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How Transformative Leaders Break Down Barriers to Increase Access to Arts Integration for Black and Hispanic Students: A Multiple Case Study

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ABSTRACT

The purpose of this study was to understand how transformative leaders break down barriers to increase access to arts integration for Black and Hispanic students. To fulfill this purpose, I conducted a multiple case study of two school sites in two different school districts. I collected the data for the cases through interviews with the principal of each school, interviews with two teachers from each site, field notes from site visits, and documents and artifacts from each site. This study is significant because the data provides transformative leaders with an action plan in order to make arts-integrated programs more equitable and accessible. I found that these transformative leaders create a shared arts integration school vision, increase frequency and accessibility to high-quality arts integration for students of all backgrounds, evaluate and utilize school assets such as staff, funding, and curriculum, and create a school culture that supports arts integration. This study supports prior research that a shared vision is one of the most significant changes that transformative leaders can make, professional development is crucial in providing effective and high quality arts integration, arts integration increases student academic achievement and engagement, and arts integration increases collaboration among students and teachers. This study adds to research because while researchers have studied transformative leadership in general education, arts integration as a whole, and transformative leaders in fine arts programs, this study is the first to study how transformative leaders transform schools with school-wide arts integration to be more equitable and accessible for Black and Hispanic students.

DEDICATION

This dissertation is dedicated to my children, Collin and Luke. I love you both very much.

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There are many people to whom I owe thanks and acknowledgement for their support throughout this long process. First, I would like to thank my committee chair, Dr. Hans Klar for his feedback, constant support, communication, and encouragement over the course of multiple years while I completed my dissertation. Thank you to the rest of my committee members, Dr. Alison Leonard, Dr. Danielle Hall Sutherland, and Dr. Michelle Boettcher. I am grateful for their diverse expertise that helped guide me to build and form my work for this dissertation.

To my husband, Zach, thank you for being my rock, my constant source of support and encouragement. You stepped in whenever I needed you with whatever I needed to keep working and I am forever grateful. This dissertation would have never been completed without your love and support. When I was at the point of giving up, you gave me the words and support that kept me moving forward.

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CHAPTER 1

INTRODUCTION

Background

Driving to a school situated in one of the more poorly funded districts in the state, I was not sure what I would encounter. I thought possibly a building in poor condition, or that I would encounter impoverished neighborhoods and an unsafe area surrounding the school. Instead, I passed brand new apartment buildings and continued through a middle-class neighborhood with nice lawns. At the end of the neighborhood, surprisingly, was a school. Despite being 30 years old, the school appeared brand new. I could even smell freshly poured asphalt.

This school is Seaside Elementary School for the Arts (all names are pseudonyms). Once out of my car, I observed a sculpture of children representing each of the areas of the fine arts offered at the school and a school flag flying overhead with illustrations of the fine arts. When I entered the lobby, I observed stage lights lighting a lobby area that housed student artwork and a piano. This was an arts school completely immersed in the arts. The arts were around every corner of this school, including murals in the bathrooms and the media center. I wondered how a beautiful school like this could be so underfunded and yet seem to thrive in the arts.

Opportunities in the arts are not evenly distributed among schools and students (The President's Committee on the Arts and the Humanities, 2011). Schools lacking money and resources to fund the arts lack arts education or arts integration teaching practices (Bell, 2014; Donovan & Brown, 2017; Mishook & Kornhaber, 2006); therefore, it was surprising that Seaside, being in such a poorly funded district, would have above-average arts integration and

fine arts classes and facilities. A lack of funding is the most significant barrier to the arts (Bell, 2014), and yet somehow, this school and its leader had found a way to overcome this barrier.

In addition to its low funding, this school is also diverse in ethnicity, with 52% Black and 15% Hispanic students. White and Black students in predominantly Black schools have lower academic engagement compared to students in other schools (Lleras, 2008) and White students typically enjoy more art education than Black and Hispanic students (Rabkin & Hedberg, 2011). Despite being a school that serves many students of color, these students enjoy more arts and engaging arts integration classes and lessons than any other elementary school in their district or most other districts in the state.

Many states, such as California, New York, and regions such as the South (southern states combined in one single study) have research funded by state arts commissions that share what different schools or districts do to provide arts education and experiences to their students (Baxley, 2014; California Superintendents Educational Services Association, 2016; New York State Education Department, 2014). However, this research lacks any mention of specific groups of students served. Apart from the Kennedy Center's Turnaround Arts schools, which use the arts to transform their school and are primarily composed of students of color, who are mostly Black and Hispanic, researchers have yet to identify how Black and Hispanic students can be better served (Seidel et al., 2009; Stoelinga, 2015). The South Carolina Arts Commission, for example, has funding available to teach students with disabilities. However, this subgroup is the only one mentioned in the research studies examining how schools provide better access to the arts to students.

As mentioned, there is a lack of research centered around providing better access to the arts for Black and Hispanic students. This research gap led to the question of how districts can

better serve Black and Hispanic students through the arts and specifically through arts integration. There is a need to understand better the barriers that prevent Black and Hispanic students from being involved in the arts and what transformative leaders are doing to break down these barriers to provide better access.

The barriers to arts integration identified in empirical research are as follows: a lack of teacher training and professional development in arts-integrated instruction (Bell, 2014; Charland, 2011), a lack of funds and resources (Bell, 2014; Donovan & Brown, 2017; Mishook & Kornhaber, 2006), competing priorities at the building level (Bell, 2014; Baxley, 2014), subservient arts integration (Mishook & Kornhaber, 2006), and culturally related barriers (Kraehe & Acuff, 2013; Lleras 2008; Mueller, 2019; Stinson, 2011).

I designed this study to examine how leaders break down barriers and provide access to arts integration for Black and Hispanic students. In this study I use the term "Black" to represent students of African descent who identify as Black and "Hispanic" to represent Latinx students or students of Latin American descent. I chose these terms to represent these groups of students to be consistent with most of the literature examined in Chapter Two and to reduce confusion for the reader.

Statement of the Problem

Evidence from many studies shows that arts-integrated teaching methods positively impact students. Participation in arts-integrated classes or programs can increase student academic achievement (Cunningham et al., 2014; DeMoss & Morris, 2002; Walker et al., 2011), create a positive school or classroom culture (DeMoss & Morris, 2002; Werner & Freeman, 2001), and create ownership of learning for students (Werner & Freeman, 2001).

While research shows that arts-integrated teaching methods have a positive impact on students, barriers exist that prevent some students from accessing this form of instruction (Baxley, 2014; Bell, 2014; Charland, 2011; Donovan & Brown, 2017; Kraehe & Acuff, 2013; Lleras 2008; Mishook & Kornhaber, 2006; Mueller, 2019; Stinson, 2011). These barriers, I listed in the background section, are not evenly distributed among races. For example, a larger percentage of White children participate in the arts than Black or Hispanic students (NCES, 2017; Gaztambide-Fernandez & Parekh, 2017). Therefore, Black and Hispanic students lack the access that White students have to arts-integrated instructional teaching methods and are not getting engaging high-quality arts-integrated instruction.

Transformative leaders are leaders concerned with social justice for their students, and question inequitable policies and practices in place (Shields, 2010). There is a lack of school principals concerned with social justice for all students (Theoharis, 2007). In other words, there is a lack of principals that are focused on creating equitable programs in their schools. This lack of transformative leaders for social justice paired with Black and Hispanic students who historically have lacked access to magnet programs and other specialized educational programs (Ladson-Billings, 1998) since desegregation has led to a need for more leaders to consciously and purposefully create better access and opportunities for Black and Hispanic students in arts-integrated programs. Therefore, there is a need to understand how leaders transform a school or program to provide improved access to arts-integrated instruction specifically for Black and Hispanic students.

Purpose of the Study

There is no how-to guide to expanding access to the arts, especially for students of color -- specifically Black and Hispanic students. In addition, research studies on transformative

leadership, or leading with a concern for social justice for all students, have focused on changes people or organizations have made, but they have failed to incorporate what informed these principals of unjust practices within their buildings (Shields, 2014; Theoharis, 2007; Tillman, 2005). Art commissions and art agencies in several states, such as California, New York, and the southern states (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee combined in one single study), researched what school districts and individual schools have done to provide arts education.

The purpose of this study is to identify the ways transformative leaders have broken down barriers that prevent Black and Hispanic students from entering arts integration programs in schools. This study is framed through the lens of transformative leadership theory because transformative leaders are concerned with social justice (Shields, 2010). This study sought to understand how leaders transform arts integration programs to be more equitable for students; therefore, framing this study through this type of leadership aligns with the goal of this study. The findings of this study can help inform transformative leaders with program planning, school culture, and relationships. Therefore, leaders can break down barriers that create inequitable arts integration opportunities within their schools.

Research Question

This study answers the call from Shields and Hesbol (2020) to encourage "school leaders to disrupt inequitable school cultures and work in transformative ways" (p. 3). In order to do this, this study will answer the question *How do transformative school leaders break down barriers to increase access to arts integration for Black and Hispanic students?* By school leaders, I mean principals. Transformative school leaders create more equitable schools and school programs for students of all backgrounds. By increasing access to arts integration, I mean two things. First,

access can refer to more students taking part in arts-integrated instruction. Second, access can refer to the same number of students receiving quality arts-integrated experiences. I am looking at both scenarios in this study. The two schools in this study are arts schools that offer arts integration instruction to all students, though that has not always been the case.

Frameworks Summary

In this study, I examined leaders who led through a social justice lens, or transformative leaders (Shields, 2004), to provide equitable outcomes for participation in arts integration programs or classes for students of all backgrounds. I examined what transformative leaders have done within their schools to improve access to arts-integrated programs for Black and Hispanic students. I used this framework to investigate how these leaders changed policies and practices to break down barriers to accessing arts integration instruction for Black and Hispanic students. These policies and practices include but are not limited to relationships with stakeholders, shared vision and mission statements, curriculum, disciplinary actions and practices, and eliminating or lessening teacher resistance. Using these identifying factors, I additionally reported how these changes influenced Black and Hispanic students' access to arts-integrated programs within these schools.

Research Design Summary

I used a qualitative multiple case study design (Yin, 2009). I studied two sites for this multiple case study. I collected and triangulated data (Yin, 2009) through two rounds of interviews with the school leaders at each school site, interviews with two arts integration teachers at each site, documents and artifacts, and field notes through site visits. Once collected, I analyzed data first through deductive coding (Brenner, 2006) and then through inductive coding

(Brenner, 2006) to conduct a thematic analysis (Glesne, 2016) by comparing the data from each school site. I looked for common themes across the two school sites.

Limitations

While this study involves transformative school leaders who care about social justice for all students, identifying these transformative leaders was a challenge. I emailed district-level employees such as arts coordinators, assistant superintendents, and superintendents in every district in the state of South Carolina with a few exceptions, such as the district in which I was employed at the time of the study. I asked them to identify school leaders who value social justice for all students and have been transformative for their arts integration instruction.

Because this identification process relied on individuals being truthful and offering unbiased opinions, there is a chance of error in identifying a truly transformative leader. To account for this, I conducted a simple equity audit on the schools' programs related to the study to ensure that these leaders created equitable outcomes for all students and specifically for Black and Hispanic students related to the scope of this study. I planned to compare the numbers of racial groups of students participating in arts-integrated programs compared to overall population numbers for each group. However, I discovered both schools included all students in their arts integration programs, and principals submitted a school schedule showing that every class in both schools had scheduled times for arts integration. Therefore, all students in both schools had access to arts integration instruction.

As a multiple-case study, the findings are more generalizable than a single case study. However, it is still possible that what works for the schools, leaders, and students within this study may not work for every school and situation. Cultural barriers, for example, may not transfer from place to place and from one point in history to another. Thus, the cultural barriers

could vary from location to location and more studies would need to be conducted in other areas for more generalizability. Additionally, I did not study the communities in which the schools were situated, which could have led to identifying additional cultural barriers.

Definitions of Terms

Arts Integration: A teaching methodology where an academic curriculum is infused with the arts and standards of both subjects are taught (Rinne et al., 2001; Silverstein & Layne 2010; Winner & Cooper, 2000).

Co-equal Arts Integration: A teaching methodology where a teacher equally teaches an arts standard and an academic standard (Mishook & Kornhaber, 2006).

Core Academic Class: Referring to math, reading, social studies, or science class

Core Academic Teacher: A teacher who teaches either math, reading, social studies, or science class. This includes an elementary grade level teacher who teaches all of the before mentioned subjects.

Critical Race Theory: A theory that contends that racism is normalized in American Society (Delgado, 1995), and conveys the counter-narratives of marginalized people that oppose or offer a different perspective from the common White dominant narratives (Kraehe, 2015).

Fine Arts: In this study, the fine arts include vocal music, instrumental music, visual arts, dance, and drama

Social Justice: For this study, social justice is discussed in the context of education. Therefore, social justice is giving students equitable and fair treatment and access and acknowledging their differences to help provide the best possible outcome for each student no matter their background.

Students of Color: Referring to non-White students

Subservient Arts Integration: A form of arts integration where an academic subject is taught at a higher standard than the art form (Mishook & Kornhaber, 2006).

Transformative leaders: Principals concerned with social justice for all students (Shields, 2004) and critique the equity of educational practices (Shields, 2010).

Significance

Children of color, specifically Black and Hispanic students, are underrepresented in art programs across the United States and Canada (NAEP, 2016; Gaztambide-Fernandez & Parekh, 2017). In the middle-level school where I am a teacher, 42% of students are Black, yet only 27% students in the fine arts program are Black. Only 13% of students who participate in art or music education in the nation are Black (NAEP; 2016). This statistic means even fewer Black students participate in the arts nationwide than this school. As an employee in this school, that 15% change is highly noticeable since students participating in the magnet fine arts program only attend class in one hallway within the school. Therefore, most Hispanic and Black students attend school in the other hallways in the regular education program.

Putting this into perspective, two of my visual arts classes within the art magnet program do not have any Black students. I have no more than two Hispanic students in any given class throughout the day. When looking at my classes as a whole, at most 14% of the students I teacher are Black, 7% are Hispanic, 2% are in the category of other races. This data means 77% of the students I teach are White. Only 14% of the students are Black who participate in the visual arts within the art magnet SWS, yet 42% of the students are Black throughout the entire school. In other words, fewer Black and Hispanic students participate in the arts program within the school than White students.

While students in the regular education middle school do have visual art classes, they are not at the same level, nor do students receive as much instructional time in those classes. All students deserve equal opportunity and access to the arts, so it is crucial to find out what barriers prevent Black and Hispanic students from participating in the arts so that more districts may provide meaningful and beneficial experiences in and through the arts. The results of this study inform how districts and school leaders can provide better opportunities in and through the arts to all populations and not simply look at the student population as a whole.

Chapter Summary

In this chapter, I introduced this study, which identifies how transformative leaders break down barriers that Black and Hispanic students encounter, limiting their access to the arts and arts integration. In Chapter Two, I review the literature that found arts-integrated teaching methods have a positive impact on students, and that barriers exist that prevent certain students from accessing arts-integrated instruction (Baxley, 2014; Bell, 2014; Charland, 2011; Donovan & Brown, 2017; Kraehe & Acuff, 2013; Lleras 2008; Mishook & Kornhaber, 2006; Mueller, 2019; Stinson, 2011). In addition, I identify a gap in research related to the ways that leaders provide better access to the arts for Black and Hispanic students. I also review transformative leadership theory, critical race theory, and other race-centered theories and how these theories tie into barriers of access to arts-integrated instruction.

In Chapter Three, I describe my methodology, how I studied this problem of access, and how I identified how the transformative leaders have broken down barriers that prevent Black and Hispanic students from entering arts integration programs in two schools. In Chapter Four, I report the findings from the two study sites organized by four themes identified through the coding and thematic analysis. In Chapter Five, I conclude this dissertation with a discussion and

conclusion of the study by synthesizing the findings by comparing the findings of the two sites to one another and the findings to the literature reviewed in Chapter Two.

CHAPTER 2

LITERATURE REVIEW

Introduction

In this chapter, I aim to first examine research about the definition and benefits of arts integration and the barriers to arts integration. Then, I examine multiple leadership approaches and strategies surrounding barriers to arts integration for Black and Hispanic students. These approaches and strategies include transformative and social justice leadership in education, critical race theory, and other race-centered education theories. Researchers have called for schools to provide more accessible art programs, and school districts and states are pouring money into research initiatives. The terms Black and Hispanic are used in this study as they are the most used terms in P-12 research and databases. Some of the studies examined in this literature review use terms such as African American, Latino, students of color, or minority students. However, I have chosen to use the terms Black and Hispanic for consistency.

Arts Integration

Arts integration has been given multiple identities and definitions in the past 25 years. Rinne et al. (2001) defined arts integration as using the arts as a teaching methodology. Silverstein and Layne (2010) defined arts integration as "the approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both" (p. 1). For example, if a teacher is teaching an arts-integrated lesson, they may be teaching both a visual arts standard and a social studies standard during that lesson. The lesson would not just be studying a historical event, but the students may be creating a painting

based on a historical event they are studying. Therefore, students learn how to work in the watercolor medium and learn watercolor techniques and skills while simultaneously learning about a historical event.

Arts integration involves infusing the arts into an academic curriculum (Winner & Cooper, 2000). An example would be a math teacher teaching a math lesson through an art form. This example would not be an art teacher teaching a math lesson through the arts. From these definitions, meeting objectives in both an art and an academic subject area is one of the most important aspects of authentic arts integration (Silverstein & Layne, 2010). Meeting objectives in both the art and an academic subject area, such as math or English language arts, is crucial in a truly arts-integrated lesson. Teachers should teach both subjects within a lesson.

Arts integration has been more widely used since the John F. Kennedy Center for the Performing Arts founded Changing Education Through the Arts (CETA) in 1999 (Duma & Silverstein, 2014). This group works with high-poverty schools to implement a school reform model that uses arts integration and provides teacher training for arts integration (Duma & Silverstein, 2014). In addition, the Turnaround Arts Initiative is a public-private partnership program, also through the John F. Kennedy Center, first piloted in 2012 (Stoelinga, 2015).

While these partnerships among schools and the John F. Kennedy Center have promoted and popularized arts integration, arts integration can arguably be traced back to the mid-1800s when Horace Mann demanded the teaching of art and music in Massachusetts schools (Darby & Catterall, 1994). The demand for art and music to be taught in schools was a part of Mann's school reform, in which he fought for free basic education for children in Massachusetts (Mann, 1868). Not only did lawmakers in Massachusetts require art to be taught for free in common schools beginning in 1860, but they also passed a law in 1869 stating that schools should teach

drawing classes for free for workers at night (Stankiewicz, 2001). Mann specifically thought visual arts should be included in education to teach linear drawing for careers in mechanics and music for health and disarming anger (Mann, 1868). Mann also believed art and music were important for enjoyment from the daily stresses of life (Mann, 1868). In addition, Mann believed that schools should not discriminate against students for their religion, social class, and, most important as it pertains to the purpose of this study, race and argued that all children should receive a free education (Mann, 1868).

Arts integration practices can also be traced back to John Dewey and his art philosophies. For example, John Dewey and his book *Art as an Experience* (1934) directly influenced Italy's Reggio Emilia early childhood schools (Saab & Stack, 2013). The Reggio Emilia schools have famously used arts integration and the arts and believe the arts to be a form of language – an idea that was lectured on and written about by John Dewey (Saab & Stack, 2013; Dewey, 1934). Dewey believed that art was an essential part of education (Dewey, 1934).

While it is hard to determine how many schools or teachers use arts integration teaching methods within their classrooms, one study found that 38% of public students use arts integration teaching methods in the southern US (Bell, 2014). On a national level, according to their website, the Turnaround Arts Initiative alone is currently working in 70 American schools, 34 districts, and 12 states, and the District of Columbia (Turnaround Arts, 2020, February 13). As aforementioned, this initiative uses the arts and arts integration to help turn around high-poverty schools and the challenges that ensue. While these programs are national, there are also more statewide programs. For example, the Arts Basic Curriculum (ABC) Project in South Carolina is a grant program to help fund arts programs in schools throughout South Carolina (ABC Project,

2021). This grant program provides professional development for fine arts teachers, funds field trips, and pays for supplies for arts classes, equipment, and artists in residence.

Benefits of Arts Integration

A substantial number of empirical studies have found evidence supporting the claim that arts integration has many benefits for students and schools. Researchers have claimed that instructional arts-integrated methods can increase student engagement, increase academic achievement (Cunningham et al., 2014; DeMoss & Morris, 2002; Walker et al., 2011), create a positive school or classroom culture (DeMoss & Morris, 2002; Werner & Freeman, 2001), and create ownership of learning for students (Werner & Freeman, 2001).

The first claim supported by research is that arts integration participation increases student engagement (Cunningham et al., 2014; Lorimer, 2011; Lynch, 2015; Stoelinga et al., 2015). In these studies, researchers referred to student engagement within class participation as defined by Stoelinga et al. (2015). Lorimer (2011) studied arts integration in middle-level classrooms and found through interviews with teachers that arts integration improved student engagement. Arts integration increases student engagement due to increased student perseverance with tasks (Cunningham et al. 2014; Chemi, 2015; Lorimer, 2011; Lynch, 2015). This increased engagement also improves student attendance and lends to fewer disciplinary problems (Lorimer, 2011).

In addition, arts integration increases student engagement, specifically for students who usually struggle academically (Cunningham et al., 2014). Teachers in this study believed that arts integration might have helped struggling students academically because of a sense of accomplishment and confidence (Cunningham et al., 2014).

