theatre participant felt that the program allowed an increased awareness in what was going on in her colleague’s classrooms. Prior to the DAP grant funding of the fine arts celebration, there was a general dissension among arts teachers and fighting over resources and space.

Due to the DAP grant funding and professional learning provided by artists-in-residence, there was a total “coming together”. The theatre participant said, “they came around and they wanted to do it again, where they were previously resistant to collaborating together, they have turned a corner and are now all into it.” The theatre participant now has more positive interactions with her colleagues because she feels they have more respect for what she is doing in her classroom. The instrumental participant found it beneficial to attend professional learning to be around new clinicians and meet new colleagues. Through this network, she regularly invites new clinicians to come to her school and work with her students. Both she and her students benefit from the guest clinicians, “we are going to always benefit from different perspectives and different teachers.”

Opportunities to Reflect and Revive

Seven participants stated feelings of an opportunity to reflect and revive, as a beneficial change in their mindset. The visual arts participant when provided with opportunities to attend professional learning, she volunteers to have a “break from the classroom” and return to the role of student. She said, “It gets me back into the role of artist or student mentality, and when I come back to the classroom, I feel more refreshed and rejuvenated.” The instrumental participant felt that the timing of the South Carolina Music Educators Association state conference always comes at a great time of year. “When you are tending to get stressed out and bogged down in the school year, the beginning of February, it is so great to just get that shot of renewed energy and encouragement.” As a teacher with only three years of experience, the choral participant stated:

I love these conferences because of just the chance to take it all in for a second....they are of utmost importance, super valuable to anyone. Teacher burnout is real, and they really do help revive anyone. (Choral Participant)

Collaboration

Six statements were made that attribute value to opportunities for collaboration. Table 4.3 displays sample selected responses of feelings of network support generated through valuable authentic professional learning opportunities within a community of practice.

Table 4.3

Feelings of Network Support

Study Participant	Network Support
Choral	I've met people who are at charter schools, like me, and we have a chance to discuss things.
Visual Art	They're great in networking and creating that network of people that share your interests or your struggles, which is wonderful. When I am around other arts teachers, I can be myself and I don't have to make the pieces fit. I don't have to reword myself. I can say, "Hey, do you know how to teach line drawing in a way that works for your kids?"
Instrumental	It's always helpful to get those new ideas and meet other people who are doing the same thing that you are and make those connections together.

These feelings of network support were expanded into the desire for future collaboration.

The theatre teacher feels the focus of her grant-writing efforts for her school is professional learning opportunities for more teachers. She says, "At this point, it's beyond me. It is about making those connections and collaborations." The visual arts

participant is an active participant of professional learning online forums for visual artist. Through this forum, she connects with visual arts teachers across the world. During the COVID-19 pandemic, e-learning went into effect and she began utilizing her forum groups to collaborate and design instructional plans.

With the quarantine, everyone was sharing their plans, everybody was so generous. And I got up the courage. I put my plan out there, and people used it and they said how they enjoyed it and how they used in in a different way.

Isolation

In contrast to the six statements of collaboration, only three statements were made expressing feelings of isolation. Four of the five study participant was the only of their arts content area within their school building. Prior research has found artist-teachers often have feelings of isolation and subpar mentoring and professional learning opportunities (Scheib, 2006; Tye and O’Brien, 2002). In this study, three statements were made in the semi-structured interviews that were evidence of isolation (Table 4.4).

Table 4.4

Feelings of Isolation

Study Participant	Evidence of Isolation
Choral	I’m in a charter school, so I feel spread out. I don’t have people close to me.
Visual Art	Being the only visual arts teacher can be really lonely and I love my co-workers, we still have a lot in common, but I still have to kind of dig my own little way, my own path.
Dance	At the high school level, the Math Department has ten teachers, the English Department has eight or ten

teachers. There's not a dance department, I'm the only dance teacher. We have a Performing Arts Department, but we have six teachers who teach 6 different things.

In all five interview transcripts, these were the only statements made that were coded as expression of a feeling of isolation.

Belief Codes

Belief codes are defined as the “our personal knowledge, experiences, opinions, prejudices, morals, and other interpretive perceptions of the social world” (Saldaña, 2011, p. 132). The four belief codes identified in this study were: future opportunities, redefinition of success, artist-identity, and increased confidence as a professional.

Future Opportunities

Future opportunities were believed to be important characteristics of authentic professional learning for arts teachers. This code appeared 14 times across the five participant interviews. The choral participant stated, “as an educator, really as an artist in general, there is no cap, there is no max, you can never stop growing...just because I am your teacher, doesn't mean I don't have room to grow.” Through engagement in professional learning opportunities, the choral participant has had additional opportunities for her students to perform. These opportunities have shown the participant:

We really are improving, and granted, it's a slow improvement, but there are definite positive behavior changes. (Choral Participant)

The theatre participant was the veteran teacher of the group with 26 years of experience. She said that she participates in professional learning, “to continue to improve my teaching...I've been teaching 26 years and finding different ways to do things and think

about things is always helpful.” Another participant felt that the profession is “always changing” and through professional learning she can have access to opportunities for relevant new strategies and future growth. As a result of professional relationships in the Summer Arts Institutes, the instrumental participant received additional opportunities:

I got invited to conduct for a region orchestra event, and I have been asked to be an evaluator for concert performance assessment. I do not think this would have happened if we had not met each other in that summer workshop.

The visual arts participant was encouraged by a story that was told by a facilitator at one of the Summer Arts Institutes. The facilitator was sharing a story about a high school student, who claimed she was unable to make it to the school concert because she did not have any gas. The story impacted her because the facilitator did not dwell on the high school student’s circumstance. The facilitator challenged the student to make a choice and see if she could find an alternative solution. The study participant said, “I always kind of fall into that holding their hand kind of mentality even when I am not meaning to. So knowing that it is okay to let them figure it out, and let them fail, and to let them do it in a safe way.” Through this story, the study participant was challenged to consider how she is allowing her students to have opportunities to grow within her classroom. She stated:

Sometimes I think that I might not challenge them enough, because I want them to build that confidence in themselves, that they may not have. The kids I taught last year are now 8th graders and I have noticed a big shift and those seeds that were planted. (Visual Arts Participant)

The dance participant has had additional opportunities for her students and dance program as a result of engagement with the professional learning opportunities. As a result,

I've been able to advocate for a better space to teach in, and for better opportunities for my kids and for myself, so it's helped me enjoy doing my job better. (Dance Participant)

Redefine Success

All study participants attributed a redefinition of success because of their interactions with authentic professional learning experiences. This code occurred 10 times across the five interview transcripts. The choral participant admitted to viewing success differently.

So often success is viewed as winning or being the top. But I think that is can also be failure because you learn something through it. I may have failed that year that I went to the conference, but if I had never been that low and gone to the session (Control the Environment that Controls You) and been so like a sponge ready to absorb it, I never would have improved and I would have stayed the same.

(Choral Participant)

When asked about redefinition of success because of professional learning, the instrumental participant said her view has changed but she is unsure the source of the change. She said, "I'm not sure if my definition of success has changed because of any professional learning experiences, or just because of having years of teaching experience now." But she did agree that she has experienced a redefinition of what matters in the

classroom. Early in her career, she admitted to struggling with the achievement of her collegiate ensembles and at first, that was her view of success. She has taught for 14 years and that perspective has changed,

I have learned to look at success as progress. It is not always achieving perfection, but it is being able to see progress in my students and being able to help them see their own progress. (Instrumental Participant)

The visual arts participant has noticed that now she feels success if “When a student is able to accomplish a task, the task may not be as challenging as it originally was. But if the student can say, ‘I made this by myself without any help.’ That to me, is success.”