The second claim backed by research is that participation in arts-integrated classrooms and lessons increases academic achievement in students (Cunningham et al., 2014; Ingram & Seashore 2003; Stoelinga et al., 2015; Walker et al., 2011). Arts integration decreases the achievement gap, and it improves achievement in reading and math for all students in general (Ingram & Seashore, 2003; Cunningham et al., 2014). In a study on drama integrated classrooms, researchers found these classes helped increase student state assessment scores by 13% in English Language Arts (ELA) and 8% in math (Walker et al., 2011). The Turn-Around Arts Initiative, a program that implements arts integration into low-performing, high-poverty schools, found that most schools showed substantial improvements in student achievement (Stoelinga et al., 2015) as arts-integrated lessons support all types of learners (Lynch, 2015).

The third claim that researchers make in support of arts integration is that participation in arts integration creates a positive culture, climate, or experience in these classrooms (Chemi, 2015; DeMoss & Morris, 2002; Lynch, 2015; Werner & Freeman, 2001). Students and teachers across multiple studies said that arts-integrated lessons were fun and enjoyable (DeMoss & Morris, 2002; Lynch, 2015). In a qualitative study using teacher interviews and student interviews, Chemi (2015) also found that arts integration created positive emotions in students who participated in those activities. Some words that students used to describe their experiences with art integrated lessons were "fun, ease, comfort, satisfaction with academic achievement or learning outcomes, commitment and enthusiasm, interest, curiosity" (Chemi, 2015, positive emotions in schools by means of art section, para 6), among others. In addition, while studying the effects arts integration had on teacher practices, Werner and Freeman (2001) found that arts integration positively impacted classroom climate and increased collaboration among students and among teachers, which helped build relationships.

The final umbrella of claims supported by researchers is that arts integration gives more ownership of learning to students (Werner & Freeman, 2001). One way this happens is that a number of students seek out opportunities outside of school to build upon their learning from the classroom (DeMoss & Morris, 2002). Students also take more ownership of their learning while being involved in arts-integrated classrooms. This ownership over their learning included having more curiosity and learning without the teacher and learning that they as the student must make an effort to learn (Chemi, 2015).

These studies, as mentioned above, while focusing on the outcomes of involvement in the arts through arts integration, have failed to identify who is benefitting from the arts and arts integration. In the studies described in this section of the literature review, researchers often lumped students into a general population group instead of looking at how each subgroup performs due to participation in the arts. Furthermore, even less has been written about how schools and programs in the arts reach and teach Black and Hispanic students. This misalignment between what researchers have found successful and what is actually the case has helped develop the hypothesis for this study.

Barriers to Arts Integration

Despite the aforementioned empirical studies that support the argument that arts integration positively affects student learning and experience, barriers exist that prevent students from accessing these benefits. Opportunities in the arts are not evenly distributed among schools and students (The President's Committee on the Arts and the Humanities, 2011). Even when students can participate in arts-integrated lessons, classrooms, or schools, they may not access quality programs and instruction. In this section of the literature review, I critique and synthesize research that focuses on barriers to arts integration. The barriers to arts integration identified

through empirical research are as follows: a lack of teacher training and professional development in arts-integrated instruction (Bell, 2014; Charland, 2011), a lack of funds and resources (Bell, 2014; Donovan & Brown, 2017; Mishook & Kornhaber, 2006), competing priorities at the building level (Bell, 2014; Baxley, 2014), subservient arts integration (Mishook & Kornhaber, 2006), and culturally related barriers (Kraehe & Acuff, 2013; Lleras 2008; Mueller, 2019; Stinson, 2011). In the following sections, I examine each of these barriers in detail to paint a picture of what barriers exist to prevent students from accessing quality arts-integrated programs. I use this information on barriers to frame interview questions to understand how principals in this study broke down these barriers.

Barrier: lack of professional development for teachers. The first barrier to arts integration is the lack of professional development for teachers in teaching lessons that integrate the arts with other subjects (Bell, 2014). In an extensive quantitative study of the arts in southern schools where 4,400 principals completed surveys, Bell (2014) identified many barriers to fine arts classes, while not the same as arts integration, this information can help identify arts integration barriers. Principals identified that more professional development was needed to help provide more access to the arts for their students (Bell, 2014). In a 2011 report, members of the President's Committee on the Arts and the Humanities stated that "professional development for classroom teachers, arts specialists, and teaching artists is crucial to an effective arts integration program" (p. 40).

However, the Bell (2014) study failed to acknowledge the difference between true access to an art form within their schools and a program merely existing inside the schools' walls. In other words, this study was only concerned with whether or not a school had a program or class but did not analyze whether or not every student had equal access to that program or class. The

study also did not look at individual pupils or subgroups to decipher which subgroups had access to the programs. The study merely looked at access as a whole student body, and once again, only that a program existed. The study author found that many schools in every state in the study offered visual arts and music, yet due to a lack of teacher training, these programs were usually only offered with an instructor who was not highly qualified (a teacher with certification in the area they are teaching), (Bell, 2014).

Charland (2011) studied arts integration specifically and how arts integration can influence school change. He found that without interventions and professional development for teachers in arts integration, this method of instruction would not be sustainable (Charland, 2011). Also, without buy-in and commitment from all stakeholders through proper training, arts integration would not be successful in the long term (Charland, 2011). In addition, Charland (2014) found teachers will have varying levels of integration, so not all students will have equal access to the arts from teacher to teacher.

Teacher training usually costs money, and high-poverty schools (which often can mean schools with high populations of Black and Hispanic students) that lack resources and funding may not be able to fully support teachers with the proper professional development to have authentic arts integration. In a study of the dynamics of educational inequality concerning race, Lleras (2008) concluded that students, both White and Black, in predominantly Black schools were disadvantaged compared to students in other schools.

While Lleras (2008) studied student engagement and academic achievement in general and not specific instructional techniques such as arts integration, it is possible that barriers to arts integration and other more engaging forms of instruction could be higher in schools that serve more students of color. In addition, high-poverty schools are less likely to infuse the arts

correctly, that is coequal arts integration (Mishook & Kornhaber, 2006). Coequal arts integration is where teachers equally teach the arts and an academic subject within a lesson (Mishook & Kornhaber, 2006). A lack of funding at high-poverty schools can lead to a lack of teacher training and therefore, a lack of arts integration within a school. Arts integration requires better teacher training (The President's Committee on the Arts and the Humanities, 2011).

Barrier: lack of funding. In addition to a lack of teacher professional development, schools lacking money and resources to fund the arts also lack arts education or arts integration teaching practices (Bell, 2014; Donovan & Brown, 2017; Mishook & Kornhaber, 2006). The arts have been subjected to cuts and eliminations when budgets get tight (Rabkin & Hedberg, 2011). Between 68-80% of the principals surveyed in each of the southern states in the United States said that their schools lacked proper funding for the arts (Bell, 2014). The lack of funding is the most significant barrier to the arts identified by all nine southern states (Bell, 2014). Donovan & Brown (2017) suggested that schools that lack funding for the arts can provide training for teachers on how to implement arts integration within their classrooms when schools cannot provide students with sufficient arts classes. However, this proves problematic when schools lack the funding to provide the level of professional development needed for teachers. Where schools can find the financial resources to fund teacher development for arts integration, this may be the most effective way to provide students in high-poverty schools with experiences in the arts (Mishook & Kornhaber, 2006).

Barrier: competing priorities at the building level. Principals within all nine southern states surveyed in Bell's (2014) study identified competing priorities within the school building as a barrier to the arts for students. Next to lack of funding, this was the second-largest barrier to the arts identified by principals (Bell, 2014). For example, many states or schools have mandates

determining how many minutes a student must have a physical activity or computer coding, which can take away from minutes spent in fine arts classes. In addition, a school's mission statement or goals may be misaligned with fine arts classes or arts integration that can take away from students' opportunities to participate in such classes or programs (Baxley, 2014; Bell, 2014). In one study, leaders at a school created a school-wide mission making art a priority in scheduling to have a quality art program and successfully teach all of the fine arts (vocal and instrumental music, dance, visual arts, and theater) and arts integration (Baxley, 2014). This school also provided time and training for teachers to teach with arts integration (Baxley, 2014).

Principals must make the arts a school priority to provide access to the arts to all students. Since the passing of No Child Left Behind, many school leaders are putting more emphasis on student performance in math and reading and, in return, have cut time spent in fine arts classes (Rabkin & Hedberg, 2011). Moreover, there has been a steady decline in arts education offered within schools since 1982 but even more so since 2001 (Radkin & Hedberg, 2011). However, researchers on the President's Committee on the Arts and the Humanities in the 2011 report suggest developing arts integration to provide more arts-rich schools (2011).

In 2015, President Obama passed a new educational law, Every Student Succeeds Act (ESSA), replacing the No Child Left Behind act (U.S. Department of Education, n.d.). While some school leaders still resort to cutting arts programs, this new law is good news for leaders looking to add more arts experiences for their students. Under this law, schools can use ESSA funds for arts integration programs; however, educators have to show evidence of improved student outcomes, deterring leaders from going this route (Wan, Ludwig, & Boyle, 2018). These government laws and regulations can stand in the way of principals delivering high-quality arts

integration programs to their students when the vision and mission of the school are not aligned with the arts, and other priorities are competing for a spot in the school.

Barrier: subservient arts integration. Even a school that provides teachers with all the right tools, resources, and training, teachers will inevitably teach different levels of arts integration (Charland, 2011). Moreover, schools that provide arts and arts integration opportunities do not always make them as readily available as others (Radkin & Hedberg, 2011). Not all arts integration is created equal. Experts separate arts integration into two main categories: coequal and subservient (Bresler, 1995; Mishook & Kornhaber; 2006).

Coequal arts integration is when a teacher equally teaches an arts standard and an academic standard (Mishook & Kornhaber, 2006). Subservient arts integration is when a teacher teaches an academic area to a higher standard than the fine arts area (Mishook & Kornhaber, 2006). Teachers will often claim to be teaching using arts integration but teach an academic standard with an art activity used to "spice" up the lesson (Bresler, 1995; p. 5). For example, middle-level students simply coloring a map does not teach students art skills. This lesson would fall under subservient arts integration. However, if students were learning clay hand-building techniques and geography, and the assignment was to create a clay sculpture of a relief map, they would learn social studies and art equally. This lesson is coequal arts integration and meets objectives in both academic and fine arts areas. According to Silverstein and Layne (2010), for a lesson to be considered true arts integration, teachers must be teaching to objectives in both subjects and making strong connections between the two subjects.

Fully arts-integrated schools are more likely to use coequal arts integration teaching over subservient arts integration, while high-poverty schools are more likely to use subservient arts integration over coequal arts integration (Mishook & Kornhaber, 2006). Principals at the high

poverty schools in the Mishook and Kornhaber (2006) study reported arts integration as a music teacher incorporating cultural studies into their curriculum, for example, instead of equally teaching social studies standards and collaborating with the social studies teacher. It is important to note that the schools that reported subservient arts integration methods were mostly non-arts schools or schools that did not focus on the arts as a school vision or magnet program (Mishook & Kornhaber, 2006). While many studies discuss subservient arts integration, there is a lack of further research on subservient arts integration in high-poverty schools.

Barrier: whiteness and other culturally related barriers. In addition to the barriers to arts integration mentioned above, several researchers have focused their studies specifically on barriers to participation in the arts for Black students, Black males, or Black adults (Kraehe & Acuff, 2013; Lleras 2008; Mueller, 2019; Stinson, 2011). Although only one of the four test subjects in a study testing the theory of the burden of 'acting White' mentioned it, one African American male subject said that he felt uncool by his peers for being academically successful (Stinson, 2011). In addition to feeling uncool by academic successes, an African American student in another study said that he downplayed his artistic abilities and instead opted for a sports identity not to be seen as a "sissy" by his peers (Charland, 2010, p. 122). To further explain this barrier, in an essay about African American immersion schools, Brown (1995) stated that "involuntary minority students often face the dilemma of choosing between academic success and maintaining their minority cultural identity" (p. 376). Involuntary minorities are people who belong to a minority group who did not come to the United States voluntarily, such as through slavery (Brown, 1995).

According to Lleras (2008), students who attend predominantly Black schools, whether White or Black, can be significantly disadvantaged due to less challenging math classes and

lower achievement in math. Not only do students in schools with a large population of students of color have lower math scores by the end of middle school, but they are also typically less engaged in school (Lleras, 2008). In addition, students are more likely to enter an arts-based school of choice if they come from a less diverse school, have more students who identify as White, and whose students were more likely to have parents who attended college (Gaztambide-Fernandez & Parekh, 2017). Arts integration can increase student achievement and student engagement (DeMoss & Morris, 2002; Ingram & Seashore, 2003; Lorimer, 2011; Lynch, 2015; Werner & Freeman, 2001). Therefore, students who attend schools with diverse student populations could benefit from arts integration instructional methods.

While attending a diverse school can be a barrier to better education in a general sense, students who attend these schools are not only missing out on more engaging instructional methods such as arts integration but more engaging experiences overall. According to the report by the President's Committee on the Arts and Humanities (2011), "there is increasing evidence that the students in schools that are most challenged and serving the highest-need student populations often have the fewest art opportunities" (p. 32).

Whiteness is the final barrier to arts integration that affects Black and Hispanic students. Whiteness does not refer to White people but rather to the idea that social norms and culture among the white race are considered the norm and superior to others (Gaztambide-Fernandez, Kraehe et al., 2018). White students typically enjoy more art education than Black and Hispanic students (Rabkin & Hedberg, 2011). In 2008, a Survey of Public Participation in the Arts (SPPA) revealed that 57.9% of White adults between the ages of 18-24 participated in arts education during their childhood. In contrast, only 26.2% of Black adults and 28.1% of Hispanic adults surveyed participated in some form of arts education during their childhood (Radkin &

Hedberg, 2011). As aforementioned in this section, the decline in arts education is substantial for Black and Hispanic students, while the decline for White students who participate in the arts is insignificant (Rabkin & Hedberg, 2011). Black students participating in the arts dropped a staggering 49%, and Hispanic students participating in the arts declined 40% from 1982 to 2008 (Rabkin & Hedberg, 2011).

Researchers found similar staggering numbers in a study on the Toronto school district's school of choice arts schools (Gaztambide-Fernandez & Parekh, 2017). While only 29% of Toronto school district students are White, 67% of students entering the Toronto arts schools are White (Gaztambide-Fernandez & Parekh, 2017). In contrast, 11% of Toronto students are Black, yet only 4% of students who access and attend Toronto arts schools are Black (Gaztambide-Fernandez & Parekh, 2017). The Toronto school district study grouped Hispanic students into the Other racial category with multiple races, yet this group of students was similarly underrepresented in the arts schools (Gaztambide-Fernandez & Parekh, 2017).

A school simply having an arts education or arts integration program open to all students does not mean equal access, as the numbers mentioned show. In a review on equity in the arts in urban education, Kraehe et al. (2016) argued that "access concerns the degree to which members of different groups are likely to know about and be able to take advantage of available arts education opportunities" (p. 224). In the Toronto study, most students who could access the arts schools were from the same three feeder schools with more affluent students and less diversity among their schools (Gaztambide-Fernandez & Parekh, 2017). A program may be open to all students, but not all students can access it due to barriers preventing access.

Very few visual art teachers are Black. In 2001, only 1% to 2% of art teachers nationally were African American (NAEA, 2001). While Black and African American are not the same, the

researchers used the term African American in this study (NAEA, 2001). I assume that most of these teachers who report being African American are also Black. Not only are most visual art teachers White, but most school leaders are also White. While schools' students are becoming more and more racially diverse, diversity in school leaders has only increased slightly, widening the racial gap between school leaders and the students they serve (Grissom et al., 2021). Teachers of color are influential role models and instructors for students of color (Grissom et al., 2021). Therefore, due to a lack of Black teachers in education, Black students in American schools lack racial role models in school, specifically in art.

In addition, the lack of diversity among teachers is likely a cause of projects and lessons that lack cultural diversity. Seventy-two percent (72%) of participants in an all African American study could not identify any famous African American artists and identified an artist as a White man supports the assumption that teachers are not teaching culturally relevant lessons to Black students (Charland, 2010). This study's findings are an indication that teachers did not teach these African American students culturally rich art lessons or their heritage, nor did they have African American teachers who taught them art. In support of this argument, the National Endowment for the Arts (2019) released a report stating that non-Whites participate in the arts to celebrate cultural heritage. In addition, students in a collegiate level study said that they remember the art projects they did in the past the most if they had cultural relevance or personal themes (Charland, 2010). In a review of empirical studies of educational equity in and through the arts, Kraehe et al. (2016) argued that "very few policies exist to support opportunities for students of marginalized backgrounds to engage in arts educational experiences that are affirming of their backgrounds, identities, and cultural practices" (p. 221). Kraehe et al. (2016) referred to this as "recognition" (p. 224) or including, acknowledging, and valuing diverse

perspectives. This argument further supports the idea that a barrier exists between Black and Hispanic students and arts experiences through lack of policy towards culturally and personally relevant art themes and studies.

In a study on the preparation of White teachers for teaching students of color, Knight (2006) argued, "White is assumed to be the human norm. Moreover, when Whiteness goes unexamined, racial privilege associated with Whiteness goes unacknowledged" (p. 323). An example of how Whiteness manifests in dance as a human norm is through Eurocentric ballet and modern standards of dance vocabulary, instructional methods, and evaluation in most dance education programs (Davis, 2018). Whiteness marginalizes Black and Hispanic students and non-Eurocentric trained dance teachers who do not have experiences in these forms of dance (Davis, 2018). Therefore, not only are Black and Hispanic students marginalized through Whiteness, but schools do not hire Black and Hispanic teachers due to training in dance forms that do not align with the ballet and modern dance norms (Davis, 2018). Most school leaders and educational systems have decided on these ballet and modern dance norms (Davis, 2018). One solution to providing access to the arts for Black and Hispanic students is to deliberately reject Eurocentric curriculums so that school curriculums and classes are no longer White property (Gaztambide-Fernandez & Parekh, 2017).

Figure 1

Student participation in visual arts education

■ Overall Population   ■ Music Education   ■ Art Education
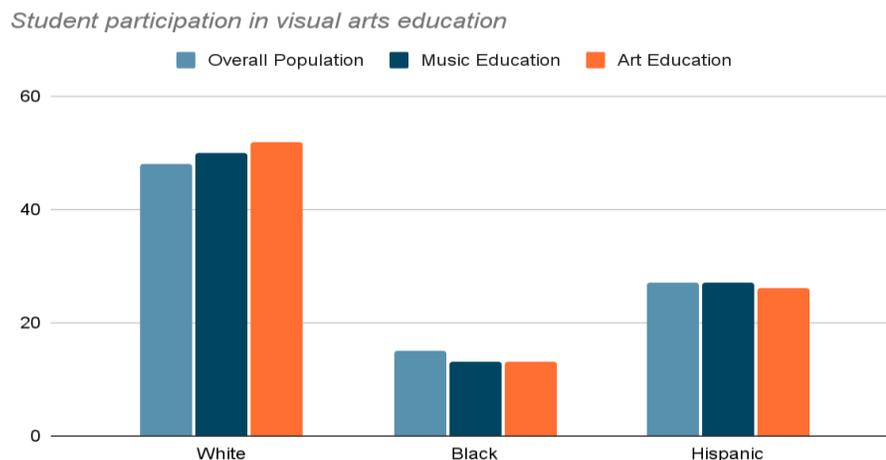
Fewer Black and Hispanic students participate in art and music classes than White

students. As shown in Figure 1, while 48% of all students in the United States are White (NCES,

2017), White students across the United States make up 50% and 52% of the students involved

in music education and art education, respectively, in their eighth-grade year (NAEP, 2016).

Only 13% out of 15% of Black students in the United States participate in music and art

education (NCES, 2017). Additionally, while 27% of all students in the United States are

Hispanic, Hispanic students make up 27% of all music students and 26% of all art students

(NCES, 2017). This statistic means more White students are taking art and music classes across

our nation than any other race compared to their overall numbers, followed by Hispanic students

and Black students. White students are overrepresented in the arts compared to their overall

numbers, Hispanic students are equally distributed nationally, and Black students are

underrepresented. This distribution is on the national level, so we are likely to see varying

degrees of difference at the district level or school level; however, in a Toronto, Canada study,

similar statistics were found as this US study (Gaztambide-Fernandez & Parekh, 2017). Because

a lower percentage of Black and Hispanic students participate in the arts than their total racial

representation in schools, the barriers mentioned before may affect Black and Hispanic students more than White students. In other words, school districts may not be designing their art programs or school structures in a way that provides art opportunities for all students, especially for Black and Hispanic students. If this were the case, these programs would have participation that would reflect the percentages of student body diversity.

Leadership Approaches and Strategies

I framed this study through a leadership lens; therefore, in this section of the literature review, I identify and synthesize research that focuses on several leadership theories related to this study. First, I review transformative and social justice leadership, the central leadership theories forming this study. Next, I review critical race theory and other race theories that can help explain barriers for Black and Hispanic students.

Transformative leadership/social justice leadership in education. In a research report on how principals affect students and schools, Grissom et al. (2021) argued that "principals must develop an equity lens, particularly as they are called on to meet the needs of growing numbers of marginalized students" (p. xvii). Transformative leaders are concerned with social justice for all students (Shields, 2004) and critique educational practices' equality (Shields, 2010). This term is not to be confused with transformational leaders or leadership, which aims to achieve organizational change and effectiveness (Shields, 2010). A transformative leader focuses on a societal or a group's transformation (Shields, 2010). For example, a transformational leader wants an organization to operate more effectively, whereas a transformative leader wants the groups within that organization to have equality and social justice. Most researchers refer to this theory as transformative leadership; however, some theorists have referred to this as social

justice leadership (Theoharis, 2007). To frame this study, I use both terms under the umbrella of transformative leadership.

Theoharis (2007) conducted an empirical study on transformative leadership in P-12 education to theorize social justice leadership (or transformative leadership) in education. He focused his work on the efforts made by principals who were already conscious of social justice in education and working to provide more equitable educational opportunities and experiences for all students. Theoharis described his findings and what each principal had done to create a more equitable school.

I similarly studied principals who are social justice advocates (Theoharis, 2007); however, this study specifically looked at how these social justice advocate principals provided access to arts integration. The findings from this study inform transformative school and arts leaders how to provide better access to their arts programs for Black and Hispanic students. According to Grissom et al.'s (2021) report on how principals affect students and schools, principals have almost as much impact on student learning as teachers do, and "*how* principals approach school leadership directly affects schools' outcomes" (p. xiv). Therefore, it is crucial to identify how principals impact students as a whole and how they are helping marginalized students access high-quality instructional practices. Theoharis (2007) studied what principals did to achieve more equity in their schools in general. This study adds to this research by also examining what more transformative leaders can do to raise the participation of Black and Hispanic students in arts programs.

Critical race theory. According to Delgado (1995), "Critical Race Theory sprang up in the mid-1970s with the early work of Derrick Bell (an African American scholar) and Alan Freeman (a White scholar), both of whom were deeply distressed over the slow pace of racial

reform in the United States" (p. xiii). In other words, Critical Race Theory (CRT) first started in the legal field in response to the civil rights movement (Ladson-Billings, 1998). In Crenshaw's (2011) review of critical race theory in the last twenty years, she stated, "formal equality did little to disrupt the ongoing patterns of institutional power and the reproduction of differential privileges and burdens across race" (p. 1312). According to CRT, racism is normalized or accepted in American Society (Delgado, 1995), and the counter-narratives of marginalized people offer a different perspective from the common White dominant narratives (Kraehe, 2015). Most organizations, and in this case schools and school districts, are not constructed in a way that is equitable to all people and almost always gives privilege to White people over others (Ladson-Billings, 1998).

According to critical race theory, treating students the same when they come from diverse backgrounds and homes is not equitable. Critical race theory, which considers what organizational control does to people of minority races (Marion & Gonzales, 2014), can somewhat explain the barrier of Whiteness and arts programs. Racially minoritized students can see these programs as a White thing. For example, in an essay about the paradoxes of race and public education, Brown (1995) argued that there is a conflict in American schools between the dominant American culture, or White culture, and African American culture. Certain programs and classes culturally privilege White culture over African American culture. This barrier was identified earlier in this literature review when African American students said they downplayed their art abilities and school achievement to their peers (Charland, 2010; Stinson, 2011).

Critical race theory also explains why there are larger ratios of White students involved in the arts and having arts experiences within their schools than Black and Hispanic students (NCES, 2017). While CRT does not explain specific barriers causing unequal ratios of students

to participate in the arts, it does explain the problem: schools and programs privilege White students over minority students, specifically Black students, in some way.

In their book about the sociopolitical context of multicultural education, Neito and Bode (2012) said, "Equity goes beyond equality: It means that all students must be given the real possibility of an equality of outcomes" (p. 9). The outcome of this case would be participating in the arts. In order to have an equitable art program, a school district must break down the barriers that are preventing students of color from entering the programs in the first place. Providing equal opportunities for entry into an arts program or arts-integrated school of choice, for example, is not always equitable. As argued by Ladson-Billings (1998), "Adopting and adapting CRT as a framework for educational equity means that we will have to expose racism in education *and* propose radical solutions for addressing it" (p.22). This study plans to do just that. I will identify how transformative leaders have exposed racism in arts-integrated programs and the solutions these leaders have found to address it.

Effective transformational leaders adopt CRT as a framework for educational equity and do so in several ways. The CRT framework might be observed by a principal working closely with other stakeholders to question and identify policies, practices, and procedures that are not currently benefiting all students (DeMatthews et al., 2021). Transformative leaders can also be identified as those advocating for marginalized students and building and maintaining a school culture and environment that makes all students feel welcomed, safe, and included (DeMatthews et al., 2021).

In a study focused on principals committed to equitable schools, Theorharis and Haddix (2011) identified other ways in which transformative school principals create these equitable schools. Aspects identified by Theoharis and Haddix (2011) are: principals doing their "own

emotional and intellectual work about race" (p. 1338), talking about race with their teachers, provide professional development in race for their staff including discussions and teachers sharing personal racial narratives, infusing race into analyzing and discussing school data such as achievement data, behavioral data, and special education data, and engaging with families of color.

It is important to note that doing their emotional and intellectual work on race looked differently for each principal in Theoharis and Haddix' (2011) study; however, if a principal is concerned about social justice and equitable opportunities for all students, they will not only discuss race with teachers but also do their own reflecting and learning about racial issues, problems, and biases (Theoharis & Haddix, 2011). Leaders who adopt a CRT framework do so purposefully and meaningfully. These leaders work in all aspects of leadership to meaningfully consider race and racial issues while making policy, creating culture and environments, providing professional development, and building relationships (DeMatthews et al., 2021; Theoharis & Haddix, 2011).

Resistance theory. Black and Hispanic students might resistant participating in the arts. As explained by resistance theory, students resist education when they are a member of disempowered communities and can take the form of anything from being disengaged in class to acts of violence and disobedience (Neito & Bode, 2012; Sosa & Latta, 2019). Resistance theory in education can be seen in students who purposely reject and resist education. This could be why some Black and Hispanic students are not involved in special education programs such as the arts (Neito & Bode, 2012). Fine arts and arts integration programs can be viewed as, and are possibly, programs that are reflections of Whiteness which may cause students to resist (Davis, 2018; Gaztambide-Fernandez & Parekh, 2017; Knight, 2006).

Resistance theory could explain one of the barriers that prevent students from involvement in the arts. There are three main ways in which this study may find students resisting arts integration programs: Black and Hispanic students choose not to participate altogether, Black and Hispanic students are in the programs initially but choose to not actively participate in a class or act out in class resulting in removal from that program, or White students, parents, or White school leaders, and teachers are working to maintain Whiteness in these programs and resisting change to be more inclusive for students of all racial backgrounds (Sosa & Latta, 2019). Resistance theory informs my question: Are Black and Hispanic students resistant to special arts programs because these programs do not recognize their cultural ties? While not a specific research question within this study, I anticipate that resistance theory could explain one barrier to accessing the arts in my findings. This study explores how transformative leaders provide better access to arts integration for Black and Hispanic students. In doing so, I studied leaders who had to overcome resistance to provide better access.

Conceptual Framework

The problem outlined by this literature review is that barriers exist, which keep Black and Hispanic students from participating in arts-integrated classes or programs. This study seeks to identify how transformative leaders break down these barriers to provide Black and Hispanic students access to arts-integrated classes or school-wide programs. As can be seen in Figure 2, I framed the study using transformative leadership theory. This study examines how transformative leaders increase access to arts-integrated programs and classrooms for Black and Hispanic students. I specifically examine how these leaders use changes in policy and practices to break down barriers and increase access to the arts.

Figure 2

Conceptual Framework
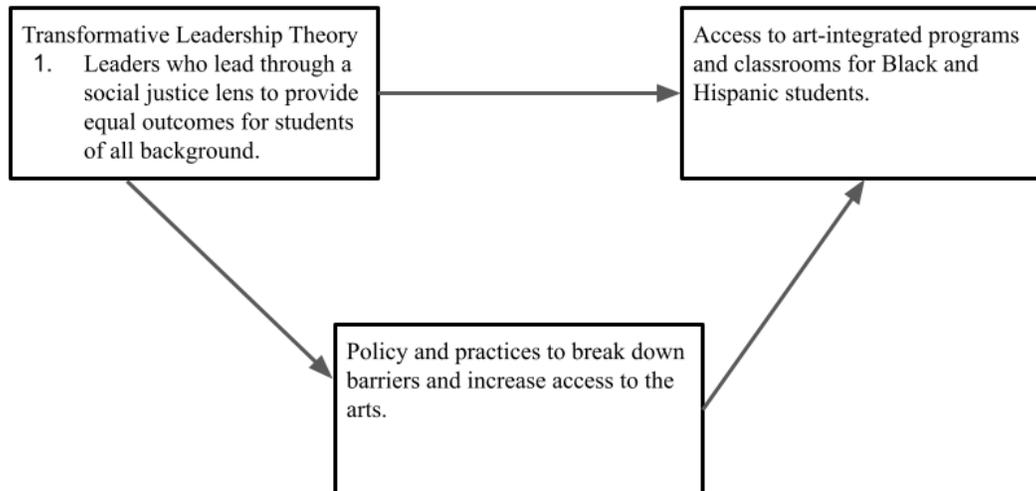
I studied access to arts integration for Black and Hispanic students through the assumption that transformative leaders can break down barriers for marginalized students of color who are not given the same privileges as other students, according to critical race theory (Delgado, 1995). I sought to identify ways transformative leaders change policy and practice to provide access to arts integration for Black and Hispanic students. Transformative school leaders transform many aspects of a school building to make changes for social justice for all students within their buildings. I anticipated observing numerous actions of transformative leaders in this study. One of the most significant changes is to create a shared school vision of social justice for all students (Shields & Hesbol, 2020). Transformative school leaders must have buy-in from all stakeholders, especially their teachers, for this shared vision to successfully transform their school culture, curriculum, and policies (Shields & Hesbol, 2020).

Additionally, transformative leaders must establish strong, positive relationships with all stakeholders, students, staff, community members, and parents before implementing change for

social justice (Shields & Hesbol, 2020). Transformative leaders can also be identified by their regular communication with parents of students and the community, holding high expectations and supporting all students, critically analyzing disciplinary practices, giving students more power over their learning experiences, changing logos or mascots, belief, mission, and vision statements, and curriculums, and overcoming deficit mindsets (Shields & Hesbol, 2020). I used these actions identified by Shields and Hesbol (2020) as I interviewed principals and collected data in this study to identify ways that these leaders lead change for social justice in their schools.

Chapter Summary/Conclusion

Arts integration is a teaching method where students construct and demonstrate knowledge through a creative process in which both an art standard and an academic standard are coequally taught (Mishook & Kornhaber, 2006; Silverstein & Layne, 2010). Benefits to using arts integration as a teaching method are that it can create a more positive school and classroom culture (DeMoss & Morris, 2002; Werner & Freeman, 2001), improve student achievement (Cunningham et al., 2014; DeMoss & Morris, 2002; Walker et al., 2011), and give students more ownership over their learning (Cunningham et al., 2014; DeMoss & Morris, 2002; Walker et al., 2011; Werner & Freeman, 2001). Researchers have already identified barriers, to which are a lack of teacher training and professional development in arts-integrated instruction, a lack of funds and resources, competing priorities at the building level, subservient arts integration, and culturally related barriers (Bell, 2014; Charland, 2011; Mishook & Kornhaber, 2006).

Transformative leaders concerned with social justice for all students are needed to make school-wide changes to minimize or eliminate the barriers that keep students from arts-integrated instruction. It is not enough that these programs merely exist. High-quality instruction that

creates engaging and positive school experiences that increase achievement must be attainable to students at all schools and all backgrounds. Through a critical race theory lens, this study reports ways that transformative leaders eliminated barriers to the arts for students – specifically Black and Hispanic students through policies and practices.

CHAPTER 3

RESEARCH DESIGN

Introduction

In this study, I sought to answer the question: *How do transformative leaders break down barriers to increase access to arts integration for Black and Hispanic students?* This question was informed through my literature review around arts integration instructional methods, critical race theory, and transformative leadership theory. In this chapter, I state the purpose of this study, the research question used, the delimitations of the study, the methodologies, outlined the methods, stated the limitations, and described how I positioned myself within the study to explain how I studied this research problem of a lack of access to arts integration for Black and Hispanic students.

Purpose

I investigated policies and practices that transformative school leaders use to break down barriers and increase access to arts integration for Black and Hispanic students. I identify ways that these leaders have successfully provided access so that other leaders may better understand how to provide equitable outcomes for these students. In other words, in this study I uncovered how two leaders broke down barriers so that Black and Hispanic students are not only provided with arts integration opportunities but taking part in these arts experiences and provided with high-quality arts integration experiences and curricula.

Research Question

How do transformative school leaders break down barriers to increase access to arts integration classes for Black and Hispanic students?

Delimitations

I have limited the scope of this study to include how leaders provided access to arts integration for Black and Hispanic students. The study includes two delimitations, the first being that I chose to study how transformative leaders increased access to arts integration for Black and Hispanic students and omitted studying how these leaders provided access for other marginalized groups in this particular study, such as special education students, students of poverty, or other racial and ethnic groups. The rationale for this was to limit the amount of data collected for access for multiple groups of students in order to dig deeper into the data. In addition, Black and Hispanic subgroups are two of the most underrepresented groups in arts-integrated and fine arts programs when looking at the total population numbers for these races (NCES, 2017; Gaztambide-Fernandez & Parekh, 2017). While SES (socioeconomic status) is often used in research to explain inequities, it does not account for all inequities in education (Milner, 2007). For this study, it was important to separate race and SES to understand how leaders provide more equitable educational opportunities for Black and Hispanic students. I chose to narrow my focus to delve more deeply into my data and specifically find the barriers of access for these two particular groups I identified through my literature review as lacking access to arts integration.

The second delimitation is that this study only includes arts integration programs, not fine arts programs. Although several studies mentioned in this literature review study the arts (drama, dance, music, visual arts) in general, it is necessary to focus specifically on arts integration as many schools, especially at the elementary level, require students to attend a visual art or a music class. Combing arts integration and fine arts classes into the data collection could also skew data, as they are two separate things. Arts integration is typically an academic class with the arts

taught along with that subject, and fine arts would be just art, music, drama, dance, or another fine art class.

Methodology

This study is a qualitative study. I studied this problem using an explanatory multiple case study of two school leaders, each at a different school site (Yin, 2009). Case studies answer research questions of 'how' or 'why,' can be used to study "contemporary phenomenon within a real-life context" (Yin, 2009; p. 2) in which the researcher has little or no control over, and can be used to study individuals or groups. Case studies provide data that paints a picture of real-life events by studying naturally occurring events (Miles et al., 2014). Due to the nature of this study which asked how transformative leaders provide better access to arts integration for Black and Hispanic students and studied individual leaders, I found a case study to be most appropriate. In order to strengthen the findings of this study, I conducted two multiple single case studies, and I analyzed the findings as a single "cross-case conclusion" (Yin, 2009; p. 20). Multiple case study is the design of this study (Yin, 2009).

Research Methods

As aforementioned, this is a multiple case study. I used this explanatory multiple case study to identify how transformative leaders identified and broke down barriers that existed. To do this, I interviewed the two school leaders, who are the principals of each school, and two teachers per site. The principal interview protocol can be found in Appendix A and the teacher interview protocol can be found in Appendix B. Additionally, I took field notes on visits to each site and collected artifacts and documents which included a survey that was conducted by a principal at one of the school sites. The data I collected from this study informs school and district leaders on what changes they need to make to have equal outcomes of opportunity in arts

integration programs for Black and Hispanic students. However, more studies will need to be done for generalization.

Participants. To select my sites and subjects for this multiple case study, I first emailed district arts coordinators, superintendents, and other district-level leaders and asked them to identify transformative principals for arts-integrated instruction. A copy of the email is located in Appendix C. In the email, I asked these leaders to recommend any principals within their district who are concerned with providing arts access to students of all backgrounds to provide equitable arts-integrated opportunities, specifically for Black and Hispanic students. This participant recommendation procedure provided a nominated sampling for my study (Morse, 1991). When using a nominated sampling, a researcher selects participants for a study through recommendations by another participant (Morse, 1991). I asked the selected principals to recommend teachers within their school to participate in the study and therefore it is also a nominated sample (Morse, 1991).

Based on recommendations I received, I used purposeful selection. In other words, I selected my study sample with purpose instead of convenience (Maxwell, 2005) to identify two school leaders who met the criteria for my study. The leaders chosen to participate in this study were selected as they identified through the recommendation results as transformative leaders who actively seek policy and practice change that provide more access for Black and Hispanic students into arts-integrated programs. I emailed almost every district in the state of South Carolina, with few exceptions, such as the district where I was employed and the district where my children attended school. Only three principals were recommended in districts where I received district approval to conduct my study within their district and who were willing to participate. I selected all three principals to participate in this multiple case study; however, one

principal failed to recommend teachers for the study. Therefore, I dropped them from the study due to a lack of data.

Table 3.1 shows the participants for this study. Both schools in the study were elementary schools. The principals who participated in this study were Collin Lambert, a White male, and Olivia McDaniel, a Black female. Collin Lambert was the principal at Seaside Elementary School for the Arts, and he recommended Emily Winter and Aubrey Williams, both White females, as teacher participants for this study. Olivia McDaniel was the principal at Sunset Elementary School for the Arts, and she recommended Laura Sumter, a White female, and Jasmine Timms, a Black female, as teacher participants for this study. Emily Winter and Laura Sumter are fine arts teachers while Aubrey Williams and Jasmine Timms are core academic teachers. I studied how transformative leaders provided better access for Black and Hispanic students so I believe it is important to disclose the races of the teachers and principals who participated in the study. The lack of diversity in teachers stems from the principals each recommending two teachers willing to participate from their school who also teach arts integration. Unfortunately, there was a lack of diversity in both sex and race among willing participants who also taught arts integration which is also a reflection of the lack of diversity among teachers in each of these two schools and the field of education in general.

Table 3.1

Study Participants

Position	Seaside Elementary	Sunset Elementary
Principal	Collin Lambert	Olivia McDaniel
Teacher 1 (Fine Arts)	Emily Winter	Laura Sumter
Teacher 2 (Core Academic)	Aubrey Williams	Jasmine Timms

This purposeful selection allowed me to examine these multiple case studies to apply critical race theory and transformative leadership theory to my findings to see how these leaders increased access through these theoretical lenses (Maxwell, 2005). A multiple case study is necessary to establish a stronger argument for my findings (Yin, 2009). By finding common themes across more than one case, I make a stronger argument for how transformative leaders can increase access to arts integration teaching methods for Black and Hispanic students.

Seaside Elementary School for the Arts is a large public suburban elementary school that serves approximately 700 students in one of the largest cities in South Carolina. Seaside has approximately 52% African American students, 15% Hispanic students, 20% White students, 3% Asian students, and 9% of students who are two or more races. Seaside is an arts school, meaning it provides all students with experiences in the fine arts and an arts-integrated curriculum. In the past, Seaside was the recipient of the John F. Kennedy Center for the Performing Arts National School of Distinction in Arts Education Award and became a school that other schools' faculty and staff visited to see what they were doing with the arts. This school offers classes and arts-integrated experiences in the following areas: 2D visual arts, 3D visual arts, dance, drama, vocal music, piano, and instrumental music. Students, whether they are zoned for this school or not, can attend free of charge without auditioning for entry.

Principal Collin Lambert leads this school. I interviewed Mr. Lambert twice, and he provided artifacts and documents. Mr. Lambert was a native of the city where Seaside is located. He was a science teacher for 13 years before going into administration as an assistant principal. He was principal at Seaside Elementary for six years at the time of the study. Mr. Lambert's wife was a visual arts teacher at another school and his son attended the middle-level art magnet

school in the district. He said his wife's and son's interest in the arts was what helped develop his love and appreciation for the arts.

Mr. Lambert selected Mrs. Emily Winter and Mrs. Aubrey Williams, teachers at Seaside, to participate in this study. He selected these teachers because Mrs. Williams was a third-grade teacher who taught arts integration lessons, and Mrs. Winter was a fine arts teacher who taught arts integration lessons at Seaside. Mrs. Winter provided artifacts for this study in addition to those supplied by the principal.

Mrs. Winter had been a teacher for 36 years and the drama teacher at Seaside Elementary 16 of those years. She was also a speech and language pathologist and a middle level theater teacher in previous roles. She was the lead theater teacher for the district's afterschool arts program for 20 years, and regularly performed in plays for local theaters. Mrs. Williams only taught third-grade at this school and taught there for 15 years. She has a master's degree in arts integration. She served as the grade level representative and developed a love for the arts through dance in her childhood. Mrs. Williams also taught dance in high school, college, and during and after school at Seaside during her first few years of teaching. Both teachers began teaching shortly after the school became an arts-focused school. I interviewed these two teachers once. In the subsections below, I reported the findings from my interviews with all three school employees, as well as the artifacts and documents supplied by Mr. Lambert and Mrs. Winter, and field notes from a site visit.

Sunset Elementary School for the Arts is a rural public elementary school that serves approximately 200 students. This school predominantly served students of color, with approximately 69% of students were Black, 6% of students were Hispanic, 12% of students were mixed race, and 12% of students were White. The population that this school serves has a

poverty rate of 68 percent. This school is also an arts school that provides selected students with magnet fine arts classes and serves the entire school with arts-integrated classes. Sunset offers classes and arts-integrated experiences in the following areas: visual arts, dance, and music. The state of South Carolina labeled this school as being low-performing due to students scoring below state averages in both math and ELA for two consecutive years. Like Seaside, students zoned for this school could attend free of charge and without auditioning for entry. However, if a student not zoned for the school wanted to attend Sunset or a zoned student wanted to be in the art magnet program, they had to have good grades and audition in an arts area for a spot in the school.