The dance participant shared that previously she struggled with viewing success as “how many students were in my classes, how many people came to the performances, did everybody clap for that dance...” She now has redefined her view of success and believes the success of her program is much bigger. She said, “that student could not do that movement three weeks ago and now she can. It’s seeing the little things, the small areas of growth, the change in a student’s attitude or outlook.”

Artist-Identity

Eight statements were coded as focused on identity as an artist. When asked about identifying as an artist or educator first, one participant responded as an artist first, one as an educator and the other three as both. The participant who responded as an artist first said, “I believe you need to be a master in your craft in order to teach. If you are not seeking to improve your craft, how can you teach it to other people?”. The participant who responded as educator first explained her response, “I love to perform in ensembles,

but I always knew that I did not want to pursue a professional career performing, I always wanted to teach.” The other three participants could not separate their identity as educator from that of artist. One participant stated, “I feel there is so much art in designing and creating lessons and being an educator; When you are being an artist, you are also experiencing the learning process that your students experience every day.”

Increased Confidence as Professional

This code appeared in six times in interview data. It appeared in both beginning stage and veteran teachers. The dance participant felt that without her involvement in the Summer Arts Institutes, “I would really be at a disadvantage, especially early in my career.” Now as a veteran teacher, she still feels:

As a professional it has given me confidence, helped me grow, helped me gain new strategies. When our standards were rewritten in 2017, without that network of people to pound ideas off of, we all would have been at a loss in implementing those new standards because they were so drastically different from what our old standards were. (Dance Participant)

The choral participant, with three prior years of teaching experience, said that professional learning gives her “a little bit of ‘street cred’ with my students.” When she returns from professional learning and shares new strategies and activities with her students, it increases her confidence. As a new teacher, she is it helps her “sound like I actually know what I am talking about”. The theatre participant felt that her engagement with an artist-in-residence throughout her career gave her confidence as the director with some of the “theatrical skills and technology, the terms, technical jargon, so that I could

communicate to students what I needed them to do.” She said through the application of these specific skills with the supervision of the artist-in-residence, she felt that she gained confidence as a theatre teacher. She said, “Even though I have the vision and know what I need to tell the kids in terms of bringing to their characters, it was just some of those technical things I didn’t know.”

Themes

The themes that emerged through the completion of Values Coding were: (a) establishing relevance to teaching the arts (b) facilitating a shift in participant mindset; (c) enabling growth-oriented beliefs. These factors all contribute to creating authentic professional learning experiences of value within a community of artist-teachers. These themes can be identified as indicators of professional learning experiences that occur within a community of practice that create value for arts educators.

Summary of Findings

The purpose of this qualitative study is to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators. Indicators were documented through the collection of personal value narratives and value creation stories. Using Wenger’s (2011) Value Creation framework, value creation stories were collected through semi-structured interviews. The collection of value creation stories identified specific events of value creation that provided immediate value, potential value, applied value, realized value, reframed/transformational value to arts educators. Memos were generated and themes

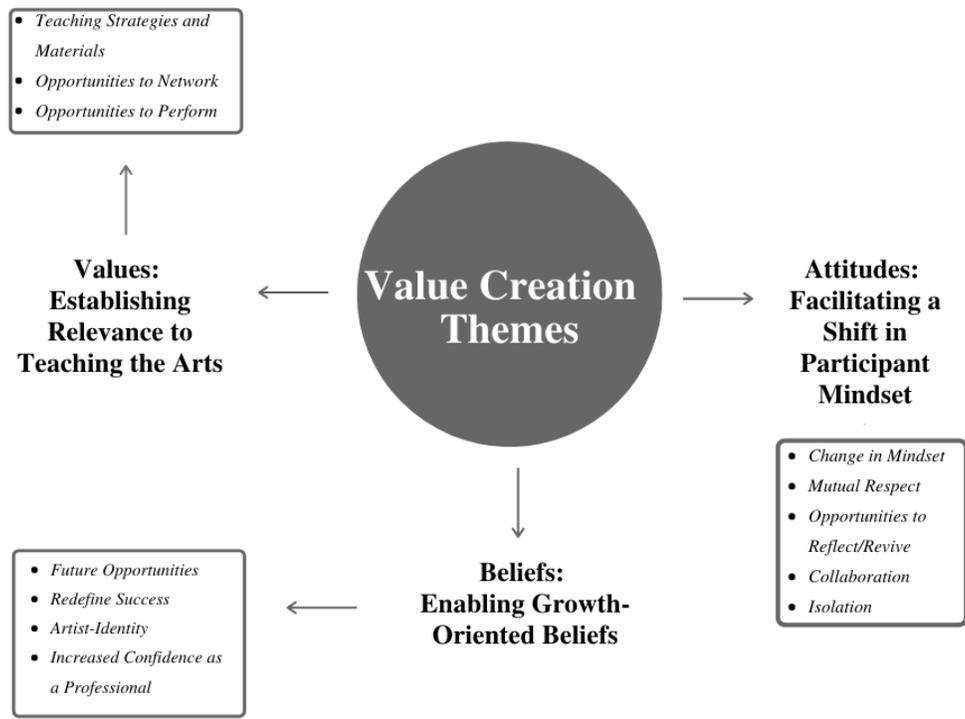


Figure 3.1 Value Creation Themes

concerning value creation emerged across all participant responses. As a result of data familiarization, Values Coding was selected as the method of first cycle coding. Data was coded focusing on participant values, attitudes, and beliefs. In Figure 3.1, the primary themes of indicators that contribute to valuable authentic professional learning are identified. These themes are indicators of authentic professional learning that occur within a community or network to create opportunities of value to artist teachers.

Conclusions

This chapter contains the results of the analysis and connects analysis back to the research question while maintaining the analysis procedures for qualitative research. Five

participants were interviewed for this qualitative research study. Semi-structured interview questions were generated based on Wenger's (2011) Value Creation framework. The purpose of this qualitative study is to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators.

After data familiarization, researcher-generated value creation stories were created from transcript data as a summary of participant experience in valuable authentic professional learning. This process led the researcher to select Values Coding as the primary coding method. In Values Coding, twelve values codes were discovered in the categories of value, attitude and belief. Further analysis of these codes displayed the relationship between the value creation stories and values codes, which led to 3 primary themes. The 3 themes resulting from this study summarize the indicators of valuable authentic professional learning are: (a) establishing relevance to teaching the arts (b) facilitating a shift in participant mindset; (c) enabling growth-oriented beliefs.

These findings describe the immediate value found in relevant opportunities to engage within a network of arts educators and how this provides relevant teaching strategies and materials for instruction. Through future opportunities to performance and create potential value is produced. Participants found applied value through opportunities to collaborate with arts education colleagues. The participants realized a change in mindset as they returned from professional learning feeling revived and refreshed with a new perspective. Participants also indicated development of mutual respect for arts education peers. As they have experienced future growth opportunities, all participants

have reframed their view of success to be focused on progress, an increased confidence as a professional, and support for their identity as an artist and educator. Chapter V includes the summary for analysis and discussion on the primary themes.

CHAPTER FIVE

DISCUSSION

The purpose of this qualitative study is to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators. This chapter includes a discussion of major findings as related to literature on authentic professional learning of value within a community or network, specifically designed for arts teachers. This chapter also discusses implications that may be valuable for district and state administrators as they design future content-specific professional learning opportunities for arts teachers in South Carolina. The chapter concludes with a discussion of limitations of the study, areas for future research, and a summary.

The researcher was motivated to study the indicators of value that created positive professional learning experiences, specifically for arts teachers, for the purpose of designing future opportunities of value. As an arts educator, the researcher's own experience strengthens the vision of importance for content-specific professional learning. These experiences form the foundation for interpretation of the findings of this study. This chapter contains discussion and future research possibilities to help answer the research question:

What indicators of authentic professional learning experiences are perceived by artist-teachers to create value within a community of practice?

Value creation stories were collected through the interview protocol with all five arts area participants. A value creation story describes events within each cycle of Wenger's (2011) framework- immediate, potential, applied, realized and possibly

reframed/transformativa. Study participants were reflecting on experiences engaging with a community of practice. A community of practice is defined as a group of people sharing and critically interrogating their practice in an ongoing, reflective, collaborative, inclusive, learning-oriented, growth-promoting way (Sackney, 2000). Through the collection of value creation stories within a community of practice, individuals with varying perspectives and levels of expertise can co-construct new forms of meaning and understanding that are individually and collectively valuable (Booth & Kellog, 2015).

Results from this study have identified that indicators of authentic professional learning experiences that are perceived by artist-teachers to create value are: (a) establishing relevance to teaching the arts (b) facilitating a shift in participant mindset; (c) enabling growth-oriented beliefs. These factors all contribute to creating authentic professional learning experiences of value within a community of artist-teachers. The themes are presented in alignment with the conceptual framework of Wenger's (2011) Value Creation framework in *Figure 5.1*.

Interpretation of the Findings

The purpose of this study is to gain an understanding of how arts educators utilize content specific professional learning opportunities within a community of practice. A result of this study is a better understanding of opportunities of value to artist-teachers and how these opportunities can be effectively designed in the future by school, district, and state level administrators. This additional support will combat issues in artist-teacher retention and accommodate for future professional growth. This in-depth look at professional learning experiences for artist- teachers will provide insight for school,

district, and state leaders as they continually seek to provide opportunities of value for arts educators.

Indicators of authentic professional learning experiences that are perceived by artist-teachers to create value are: (a) establishing relevance to teaching the arts (b) facilitating a shift in participant mindset; (c) enabling growth-oriented beliefs. In the review of literature, the researcher identified a conceptual framework that focused on providing authentic professional learning within a community or network, designed specifically for artist-teachers. The primary theme of relevancy is one that prior research supports and highlights as vital to effective professional learning. This finding aligns with the impact of: content focus, active learning, coherence, duration, collective participation in job-embedded context, models and modeling effective practice; coaching and support, feedback and reflection and sustained duration (Birman 2000; Darling-Hammond, 2017; Desimone, 2011). The finding of shift in mindset as well as opportunities for future growth, are additional areas are innovative ideas that contribute to value in professional learning opportunities (Little, 2012). Wenger (2011) defines value creation as “the value of the learning enabled by community involvement and networking” (p. 7). Establishing relevance to teaching the arts, facilitating a shift in participant mindset, and enabling growth-oriented beliefs were the primary identified themes to contribute to value within the professional learning opportunities for artist teachers.

The findings of this study were aligned with Wenger’s (2011) Value Creation framework as the study presents the value of learning enabled by authentic professional

learning experiences designed for artist-teachers that occur within a community or network.

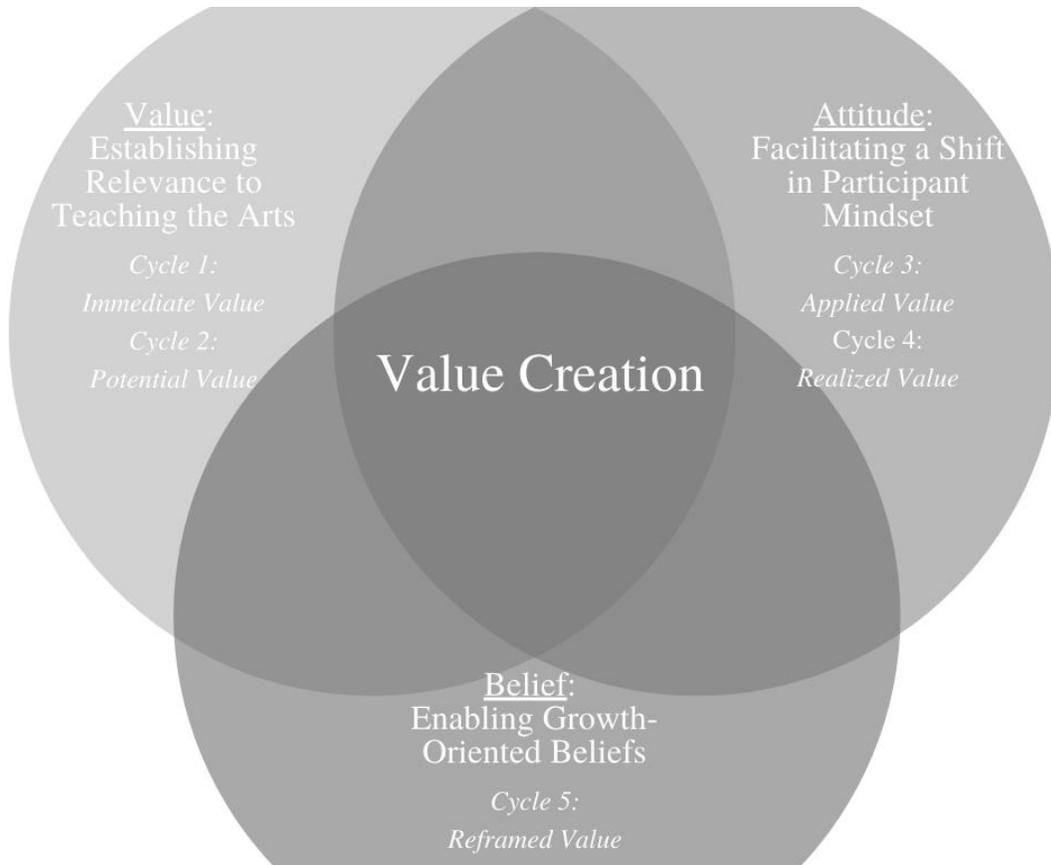


Figure 5.1. Themes within Wenger's (2011) Value Creation Framework

Value: Establishing Relevance to Teaching the Arts

The primary theme that emerged from values codes was relevancy. In the context of artist-teacher professional education, relevancy may be defined as content-specific professional learning that was embedded in classroom practice. Wenger's (2011) immediate and potential value creation cycles align with the theme of relevancy. Immediate value focuses on describing the event that happened and the participants overall experience. In this study, indicators of immediate value were experienced in

opportunities provided through the Summer Arts Institutes series presented by the Arts in the Basic Curriculum Project and professional development offered through state arts association conferences. These events provided an opportunity to engage in professional learning that was content specific to the artist-teachers classroom and practice. Potential value focuses on the acquisition of skills/knowledge and potential change in practice (Wenger, 2011). Throughout the interviews, artist-teachers named specific, relevant skills and knowledge that effected their practice, because of their engagement in the professional learning opportunity. Relevancy is important for both immediate and potential value because it indicates value in incorporating arts relevant teacher strategies and materials in professional learning experiences. This information can help school and district leaders design professional learning that is relevant for their artist-teachers, to foster social learning within the arts community.

Immediate Value

Immediate value is created for artist teachers through art specific professional learning created by state and national associations, opportunities for participants to continue collaboration/conversations after the conclusion of sessions, and the opportunity to return to the role as an artist. In the process of creating immediate value, network members find value in activities such as conferences, workshops, training, and gatherings with other people who share the similar concerns (Wenger, 2011). Within this study, participants received professional learning from state and national professional associations and state funded programs (Arts in the Basic Curriculum Project, South Carolina Arts Alliance). Only one participant indicated receiving content specific

professional learning opportunities from her local school district. All participants stated that the sessions described in their value creation story provided relevance to their arts content and the needs of their classroom. This aligns with prior research that states the need for professional development to better reflect the needs of arts teachers in the content of their sessions and offerings (Conway, 2005).