At the time of the study, Olivia McDaniel was the principal at Sunset Elementary. She was in the middle of her second year as principal at Sunset Elementary. Mrs. McDaniel was a principal at another school for two years prior to working at Sunset. She also had experience as a Title 1 coordinator and a classroom elementary teacher in third and fifth grade. Mrs. McDaniel had a bachelor of arts in elementary education, a master of science, an education specialist degree in educational leadership, and was a National Board Certified teacher. For this study, I interviewed Mrs. McDaniel twice. She also provided artifacts and documents.

In addition, Mrs. McDaniel selected two teachers from her school to participate in the study. Mrs. Jasmine Timms, a fifth-grade core academic teacher, and Ms. Laura Sumter, the music teacher, were selected because they taught arts-integrated lessons. Ms. Sumter was a music teacher for 10 years and had extensive experience in choral and instrumental music outside the classroom. Ms. Sumter held a master's degree in curriculum and instruction. Mrs. Timms had been a teacher at Sunset for six years and taught for 18 years total. Mrs. Timms participated in the arts in her personal life by assisting with a choral group and participated in

plays. I interviewed these two teachers once each for the study. In addition, field notes were taken during a site visit to the school. I report the findings from the data collected from Sunset Elementary School for the Arts in the following subsections.

Data collection. Case studies involve various data collection methods, including interviews, direct observation, documents, and artifacts (Yin, 2009). I collected data using two rounds of interviews with the school leaders, one round of interviews with the teachers, field notes from site visits, and artifacts and documents of school data. I conducted all interviews using open-ended questions in a semi-structured interview to form discussions among participants and myself to explore each educational leader's personal experiences, perceptions, beliefs, and actions.

I used critical race theory to inform interview protocols and the questions that I asked both principals and teachers. As mentioned previously, this interview protocol for principals is located in Appendix A. These interviews were semi-structured because I occasionally added prompts when needed throughout the interviews. Each interview lasted between 20-30 minutes using a virtual meeting program, and I recorded the interviews using that program. This data collection allowed me to probe deeper into issues and topics specific to each participant to understand their practices, policies, and schools better. In addition to the school leaders, I also interviewed one core academic teacher and one fine arts teacher at each school site who taught arts-integrated lessons to compare their thoughts and opinions to the school leaders. The teachers were asked open-ended questions similar to the ones I asked the principals but the questions were changed slightly to reflect the perspective and knowledge of a teacher. This interview protocol can be found in Appendix B. I interviewed teachers who teach using arts integration

because these teachers have a better understanding of arts integration and the policies and

practices that affect their classrooms. I gathered artifacts and documents as they seemed relevant

through the data collection process. For example, if a school had an audition process, I gathered

those rubrics or documentation of the selection process as data. I collected teacher surveys that

were administered by one principal on the effects of arts integration in the school, master

schedules, forms, school reports, school demographic reports, arts integration lessons, school arts

strategic plans, the school needs assessment, and meeting agendas as artifacts to paint a better

picture of how leaders provide access and to whom and to check for accuracy from interview

responses (Yin, 2009). These interviews and artifacts will help to provide a rich, thick

description of each case (Creswell, 2013).

Trustworthiness. Creswell (2013) compiled a list of eight strategies to strengthen

trustworthiness for qualitative research studies and suggested that researchers use at least two of

these strategies for a trustworthy study. From these eight strategies, I used four strategies to

strengthen the trustworthiness of the findings in my case study. These four strategies identified

by Creswell (2013) are as follows: triangulation of data, member check, clarifying researcher

bias, and providing a detailed, thick description. I triangulated the data through conducting

interviews, taking field notes from site visits, and collecting artifacts and documents which

helped construct trustworthiness in my study findings (Yin, 2009). In addition to multiple

sources of data, I transcribed and coded first-round interviews and based second-round

interviews on these answers to check the trustworthiness of my transcripts (Yin, 2009). This

form of member checking allowed me to ensure that interviewees agree with themes and ideas

mentioned by other participants and allow interviewees an opportunity to clarify statements

made in first-round interviews. I have also previously identified my biases as a researcher in this

particular study and field (Creswell, 2013). Finally, the interviews I conducted, the artifacts, and the field notes collected during this study provided a detailed and thick description of each case study in this multiple-case study (Creswell, 2013).

Data analysis. I transcribed the data I collected from the recorded interviews using NVivo. I began with a short list of codes using deductive coding (Brenner, 2006) and then created additional codes as I analyzed data to conduct a thematic analysis (Glesne, 2016). I conducted a thematic analysis by comparing the data gathered from each participant and school site and looking specifically for common themes. These themes, informed by critical race theory and transformative leadership theory, are as follows: shared vision, increased frequency and access to quality arts integration, school assets for arts integration, and school culture.

I began analyzing data for the first round of analysis as I gathered each piece of data from my initial interviews with school principals and teachers, and the documents, and artifacts. I created multiple data matrices to organize and view data across themes (Yin, 2009). I created matrices for each site and an additional matrix to compare the two sites for a cross-case synthesis. I centered my initial findings around codes developed before and during my first round of interviews and data collection. These findings informed the second round of interview questions and data collection as predicted codes happened and new codes emerged. I then conducted an additional inductive coding analysis as I discovered new codes in the second round of data collection. Creswell (2013) encourages researchers in qualitative research to be open to new themes as they analyze data, even when using inductive coding. Therefore, while I had some deductive codes, I also used inductive coding to find new themes in the data. I developed themes that were related to transformative leadership theory and critical race theory to understand how the two principals in my study created more accessible and equitable arts integration experiences

for Black and Hispanic students. After a finalized list of codes was developed and all data collected had been coded, I then categorized these codes into a list of twelve initial themes. From there, I analyzed these themes and coded further until I condensed the data into just four themes: shared vision, equity and access to arts integration, school assets for arts integration, and school culture. See Figure 3 below for an illustration of this data analysis process. Both school sites were analyzed independently of each other, and then the data from each site were compared and contrasted for the final findings report and discussion.

Figure 3

Data Analysis

Codes

Access to the arts
Arts integration frequency
Audition
Awards
Budget
Change interventions
Community programs
Competing priorities
Curriculum
Deficit mindsets
Demographics
Discipline
Equity in arts integration
Facilities
Feelings towards the arts
Grants
Population
Professional development
Reason for implementing arts integration
Relationships with stakeholders
Schedule
School culture
School vision
Shared leadership
Staff
State programs
Teacher resistance

Initial themes

Access to arts integration
Budget and Funding
Curriculum
Equity in arts integration
Deficit mindsets
Discipline
Frequency of arts integration
Relationships with stakeholders
Scheduling
School culture
Shared vision
Staff

Final themes

Shared vision
Frequency and access to quality arts integration
School assets for arts integtation
School culture

Artifacts and documents such as audition forms, grant websites, school websites, master schedules, school arts strategic plans, arts integration school documents, school reports and forms, and a school administered teacher survey helped inform my analysis of the themes found through coding. In other words, the artifacts and documents gathered helped to understand or describe the themes and ideas that emerged through interview data. A meeting agenda for an arts integration training, for example, gave more details as to what exactly happened within the

training even if the principals or teachers could not recall all of the information and topics from the meeting.

Limitations

There are two identified limitations for this study. One limitation of this study is that it relied on various professionals within the field of education to identify a coworker or an employee as a transformative leader. These professionals could have offered uninformed or biased opinions of individuals who seek social justice as transformative leaders for all of their students. This study works under the assumption that the professionals questioned are being truthful with their responses, unbiased, and have a clear understanding of what type of leader qualifies as a transformative leader.

I conducted a simple equity audit to ensure that students were equitably enrolled in the classes or program. The principals at each school submitted schedules showing that every class had scheduled arts integration time. This audit ensured that these identified leaders were transformative leaders who had provided Black and Hispanic students access to their arts-integrated programs since all students at each school had access to arts integration, including special education students in their schools. Due to both schools having school-wide arts integration programs, this voided the need for an equity audit beyond identifying that all students received arts integration instruction.

Another limitation to this study is generalizability. Conducting a multiple case study helps create more generalizability; however, it is still likely that what works for one school and their student population may not work for another school with different students. Yet nevertheless, I provided a detailed, thick description of each school site in order for readers to see connections to their school and apply some of the findings to their school and programs.

Positionality Statement

In an effort to position myself within the body of research that views policies and practices of schools and principals through transformative leadership and critical race theory lens, I have used a framework by Milner (2007). A portion of this framework is researching the self (Milner, 2007). In this section, I work through this framework to position myself among this research by answering questions that Milner poses in his framework.

At the time of this study, I had been a visual arts teacher in a middle-level arts magnet school-within-a-school (SWS) that also offered arts integration into core academic classes. In this role, I saw the significant disparity between the number of White students versus students of color (primarily Black and Hispanic) between my SWS and the regular education program; my research interests stemmed from this observation. The students receiving fine arts and arts-integrated curriculum were 65% White and 27% Black, and the students receiving traditional education teaching methods were 10% White and 42% Black.

I am an outsider in this study because I am White and therefore am personally unfamiliar with barriers that Black and Hispanic students experience in education. However, I believe in critical race theory and the idea that White culture, of which I am a part, is considered the norm in society. As mentioned above, I witnessed Black and Hispanic students not access the arts-integrated curriculum as often as their White peers. This began my research into understanding White culture and how it has influenced educational practices regarding arts integration teaching methods to understand what changes transformative leaders need to make so that students of all cultural backgrounds can access arts integration.

Initially, I planned to conduct a study within my school to uncover what led to this inequitable lack of access to the arts integration and fine arts program for Black and Hispanic

students. However, I realized that it would be too challenging to altogether remove my bias about what I thought was going on as an insider. By selecting sites unfamiliar to me and unrelated to me as the researcher, I can remove some of my bias and record only what the leaders I am interviewing are saying and doing. While still an insider to education and the arts, I am simultaneously an outsider (Holmes, 2020). I am not currently in a leadership role at the building level, which makes me an outsider to the role of a leader as well as the school sites.

Summary

In this chapter, I presented the research methods for this study. This study is a multiple case study to answer the question: *How do transformative school leaders break down barriers to increase access to arts integration for Black and Hispanic students?* In this study, I used data collection methods of multiple interviews at each case site, field notes from site visits, and documents and artifacts such as school reports, school demographics, arts integration lessons, and meeting agendas, and a teacher survey to provide a thick, detailed description of how these transformative leaders are providing better access to arts integration for Black and Hispanic students. I coded inductively and deductively, and then I organized the data by a matrix to analyze each site's data and themes (Yin, 2009). Then I analyzed data cross-case to compare and contrast findings (Yin, 2009) and compare those findings to the literature.

CHAPTER FOUR

FINDINGS

The purpose of this study was to understand how transformative leaders break down barriers to increase access to arts integration for Black and Hispanic students. I studied this problem through a multiple case study with two case studies. Each case was centered around a principal at separate school sites. Each case focused on the transformative actions of the principal at both of those sites. Both schools are Title 1 schools located in South Carolina. In this chapter, I will provide the details of each site related to this study. I give general information about each school and the findings for each school individually centered around the purpose of this study as mentioned above.

I will later synthesize the findings for both cases together in Chapter Five. Each case is reported and sorted by themes. I developed the themes through data collected from a series of interviews and analyzed documents, artifacts, and field notes collected from both sites. After identifying 27 different codes, I sorted these codes until I identified four themes. These themes are (1) a shared vision in arts integration, (2) increased frequency and access to quality arts integration curriculum, (3) school assets for arts integration, and (4) school culture conducive for arts integration. These four themes are the four main actions that both principals in my study took in order to break down barriers and provide more access to arts integration for their students. I changed all names and sites in this study to pseudonyms.

Seaside Elementary School for the Arts

Shared vision. When someone first walks up to the front doors of Seaside Elementary School of the Arts, the shared vision of the arts is evident. There is a school flag flying in front with

illustrations representing each of the fine arts offered at the school and a metal sculpture of children representing each of the fine arts. Once inside the doors, theater stage lights light the lobby area, a piano sits in the hallway, student art hangs from the walls, and paint palettes mark each of the rooms within the school. The fine arts classes are the first classes one would pass when entering the school from the lobby area.

The first thing Mr. Lambert wanted to do when he first came to Seaside was to build a common vision of the arts with the teachers, community members, business persons, district personnel, parents, and the school community. In my initial interview with Mr. Lambert, he spoke about creating a common vision for his school when he first became principal. He stated,

> The first thing I did with my teachers and a lot of my school community was try
> to build a common vision. We spent a good first couple of months working on
> that. It wasn't something that we just threw in place because I felt like we really
> needed to get buy-in into what we were, what we were trying to do and have a
> few goals that we really targeted. That helped a lot because I continuously refer
> back to the vision and mission of the school.

Mr. Lambert used multiple stakeholders to plan a common vision for his school that focused the school on arts integration and the fine arts.

Funding. Seaside currently has the ABC grant, or Arts in Basic Curriculum grant for arts integration. The ABC grant has helped with the school vision. According to the school's current arts strategic plan for their ABC grant, Mr. Lambert and Seaside Elementary believe "the arts to be essential as an academic discipline to enhance student-centered differentiated instruction." In addition to the grant funding arts opportunities, materials, and supplies, they have an arts steering

committee due to being an ABC school. This helped them to see where they are now and where they want to go in the future with the arts and arts integration. The faculty and staff at Seaside Elementary are continuously trying to improve instruction and opportunities at Seaside Elementary.

Professional development. The fine arts teachers make sure that they keep this arts-centered vision at the forefront of the school by presenting what arts integration is at the beginning of every school year. In addition to this initial presentation, Mr. Lambert has all teachers present what they are doing in arts integration during their faculty meetings throughout the year. These presentations were mentioned by both teachers interviewed from Seaside Elementary and Mr. Lambert and is also written into the school's strategic arts education plan. Mrs. Winter said that there had been times when the fine arts teachers had to talk the principal into letting them present arts integration to the faculty at their faculty meetings. The principal would say that there were other programs and things they needed to discuss, and there was no time for both. In other words, those principals were allowing competing priorities to come before arts integration. The fine arts teachers would see a huge difference in the years they were not allowed to present because teachers would not sign up as often. In years that began with presentations on arts integration, the fine arts teachers saw a higher number of sign-ups for arts integration.

The school also sends many teachers and administrators to a yearly arts integration conference as mentioned in both interviews with participants as well as in the school strategic arts education plan. Mrs. Williams stated that "arts-infusion lessons are highlighted in our faculty meetings and sometimes they even show a video of one to give others ideas on how to integrate the arts into our own classrooms." Mrs. Winter also mentioned in her interview that the fine arts

teachers were often giving speeches about what arts integration is in their school faculty

meetings, as Mrs. Winter also stated. By continually sharing what was going on in the school

regarding arts integration, this shared vision for school-wide arts integration was continually

brought up and remained a focus of the school.

Mrs. Winter also discussed other ways in which arts integration became a shared vision

for Seaside. She stated that one teacher from each grade level and the fine arts teachers, at least

one school administrator, and even the superintendent went to the South Carolina arts integration

conference each year funded by the ABC grant. This information was also listed on the school

strategic arts education plan. The fine arts teachers also attended a Kennedy Center workshop for

arts integration, and the school bought literature and provided training for teachers on the

contents of that book. In addition, both teachers interviewed, and the principal all discussed

meetings held every other week where the fine arts teachers met with grade-level teachers to plan

arts integration lessons. In addition, Mr. Lambert moved all of the fine arts classes to the front of

the school to make sure Seaside stays an art-focused school. Grants, schedule changes, facility

improvements and changes, meetings, and professional development keep this school's vision

focused on arts integration.

Teacher resistance. Not all teachers at this school were on board with this shared vision

from the very beginning. After his first year as principal at Seaside, Mr. Lambert saw a lot of

teacher turnover. Mr. Lambert stated, "I had a lot of turnover the first year when I put the

schedule in. But it was the right turnover. The people really committed to the school and what

kids needed stayed and the ones less committed didn't." This turnover also changed the culture

within the faculty at the school to be more positive as the resistant teachers left.

Those who remained at the school were committed to Mr. Lambert's changes to provide

students with more access to the arts. Teachers who stayed were flexible and had a strong buy-in to arts integration. Mrs. Winter described how she had to "hook" teachers to art integration when she first came. Drama was not built into the schedule at the time, so she would pop into the classrooms and spontaneously integrate drama into the lesson. She said that after teachers saw what she was doing, they began to ask her to come into their classrooms and co-teach arts-integrated lessons with them using drama.

Mrs. Winter said that the new teachers at Seaside are open-minded and willing to try new things with arts integration, though one teacher was resistant to working with the fine arts teachers on arts-integrated lessons. Mrs. Winter said,

> That person has never done arts infusion with me in 16 years, but that's okay. That person doesn't usually do it with anybody, but that person's doing it… that person… does do some art with her class and this person puts things on the bulletin board.

As Mrs. Winter noted, while this teacher was resistant to working with others, she was at least integrating the arts within her classroom independently.

Culture. The culture of the school in regards to discipline also shifted. Mr. Lambert achieved this by allowing students to choose their fine arts classes instead of being assigned. He stated, "I noticed a big drop in discipline when we, for fourth and fifth grade, when we allowed them to choose their semester arts classes." He gave a specific example of a student who got in trouble and had to be sent to the office every time he had to go to dance, because he did not enjoy dancing. Mr. Lambert felt confident that if that student were to attend Seaside Elementary today, he would no longer be getting in trouble because he would have been able to choose which fine arts class he attended.

Conclusion. Mr. Lambert and the faculty at Seaside Elementary had to work together to implement their changing vision for the school. While school-wide arts integration had been a vision for the school for some time, this vision needed nurturing to make this program more equitable and of a higher quality. This shift began with a vision and mission statement and worked from there. Mr. Lambert used shared leadership to create his vision for the school. His fine arts staff helped provide professional development to the rest of the staff to ensure that arts integration continued to be a focus and a vision for the school. From there, he changed his schedule to accommodate and nurture collaboration among fine arts and core academic teachers, and provide students with regular time slots for arts-integrated lessons. Mr. Lambert also provided his teachers with other forms of professional development, worked to form positive relationships with his teachers, which produced strong buy-in from the teachers to arts integration, and improved the fine arts facilities.

Frequency and access to quality arts-integrated curriculum. When this school first became an arts-integrated school 16 years ago, the principal at that time changed the name to reflect the focus on the arts-- Seaside Elementary School for the Arts. The past principal decided to do this because they had many low-income students and were also low-performing academically. This past leader thought bringing in more of the arts was the way to increase academic performance.

Mr. Lambert created more equitable and accessible arts integration lessons for his students by shifting the lessons from subservient to co-equal through schedule changes to allow time for co-planning and co-teaching and professional development. He also helped students have extended equitable and accessible arts integration experiences by helping his students audition and gain acceptance to the district's middle-level arts school through parent and student

workshops and schedule changes to give his students extended time in concentrated art forms. In addition, Mr. Lambert and his teachers provided more equitable and accessible arts integration lessons by creating more culturally relevant arts-integrated lessons for their students.

Co-equal arts integration. While Seaside Elementary School for the Arts was an arts-integrated school for the past 16 years for all students who attend, it had not always been as equitable, nor had quality arts integration always been as accessible. For example, during her interview, Mrs. Winter stated when she first began teaching there 16 years ago, Seaside was more of an arts-centered school than an arts-integrated school. She said that they were not necessarily doing co-equal lessons. In other words, the lessons were often subservient or not teaching to both a core academic standard and a fine arts standard.

Seaside Elementary had a systematic way of ensuring that the arts are regularly co-equally integrated. Students now receive high-quality co-equal arts integration lessons because Mr. Lambert provides his teachers time to plan and co-teach. Mr. Lambert created a new schedule for the school that allowed for two periods of time throughout each day where the fine arts teachers could use that time to co-teach with core teachers. In addition to these daily times, the fine arts teacher each met with one group of teachers after school every other Wednesday to plan for arts-integrated lessons and to schedule co-teaching lessons. In addition to Mr. Lambert and the teachers discussing this schedule change in the interviews, his new schedule as well as the meeting times were reflected in the master schedule and the school strategic arts education plan.

Before COVID limited contact time for the school employees, Seaside teachers also met on early release days or ERDs. After students went home around lunchtime, teachers would have the remainder of the school day to meet and co-plan arts-integrated lessons. Even though the

schedule allowed for regular planning and the ability to regularly co-teach arts-integrated lessons, Mr. Lambert ultimately left it up to the teachers how often they use arts integration teaching methods within their classrooms. While he encouraged teachers to teach with arts integration as much as possible, he wanted them to use this method when it fit and worked best within their classes.

Professional development. Mr. Lambert also provided teachers with plenty of professional development from conferences to workshops to literature to ensure that they taught with high-quality co-equal arts integration. The fine arts teachers attended the state arts integration conference each year and invited one teacher per grade level and a school administrator. A superintendent went for one year as well. After the conference, they shared what they learned with the rest of the faculty. This was discussed in the principal and teacher interviews and was also written in the school strategic arts education plan. The school also bought literature on arts integration. They had book talk meetings about the book. The school also hired Claudia Cornet a few years prior to this study. She wrote *Creating Meaning Through Literature and the Arts* (Cornet, 2014). Cornet came to the school and conducted a week-long in-service with the teachers. She went into different classrooms and worked with one team of teachers at a time. Mrs. Winter stated,

> I think if we did not have this book and if we did not have her come, we could not have grasped, you know, it would have been harder for us to understand just how wonderful and amazing and easy [arts integration] is to do if you have the right attitude about it.

Mrs. Winter found this form of professional development to be effective for her and the rest of the faculty at Seaside Elementary. Teachers also attended professional development sessions and

conferences on their own. For example, Mrs. Williams attended an arts integration conference with the Kennedy Center in Greenville, SC. Mrs. Williams also has a master's degree in arts integration.

   Support for future access. The other piece to this school providing accessible and equitable arts experiences is that students in this district could audition for a middle-level arts magnet school. Seaside Elementary is a neighborhood school; therefore, students attended it because they are zoned for it. They did not have to audition to come to Seaside. While all students within this neighborhood elementary school that served a high population of students of color received the same, high-quality arts integration curriculum, they could not all attend the arts middle school. Geographically, students who attended Seaside were far away from the rest of the district, specifically the middle-level arts school. Therefore, Seaside faculty had difficulty convincing these students and their parents to audition for the middle-level arts school.

   Over the past three years, the number of students auditioning for this program from Seaside steadily increased. The school held parent workshops on PTA nights to give them information and encourage them to allow their children to audition for the middle-level arts school. Some of the parents reported to the school that they thought it would be extra work for them, some thought they would have to pay for their children to go there, or that their child's grades were not good enough. However, holding a workshop helped educate parents on this arts school to encourage them to allow their children to audition for the middle-level fine arts school. According to the school strategic arts education plan, the fine arts team and the core academic teachers also worked to prepare, provide information, and encourage students to participate in other district arts programs such as a summer arts program as well as community arts programs.

The fine arts teachers also held workshops for students to prepare them for their auditions in their specific art areas. Mrs. Winter, the drama teacher, consistently held drama workshops, which the data collected for this study reflects. There were consistently a high number of drama students being accepted into the middle-level arts school from Seaside Elementary compared to the other fine arts areas. The drama teacher even drove one of her African American students to his audition because he did not have transportation. Therefore, Seaside Elementary helped prepare students with arts integration, fine arts experiences, and parent workshops that leveled the playing field for their students who auditioned against much more privileged students across the district.

Regarding leveling the playing field against other students within the district who have more money and can pay for private art lessons, Mr. Lambert changed the schedule so that students in his school could take semester-long arts classes. According to Mr. Lambert, these semester-long classes provided students with a "really intense study." Mr. Lambert thought about the students beyond the six years that they went to his school and worked to provide more access to the arts throughout his students' lives.

In addition to offering semester-long arts classes, Seaside provided its students with more fine arts classes and fine arts teachers than average elementary schools. According to Mr. Lambert, both teacher participants from Seaside, as well as the master school and school strategic arts education plan, they had a 2D visual arts teacher, a 3D visual arts teacher, a dance teacher, a drama teacher, a vocal music teacher, and an instrumental music teacher. These positions were added to the staff at Seaside slowly over time since first becoming an arts school 16 years before this study took place. The school began with one visual arts teacher and one music teacher. The year the school transitioned to an arts school, Mrs. Winter, the drama teacher,

was hired followed by a dance teacher the next school year, and so on until the school acquired six fine arts teachers. While all of these positions were created before Mr. Lambert became principal, he hired the current vocal and instrumental music teachers and the 2D and 3D visual arts teachers.

Scheduling. Mr. Lambert also changed the schedule to build-in times for arts integration. Teachers, core academic and fine arts, had time to plan together every other week, and time to co-teach an arts-integrated lesson. Every other week, a fine arts teacher went into a specific grade level meeting and met with core academic teachers about what lessons they wanted to integrate the arts. Then, that fine arts teacher met with the other fine arts teachers, and they decided which art form worked best and who would co-teach that lesson.

Mr. Lambert stated that one of the biggest things that helped him provide more access to his school that served a large population of students of color was his very structured schedule. Mr. Lambert changed the schedule to be a middle school hybrid schedule meaning that the classes rotate on 45-minute blocks. Each grade level went to the fine arts classes simultaneously, and they rotated through the different fine arts classes for one week at a time. The fine arts classes were on a four-week rotation; therefore, the fine arts teachers saw a certain class for one week, then saw the next class in the grade level the next week. After they saw all four classes in that grade level, the rotation started over. Students attended each fine arts class approximately 22 times a year. Then, in fourth and fifth grade, those students got to choose which two fine arts classes they wanted to go to for one semester at a time.

With this schedule, the core academic grade level teachers and the fine arts teachers were not competing for time for rehearsals and instruction. There were also two 45-minute periods during each day that each fine arts teacher had to either plan or co-teach an arts-integrated

lesson. The schedule was also structured so that every fine arts teacher had time after school every other Wednesday to meet with the grade level that they were assigned to plan for arts integration.

One benefit to this schedule, among others, is that the semester-long classes gave the students more access to the arts long-term, in other words, when they left Seaside Elementary. Mr. Lambert spoke on multiple occasions about his work with the schedule to provide more arts-integrated experiences for his students. By rearranging the schedule, he provided his core academic and fine arts teachers two times a day to meet to co-plan or co-teach arts-integrated lessons. He made the following remarks on scheduling,

> One of the biggest things that's really made [arts integration] happen is our schedule. My schedule is really structured…I've got a lot of fine arts resources, but I really maximized those resources in that we're able to through the schedule…I wanted to put in place [a schedule] that could give [the students] more access long term. In other words, next they leave Seaside Elementary. So I think that's most important. We want to consider their entire life, not just the six years that they're here at Seaside Elementary…We've set our schedule up to where there's two times during the day that [the fine arts teachers] are free to go into the grade level teacher's class and work with them.

Mr. Lambert used scheduling to get the most out of his resources to give his students an improved educational experience. By scheduling more time for teachers to co-teach and co-plan, he helped to support his students' quality of arts integration instruction as well as the number of times that students had these experiences each week.

Culturally relevant lessons. In addition to the frequent and high-quality arts instruction,

teachers at Seaside also tried to make their arts integration more equitable by teaching lessons that were culturally related to their students. Teachers at Seaside try to provide students with cultural arts-integrated experiences that relate to the students' cultures. For example, the drama teacher stated every year she did a play that she and her students wrote together about African American history. The students did a quiz bowl on facts on African American history. Quiz bowl is a fast past buzzer game used by teachers to help students learn content information. Students would also share these facts on the school morning news show. The students decided what they wanted their play to be about, and then they wrote it together and performed it. The plays were not always about African Americans in history but also about equality, getting along with one another, and being kind. Mrs. Winter stated "I remember this grandmother standing up, African American family, and at the end, she started the standing ovation and she had tears in her eyes. And I remember it and I said this to my kids today, and I said, And why did she stand up and start clapping with tears in her eyes? You know, and they're like, because it was special to her?" This is an example of how these lessons and performances are culturally connected to the students and parents of this school and community.

 Conclusion. One way that Mr. Lambert created more frequent and accessible high-quality arts-integrated lessons for his students was increasing co-equal arts integration as a result of schedule changes allowing for more time to co-teach and co-plan art integration instruction and professional development. He helped his students audition and gain acceptance to the district's middle-level arts school through parent and student workshops and schedule changes to give them extended time in an art area of their choice. Finally, Mr. Lambert and his teachers provided more equitable and accessible arts integration lessons for his students by creating more culturally relevant arts-integrated lessons.

School assets for arts integration. Located in a high-poverty area of the state, Seaside Elementary had a low budget. However, they were creative in using their assets which helped them provide quality arts integration instruction to their students. These assets include funding, special programs, the staff, and the curriculum.

Funding. This district was in the bottom three districts in the state for funding per student; however, Seaside was a Title 1 school and received the largest Title 1 budget in its district. In addition to these funds, this school received the Arts in Basic Curriculum (ABC) and the Distinguished Arts Program (DAP) grants almost every year for their fine arts and arts integration programs. According to school financial reports submitted for this study, at the time of the study, the school had the ABC grant only and received $12,500 a year for this grant. It also had $7,000 left over from the DAP grant that it used, even though it did not currently have the DAP grant. This means that the school received a large sum of yearly grant money from South Carolina specifically for fine arts and arts-integrated instruction.

Despite having a grant, Seaside elementary operated on a shoestring budget for their fine arts classes and arts integration. Mr. Lambert could use Title 1 money in arts integration, but only when there was a direct tie to math or reading. Mr. Lambert was devoted to his school and did a lot of physical work himself to provide access to quality arts experiences for his students. For example, with the help of his secretary and a maintenance employee, he built a black box theater for their drama students at Seaside. This work included floor installation, tile ceiling installation, painting, and wiring for sound and lighting. Mr. Lambert, his secretary, and the maintenance employee physically completed this work. In addition to the black box theater, Mr. Lambert found a school getting rid of their dance program and took their dance floor to create a dance studio at his school. The district arts director helped provide half of the funds for a piano

lab, and Mr. Lambert used school funds for the other half. His resourcefulness provided his students with arts facilities and equipment well beyond a typical elementary school.

Seaside Elementary had an arts steering committee composed of school administration, fine arts teachers, a representation from ECM (a local organization, Engaging Creative Minds), and the district's fine arts director. This committee decided how to spend their grant money for the arts programs. Seaside also had a fine arts closet that all teachers could access when they needed art supplies for their arts-integrated lessons. Mr. Lambert funded this closet in a past year with the DAP grant. According to the school strategic arts education plan, Mr. Lambert had a budget of $500 a year for the fine arts supply closet for arts integration. Mr. Lambert also used school funds when needed to fund the arts in addition to the $1,000 for each of the two visual arts and music teachers.

Community Partnerships. This school also partnered with Engaging Creative Minds (ECM). According to the organization's website, "ECM is a nationally recognized award-winning South Carolina nonprofit committed to helping school-day educators and out-of-school-time programs succeed by leveraging the arts, cultural organizations, and STEM professionals working in partnerships with teachers, principals, and superintendents during the school day, summer, and after school" (Engaging Creative Minds, n.d.). This organization provided fine arts activities and education for the students at Seaside Elementary for one week a year for each grade level. The school had to cut this program due to COVID, but Mr. Lambert planned to bring it back once COVID is no longer an issue in schools. This partnership was also still in the school strategic arts education plan as the school planned to bring this partnership back. The district provided funds for this program and the ABC grant provided an additional $1,000 for this program as stated in the strategic plan.

Staff. Seaside Elementary had a large fine arts staff compared to most elementary and secondary schools. It had six fine arts teachers. There was a 2D visual arts teacher, a 3D visual arts teacher, a drama teacher, a dance teacher, a vocal music teacher who also taught one semester of piano, and an instrumental music teacher. In addition to this larger than average arts faculty, Mrs. Williams, a third-grade core academic teacher, had a master's degree in arts integration. Mr. Lambert stated that all of his fine arts and core academic teachers had a strong buy-in to the arts.

Curriculum. The curriculum is the final major asset that helped Seaside faculty provide quality arts integration instruction to their students. The six fine arts teachers met every other Wednesday with a grade-level group of core academic teachers to develop the arts integration curriculum. They co-planned the arts integration lessons they wanted to create, and then the fine arts teachers helped co-teach these lessons. According to Mr. Lambert, "Then they meet with the grade level more, and they develop a lesson that's usually very hands-on that's done through an artist lens to where they can help reinforce that math science, social studies are reading and writing standard." This curriculum shared through a digital platform is included was the arts strategic plan and was written so that teachers could upload exemplary arts integration lessons to share with the teaching staff.

Mr. Lambert gave an example of an arts integration lesson that the visual arts teacher taught with ELA. He stated,

> One of the things that one of the visual arts teachers did was something she called
> the Artist Writers Workshop. For example, she would bring kids in. She'd show
> them a story, the pictures from a story without the text from the author. She would
> them have them create some of their own art with the same with the same

methods or medium as the artist that was that was working with the author did. Then they would add their own words, their own text to their pictures, and they would also try to write a text for what the author had provided. They'd share that, and then at the very end, they would share what the author had actually written. And you would be amazed at the level of detail that kids wrote with when they followed this process. Absolutely amazing. You'd think you were reading, you know, a work from 8th graders and you'd find out that they were from third graders and just be floored. That's just one example of an art.

This teacher integrated writing with visual arts and Mr. Lambert felt that because of this lesson, the students were writing at a higher level. Mrs. Williams gave an example of how she used arts integration in her third-grade classroom. She stated,

For example, I work with a lot of small groups and we are integrating the arts a lot into our reading. With third grade, a lot of our minority students are in the Read to Succeed program. By integrating the arts as much as I can into their reading and writing, they want to read and write so that they can do the arts infusion piece.

Mrs. Williams also used the arts to motivate her students to read and write to help improve their reading and writing skills in order to pass the third grade as required under the Read to Succeed legislation.

To help the teachers start arts integration when this school first started school-wide arts integration, they had a large curriculum map on the wall that teachers could write in where and when they wanted to do an arts-integrated lesson so that they could get help from the fine arts teachers to co-plan or co-teach. At the time of the study, they had meetings with a fine arts teacher every other week to co-plan.

Conclusion. While Mr. Lambert had many valuable assets at Seaside Elementary to help him provide more frequent and accessible learning opportunities through high-quality co-equal arts integration, he was also a resourceful and creative leader with how he used his resources. Mr. Lambert used his personal time and skills to balance out his lower budget to provide the facilities necessary for quality fine arts and arts-integrated experiences for his students. He also used special programs to help enrich his students' arts experiences, and he employed a large number of fine arts teachers compared to most schools. He also made sure that the faculty that he was hiring, no matter the subject taught, had an interest in the arts.

School culture. Schedule changes, teacher turnover that lowered teacher resistance to the arts and arts integration, relationship building, and student choice in the arts helped create a more positive school culture for Seaside Elementary School for the Arts. Mr. Lambert mentioned school culture in several different ways during his initial interview. He made the following statement about when he first began at Seaside "I found that the fine arts folks and the grade level folks were at each other and they were competing for time. Once I put the schedule in place, they were no longer competing for time." In other words, his teachers were not getting along and arguing over time with their students for academic reasons and rehearsals for performances.

In addition, teachers no longer argued with Mr. Lambert about the schedule because they knew the schedule benefited them and gave them maximum access to resources such as interventions and co-teaching arts integration. At the time of the study, the teachers at Seaside worked together daily in their shared arts integration times to provide arts-integrated instruction. In addition to teachers getting along better, as mentioned above, teacher turnover also changed the culture within faculty at the school to be more positive as the resistant teachers left.

According to all three participants, the teachers who remained at the school were committed to the changes being made to provide students with more access to the arts.

Positive relationships and value for the arts. All three interviewees stated that Mr. Lambert had a positive relationship with his teachers, which developed through his respect for what they did, his positive changes to the schedule, and his flexibility with allowing the teachers to decide how frequently they used arts integration within their classes (although he encouraged them to use it as often as it made sense for each teacher). The students and teachers at Seaside valued the arts, which was passed down year after year. When Mrs. Winter first came to the school 16 years ago, she said her students were scared to perform but now they are confident in themselves. She stated "It took years but the kids got braver and braver, and I remember teachers coming up to me and saying I cannot believe how these kids have changed. So, there is a huge change and it's their confidence." This was evidence of the value of the arts passed down in the teachers and students of which Mr. Lambert spoke. Mrs. Winter stated that she felt like Mr. Lambert had much respect for the fine arts teachers. This was because he improved their fine arts facilities. Mr. Lambert showed that he and the school valued the arts by moving the arts to the front of the school.

Communication. As mentioned above, each fine arts teacher had two forty-five-minute blocks of time each day. The fine arts teachers used these blocks for lunch, planning, and co-teaching. By having these two blocks of time, the fine arts teachers were more flexible with when they could be available to help other teachers teach arts integration. This helped create a strong communicative culture among the teachers within the school. In addition to collaborating and communicating with one another, the teachers all had a strong buy-in to arts integration. The teachers, with the exception of one, were all open-minded and willing to try new things with arts

integration. Although that one teacher did not co-teach with the fine arts teachers, she did integrate visual arts into her classroom.

Discipline. The culture of the school as far as the discipline also shifted. Mr. Lambert, and the teachers interviewed for this study contributed the drop in discipline problems to two main changes that Mr. Lambert made. The first was starting the program, Capturing Kids Hearts, at Seaside. According to their website, Capturing Kids Hearts is a program that focuses on the following domains: cultivating relational capacity, improving school culture, strengthening trust between teachers and students, building self-managing classrooms, creating accountability, improving academic performance, and fostering trauma-informed care (n.d.). The second change was creating semester-long classes in the fine arts for the fourth and fifth grades. The drama teacher and principal discussed how this change positively affected student behavior in their interviews. Once fourth and fifth grade students could choose their fine arts class, the fine arts teachers got a say in which students took their core semester-long classes. Therefore, the fine arts teachers could separate students who could not get along, and the students and the fine arts teachers worked together at the beginning of each semester to write a social contract that stated the rules and social norms for that class. Students had to sign their social contracts in agreement with the rules they helped create. Mrs. Williams also stated that Mr. Lambert had a positive approach to discipline. For example, he had a reflection room that students could sit in if sent to the office. She stated,

> There are more steps you have to take in order to send a student to the office for
> discipline. They have to repeat a behavior three times and you have to document
> and handle it in your classroom, for minor infractions. Then, on the fourth time,
> you can send a student to the reflection room. This forces teachers to have a better

handle on their classroom management and keeps students in the classroom

longer which are positive things.

Mrs. Williams was supportive of Mr. Lambert's changes as she thought this positive

approach to discipline improved classroom management and kept students from leaving

the classrooms to go to the office.

Conclusion. Just about every change and effort mentioned in interviews that Mr. Lambert

made influenced school culture in some form. He changed the schedule, which made teachers get

along better without competing over time with students, collaborate and communicate more with

one another, and have a positive relationship with Mr. Lambert and one another. Additionally,

teacher turnover lowered due to the schedule change and, in return, lowered the teacher

resistance to arts integration. Additionally, student choice in the arts helped create a more

positive school culture for Seaside Elementary.

Case summary. In this school that served many students of color, Mr. Lambert was a

transformative leader. He analyzed the equity and accessibility of his arts integration and fine

arts programs and provided changes to improve these programs. There are four themes in which

changes were made within the school by Mr. Lambert. Those themes were a shared vision for

arts integration, frequency and access to high-quality arts-integrated instruction, school assets for

arts integration, and school culture conducive for arts integration.

Mr. Lambert began creating a more equitable and accessible arts integration program by

examining and changing the mission and vision statements along with stakeholders in a shared

leadership approach. Through this shared leadership approach, he and his fine arts staff helped

provide professional development to the staff to make sure the arts integration continued to be a

focus and a vision for the school. One of the most significant changes made was a new schedule that allowed for more collaboration among fine arts and core academic teachers and provided students with more opportunities for arts-integrated lessons. Mr. Lambert also put his own time and efforts into improving arts facilities such as classrooms and performance spaces.

Mr. Lambert created more frequent and accessible high-quality arts integration lessons for his students. The schedule change played a large part in helping keep the school's arts-integrated shared vision. However, it also helped transform subservient arts-integrated instruction to co-equal arts integration instruction. This allowed teachers more time to co-teach and co-plan art-integration instruction. By planning together, lessons became more consistently co-equal as certified teachers who taught in each of the subjects were able to pull standards and activities for that subject.

Mr. Lambert created more equitable and accessible arts integration for his students beyond their years at Seaside Elementary by helping them audition and gain acceptance to the district's middle-level arts school. Mr. Lambert and the fine arts teachers held parent workshops and student workshops to teach parents and students about the middle-level arts school and how to audition for the school. In addition, Mr. Lambert's schedule changes allowed students to choose an art area to focus on for fourth and fifth grades and more arts integration lessons and fine arts classes to level the playing field with students from wealthier backgrounds. The final change that helped make Seaside's arts-integrated program more accessible and equitable was that the teachers provided more culturally relevant arts-integrated lessons for their students.

Mr. Lambert utilized valuable assets at Seaside Elementary to help him provide more equitable and accessible learning opportunities through arts integration. Mr. Lambert physically built facilities himself and found used materials to add new arts facilities to the school. He and

his faculty applied for and received multiple arts grants to provide funding, spaces, and materials for arts integration and the fine arts. Mr. Lambert utilized special programs to help enrich his students' arts experiences, he employed more fine arts teachers than most schools, and he hired classroom teachers who had an interest in the arts.

The final theme I identified for how Mr. Lambert provided increased access to the arts was school culture. Most of the changes mentioned above influenced the culture of the school. Being one of the most significant changes, the schedule change helped teachers get along better without competing over time with their students. The schedule change also naturally shifted teachers to being more collaborative and communicative with one another. Teachers had a positive relationship with Mr. Lambert and one another, and there was low teacher resistance to the arts and arts integration. Mr. Lambert also gave the students more choice in the arts and helped create a more positive school culture for Seaside Elementary through decreased disciplinary issues.

Sunset Elementary School for the Arts

Shared vision. Mrs. McDaniel self-reported in her initial interview that she used a shared leadership model. Through shared leadership, she created a new shared vision for her school which was considered low-performing by the state. Mrs. McDaniel started the conversations about becoming an arts-integrated school her first year, the previous school year. She already had a few teachers doing this independently and occasionally co-teaching with the visual arts teacher. At the time of the study, Mrs. McDaniel and her faculty began working towards becoming a school-wide arts-integrated school. Mrs. McDaniel stated,

When I came to this school last year, I believe in the philosophy of shared

leadership. I know I can't run this school by myself for it to be successful. I don't

believe in the top-down mantra per say. It takes all of us from a literacy coach,

from the CT, to the grade level chairs, to the related arts team. It takes all of us.