Participant responses of authentic professional learning of immediate value described access to state level relevant opportunities to engage within a network of arts educators. In describing participation within the professional learning, participant responses focused on collaboration and influential engagement within a community of arts educators. This is consistent with previous studies which suggest that relevant networking opportunities enable teachers to collaborate to discover new curriculum and content-specific pedagogy related to student learning within the classroom (Darling-Hammond, 2017). Opportunities were not isolated to one specific professional learning workshop or summer institute session. Study participants discussed the conversations and support that occurred within the network or community of arts teachers after the institute, conference or workshop had concluded. Teaching artists are required to have three fundamental capacities: understanding one's art form; understanding classroom environment, pedagogy, and human development; and understanding the collaborative process of working within a school environment (Association of Teaching Artists, 2009). Through addressing these capacities within professional learning opportunities, additional active learning opportunities and opportunity for future collaboration will result. Study

participants found value in these connections, primarily the opportunity to learn from other arts professionals to network and share relevant teaching strategies and materials.

Teachers need the opportunity to engage in the same learning activities and opportunities they are designing for their students (Darling-Hammond et. al, 2017). Participants found value in the accommodation of artist-teacher identity through opportunity to return to the role of artist, as many professional learning opportunities described focused on the opportunity to create art. This is supported by prior research that found art teachers, “chief desire for professional development was to have the opportunity to create art” (p. 179). When given the opportunity to return to role of artist, critical thinking skills emerge to design effective and creative instructional strategies for students. Through active learning opportunities, teachers have the opportunity to model new instructional strategies as they analyzed and reflected on effectiveness to transform teaching practice (Darling-Hammond et. al, 2017).

Potential Value

Potential value for arts teachers is created through opportunities to engage as an artist within their community. Potential value is created through insights, resolutions, action plans, new relationships and relevant resources that could potentially be helpful to study participants in the future (Wenger, 2011). Indicators of potential value in this study included shared resources or relationships generated through participation in the community. Through participation in authentic professional learning, insight is created that strengthens the participants commitment to the profession or develops a new relationship with a peer (Wenger, 2011). Professional learning opportunities should

accommodate for potential value as participants develop action plans to grow their arts programs within their school or district. Participants identified potential value through experiences in future artist opportunities for performance within their communities, development of program advocacy plans, engagement with artist in residence and future opportunities to serve as clinicians for performing ensembles.

Attitude: Facilitating a Shift in Participant Mindset

The primary theme that emerged from attitudes codes was a shift in mindset. In the context of artist-teacher professional development, a shift in mindset was an opportunity to reflect or revive practice, both as artist and teacher, that was the result of opportunities to collaborate with other artist-teachers. A shift in mindset was also seen in the participant's ability to focus on the purpose of their work as an artist-teacher. Wenger's (2011) applied and realized value creation cycles align with the theme of a shift in mindset. Applied value focuses on the difference made in the participant life or context because of engaging with the professional learning opportunity within a community of practice. Realized value focused on the difference made in the participants ability to achieve what matters to invested stakeholders (Wenger, 2011). Through realized value study participants developed a mutual respect within the artist-teacher community. A shift in mindset is important for both applied and realized value because it indicates value in reflecting and reviving practice through collaboration with artist-teachers. This information can help school and district leaders design professional learning allows opportunities for collaboration among artist-teachers.

Applied Value

Applied value for arts teachers is achieved through application of new art specific pedagogical techniques in the classroom. Through the development of applied value, plans and relationships inspire, inform, and motivate members to change the way they do their work as arts educators (Wenger, 2011). Indicators of applied value included evidence of new practice that results from the output of the authentic professional learning opportunities. Applied value occurred when the member returned to her practice and does something with this new insight, inspiration or connection that builds capacity (Wenger, 2011). Artist-teachers selected elements to apply from the professional learning opportunity that would fit the context of their classroom. The products of these active learning opportunities were utilized to develop their own teaching skill, while providing additional opportunities for students. The artist-teachers had opportunities to engage in the “analysis of teaching and learning” through active learning opportunities (Hochberg & Desimone, 2010, p. 95). Active learning can include reviewing student work samples, obtaining feedback from a mentor on teaching, or planning classroom implementation of a new standard or teaching strategy.

All participants were able to use a new artistic skill/strategy that was made accessible by the community in a way that was relevant and specific to their arts content area. Participants identified applied value to authentic professional learning that allowed for a change in mindset and how the work as arts educators was accomplished. Participants utilized new pedagogical techniques to engage students with arts advocacy work and access to arts programs beyond the school. Through increased advocacy efforts,

creating school news programs in the media arts classroom, school wide artist in residence programs and art therapy workshops- artist-teacher mindset shifted about the work that was being accomplished in their classroom. Participants also were appreciative of beneficial resources provided by the professional learning network to elevate the performance of students and assist in the development of arts content specific skill.

Realized Value

Realized value occurs when students are better served by the increased capacity of their teacher, from the teacher's engagement within authentic professional learning (Wenger, 2011). Indicators included student performance and productions as developing artists and teacher-observed student growth in the arts. Realized value leads to a growth in artist-teacher capacity which is shown through growth demonstrated in student achievement in the arts. Participants described opportunities to achieve something new within their arts content areas. At the school level, all participants were confident that new achievements in their arts classroom had occurred because of participation in the community/network.

Artist teachers are often isolated from support and resources at their local school professional development sessions. In this study, only one participant cited arts specific professional learning being offered at the local level. Through the engagement in a community of practice, artist teachers are collaborating in professional learning to mutually benefit through sharing and exchanging of knowledge. This is supported by prior research that found importance in investing in meaningful and satisfying professional relationships and the value of mentoring relationships to increase career

satisfaction and professional achievement (Risner & Anderson, 2012). As a result of active engagement in professional organizations and Summer Arts Institutes, participants did not dwell on feelings of isolation. Study participants focused feelings of connection and support that aligned with prior research supporting the importance of being “active participants in the practices of social communities and constructing identities in relation to these communities” (Wenger, 1998, p. 4).

Belief: Enabling Growth-Oriented Beliefs

The primary theme that emerged from belief codes was a focus on professional growth. In the context of artist-teacher professional development, growth can be defined as future opportunities that allow the artist-teacher to increase confidence as a professional and redefine success in the context of their practice. Wenger’s (2011) reframed value creation cycle aligns with the theme of growth. The focus of the reframed value cycle is a redefinition of what constitutes success within practice (Wenger, 2011). Effective professional learning of value should offer opportunities for future growth. The evidence from reframed cycles may lead to transforming existing systems or setting new systems within a school or district to support artist-teachers (Wenger, 2011). Effective leadership will allow teaching communities to “ease into disclosing problems and the disposition to dig into them, as well as growing acceptance of teacher-to-teacher initiative on matters of practice” (Little, 2012, p. 17). District and state administrators can utilize evidence from reframed cycles to transform existing systems and designing new systems artist-teachers can receive additional opportunities to build capacity.