So we sat down and we looked at the data. We looked at our high students, our

middle students, and then our lower achievement students. And then that's when

we devised a plan in terms of what we're going to do for our students. The

teachers, they needed a lot of assistance in terms of classroom instruction, and I

knew that it started from there before I could even look at arts integration. I had to

look at the instructional needs and best practices for the different teachers who

were in the building and we had a diverse group of teachers.

When she was first interviewed, Mrs. McDaniel made changes specifically to increase her

students' access to arts integration. Mrs. McDaniel stated, "So what we're trying to do this year

is become a school-wide arts-integrated arts school." The teachers identified needing a lot of

assistance in terms of classroom instruction and a schedule change. Mrs. McDaniel also stated

that "I had to look at the instructional needs and best practices for the different teachers who

were in the building, and we had a diverse group of teachers" which led her and her team to arts

integration.

Interventions to eliminate competing priorities. In order to make sure that the arts stayed

a priority in the school, Mrs. McDaniel held a meeting with the fine arts teachers every

Thursday. She said she believed it was crucial to give the fine arts teachers a voice, make sure

everyone knew which art event was next, and kept her and the fine arts teachers focused on arts

integration. Without this weekly meeting, she said she felt that arts integration could get pushed

aside and wanted to make sure that it was "implemented with fidelity." Additionally, Sunset was

a Comprehensive Support and Improvement school (CSI) as classified by the state. This meant

the state identified this school as a low-performing school and in need of improvement in teaching and learning. Being a part of this program and working towards these demands for improved achievement may be perceived as a competing priority with arts integration. However, Mrs. McDaniel found a way to use arts integration to work towards being removed from the CSI list. According to the school's improvement plan, Sunset needed varied instructional strategies "to further engage students in mastering academic standards." According to Mrs. McDaniel and the teachers interviewed for the study, teachers at Sunset specifically focused on arts integration as an engaging instructional strategy. This was also reflected in the schedule that had detailed arts integration information for teacher meetings, co-planning times, and co-teaching times. CSI funds can be used for arts integration as long as the lesson directly ties to reading or math which is one way that Mrs. McDaniel has kept her priorities aligned. Arts integration helped students with retention of lessons and engagement while the CSI funds helped to fund arts integration lessons for math and reading.

Shared leadership. In addition to Mrs. McDaniel's changes to guide the school to their arts integration school vision, the music teacher, Ms. Sumter also played a significant role. She worked to get certified in arts integration on her own, and she led the implementation of school-wide arts integration by training the teachers and helping them plan initially. Additionally, Mrs. Sumter met with Mrs. McDaniel to help guide her towards the change process to school-wide arts integration.

Teacher resistance. Despite using the shared leadership approach, this change and new vision did not come without resistance. While Mrs. McDaniel stated that she did not think there was any teacher resistance because she involved the teachers in changing the schedule and becoming a school-wide arts-integrated school, the two teachers interviewed for this study had a

different opinion. They both stated that many teachers were initially resistant to arts integration. They said that many teachers felt that arts integration was a burden on them, something new they would have to learn, and more work. However, both teachers agreed that once Ms. Sumter trained the faculty on arts integration through a hands-on training session, almost all the teachers opened up to arts integration. According to a teacher survey administered by Mrs. McDaniel, most teachers in the school enjoyed teaching with arts integration once they saw how easy it was and how it positively impacted their students academically. Ms. Sumter stated, "There are a few [teachers] that are very, very set in their ways." Ms. Sumter felt these teachers were still set in their ways and felt like arts integration was a big inconvenience; however, she felt that they would warm up over time. Mrs. McDaniel tried to make arts integration exciting and talked about what teachers can do with arts integration during their faculty meetings to combat resistance.

Conclusion. While it had an arts magnet program, Sunset Elementary was not an arts-integrated school before Mrs. McDaniel came to the school two years before the study took place. She began to change the school vision to one of arts integration through a shared leadership approach to improve student achievement. This vision was carried out and implemented by regular meetings with the fine arts team each week. In addition, Ms. Sumter, the music teacher, who had certification in arts integration, led the school-wide arts integration. She did this through professional development for the faculty. This professional development not only provided teachers with the knowledge of what arts integration is and how to use it correctly, but it also reduced teacher resistance to this change.

Frequency and access to quality arts integration. Sunset Elementary was a neighborhood school meaning that students attended because they were zoned to go there based

on where they lived. Students did not have to audition or pay a fee to attend this arts school. As stated in Chapter Three, this school had a diverse study body. Approximately 69% of students were Black, 6% of students were Hispanic, 12% of students were mixed race, and 12% of students were White. Sunset also had a diverse staff with many international teachers and a few African American teachers. When principal Olivia McDaniel first came to Sunset Elementary, just a few teachers were using arts integration teaching methods. She stated, "we had a few teachers who did arts integration last year where they would work with the arts teacher." Moreover, a few years prior to her coming to this school, no teachers were co-teaching arts-integrated lessons, but a few were doing it independently. However, it is unclear if these were true co-equal arts-integrated lessons as teachers had not received arts integration training.

Schedule. Mrs. McDaniel had to address several issues to improve the access and the frequency with which students received arts integration at Sunset Elementary. Those changes mostly centered around the schedule. In addition to changing the schedule, Mrs. McDaniel expanded access to arts integration and extended fine arts time from three magnet classes to the entire school. Her teachers also worked to relate their arts integration lessons to their students' culture and personal lives. Mrs. McDaniel also creatively used arts integration to work towards other program goals instead of having competing priorities, and she provided teachers with professional development.

Mrs. McDaniel and both teachers interviewed at Sunset mentioned the schedule and how this change of schedule has positively impacted their school. Mrs. McDaniel said that in a meeting over the previous summer before this study, she had her teachers write down ways to help them improve their success. Mrs. McDaniel stated, "I asked them, 'How can I help you be more successful? What are some things you would like to change?'" Scheduling was one of the

things that teachers wrote down that they wanted to change to be more successful in raising

student achievement.

During the semester data was collected for this study, Mrs. McDaniel and her teachers

began implementing school-wide arts integration for all students. A plan was in place to

implement a new schedule where every student would receive two fine arts classes a day the

following school year. At the time of the study, magnet students took two fine arts classes a day,

and all other students went once a day. All students at Sunset received fine arts classes in dance,

visual arts, and music each week. According to the ABC website, the school also offered after-

school programs such as Art Club, Choir, Strings, Drum Group, and the Paw-parazzi

Photography Club and a four-week-long summer art program within the district (2021). During

my site visit to the school, the drumming group met with the music teacher's assistant. The music

and dance teachers also put on a yearly musical with the students at Sunset. In addition to fine

arts classes, each grade level class received at least three arts integration lessons per week, one in

math, one in ELA, and one in science or social studies. The fine arts teachers helped co-teach at

least one lesson per core teachers' class a week, and the core academic teachers taught an

additional two or more arts-integrated lessons each week. In addition to Mrs. McDaniel and Ms.

Sumter discussing this schedule in interviews, this arts integration schedule was also submitted

as a document for this study. Mrs. McDaniel took away a wasted time slot at the end of the day

and added time to math and reading. This allowed the teachers to integrate the arts without

feeling rushed or that their students were not getting enough instructional time.

Increased access to all students. Another barrier addressed was providing access to arts

integration for all students. Sunset Elementary had three fine arts teachers: visual arts, dance, and

music. In grades third through fifth, students could audition and apply to be in an arts magnet

class for artistically gifted and talented students. While the magnet program was for artistically gifted and talented students zoned for Sunset, the school took their grades into account. However, Mrs. McDaniel stated,

> I found myself pulling from the regular population to try to pull kids in the magnet classes to have a general class size. So once we started thinking, well, why are we doing this? Why not make it a school wide magnet program and give all kids access to the arts integration and not just those three classes?

She decided to make this a school-wide arts-integrated and fine arts program after meeting with teachers about student performance, and realizing she was pulling general population students to fill up the art magnet classes.

Culturally relevant lessons. In addition to giving all students access to arts integration in general, the teachers at Sunset Elementary for the Arts worked to give their students more arts integration related to their cultures, especially African Americans since 69% of the student population are African American. In her interview, the music teacher spoke about how she tried to relate every lesson to her students and their personal lived experiences and how she tailored her lessons to meet their needs. Ms. Sumter stated, "they really feel like they are doing something when they can say 'I've done that!' or 'I've seen that!'" Ms. Sumter also gave a specific example of a lesson where she connected to the student's personal lives. She stated,

> And we do a lot of African-American culture, and they're starting their Black History Month opportunities and programs…You know, you see so many books that have all of these White characters in them and so many cartoons that have all of these White characters like it. And I try to stay away from things like that and stick to if we're doing a music lesson with books like the one that I've got that I

just did an integration lesson with this one, Lorraine Sings. All the characters are

African-American. The houses in the book looks like the houses that our kids live

in. So, we try to be sensitive to those kinds of things because we know that most

of our kids don't live in these big fancy houses. They don't have these huge yards

and these huge three-story houses.

Mrs. Sumter wanted to make sure her students felt they belonged in her classroom and were

comfortable. She selected materials that reflected the lives of her students so they understood the

lessons and were able to relate to them through personal experiences.

Competing priorities. Mrs. McDaniel also had to combat competing priorities at the

school to ensure that arts integration stayed a focal point of the school. Sunset Elementary is

identified as a CSI (Comprehensive Support and Improvement) school by the state. This means

that this was a school that needed improvement in instruction and student performance. Being

under this program could have meant an end for fine arts magnet and arts integration at this

school as staff focused on traditional teaching methods for raising student achievement.

However, when Mrs. McDaniel first came to this school two years prior to this study, she and her

faculty looked at the student achievement data. They also looked at the research showing that

arts integration impacts student learning. They decided to make their school an arts-integrated

school to help their students grow as learners.

Mrs. McDaniel also liked the idea of an arts integration school because the first and

second graders did not have the opportunity to get more arts other than once a day. In addition,

she was pulling kids from regular classes and placing them into the magnet classes for artistically

gifted and talented students to fill up the classes, so she felt like it made sense to make the arts a

school-wide program. When discussing how she thought arts integration could help get Sunset

off the CSI list, Mrs. McDaniel stated

> Children seem to be more eager. We had where students were making music; they
>
> compared two types of musical… I read to students' papers yesterday where they
>
> had to write about it, comparing those and looking at the big vocabulary that the
>
> kids were using. I mean, it has just been awesome.

Mrs. McDaniel felt that arts integration instruction was improving her students' vocabulary which could improve their reading scores and get Sunset off of the CSI list.

Professional development. Finally, Mrs. McDaniel had to address professional development to provide better access to arts integration for her students. She stated, "Providing professional development in arts integration is going to be key in how successful we are in this program. "In order to do this, Mrs. McDaniel provided the music teacher with training in arts integration, who then trained the rest of the faculty. The music teacher, Ms. Sumter, who oversaw school-wide arts integration implementation for Sunset Elementary and earned her arts integration certification the previous year. While she did this independently, she knew it was essential to help this initiative get started at her school. Ms. Sumter trained teachers in arts integration using a presentation which was shared as a document for this study. In the training presentation she discussed what arts integration was, how to use arts integration correctly in the classroom, the benefits of arts integration, the arts integration process, how to identify arts integration opportunities, a checklist for making sure teachers were using arts integration effectively, how to plan collaboratively with the fine arts teachers, and how to create curriculum mapping for arts integration.

In addition, Mrs. McDaniel said that she hoped to send a group of teachers from Sunset to attend the Ron Clark Academy in a few months after her second interview. She hoped to expand

arts integration professional development opportunities to her teachers the following school year. To get the teachers started in arts integration, they used an arts integration website that provided them with arts integration lesson plans. Mrs. McDaniel also stated that her teachers had a place on a shared Google Drive to share arts-integrated lesson plans that they created.

Conclusion. Mrs. McDaniel made several changes at Sunset that affected many areas of the school, which created more access to equitable arts integration instruction and opportunities for her students. The first change was the schedule. This schedule change created regular times for teachers to meet to co-plan and co-teach arts-integrated lessons, and it extended math and ELA times so teachers could have more time to integrate the arts into those subjects. The second significant change was extending the arts integration opportunities, and extended time in the fine arts classes, from three magnet classes to the entire school. The teachers at Sunset also intentionally chose materials and lessons related to their students' culture and their SES backgrounds. Mrs. McDaniel also used arts integration to work towards improving student achievement and working to have her school removed from the CSI list. This could have easily become a competing priority for the school had she not intentionally used one program to help the other. The final change that increased access to arts integration was professional development for the teachers so that they can provide quality instruction.

School assets for arts integration. Despite being a high-poverty rural school, Sunset Elementary had many school assets that have made arts integration instruction more accessible and equitable to their students. These assets include funding, the staff, and the curriculum.

Funding. Mrs. McDaniel pulled from several funding resources to create a budget for arts integration and her fine arts classes. Sunset Elementary was a Title 1 school and, as mentioned above, a CSI school. They could use Title 1 and CSI funds for arts integration as long

as they directly tied the funds to math and reading. Sunset Elementary also received the DAP and ABC grants, giving them over $20,000 for arts integration and the fine arts. Mrs. McDaniel said that these grants and programs combined with the school budget provided a reasonably large arts integration and fine arts budget.

Staff. The school staff is the second school asset utilized for more equitable access to arts integration. Mrs. McDaniel rebuilt the schedule so that fine arts teachers could go into the core academic teachers' classrooms and meet, plan lessons and curriculum, and co-teach for arts integration. Sunset had three fine arts teachers-- visual arts, music, and dance. Ms. Sumter, the music teacher, was certified in arts integration, so she led the way to implement school-wide arts integration and provided professional development to the teachers. Mrs. McDaniel also hired a teacher's assistant for Ms. Sumter to help with music instruction so she could more freely help with arts integration. The teacher's assistant had experience in band and helped with an extracurricular drumming group. During my site visit to Sunset, I observed this teaching assistant teaching a drumming group while Ms. Sumter worked on school arts integration tasks.

Curriculum. The final asset was the arts integration curriculum. The teachers had access to a website with arts integration lesson plans already created, making the first year of school-wide arts integration an easier transition. In addition, they could also upload the arts-integrated lessons they created to a shared Google Drive where others in the building could use them.

During the interviews for this study, interviewees gave several examples of arts-integrated lessons taught by Sunset teachers and the positive effects these lessons had on the students at Sunset Elementary. Mrs. Timms stated,

> For example, we were writing stories and a student of mine couldn't wait
>
> to do the illustrations. I told him he had to finish writing his story first so that was

motivation to him to keep writing and to work hard so he could get to the part that

he really loves.

Mrs. Timms was discussing how using arts integration motivated a particular student to work

harder on his writing. The music teacher, Ms. Sumter, said that she and other teachers in the

school planned their curriculums to be more relatable to their students' lived experiences such as

teaching about South Carolina history and the history of their town. Mrs. McDaniel also gave a

few examples of arts-integrated lessons that she has observed in the school. She stated,

kids were learning about friction and they were playing the violin or they, you

know, they were able to see what that friction was like as well as feel the

difference. So, I mean, I think that the children, they are more eager. They are

excited about this. Teachers are excited about this.

Mrs. McDaniel observed positive effects of arts integration through real life applications

with their instruments.

Additionally, I observed two arts integration lessons while on my site visit. The first was

a lesson taught by Ms. Sumter during music class. Ms. Sumter integrated music and ELA by

having students tell the story *Goldilocks and the Three Bears* while playing instruments that

matched each character. The second lesson was in a core academic class. The visual arts teacher

was co-teaching with the core academic teacher to teach a social studies and visual arts

integrated lesson. Students were drawing and designing a wardrobe to travel to one of the

countries they had recently discussed in social studies. The music teacher was using the students'

music time to teach ELA along with her music standards while the art and core academic

teachers were co-teaching during a scheduled co-teaching time to provide students with an

engaging lesson for both art and social studies.

Conclusion. These assets, funding, staff, and curriculum, were all essential in helping Mrs. McDaniel and her staff provide more equitable arts-integrated instruction to every student in their school. Mrs. McDaniel utilized grant money, Title 1 funds, and CSI funds to provide her students with arts integration and fine arts experiences. She used an in-house staff resource, Ms. Sumter, certified in arts integration, to provide training and support for the teachers in arts integration. And instead of overworking teachers to create new lesson plans at the beginning of this change process, she used an online source that provided pre-created arts integration lesson plans for her teachers and the lesson plans they were creating themselves and sharing with other teachers within the building.

School culture. Since Mrs. McDaniel came to Sunset Elementary two years ago, she transformed the school culture. This culture change positively influenced the school and helped grow the vision to provide more accessible and equitable arts-integrated experiences for all students. Mrs. McDaniel created a supportive and caring environment where her teachers and students felt comfortable and included in the school community. She created a culture of collaboration and a culture of open communication among all stakeholders.

Change interventions. Mrs. McDaniel created a culture of supporting the arts through her actions to guide the school through this change to school-wide arts integration. In order to provide interventions to make sure that teachers made the appropriate changes to become an arts-integrated school, Mrs. McDaniel went into classrooms and worked to get teachers more involved in arts integration. She also talked about arts integration in faculty meetings. She gave the music teacher, who was in charge of the arts integration change process, training sessions. The music teacher then trained the faculty on how quality co-equal arts integration should look. In an interview, one teacher stated that Mrs. McDaniel tried to make arts integration exciting for

the teachers.

Positive relationships. Mrs. McDaniel created a more positive and safe school culture.

She stated that she believed in the motto:

> A great principal is only as good as the teachers who were in the building. So, I
>
> try to make sure that I'm within this process of PLC and everything that we're
>
> doing. I had to still let them know that they are important, and I think they
>
> understand that.

Mrs. McDaniel said that teachers told her that the school was more personable since she became

principal and that they like being there. She stated that she felt like she was easy to talk to and

she encouraged teachers to take care of themselves. For example, Mrs. McDaniel stated,

> Tuesday, we had a faculty meeting. At the end of that meeting, and I said, we're
>
> going to take a walk, pair up with someone that you hardly ever get to speak to
>
> talk to. I said, you're going to talk about everything but work, and they all paired
>
> up and we went outside and we took a lap around the playground and we all went
>
> back inside and we kind of ended our meeting and one thing I noticed that when I
>
> said, OK, that's all for today. You all really enjoy your family. See you in the
>
> morning. They were still they were still there talking.

Mrs. McDaniel wanted her teachers to connect and form positive relationships with other faculty

members with whom they do not usually interact.

Culture for learning through arts integration. According to Mrs. McDaniel, arts

integration also made children in the school more eager to participate in learning, and the

teachers seemed more excited to teach through arts integration. The teachers corroborated this

statement in a school-wide teacher survey about how arts integration impacted student learning

with statements such as "It encourages them to participate," "It makes it more engaging. My students are enjoying the time spent creating art within the content areas," "They enjoy the art lesson, working together, and just having fun," "They are more interested in the topics," and "Students are engaged and are making great connections across the curriculum." On my site visit, I also observed two different classes with students participating in arts-integrated lessons. According to my field notes, I noted students were engaged in the lesson when they raised their hands to answer questions as well as when they participated in the activities. Students could also tell me what they were learning about in the lesson as I walked around the classroom. Students could also answer questions correctly when their teachers checked for understanding through questioning.

Mrs. McDaniel also said that arts integration impacted learning. Mrs. Timms said that the students at Sunset enjoyed the arts integration lessons and were motivated to learn through the arts. She stated,

> For example, we were writing stories, and a student of mine couldn't wait to do the illustrations. I told him he had to finish writing his story first so that was motivation to him to keep writing and to work hard so he could get to the part that he really loves.

Mrs. Timm's student was engaged and motivated to work harder in reading so that he could participate in the arts portion of the lesson.

In a survey given to all teachers at Sunset, teachers responded with the following statements to an open-ended question on the impact on the learning they witnessed from using arts integration instruction: arts integration reinforced concepts taught in the classroom, helped with retention of math concepts and vocabulary terms, encouraged students to participate,

improved their learning abilities, students were enjoying lessons, students had fun and working

together, students were more engaged and interested in the lessons, and students were making

connections across content areas, among others benefits. All teachers in the school responded to

the survey and every teacher responded with positive comments about how arts integration has

impacted learning with the exception of an instructional interventionist who does not have her

own classroom and therefore the survey did not apply as she was not teaching with arts

integration. As for the teachers' feelings towards arts integration, Mrs. Timms stated that she was

very open to arts integration as long as the data backed up what they were doing and was the

right thing for their students. However, both teachers said that there was some initial resistance

from many Sunset teachers about arts integration. They stated that teachers felt like it was a

burden, extra work, and something new they would have to learn. Both teachers said that after

their faculty training on arts integration and teachers saw what it was going to look like they

were much more receptive to it and willing to try. Ms. Sumter also said that teachers were seeing

the difference arts integration was making in their students' retention and improved vocabulary;

they are starting to enjoy teaching through arts integration.

Safe and positive environment. In addition to the positive changes that arts integration

was making on the school experiences for Sunset students, Mrs. McDaniel talked in-depth about

how she worked to be a hands-on administrator to make her students feel comfortable and safe.

She greeted students in the mornings and stated in her interview,

> I speak to them and I try to talk to them as not as their administrator, but as a
>
> person who wants the best for you. And if a student has to come to my office, I'm
>
> not just fussing at them. I want to talk to them first. Tell me how you go, you
>
> know? Tell me how you do and what's been going on. What can I help you with?

Then we began to talk about the behavior because working and working in a high

poverty school, my children, they go through a lot.