Reframed Value

Reframed value for arts teachers is developed through a redefinition of success within the arts program and a transformation of future opportunities for both artist teacher and students. Wenger (2011) found primary indicators to include new criteria for assessment of student achievement and a new understanding of criteria for future success. Within arts programs, role stress occurs because of high student-teacher ratios, multi-school/multi-grade level assignments with after school responsibilities and high-pressure performance (Stanley, 2011). As a result of role stress, the teaching process can become disconnected from the primary objectives of the arts program. The reframed cycle occurs when the process of social learning leads to a reflection on what matters within arts education (Wenger, 2011). Through the reframing process, professional learning may transform future opportunities for arts educators and students. In this study, opportunities were provided through network connections for future growth within teaching practice. Participants identified reframed value through experiences in future opportunities for performance within their communities, development of program advocacy plans, engagement with artist in residence and future opportunities to serve as clinicians for performing ensembles. These future opportunities supported the educators as both sides of the artist-teacher identity.

Each participant described reframing value through the redefinition of success within their content area. The process of social learning within authentic professional learning lead participants to a reflection of what matters within arts education.

Participants reframed their view of success of their students and programs because of active participation in authentic professional learning within a community/network of arts teachers. Participants now view success as progress as they develop relationships of value with students and arts education peers. This new understanding affects the artist-teachers who have the power to determine criteria for success within the context of their arts programs.

Answering the Research Question

Relevant opportunities, a shift in mindset and opportunities for future growth are the indicators of authentic professional learning experiences that are perceived by artist-teachers to create value within a community of practice. Artist teachers must have relevance. Throughout this study relevance was created through the opportunity to engage in professional learning that was content specific and applicable to the challenges and needs of the arts classroom. Relevant professional learning also provided artist teachers the opportunity to return to the role of artist within a community of practice. A shift in mindset for artist teachers is important because it provided artist teachers the opportunity to collaborate with artist teachers. Collaboration with other artist teachers promotes a culture of shared pedagogical techniques and resources that create value. This study found that the most effective way to shift artist teacher's mindset was through the opportunity to focus on the purpose of their work as artist teachers. As a result, participants described a revival of practice, both as artist and teacher. Finally, consistent with leading professional learning literature, all teachers, including artist teachers need professional learning experiences which support and enhance future growth. Specifically,

for arts teachers this is done through a reflection on the goals and objectives of arts programs. These reflections will result in a redefinition of successful arts programs and a realignment of priorities in designing future arts curriculum and program performance.

It is important also not to overlook the importance of community of practice for artist teachers and the ability to create value to connect these teachers. In this study, the community of practice provided the foundation and space for the professional learning of value to occur. The opportunities provided by state and national professional organizations and the Arts in the Basic Curriculum project were critical in providing relevant opportunities for artist teachers to collaborate and reflect with their peers in a growth-oriented way. The community of practice provided an outlet for artist teachers to struggle with role stress, share curriculum and instructional strategies, and collaborate as a joint social community. The identity of each artist teacher must be considered to provide strategies to combat isolation. Successful engagement within a community of practice may be why this study did not have findings consistent with artist teacher isolation. The professional learning communities cited in this study by participants are effectively combating isolation, as evidenced the focus of participant responses describing feelings of connection within a community of practice rather focusing on feelings of isolation.

Implications for Practice

The most common finding in this study re-emphasized the importance of relevancy in the professional learning opportunity. Additional findings focused on a shift in mindset and opportunities for future growth that resulted out of engagement with the

professional learning opportunity. Prior research indicated the importance of each of these areas for successful professional learning. Prior professional learning has included opportunities for relevancy, future growth, and a renewal of participant mindset. This study emphasizes the importance of the combined, cumulative impact of these findings on professional learning of value. The combination of these three main findings can increase value within artist-teacher professional learning by developing artist-teacher communities for collaboration, providing additional resources for district level coordinators, and the need for professional development and professional association funding.

Implementing authentic professional learning that allows for future growth has important practical implications (higher cost, resources, materials). Artist-teacher professional learning experiences should provide relevant teaching strategies and materials through professional learning in a low-cost, sustainable way. This could occur through the development of school-based or district-based professional learning communities, development of online platforms for collaboration, or generating high-quality curated learning resources designed specifically for arts educators (Bautista & Wong, 2017).

Through generating opportunities to collaborate, whether virtually or as a school-based/district-based arts professional learning community, arts educators will have the ability to reflect on teaching, share relevant teaching strategies and materials, and develop increased confidence in the future growth of their arts programs. Collaboration can also include additional opportunities to perform and present. Programs such as a fine art

showcases allows the visual and performing arts programs from a school or district to collaborate. These programs build a mutual respect within the local community for the arts programs which increase program support. Another application for providing relevant teaching strategies and materials would be using district level coordinators for each of the visual and performing arts areas. This would also provide future opportunities for growth for arts teachers as leaders. York-Barr & Duke (2004) describe teacher leadership as “mobilizing teacher expertise about teaching and learning to improve the culture and instruction in schools such that student learning is enhanced...it involves leading among colleagues with a focus on instructional practice” (p. 261). These coordinators would provide structure to allow collaboration between content area arts educators within a district. This network would remove the boundaries of school building and connect arts educators to same content area educators within their district or region. Smaller school districts should consider providing similar opportunities across district lines to encourage support and engagement for arts educators who may be at a higher risk of feelings of isolation. Rural school districts should provide financial support for arts educators to have access to professional learning organizations and memberships in which to engage within an arts community of practice. Through providing the opportunity to meet within a district or region professional learning community, arts educators would have the opportunity to meet with their content area to discuss curriculum, instructional strategies, challenges, and future opportunities for growth in their students and programs.

Finally, leaders should find ways to provide access and support to arts-specific classroom and professional learning funding opportunities. The theater participant was providing access to these types of opportunities by applying for the Distinguished Arts Program (DAP) grant for her school. This grant provides \$18,000 to her school each year it is awarded. 30% of the grant budget must be allocated to professional learning opportunities for arts teachers within her school. The visual art participant in the study received her self-selected professional learning from a similar grant that was awarded to her school district. Schools and districts should have a plan in place to remove/subsidize the financial burden of paying for memberships to professional organizations and professional learning designed specifically for arts educators. This would be especially beneficial for rural schools and districts in the future retention of highly qualified arts educators. Providing the financial support for professional organizations and learning opportunities would allow these artist-teachers to combat feelings of isolation and develop capacity.

Implementation of these recommendations in artist-teacher professional learning experiences is important because it provides an effective method of providing experiences of value to artist-teachers. Through the development of communities for collaboration, artists-teachers can internally provide relevant access to resources and support to those within the community. As additional resources are allocated to district level coordinators, additional time and funding is dedicated toward the focus of building capacity in artist-teachers and arts programs within the local school district. Finally, the allocation of additional funding for professional development and professional

association funding will provide artist-teachers a community of practice to “sharing and critically interrogating their practice in an ongoing, reflective, collaborative, inclusive, learning-oriented, growth-promoting way” (Sackney, 2000).

Recommendations for Future Research

As a result of this study, two additional topics emerged that could be the source of future research. There remains a gap in the research concerning the support systems in place for artist-teachers who have sustained access to a community of practice. Prior research indicated artist-teachers describing feelings of isolation and role stress due to being the only artist-teacher of their specific content area within a school or district. In this study, only 3 statements were made concerning feelings of isolation as artist-teachers. This demonstrates the impact valuable connection within a community of practice is having on feelings of isolation as the only specific artist-teacher in a school or district. A qualitative phenomenological study could be designed to describe the distinction between feelings of isolation vs. being the only specific arts content teacher at their school. This study should include a larger participant sample. I would also suggest the participant sample to be selected from artist teachers in rural school districts to identify the distinction between feelings of isolation vs. being the only specific arts content teacher at their school.

Participants also mentioned the support and benefits of online communities of artist teachers to collaborate with and share resources. These two areas are linked together and could lead to future research focusing on the application of online arts

communities in the development of effective support for professional learning for arts educators in South Carolina.