By speaking to her students in a positive way, Mrs. McDaniel was working to create a

safe environment for her students who may not have all had a safe home environment.

Collaborative culture. Mrs. McDaniel also rearranged the schedule to give teachers

enough time to plan and co-teach for arts integration. Teachers had a set time after school to plan

together each week for art-integrated lessons. This schedule change transformed the culture

among teachers to be much more collaborative. The new arts integration schedule helped

teachers relax and be more comfortable with art integration once they had more time for it. There

was also less tension among teachers, and teachers were more involved once they were working

closely with one another to co-plan and co-teach. The teachers not only worked together more

often to plan for arts integration, but they also worked with Mrs. McDaniel in her shared

leadership approach. This new schedule and collaborative culture allowed her to build trust with

the teachers and have low teacher turnover. Ms. Sumter added that once Mrs. McDaniel became

principal at this school, it became more of a safe and nurturing environment, and there was a

boost in morale among the staff. According to Ms. Sumter, there did not seem to be as much

tension between the students and teachers.

Communication with parents. The school staff also communicated well with parents.

From continuous afterschool programs and events where parents were invited to the principal

and teachers consistently calling home for discipline issues and positive communication, and

talking to parents in the car line, the staff kept in constant contact with students' families. Mrs.

McDaniel stated that parents had a voice in changes made at the school through a form, but that

they also sent notes to the office, emailed, or called the school. This school form for parents to

voice concerns and opinions was also stated in the school's improvement plan. Mrs. McDaniel said that there was a time when they had many students out with COVID. She and many other faculty and staff members made daily phone calls to parents and sent them cards in the mail to let them know that they were thinking of them.

Conclusion. One topic mentioned several times in multiple interviews for this study was how Mrs. McDaniel created a supportive and caring environment where her teachers and students felt comfortable and included in the school community. Mrs. McDaniel made an intentional effort to make her students feel welcomed and safe when they came into the school each day and know that she supported her teachers. Through scheduling and conversations with faculty, staff, and other stakeholders, she created a culture of collaboration and a culture of open communication among all stakeholders. While a lack of a collaborative culture or open communication was not an identified barrier found in the literature, it was a topic that study participants brought up many times while discussing arts integration.

Case summary. In this school that predominantly served students of color, Mrs. McDaniel was a transformative leader who helped every student in her building access arts integration instruction. As mentioned in the Seaside Elementary findings, there are four themes in which changes were made within the school by Mrs. McDaniel. Those themes were school vision, increased frequency and access to quality arts integration, school assets for arts integration, and school culture for arts integration.

Mrs. McDaniel changed her school's vision to become a school-wide arts-integrated school. She made this change through a shared leadership approach to improve student achievement. In order to keep the school's focus on this vision, Mrs. McDaniel held regular meetings each week with the fine arts team. She provided professional development for the

faculty through Ms. Sumter, who was certified in arts integration. Ms. Sumter's professional development for the teachers taught teachers what arts integration is, and how to use it correctly, and it also reduced teacher resistance to this change.

Mrs. McDaniel provided more access to arts integration by providing arts-integrated instruction to all students instead of a select few. Other changes provided more access and made the program more equitable for the Black and Hispanic students at this school that served students of color primarily. Mrs. McDaniel changed the schedule, which provided teachers with regular times to meet to co-plan and co-teach arts-integrated lessons. The schedule change also extended math and ELA times to allow arts integration in those subjects. In addition to the changes Mrs. McDaniel made, the teachers at Sunset taught arts-integrated lessons that related to students' culture and background. Mrs. McDaniel fought against competing priorities within the school by using arts integration to work towards improving student achievement while working to remove her school from being labeled as a CSI school instead of making these efforts separately. Mrs. McDaniel also helped increase access to arts integration through professional development for the teachers. Professional development led to a better quality of instruction in arts integration.

Mrs. McDaniel utilized school assets: funding, staff, and curriculum to provide accessible and equitable arts-integrated instruction to every student in her school. Through grant money, Title 1 funds, and CSI funds provided arts integration and fine arts experiences for Seaside students. Mr. McDaniel had a valuable faculty member, Ms. Sumter, certified in arts integration. Ms. Sumter provided training and support for the teachers in arts integration for little to no additional cost for the school since she was already employed at Sunset and received her certification in arts integration on her own prior to this school-wide change. Mrs. McDaniel used

an online source that provided pre-created arts integration lesson plans for her teachers. The teachers also have an online folder to upload and share their arts-integrated lesson plans with other teachers.

The final theme found in this study was school culture. Through multiple interviews for this study, it was evident that Mrs. McDaniel created a supportive and caring environment. She made teachers and students feel comfortable and included in the school community. Mrs. McDaniel welcomed her students each morning to make them feel welcomed and safe, and she made sure that her teachers had support from her. Mrs. McDaniel created a culture of collaboration and open communication among all stakeholders through scheduling and conversations with faculty, staff, and other stakeholders.

CHAPTER FIVE

DISCUSSION AND CONCLUSION

Introduction

I framed this study around transformative leadership theory, or leaders concerned with social justice to provide all students with equal outcomes (Shields, 2010). In Chapter Four, through a critical race theory and a transformative leadership theory lens, I identified four themes that I grouped the actions of these transformative leaders: shared vision, frequency and access to quality arts integration, school assets for arts integration, and school culture. The actions of these transformative leaders within this study increased access to arts integration for their students, especially their Black and Hispanic students. Now, I discuss these actions and compare them to the barriers identified in the literature review in Chapter Two and compare and contrast the findings. These barriers are a lack of professional development for teachers, a lack of funding, subservient arts integration, Whiteness, and other culturally related barriers. I also discuss implications for practice, policy, and research.

Discussion

Shared vision. Shields and Hesbol (2020) identified creating a shared vision for social justice as one of the most significant changes a transformative leader can make. Principals must communicate regularly and build strong relationships with all stakeholders, change curriculums, and change vision and mission statements (Shields & Hesbol, 2020). While Shields and Hesbol (2020) mentioned other ways to identify a transformative leader, I am only discussing the observations related to school vision. The two principals in this study made all of these changes

to create a more equitable arts-integrated school. In this section, I discuss how each principal

went about implementing a shared vision, how these two cases compare to one another, and how

they compare to the literature discussed in Chapter Two.

Seaside Elementary's shared school vision of arts integration and the fine arts is apparent

wherever you are in the building. There are signs of the arts throughout the campus, from the

flag in front of the school to the murals in the bathrooms to the stage lights in the lobby. The

principal at Seaside, Mr. Lambert, created a shared vision for arts integration with a small group

of teachers, community members, business persons, district personnel, and parents. Mr. Lambert

provided his teachers with regular professional development in arts integration through faculty

meetings, PLCs for co-planning with fine arts teachers, conferences, workshops, and classes. The

school wrote and received grants, such as the DAP and ABC grants, that paid for the classes. The

school also created an arts strategic plan to plan how the school would provide arts experiences

for its students over several years. An arts steering committee, consisting of many different

stakeholders including teachers and district employees, wrote this plan to decide how the school

would spend the grants. In addition, Mr. Lambert spent his own time and labor to build new arts

facilities for his school. Located in front of the school are all of the arts facilities. When visitors

enter the school, there is no mistaking that this is an arts school from the six different fine arts

classes in the front to all the art on the walls.

While the outside of Sunset Elementary may look like a regular elementary school, upon

entering the lobby doors, a visitor immediately sees art hanging from the wall and colorful

streamers hanging from the ceiling. Visitors wait in old theater seating in the lobby. These are

signs of a shared vision of arts integration that Mrs. McDaniel, the principal, created with her

teachers through shared leadership. She supported this shared vision through professional

development for her teachers in arts integration. She also held regular weekly meetings with the fine arts teachers to discuss the arts and arts integration. Sunset Elementary teachers applied for and received the DAP and ABC arts and arts integration grants. These grants help purchase fine arts supplies, artists in residence, arts-based field trips, and professional development in the fine arts and arts integration for teachers. Mrs. McDaniel and her teachers built their arts integration curriculum by using a website with pre-created co-equal arts integration lesson plans and a schedule that allowed for weekly co-planning and co-teaching in arts integration.

Critical Race Theory is one theory that frames this study (Delgado, 1995).One way that transformative leaders who have adopted a Critical Race Theory framework can be identified and observed is by a principal working closely with stakeholders to identify policies, practices, and procedures that do not benefit all students (DeMatthews et al., 2021). The principals at both schools created their shared visions by working with multiple stakeholders including community members, parents, district personnel, parents, and teachers. Both schools created arts strategic plans through their grants which require different stakeholders to plan for the arts experiences and materials purchased for the school. Mrs. McDaniel knew that the current instructional methods were not benefitting all of her students as the state labeled her school as a CSI school for low student achievement. She and her stakeholders decided on a shared vision of arts integration to bring more engaging educational opportunities to raise student achievement.

In order to carry out a shared vision of equitable school-wide arts integration, principals must provide teachers with professional development. A lack of professional development in arts integration was the first barrier identified in Chapter Two. Researchers have identified professional development as crucial in providing effective arts education (President's Committee on the Arts and the Humanities, 2011; Charland, 2014). Principals at both Seaside and Sunset

provided their teachers with initial professional development (PD), and ongoing PD in arts integration. Their most useful and used form of PD was faculty meetings where teachers from the schools would present what co-equal arts integration is and how to implement this form of instruction. While these two principals provided PD for their teachers in arts integration, they did not provide PD in race and racial issues in education (Theoharis & Haddix, 2011).

While teachers in many schools lack training in the arts (Bell, 2014), both schools in this study had certified fine arts teachers and had at least one teacher in each school certified in arts integration. In addition, teachers at high-poverty schools are less likely to use co-equal arts integration teaching methods. Both schools in this study were low-income, Title 1 schools. The principals at these two schools overcame this barrier of a lack of teacher training through the creative use of professional development. They used their faculty members, some of whom were certified in arts integration, to train the rest of the staff. By utilizing their resources, they could provide free PD to their teachers.

Both principals in this study also wrote and received arts grants, the DAP and the ABC grants, which provided professional development classes to their teachers at no cost to the school or district. Sunset Elementary also used a website that provided co-equal arts integration lesson plans to their teachers. Several of these lesson plans were shared as artifacts for this study and observed during a site visit. Each lesson plan has a core academic standard and a fine arts standard, and teachers assess students in both areas for the lesson.

The findings of my study align with a previous study where leaders at a school created a school-wide mission to make arts a priority in scheduling (Baxley, 2014). In my study, I found the same to be true with arts integration. Sunset and Seaside Elementary principals changed their school's visions, worked with a team of employees to create a new school vision of arts

integration, and contributed their success in school-wide arts integration mainly to their changed schedule. Both principals created new schedules with time each week for co-teaching and co-planning in arts integration and after-school meetings once a week or once every other week to plan. These continuous meetings and PD in arts integration have helped these two schools stay focused on arts integration. Additionally, Mrs. McDaniel used arts integration to help her school work towards hopefully getting off of the CSI list one day. While being on the CSI list could have been a competing priority for some, causing them to reduce or eliminate the art in exchange for more time in strictly math or reading, Mrs. McDaniel used arts integration to help raise student achievement.

One step towards creating a shared vision observed at Seaside and not at Sunset was the improvement of facilities. Mr. Lambert moved the fine arts classes to the front of the school to make sure that the arts stayed the focus of the school and provide the fine arts teachers with larger classrooms. Additionally, he improved the dance and drama rooms by adding a dance floor to the dance room and created a black box theater for the drama room. While the most significant changes to facilities took place at Seaside, both schools' shared visions of arts integration were apparent throughout the buildings. Seaside had signage, sculptures, instruments, theater lighting in the lobby, and seven fine arts classes (including the six classrooms for each fine arts teacher and an additional piano lab) concentrated in one area at the front of the school. Sunset only had three fine arts classrooms but was dispersed in different buildings within the school campus. Sunset also had visual signs of the arts, including student artwork on the walls, theater seating in the lobby, and colorful streamers hung from the ceiling.

Opportunities in arts integration and the fine arts are not evenly distributed among schools and students (The President's Committee on the Arts and the Humanities, 2011);

however, the principals at Seaside and Sunset Elementary Schools created a more accessible and equitable shared vision of arts integration for their schools. They worked with teams of multiple stakeholders to create and carry out these visions. They also provided professional development, received arts grants, built an arts integration curriculum, and one principal improved facilities. Unfortunately, from the findings in this study, these schools still lack professional development in race in education to create even more equitable experiences in the arts.

Frequency and access to quality arts-integrated curriculum. Transformative principals can create more equitable opportunities for Black and Hispanic students by increasing the amount of arts-integrated instruction they receive and improving the quality of arts-integrated instruction that students receive. In this section I discuss how each principal created more equitable arts integration experiences for their students by increasing the frequency of arts-integrated teaching methods used and the quality of arts integration through scheduling, professional development, and lessons culturally related to their students' lives and compare these actions to the research discussed in Chapter Two.

Principal Lambert increased the frequency of arts-integrated instruction and the quality of the arts-integrated curriculum at his school. He achieved this by changing the schedule to give core academic and fine arts teachers time to meet for arts integration co-planning every other week. Mr. Lambert also gave the fine arts teachers time in their schedules to go into core academic classrooms and co-teach arts-integrated lessons. He provided teachers with regular professional development in faculty meetings and conferences, workshops, and purchased literature. In addition, the teachers at Seaside created some lessons related to their students' lives and cultures, such as a play on African American history and equality.

Principal McDaniel increased access to arts integration school-wide. When she first came to the school, only three classes of students throughout the entire school received arts-integrated instruction and increased time in the fine arts. At the time of the study, Mrs. McDaniel increased this access to every student in the school receiving arts-integrated instruction and plans for increased fine arts classes each day for all students the following year. She provided her teachers with a professional development session on arts integration, what it was, and how to implement this curriculum before she implemented this school-wide arts integration vision. Mrs. McDaniel also created a new schedule with time for fine arts teachers to co-teach with core academic teachers each week co-plan after school each week for arts integration. One of the teachers interviewed for this study gave specific examples of how she and her coworkers worked to ensure that their lessons were culturally relevant to their students' lives and cultures.

White students typically enjoy more art education than Black and Hispanic students (Rabkin & Hedberg, 2011). This is true even in the Seaside Elementary district as illustrated in Figure 4. While 30% of the district's middle school population are Black students, the audition-based middle arts school only has 16% Black students. This is true for Hispanic students as well. Nine percent (9%) of the students who attend middle school in the district are Hispanic, yet middle-level arts school only has a Hispanic population of 4%. While the representation of Black and Hispanic students decreases at the middle-level art school, the representation of White students increases from 50% of the total district population to 68% at the art school. Therefore, more White students in Seaside's district enjoy art education than Black and Hispanic students. This supports what current research says about fewer Black and Hispanic students participating in the arts than White students (Gaztambide-Fernandez & Parekh, 2017; Rabkin & Hedberg, 2011).

Figure 4

Middle-level Art School Demographic Percentages
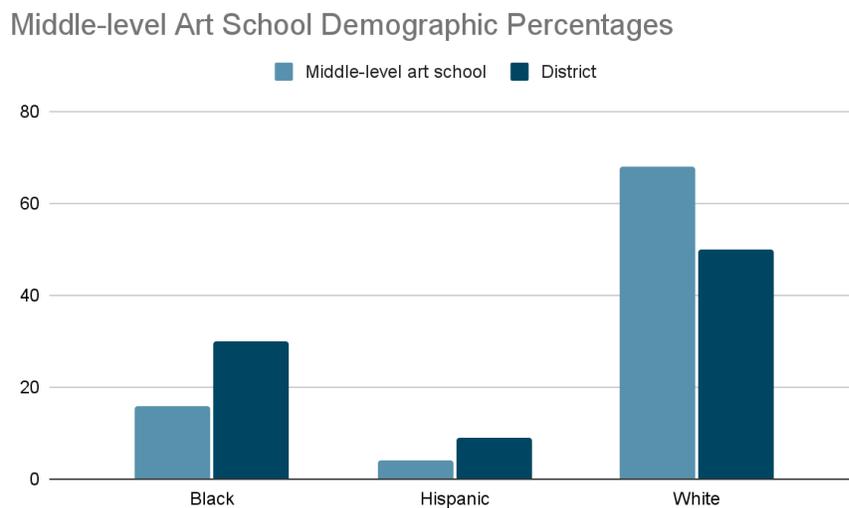
Both schools in this study have large populations of Black students and also serve a smaller population of Hispanic students. The principals of these schools increased the number of times that students received arts-integrated lessons by changing the schedule to include specified times for teachers to co-plan and co-teach in arts integration. Mrs. McDaniel at Sunset also required her teachers to teach at least three arts-integrated lessons per week, one of those times each week being co-taught with a fine arts teacher. Additionally, Mr. Lambert at Seaside Elementary provided workshops for the parents and students of his school to help increase their access to the audition-based middle-level arts school in the district.

Several studies mentioned in Chapter Two found that Black students, especially Black males, downplayed their academic success and artistic talents to avoid negative backlash from their peers (Brown, 1995; Charland, 2010; Stinson, 2011). By making arts integration school-wide among their schools with a large population of Black students, the principals at Sunset and Seaside broke down this barrier since all students within the school were doing the same thing.

In a survey on the effects of arts integration in their school, the teachers at Sunset reported that their students were enjoying their arts-integrated lessons and participating more. The drama teacher at Seaside told a story about her first year at the school. She said she had her students perform in a play, but they were so terrified that many students would not even come onto the stage. She said the following years after students had buy-in and the love of the arts passed down year after year from students and teachers, her students had no problem performing.

Students who attend predominantly Black schools are less engaged and have lower math scores (Lleras, 2008). Sunset staff, a school with a 69% Black student population, sees this throughout their school labeled as a CSI school or a low-performing school identified by the state. However, Mrs. McDaniel and her staff at Sunset used arts integration to increase student achievement, and student engagement as many researchers have identified this as being a positive effect of arts integration (DeMoss & Morris, 2002; Ingram & Seashore, 2003; Lorimer, 2011; Lynch, 2015; Werner & Freeman, 2001). In a survey administered in February 2022 during the time of this study, teachers at Sunset said the following remarks about arts integration and student learning: "it has helped students remember terms and math concepts," "it helps my students improve their learning abilities," and "encourages them to participate, it is helping students to learn and retain information," "the students love it and are having fun while learning," "it is more engaging, my students are enjoying creating art within the content areas", "students understand the concepts better," among others.

The principal at Seaside worked with his staff to combat Whiteness in the arts or the idea that White students typically enjoy more art education than Black and Hispanic students (Rabkin & Hedberg, 2011). Mr. Lambert stated that his students are disadvantaged compared to wealthier students within his district who are all auditioning for the same middle-level arts school. Because

his students cannot afford private fine arts lessons, he and his teachers provided students and parents with workshops to prepare and educate them for the middle-level arts school audition process. He also has the highest number of fine arts teachers in the district compared to the other elementary schools. This, combined with the semester-long arts classes and arts-integrated lessons, help to give his student more access and opportunities at the middle-level school for the arts and later on in life.

One barrier that seemed to still be present within the two elementary schools in this study was that only 1% to 2% of art teachers within the United States are Black (NAEA. 2001). While this study is slightly outdated, the findings do not appear to have changed much since that data was reported All nine fine arts teachers at both schools in this study are White. Ten percent (10%) of teachers at Seaside Elementary are Black, and the remaining teachers are White. This means that only 6 out of 55 teachers are Black while the student population is 65% Black and only 25% White. Mr. Lambert stated that occasionally he has a parent express feelings that they wish their child had a teacher they could relate to or who looked like them. It is unclear if the schools hire White fine arts teachers due to a lack of diverse applicants or hire them because they are educated in White arts forms which are considered the norm, such as a dance teacher with ballet training over African dance training (Davis, 2018).

.   While Black and Hispanic students in both districts in this study have gained access to arts integration teaching practices, Black and Hispanic teachers in the districts still lack access to teaching jobs in the fine arts fields. According to transformative leadership theory, transformative leaders should work in all aspects of leadership to meaningfully consider race and racial issues (DeMatthews et al, 2021). In addition, according to critical race theory, most schools are not constructed in a way that is equitable to all people (Delgado, 1995). Therefore,

the transformative leaders in my study should consider creating equitable job opportunities for teachers of color and teachers who fine arts experiences are not a part of the White dominant fine arts, such as ballet. This could also lead to more equitable experiences for their students as well so students of color can have teachers who can culturally relate to them.

Despite this barrier of a lack of diversity among teachers, teachers at both schools discussed teaching lessons that were culturally relevant to their students' lives. Mrs. Sumter at Sunset, in particular, discussed picking a book that only had African American characters and characters that lived in houses similar to the ones of her students. Mrs. Winter at Seaside also mentioned her students writing and performing a Black history play each year. Both teachers said there is room for improvement for teaching to other cultures and teaching more culturally relevant lessons to their students' personal lives. In an informal discussion with the dance teacher at Seaside during a site visit, she stated that she primarily teaches jazz dance to fourth and fifth grade students. Jazz dance is rooted in African dance, which relates more to the culture of her students than ballet and modern dance, which are Eurocentric dance forms more often taught in schools and are considered White property (Davis, 2018). This issue is significant because 72% of African American participants in one study could not identify a single African American artist and identified an artist as a White male (Charland, 2010). Therefore, transformative leaders need to make sure that the curriculum is culturally relevant and represents students' cultures within their schools.