From spending time reviewing the literature, the researcher anticipated isolation to be a primary area of concern of study participants. Arts educators are often the specialist for their art area in a school building. Four of the five study participant was the only of their arts content area within their school building. Prior research has found artist-teachers often have feelings of isolation and subpar mentoring and professional learning opportunities (Scheib, 2006; Tye and O'Brien, 2002). This study suggests that isolation within the school building is being successfully combatted when opportunities are provided to collaborate with artist-teachers in valuable ways. Liberman & Mace (2010) support this as, “teachers who plan... and work... together over time buil[d] commitment not only to each other but to further learning. Even the act of ‘struggling’ together at the same time in the same ways help[s] teachers to master new practice” (p. 70). Future research could focus specifically on identifying feelings of isolation within a school building and the effect of providing the resources necessary to connect the artist teacher with network of same content area professionals.

As district and state administrations continue this work in South Carolina, additional avenues for sources of professional learning will need to be further explored. Due to the COVID-19 pandemic, there is uncertainty in how instruction will be delivered. There is also uncertainty as to how professional learning will be developed and sustained at the school level in the upcoming school year. During the COVID-19 pandemic many teachers turned to online platforms and social media to share lesson plans, resources, and

social/emotional support for one another during the shift to distance learning. The visual arts participant in this study cited “The Art of Education” for visual arts teachers being a tremendous resource during the flip to distance learning in the Spring of 2020. The participant said this resource provided weekly webinars for visual arts teachers as they prepared for distance learning in visual art. The National Association for Music Educators has also released resources designed specifically for teaching in the context of the COVID-19 pandemic to provide online teaching and professional learning, free webinars, and journal articles for student online assignments. Due to the COVID-19 pandemic, many conferences and professional learning associations have resorted to online offerings. Additional research could focus on value creation experiences within the online professional learning opportunities offered to artist teachers because of the COVID-19 pandemic.

There is also a growing involvement of educator participation in Twitter-based and Facebook online communities for professional learning. Visser et al. (2014) identified these personal learning networks (PLN) as a “system of interpersonal connections and resources that can be used for informal learning, collaboration, and exchanging of knowledge and ideas” (p. 396). Many teachers are engaging through social media platforms. hashtags and micro-blogging to provide professional learning and instructional support through engagement within an online personal learning network. Facebook groups such as “I’m a Choir Director” , “Band Directors Talk Shop” “Art Teachers Teaching Art”, “Drama Teachers and Those Interested in Drama Education” are hubs of information shared within a community of thousands of practitioners around the

world. Visser et al. (2014) found the most often perceived benefits of a PLN were professional development and meaningful relationships that teachers formed. Hur and Brush (2009) found five principal reasons teachers participated in self-generated professional online communities: (a) to share emotions, (b) to combat teacher isolation, (c) to experience camaraderie, (d) to explore ideas, and (e) to take advantage of online environments' affordances. Brush (2009) defined affordances as "efficient, accessible and/or user friendly" (p. 716). Access to a PLN could be beneficial for smaller schools or districts who do not have access to a local community of arts educators. It could also be beneficial to dance and drama teachers, who are already underrepresented across the state of South Carolina.

Prior research has utilized Wenger's Value Creation framework within communities of practice and networks, as applied in this current study. Future research should consider specifically focusing on the application of Wenger's Value Creation framework to Twitter and other forms of personal learning networks used by arts educators as a source of relevant teaching strategies and materials, change in mindset and future growth.

Limitations

A qualitative study with participant interviews as the primary source of data collection was the best method for this study. Participant selection could be refined in the future to allow for a district to complete the interview protocol internally, to allow for a study of value creation within a specific school district. The interview protocol could also be adjusted slightly to allow the data collection to evaluate value creation experiences

within a professional learning organization, such as the South Carolina Music Educators Association. These adjustments would allow school administration and/or state level professional organizations to evaluate the value of opportunities offered to members to develop more effective future programs and support systems.

The process of conducting research through interviews and collection of value creation stories are a time-consuming process. A district administrator may not have access to the time required to replicate this study to measure value creation within professional learning offered at the school or district level. A potential limitation was the time of year that the study was conducted which limited access to participant and researcher interview logistics. Typically, the spring is a very performance heavy time for arts educators with competitions, spring trips, state level performance assessments, conferences, and AP portfolio deadlines. All interview data for this study was collected during e-learning due to the COVID-19 pandemic. As a result, arts teachers had a spring semester that was less flexible and more demanding than a typical school year. Due to the COVID-19 pandemic, special considerations needed to be made in contacting and interviewing the participants. A final limitation of this study is generalizability. While this study may present excellent characteristics of professional learning of value in the arts, not all school districts have access to the financial resources to design content specific professional learning opportunities to provide arts educators within their district.

Conclusion

The purpose of this qualitative study was to increase understanding of the indicators of professional learning experiences within a community of practice that create

value for arts educators. Prior literature emphasizes the importance of authentic professional learning opportunities that occur within a community of practice. The conceptual framework of this study bridges a gap in the literature of the application of Wenger's (2011) value creation framework and methods of identifying characteristics of valuable professional learning experiences for artist-teachers. The conceptual framework for this study was based on Wenger's (2011) Value Creation framework with additional focus on authentic professional learning within a community of practice designed specifically for artist-teachers.

In following Wenger's (2011) Value Creation framework, personal value narratives and value creation stories collected through interviews were the primary sources of data. Data was analyzed using Saldana's (2016) Values Coding protocol, which assigned three primary categories of values, attitudes, and beliefs. The primary themes that were identified in this study were (a) establishing relevance to teaching the arts (b) facilitating a shift in participant mindset; (c) enabling growth-oriented beliefs. These themes were identified as primary indicators of value within arts-specific professional learning opportunities offered develop effective teaching practice.

To effectively design professional learning opportunities of value for artist-teachers, school, district, and state administrators should include relevant, content-specific professional learning that re-energizes and engages artist-teacher mindset by providing regular opportunities for future growth. Relevancy in professional learning is critical because it allows for the incorporating of arts relevant teaching strategies and materials in professional learning experiences. A shift in mindset indicates value in

reflecting and reviving practice through collaboration with artist-teachers. Growth oriented opportunities within professional learning allow the artist-teacher to increase confidence as a professional and redefine success in the context of their practice. When school, district, and state administrators intentionally design opportunities for artist-teachers that incorporate these elements, valuable professional learning will occur. The lasting result of regular opportunities authentic professional learning in artist-teachers within a community of practice, will be a growth in confidence of artist-teachers as professionals, increased capacity as educators and increased retention in the field of arts education.

APPENDICES

Appendix A- *Participant Invitation Email Script*

Good Afternoon!

My name is Maddie Jurek- I received your name as one on a list of teachers who is actively involved in artist teacher professional learning through the Arts in the Basic Curriculum Project. I am working on a case study as a part of my dissertation research for Clemson University. The focus of the study is identifying indicators of value within professional learning opportunities for arts educators.

I would like to interview you concerning your experiences as a secondary arts educator who has been an active participant of the professional learning. This is not limited to your experiences within Arts in the Basic Curriculum Summer Arts Institutes. It can include any form of content specific professional learning you have participated in.

If you agree to participate, I have an informed consent document and basic demographics survey that should take less than 10 minutes and is completed digitally. Then, we will schedule our interview time, based on your availability. Interviews will be scheduled outside of school hours. The interview will be completed via Zoom and should take less than 30 minutes. After I review all interviews, I would like to follow up with you for an additional 10-minute conversation to review the findings of the study. Due to the COVID-19 pandemic, I know we are all very busy completing distance learning for our students. I also realize many of us now have additional “co-workers” in our homes with our own children. I taught high school chorus for 12 years and am finishing my first year in school administration. If you agree to participate, I can assure you that our interview times will be respectful of your schedule and personal time.

Do you have any questions about participating in this study? May I send you the informed consent document and demographics survey? Can we go ahead and schedule your interview time?

Thank you for your time,

Maddie Jurek

Appendix B- *Consent and Demographics Survey*

Fine Arts Teachers Consent and Demographics

VALUE CREATION STORIES: PROFESSIONAL LEARNING EXPERIENCES OF
FINE ARTS EDUCATORS

Information about Being in a Research Study Clemson University

KEY INFORMATION ABOUT THE RESEARCH STUDY

Voluntary Consent: Dr. Kris Frady and Madeline Jurek are inviting you to volunteer for a research study. Dr. Frady is an Assistant Professor in the College of Education for the Educational and Organizational Leadership Development with a joint appointment in the College of Engineering for the Computing and Applied Sciences and Engineering and Science Education programs. Madeline Jurek is a doctoral student at Clemson University, running this study with the help of Dr. Frady.

Alternative to Participation: Participation is voluntary and the only alternative is to not participate. You will not be punished in any way if you decide not to be in the study or to stop taking part in the study.

Study Purpose: The purpose of this qualitative study is to increase understanding of the indicators of professional learning experiences within a community of practice that create value for arts educators. This study will provide helpful data to district level arts administrators and school-based administrators to design professional learning opportunities at the local level to support fine arts educators.

Activities and Procedures: Your part in the study will be to complete a survey and participate in an interview that was drafted based on a review of the literature focusing on the collection of value creation stories. Data will be collected questions of value creation and the construction of a personal value narrative. The research team will remove all identifying information to protect the confidentiality of study participations.

Participation Time: The fine arts administrator interview should take about one hour. The artist-teacher interviews should take about 30 minutes per participant to complete.

Risks and Discomforts: We do not know of any risks or discomforts to you in this research study.

Possible Benefits: You may not benefit directly for taking part in this study, however, participation may provide support for future programs focused on arts-specific professional learning for fine arts educators.

AUDIO/VIDEO RECORDING AND PHOTOGRAPHS

The interview will be audio recorded and will be deleted upon successful defense of the dissertation study, December 2020. The recordings will not be shared publicly.

PROTECTION OF PRIVACY AND CONFIDENTIALITY

The results of this study may be published in scientific journals, professional publications, or educational presentations.

A pseudonym will be used for schools and district level fine arts administrator. General demographic data will be collected- no specific identifiable data will be collected.

Identifiable information collected during the study will be removed and the de-identified information will not be used or distributed for future research studies.

CONTACT INFORMATION

If you have any questions or concerns about your rights in this research study, please contact the Clemson University Office of Research Compliance (ORC) at 864-656-0636 or irb@clemson.edu. If you are outside of the Upstate South Carolina area, please use the ORC's toll-free number, 866-297-3071. The Clemson IRB will not be able to answer some study-specific questions. However, you may contact the Clemson IRB if the research staff cannot be reached or if you wish to speak with someone other than the research staff.

If you have any study related questions or if any problems arise, please contact Dr. Kristin Frady at Clemson University at 864-656-7089.

CONSENT

By participating in the study, you indicate that you have read the information written above, been allowed to ask any questions, and you are voluntarily choosing to take part in this research. You do not give up any legal rights by taking part in this research study.

1. What is your age?
 - 18 - 24
 - 25 - 34
 - 35 - 44
 - 45 - 54
 - 55 - 64
 - 65 - 74
 - 75 - 84
 - 85 or older

2. Please specify your ethnicity.
 - White
 - Black or African American
 - American Indian or Alaska Native
 - Asian
 - Native Hawaiian or Pacific Islander
 - Other

3. What is your gender?
 - Male
 - Female
 - Prefer not the say

4. What is the highest degree or level of school you have completed? *If currently enrolled, highest degree received.*
 - 4 year degree
 - Master's degree
 - Master's + 30
 - Doctorate

5. What grade level do you currently teach?
 - K-5 (Elementary)
 - 6-8 (Middle)
 - 9-12 (High)
 - Administration

6. What is primary your arts content area? (Select all that apply)
 - Band
 - Chorus
 - Drama
 - Dance
 - Visual Art
 - General Music
 - Orchestra

7. How many schools do you serve?
 - One school on a full time basis
 - Two schools
 - More than two schools
 - One school on a part time basis

8. How many arts teachers are in your primary school assignment? If a teacher is responsible for multiple areas, assign a ".5". For example, a band/orchestra teacher would be ".5" for band and ".5" for orchestra. If the area is not available, report a "0".
 - Visual Art
 - Band
 - Orchestra
 - Chorus
 - Dance
 - Drama
 - General Music

9. What path did you receive initial certification?
 - Undergraduate Education Preparation Program
 - Masters Level Certification Program
 - Non-Traditional Certification Program

10. How long have you been teaching in the K-12 setting?
 - 0-5 Years
 - 5-15 Years
 - 15-25 Years
 - More than 25 Years

11. What sources do you use for arts specific professional learning opportunities?

(Select all that apply)

- South Carolina Music Educators Association
- South Carolina Art Education Association
- South Carolina Theatre Association
- South Carolina Dance Association
- Arts in the Basic Curriculum Project
- South Carolina Arts Commission
- National Music Educators Association
- National Art Education Association
- National Theatre Association
- National Dance Association
- My School District provides arts specific professional learning opportunities

12. Are there any additional sources of arts specific professional development that you utilize that were not listed above?

We will utilize Calendly to schedule our interview time. Visit the link below to select a time that is suitable for you to meet. The times available are "after-school" hours- to accommodate e-learning schedules.

<https://calendly.com/mjurek/valuecreation>

We will meet via ZOOM. A link inviting you to our meeting will be sent to your email.

Appendix C- *Interview Protocol- Arts Educators*

Data collection protocol

Thank you so much for speaking with me today. My name is Maddie Jurek. I am working on a study concerning professional learning opportunities for fine arts educators. We greatly appreciate your taking the time to participate in this study.

At our interview, we will be constructing a value narrative to describe your overall experience of participation in this community/network in relation to fine arts specific professional learning. The questions connect the aspects of your professional life where the community/network is useful. Questions will guide how your story unfolded- as you describe the stages of your experience of participation. This is merely a guide for telling your story. You do not have to answer every question, only the ones where you have something to say.

Next, we will construct a specific value-creation story. These questions are for telling specific examples of how your participation has created value. A typical value creation story has a sequence of four steps, and sometimes five: (1) the activity you participated in, (2) what you gained out of it, (3) how you applied it, and (4) what the outcome was. Sometimes, there is a step (5). This is when an event or innovation changes the way that you define what matters, what constitutes success and what “value creation” is (Wenger, 2011).

For instance, as a teacher, a successful activity may redefine what grades should be about. This type of fundamental reconsideration does not happen very often, but if it does happen to you because of your participation in a network or community, do include it in your story, because these moments tend to be quite significant in our lives.

For this portion of the interview, we are focused on concrete examples of value creation. For instance, if in the first portion of the interview you said that your network helped you become a better music teacher, then this second part of the interview can be used to provide some concrete examples of how the network did that: as an example you might want to describe how someone shared a good idea for an activity which you used in your classroom and which ended up making your lessons more engaging.

It is very important to you provide honest and candid feedback since this case study is focusing research on the effectiveness of utilizing individualized professional learning to support and build capacity in fine arts teachers.

The information you provide will be treated confidentially. We will not be using any names (participants, schools or district) in the study. After completing the digital informed consent document, you will be asked a few basic demographic questions. As a part of the demographic questions, please select dates and times that work for you to complete our interview via Zoom.

Collection of Personal Value Narrative and Value Creation Stories

Time of Interview:

Date:

Place:

Interviewer:

Interviewee:

Position:

Thank you so much for speaking with me today. My name is Maddie Jurek. I am working on a study concerning professional learning opportunities for fine arts educators. We greatly appreciate your taking the time to participate in this study.

I. Personal Value Narrative

1. What are your reasons for participation in arts professional learning?
2. What are activities, outputs, events, lesson material, networking opportunities as a result of the arts specific professional learning experiences?
3. What is the value to you of the arts specific professional learning experiences?
Probe: How does participation change you as a professional? How does participation affect your social connections? How does participation help your professional practice? How does participation change your ability to influence your world as a professional?

II. Value Creation Stories

4. Activity: Describe a meaningful activity you participated in and your experience of it (e.g., a conversation, a working session, a project, etc.)
Probe: Where were you? What happened?
5. Output: Describe a specific resource this activity produced for you (e.g., an idea or a document) and why you thought it might be useful.
Probe: What was it about? Why did you find it potentially useful?

6. Application: Tell how you used this resource in your practice and what it enabled that would not have happened otherwise.

Probe: How did you apply it and to what purpose? Did you need to adapt it? What happened in the classroom?

7. Outcome: Personal: Explain how it affected your success (e.g., being a better teacher, job satisfaction, students' grade) Organizational: How has your participation contributed to the success of your organization (e.g., school district)

Probe: Did it improve the student's understanding? Were they able to become engaged with a new concept? Did they do better on their test/assessment/performance or competition? Were their grades affected? Was the achievement of your program affected?

8. New definition of success: Sometimes, such a story changes your understanding of what success is. If that happened this time, how did that happen in relation to this experience you described today?

We can use this storytelling guide for as many specific value-creation stories as you want to share. Do you have any other specific value-creation stories you would like to share today?

9. After reflecting on your experiences with authentic/content specific professional learning is there something else you would like to add?

Thank you for participating in this interview. All the information you provide will be treated confidentially. We will not be using any names (participants, schools or district) in the study. I will be in touch as I continue to analyze the results of these interviews.

Appendix D -Overall Personal Value Narrative, Original Template, Wenger (2011)

Use this template first for describing your overall experience of participation. The template is in the form of a table that shows the various ways in which you can tell about the value of your community or network:

<p>Columns: Aspects of your professional life The columns refer to areas of your professional life where a community/network is useful.</p> <ol style="list-style-type: none">1. The first column is about you personally. How does the community/network affect your experience as a professional, your skills, your feelings, your inspiration, and your professional identity?2. The second column is about your relationship with your colleagues. Did your general level of interaction change? Have you made new friends/colleagues? Do you have a better sense of who knows what and who could help you with what? Do you think that the level of trust and mutual commitment has changed?3. The third column is about your professional practice. Do you do things differently in your work? Do you deal with your clients/students/colleagues differently?4. The fourth column is about your relationship with your organization or profession more generally. Have you gained a new voice? DO you feel that you can influence what happens in your field in a new way? Again, if you were not expecting this or if it did not happen just skip this column.	<p>Rows: How your story unfolded. The rows describe the stages of your experience of participation:</p> <ol style="list-style-type: none">1. The first row is about your reasons for participating. Why did you decide to participate? What were you hoping to achieve? What were your motivations and expectations?2. The second row is about what happened in the community/network. What were significant events, moments of participation, and experiences?3. The third row is about what you gained from participating. How did this make a difference to you? How did it affect your context?
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Arts Content Area: <i>(Select One)</i> Band/Orchestra/Chorus/ Theatre/Dance/Visual Arts	How participation is changing <u>me as a professional</u> (e.g., skills, attitude, identity, self-confidence, how you feel, etc.)	How participation is affecting <u>my social connections</u> (e.g., number quality, frequency, emotions, etc.)	How participation is helping <u>my professional practice</u> (e.g., ideas, insights, materials, procedures, etc.)	How participation is changing <u>my ability to influence</u> my world as a professional (voice, contribution, status, recognition etc.)
Reasons for participation (e.g. challenges, aspirations, professional development goals, meeting people, etc.) +/-				
Activities, outputs, events, networking (e.g., lesson material, discussion, visits, etc.) +/-				
Value to me (e.g. being a better professional, handling difficult situations, improving organizational performance, etc..) +/-				

Note: +/- indicates that you can provide positive/negative experiences. This is merely a guide for telling your story. You do not have to fill every cell, only the ones where you have something to say. For instance, if you did not have any expectation that your community/network would enhance your relationship with your colleagues, just skip cell two of row one.

Specific Value Creation Stories- Original Template (Wenger, 2011)

Use this template for telling specific examples of how your participation has created value.

The template is in the form of a table that shows the various ways in which you can tell about the value of your community or network:

<p>Specific value-creation stories</p> <p>A typical value-creation story has a sequence of four main steps, and sometimes five: (1) the activity you participated in, (2) what you gained out of it, (3) how you applied it, and (4) what the outcome was.</p> <p>Sometimes there is a step (5). This is when an event or innovation changes the way you define what matters, what creates success, and therefore what “value creation” is. For instance, if you are a teacher, a successful activity may redefine what grades should be about. This type of fundamental reconsideration does not happen very often, but if it does happen to you because of your participation in a network or community, do include it in your story, because these moments tend to be quite significant in our lives.</p>	<p>Use of the template: five steps</p> <p>Use this template for concrete examples of value creation. For instance, if in the first template you said that your network helped you become a better music teacher, then this second template can be used to provide some concrete examples of how the network did that: as an example you might want to describe how someone shared a good idea for an activity which you used in your classroom and which ended up making your lessons more engaging:</p> <ol style="list-style-type: none">1. In the first row you would describe the moment at a meeting or in a conversation when someone shared that idea. Where were you? What happened?2. In the second row you would describe the idea itself. What was it about? Why did you find it potentially useful?3. In the third row, describe how you used that idea in your own teaching. How did you apply it and to what purpose? Did you need to adapt it? What happened in the classroom?4. In the fourth row, describe what the outcome was (a) for your own success and/or (b) for the success of your school or district. Did it improve the student’s understanding? Were they able to become engaged with a new concept? Did they do better on their test?
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	<p>Were their grades affected? Was the achievement of your program affected?</p> <p>5. Use row 5 if the event made you reconsider what counts as success.</p> <p>You can use this storytelling guide for as many specific value-creation stories as you want to share.</p>
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Title of Experience:	Arts Content Area: Band/Orchestra/Chorus/Theatre/Dance/Visual Arts
Typical Cycles	Your story:
<p>1. <u>Activity:</u> Describe a meaningful activity you participated in and your experience of it (e.g., a conversation, a working session, a project, etc.)</p>	
<p>2. <u>Output:</u> Describe a specific resource this activity produced for you (e.g., an idea or a document) and why you thought it might be useful.</p>	
<p>3. <u>Application:</u> Tell ow you used this resource in your practice and what it enabled that would not have happened otherwise.</p>	
<p>4. <u>Outcome:</u></p> <p>a. Personal: Explain how it affected your success (e.g., being a better teacher, job satisfaction, students' grade)</p> <p>b. Organizational: How has your participation contributed to the success of your organization (e.g., frameworks used by school district)</p>	
<p>5. <u>New definition of success:</u> Sometimes, such a story changes your understanding of what success is. If that happened this time, then include this here.</p>	

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