One barrier not thoroughly addressed within this study was whether or not these principals did their "own emotional and intellectual work about race" (Theoharis & Haddix, 2011; p. 1338). Mrs. McDaniel discussed talking to her teachers about not letting their students' SES status or skin color affect how they teach the students. However, neither principal

mentioned discussing race with their teachers or providing any professional development about this topic as Theoharis and Haddix (2011) suggested principals do to create equitable schools.

The teachers consciously worked to ensure that their students had lessons that they could relate to despite the racial and cultural differences among teachers and students at both schools. Past studies have shown that this is a barrier for Black students because there are few policies that ensure that schools provide Black students with arts education experiences affirming their backgrounds and cultural identities (Kraehe et al., 2016). Most Black students identify an artist as a White man, presumably because teachers have not taught lessons with diverse artists (Charland, 2010). The music teacher at Sunset, Ms. Sumter, talked in-depth about selecting materials and lessons that related to her students' SES and racial backgrounds. Ms. Winter, the drama teacher at Seaside, also spoke about having her students write a play about African American history and racial equality.

There is a lack of teacher training and professional development in arts-integrated instruction (Bell, 2014; Charland, 2011; The President's Committee on the Arts and the Humanities, 2011). In one study, principals identified that they needed more professional development for classroom and fine arts teachers to provide more access to the arts (Bell, 2014). Both principals in this study provided teachers with professional development in faculty meetings to train teachers on what co-equal arts integration was and how it looks. Additionally, Charland (2014) found that teachers will have varying levels of arts-integrated instruction, so not all students will have access to the same high level of arts integration. In particular, Mr. Lambert at Seaside Elementary provided his teachers with constant PD in arts integration from varying sources. Through interviews, I found that both principals mentioned arts integration at most faculty meetings; however, Mr. Lambert had teachers present what arts-integrated lessons they

were currently doing in their classrooms at regular faculty meetings. He also sent his teachers to conferences and brought in experts on arts integration to train teachers. This constant professional development in arts integration provided students with more access to co-equal arts integration.

Both principals gave their teachers time to co-plan so that there was an expert from each subject integrated when planning the lesson. Mrs. McDaniel also provided her teachers with an online resource which provided them with pre-created co-equal arts-integrated lesson plans. Teachers submitted several of these lesson plans as artifacts for this study. Additionally, I observed two co-equal arts-integrated lessons, one of which was co-taught by a core academic teacher and a visual arts teacher at Sunset Elementary.

School assets for arts integration. School assets for arts integration in this study are funding, special programs, staff, and the curriculum. Schools that lack money and other resources to fund the arts tend to lack arts education or arts-integrated teaching practices (Bell, 2014). Donovan and Brown (2017) suggested training teachers on arts-integrated teaching methods in schools that did not have the funds for fine arts programs to provide students with experiences in the arts. In this section, I discuss how the two principals in this study did this in addition to increasing funds, partnering with local organizations, and using their staff to increase arts integration and the program's quality. I also compare these practices identified in this study to the literature from Chapter Two.

Mr. Lambert at Seaside Elementary increased his fine arts and arts integration budget in several ways. He began with a $1,000 budget for each of the visual arts teachers and added a $1,000 budget for the choral music teacher. The year this study was conducted, he had just under $20,000 in grant money. His school used this grant money to increase supplies, facilities, and

arts experiences such as field trips and artists in residence. He also had a partnership with a local organization, Engaging Creative Minds, that gave students additional arts experiences outside of the regular school day.

Mr. Lambert's schedule changes helped him to use his staff more effectively. It allowed teachers scheduled time to co-plan and co-teach to produce co-equal arts-integrated lessons. Over the years, principals at Seaside slowly increased the fine arts staff to six teachers, including a teacher in the building that is certified in arts integration. Additionally, Mr. Lambert used all of his teachers, especially the fine arts teachers, to provide professional development in arts integration during faculty meetings to the rest of the staff.

Mrs. McDaniel's school, Sunset, had both the DAP and ABC arts grants at the time of the study, totaling over $20,000 in grant money each year to be used for the arts. This money went towards fine arts supplies, including instruments, artists in residence for theater, dance, and music, and field trips. Like Mr. Lambert, Mrs. McDaniel changed the schedule to give her fine arts teachers time to co-teach with core academic teachers in their classrooms for arts integration. In addition, she scheduled the fine arts teachers time to meet with her each week to discuss arts integration and the fine arts, and time to meet with the core academic teachers after school every week for co-planning. Teachers at Sunset have access to a website that offers them co-equal arts-integrated lesson plans created for them.

Schools lacking funding often lack arts-integrated teaching practices or fine arts education (Bell, 2014), yet both of these schools situated in very low-income areas had both. Sunset offered music, visual arts, dance, and school-wide arts integration instruction. Seaside, located in one of the lowest funded districts in the state, offered vocal music, instrumental music, 2D visual arts, 3D visual arts, dance, drama, and school-wide arts integration. Both schools

received the ABC grant, and most years, they both received the DAP grant. At the time of the study, only Sunset had the DAP grant. The music teacher at Sunset stated that without these grants, she did not think they would have enough money to do everything they wanted to do or expected to do in the arts. Both schools used these grants to buy supplies and pay for professional development to grow their arts integration programs.

Seaside teachers also said that they slowly grew their fine arts staff over the years. Funding was the most significant barrier to the arts identified by a study that included South Carolina schools, the state in which this study was conducted (Bell, 2014). While it goes above and beyond what districts require of a principal, Mr. Lambert at Seaside put in his physical labor to overcome his school's funding issues. While his school did not have the funds for arts facilities, Mr. Lambert worked over one summer with his secretary and a member of the maintenance staff to build a black box theater in his school. He also used grant funding to build an outdoor performance stage for students and utilized free materials from another school to create a dance space.

Access to arts integration does not just mean whether or not a student can attend or participate in arts integration instruction. Sometimes, teachers can regularly provide students with arts-integrated instruction, but it is subservient, meaning that the lessons only teach to the core academic subject standard and not to a fine arts standard as well (Bresler, 1995; Charland, 2014; Mishook & Hedberg, 2011). Co-equal arts integration equally teaches a core subject standard and a fine arts standard (Mishook & Kornhaber, 2006). Principals at Seaside and Sunset provided their students with co-equal arts integration instruction as much as possible through providing PD for teachers, scheduling that allowed regular co-planning and co-teaching among teachers, and providing resources for co-equal lesson plans.

While high-poverty schools are more likely to provide subservient arts integration instruction over co-equal arts integration instruction (Mishook & Kornhaber, 2006), the two high-poverty schools in this study provided co-equal arts integration instruction. Both schools used their staff to provide regular PD for their faculty at faculty meetings. Teachers were constantly reminded what co-equal arts integration was and given examples of co-equal arts integration lesson plans at the meetings. Core academic and fine arts teachers co-planned and often co-taught so that teachers who were experts in each subject within the lesson could offer input for that part of the lesson. The website utilized by Sunset Elementary for lesson plans also provided teachers with co-equal lesson plans. Each lesson plan had a standard and an objective for each subject being taught within that particular arts-integrated lesson plan, as was observed in the lesson plans given for artifacts and direct observations of the lessons during site visits.

School culture. Several main actions that happened within the two school sites of this study that created a shift in school culture to support arts integration. Those changes were change interventions to support a culture supportive of the arts, offering student choice within the arts to promote student buy-in to the arts, and creating a supportive and safe environment for the arts through relationship building. In this section, I discuss how each of these principals changed school culture to promote arts integration and how these changes compare to the literature.

A change intervention is an action or event that influences individuals in the process of change (Hall & Hord, 2015). Mr. Lambert provided change interventions throughout this change process to make sure arts integration remained the vision for the school. He provided arts integration PD at each faculty meeting and at regular meetings every other week of the fine arts and core academic teachers for co-planning for arts integration. This constant collaboration and PD among the faculty helped create buy-in and support from the teachers. Student choice in the

arts also helped create student buy-in to the arts and reduced discipline issues. Fourth and fifth grade students at Seaside selected the fine arts classes that they took each semester. Mr. Lambert said that this choice significantly reduced discipline issues from fourth and fifth grade students.

Mrs. McDaniel provided change interventions for her school during their transition to school-wide arts integration. She provided PD through faculty meetings and also had informal meetings with teachers, observed classes, held regular weekly meetings with the fine arts teachers, and talked about arts integration to encourage positive feelings towards arts integration and to promote buy-in with the teachers. Mrs. McDaniel also focused on her relationships with all stakeholders. She worked to promote positive relationships with parents, teachers, and students. Because of these relationships, she significantly reduced disciplinary infractions at her school and helped promote buy-in to arts integration from all stakeholders.

Arts integration increases collaboration among students and among teachers, which helps build relationships (Werner & Freeman, 2001). This study's findings aligned with this finding from Werner and Freeman (2001). Both principals created schedules that allowed continuous and regular communication among teachers to co-plan and co-teach for arts integration. In a teacher survey, teachers at Sunset also reported that their students enjoyed working together in arts integration lessons.

Charland (2011) found that arts integration would not be successful long term without buy-in and commitment from all stakeholders through proper training. Through PLCs, Mr. Lambert and Mrs. McDaniel both created buy-in from their teachers and other stakeholders to plan arts integration and fine arts experiences for their students. They also provided continuous support and PD for teachers in arts integration to be successful with arts integration long term.

However, teachers at Seaside received more support through PD as this PD was more diverse and more frequent.

Transformative leaders who adopt a social justice framework can be identified by maintaining a school culture and environment that makes all students feel welcomed, safe, and included (DeMatthews et al., 2021). Mrs. McDaniel made her students feel welcomed and safe by greeting them at the door every morning and speaking to them as they entered the school. Transformative leaders can also be identified by critically analyzing disciplinary practices and giving students power over their learning experiences (Shields & Hesbol, 2020). Mr. Lambert and Mrs. McDaniel both examined the disciplinary practices at their schools and changed those practices to be based on positive reinforcement. This lowered the disciplinary actions for their students and lessened the students' time spent away from their classrooms when they were not following the rules. In addition, Mr. Lambert gave his fourth and fifth grade students a choice in which fine arts classes they took. Both of these changes in practice led to a more positive school environment where there were fewer disciplinary issues.

Implications for Practice, Policy, and Research

Implications for practice. This study provides school building leaders with the tools to make changes to their school policies and practices to provide more access to arts integration for all students, especially for students of color and those in high-poverty schools. Table 5.1 outlines an action plan for principals to follow to provide increased access to more equitable arts integration. The actions, suggestions, resources, and funding are all based on the findings from this study.

Table 5.1

Action Plan for Equitable and Accessible Arts Integration

Goal 1 Create a shared school vision for arts integration.
Action Steps
1. Establish a leadership committee that will meet to form a unique vision for the school. 2. Identify what professional development (PD) will be needed to carry out this vision. 3. Apply for arts grants to get this vision started. 4. Decide what facilities need to be changed or improved to work towards this vision. 5. Establish how fine arts supplies will be purchased or provided to core academic teachers for arts integration. 6. Establish how arts integration curriculums will be developed initially and continued to grow in the future. 7. Establish how teachers will be supported when there is resistance to this change.
Goal 2 Evaluate frequency of and access to the existing or future arts integration program
Action Steps

1. Ask the following questions:
   a. Do all students feel a part of the art curriculum? In other words, can these students see themselves as artists, or relate to the content? Is the art/artform representative of multiple cultures?
   b. Do all students have the option to take these classes?
   c. How are you ensuring that all teachers are teaching high-quality, co-equal arts-integrated lessons?
2. Decide how often students will receive arts integration instruction and provide a schedule to support this.

Goal 3 Identify and use school assets for arts integration
Action Steps
1. Determine any staff members with experience, education, or certification in arts integration and use these staff members to provide training, PD, co-planning, and co-teaching for other staff members. 2. Identify any staff members with experience or talent in any art areas and use these staff members to provide training, PD, co-planning, and co-teaching for other staff members 3. Identify and hire persons interviewing for future core academic teaching jobs at your school that have an interest in the arts

4. Set a budget and funding for supplies needed for arts integration. This includes applying for grants to help fund the larger, non-consumable items needed for the arts.
5. Decide if visual arts supplies will be shared directly from the visual arts classroom, with an increased art budget, or if there will be a separate supply for arts integration within the core academic classes.
6. Explore community programs, organizations, and companies for partnerships that can supply arts experiences for students with little to no cost to the school.
7. Provide a database for teachers to pull curriculum from to get started in arts integration or provide time for core academic and fine arts teachers to meet to co-plan at least once a month.
8. Audit school facilities to ensure that there is space in which students can be creative and carry out arts integration hands-on and physical activities.

Goal 4
Change school culture to support arts integration

Action Steps

1. Provide change interventions to make sure that this change to more equitable practice takes place and to grow positive feelings towards the arts within the school. Examples of change interventions used within the study sites of this study: meetings, PD, schedule changes to allow for consistent arts integration planning and co-teaching, hallway conversations, classroom observations.
2. Provide student choice in the arts if students are resistant and causing behavioral issues or resisting the arts.
3. Create open relationships with all stakeholders and involve all stakeholders to grow support in the changes made towards accessible and equitable arts integration practices.
4. Educate stakeholders, especially teachers, on how to teach with arts integration and the benefits of arts integration to support buy-in.

Implications for policy. The principals in this study changed school policy surrounding scheduling and teaching methods. Building leaders, district leaders, and even politicians should change scheduling and teaching methods policies to encourage more teachers to use arts integration. This change would provide this beneficial form of teaching and learning. As a teacher, most if not all of the principals I worked for filled teachers' schedules so that no one had more than one block of planning time. If more principals, like the two in this study, scheduled more blocks for their fine arts teachers to plan and co-teach for arts integration, more students

would gain access to and learn through arts integration. By changing policies to require teachers to teach beyond worksheets, educational leaders can help more students access engaging educational experiences.

Implications for research. This study contributed to the field of transformative leadership theory by applying it to the arts. By using the arts as a way to transform a school and the practices within, school leaders concerned with social justice for all students have the potential to transform practices and policies with limited resistance. As discussed in Chapter 2, the arts have the ability to positively affect all students; therefore, transforming a school through the arts can be beneficial to all students even when privilege is being removed.

There are many implications for further research. Both schools in this study were elementary schools. This study needs to be replicated at the middle and high school levels to understand how transformative school leaders break down barriers to increase access to arts integration for Black and Hispanic students at these grade levels. Both schools made arts integration a school-wide practice; however, researchers need to study how transformative school leaders break down barriers to increase access to arts integration for Black and Hispanic students in schools whose arts integration instruction is not school-wide such as a school-within-a-school arts magnet program.

Additionally, to fully understand the access to arts integration and fine arts for the students at Seaside Elementary, it is important to study the longitudinal impacts and follow a group of Black and Hispanic students as they navigate auditions for the middle-level arts school and beyond the doors of the middle school. The middle-level arts school in the same district as Seaside still has equity issues. While 30% of all students in middle school in this district are Black and 9% of students are Hispanic, there are only 16% Black students and 4% Hispanic

students attending this audition-based arts school. Future research is needed to determine how students from high-poverty districts and districts with a large population of students of color navigate the complicated school systems of access and privilege.

My findings are based on the viewpoints of principals and teachers. It would be beneficial to conduct a similar study from the viewpoint of students. While critical race theory was used to develop the interview protocols and analyze the data, this study does not make a strong contribution to critical race theory. However, the replication of this study from the viewpoint of students could contribute to critical race theory by examining the counternarratives of students who faced racism through unequitable school practices in the arts. For example, the aforementioned need to study longitudinal impacts could be a student-centered study. This would allow researchers to understand access and barriers from a student's viewpoint. This may also lead researchers to understand better the barriers that students face that school and district leaders may be unaware of, which could further guide principals to be transformative leaders through arts integration.

Conclusion

The purpose of this multiple case study was to identify ways that transformative principals changed policy and practice to break down barriers and provide more equitable access to arts integration teaching methods for Black and Hispanic students. The findings from this study suggest actions that principals carried out to increase access to arts integration. I categorized these actions into four main themes, which were (1) creating a shared vision for arts integration, (2) increasing frequency and access to quality arts integration, (3) using school assets to provide arts integration, and (4) creating a school culture conducive to arts integration. With the finding of this study, principals can use the action plan provided in Chapter Five to

implement more equitable arts integration practices within their schools. Implications from this study for future research, practice, and policy change can support transformative practices in education to bring more equitable arts integration instructional practices to schools with higher populations of students of color.

APPENDICES

Appendix A: Round 1 Principal Interview Protocol

Principal: _____ School Site: _____

Date and Time of Interview: _____

Introduction

Thank you for meeting with me today. As you know, I am studying transformative leaders to provide school and district administrators with the tools to provide better access to arts-integrated programs for Black and Hispanic students. You have been selected as a part of this study because you have been identified as a school leader who does this well. Today, I will ask you a series of open-ended questions. After we interview today, I will be contacting you for a follow-up interview based on your answers today as well as asking you to provide some additional artifacts that may be useful in this study.

Questions

1. Can you describe with as much detail as possible how your school provides arts-integrated instruction to your students? For example:

    a. How do students get to participate?

    b. Is this a school-wide program?

    c. Are there criteria for having the opportunity to sign up for these classes?

    d. What art forms are used in the arts-integrated courses?

2. When you first came to this school, what was the demographic make-up of students in these courses/programs?

3. What is the demographic make-up of students in these courses/programs now?

4. What changes did you make in order to see this demographic shift?

5. Are there additional changes that you plan to make in the future to help provide even better access to the arts-integrated courses/programs for Black and Hispanic students?

6. Think about your daily tasks and priorities, where do you think social justice falls on that list? In other words, how do you prioritize social justice which means making sure that all students of low socioeconomic status or students belonging to a minority racial or ethnic group are provided with equitable access to educational opportunities?

7. As it relates to providing more access to educational opportunities for all students at your school, did you create a shared vision for your school? If so, what is it and how did you implement this vision? (For example: training for teachers, meetings, programs, policy changes, etc).

8. Did you make any adjustments to scheduling? If so, what changes did you make and why did you decide to make those changes? Did they make a positive effect on student access to arts integration or other special educational programs?

9. How did these changes in your school, as they pertain to social justice, affect your relationships with stakeholders?

10. Did you or have you considered making changes to the arts-integrated curriculums or other school curriculums in order to provide more access to Black and Hispanic students?

11. Have you seen changes to discipline since you have been a leader in this school or have you specifically worked to change the number of disciplinary infractions or the procedures for handling disciplinary infractions within your school? How do you think these changes (if any) have affected Black and Hispanic students within your school?

12. Have you faced resistance from teachers when trying to make changes to programs or policies to create more equitable arts integration classes or programs?

Appendix B: Round 1 Teacher Interview Protocol

Teacher: _____ School Site: _____

Date and Time of Interview: _____

Introduction

Thank you for meeting with me today. I am working on a body of research that will provide

school and district administrators with the tools to provide better access to arts-integrated

programs for Black and Hispanic students. Your school principal was selected as a part of this

study because he/she was identified as a school leader who does this well. Today, I will ask you

a series of open-ended questions. After we interview today, I will be contacting you for a follow-

up interview based on your answers today. You may also be asked to provide some additional

artifacts that may be useful in this study.

Questions

1. Can you describe with as much detail as possible how your school provides arts-

   integrated instruction to your students? For example:

   a. How do students get to participate?

   b. Is this a school-wide program?

   c. Are there criteria for having the opportunity to sign up for these classes?

   d. What art forms are used in the arts-integrated courses?

2. When you first came to this school, what was the demographic make-up of students in

   these courses/programs?

3. What is the demographic make-up of students in these courses/programs now?

4. What changes did you observe happen in order to see this demographic shift?

5. As a teacher, are there changes that your principal made that you do not think worked well, and if so, in what ways?

6. As a teacher, are there changes that your principal made that you think made a positive difference in providing more access to Black and Hispanic students for the arts-integrated courses/programs?

7. Is there a shared vision for your school? If so, what is it and how does your school work towards this vision? (For example: training for teachers, meetings, programs, policy changes, etc).

8. Have there been any changes to scheduling since your current principal came to this school? If so, what changes did he/she make? Did you think these changes make a positive effect on student access to arts integration or other special educational programs?

9. Do you feel that your relationship with your school principal has changed since he/she first began working here? If yes, then how?

10. As a teacher, have you made any changes to your arts-integrated curriculums or other curriculums in order to provide more access to Black and Hispanic students?

11. Has your principal made any changes to discipline since he/she has been a leader in this school (number infractions or procedures)? How do you think these changes (if any) have affected Black and Hispanic students within your school?

12. What were your first impressions of changes being made to arts integration programs or policies by your principal? How do you feel that these changes were perceived by your coworkers?

Appendix C: District leader email for principal identification

Dear (arts coordinator or district level leader),

I am researching how principals provide better access to arts-integrated instructional programs for Black and Hispanic students. This is for my work as a doctoral student at Clemson University.

The purpose of this study is to provide school leaders with ways in which they can break down barriers for their Black and Hispanic students so that they have equitable opportunities in programs such as arts-integrated instruction.

I need your help in nominating a principal in your district that has worked to provide more access to arts-integrated instruction for the Black and Hispanic students within their school. In other words, is there one or more principals within your district that has increased the number of Black and Hispanic students in the arts-integrated courses or programs?

From the list of nominations provided, I will select 2-3 principals at different school sites to participate in the study. I will contact each principal's supervisor to get approval to conduct the study and then contact the principals to get approval for being a study participant.

Your name, the school's name, nor the principal's name will be connected to the study. I will use pseudonyms for all school sites and faculty and staff names.

If you have a nomination for a principal who fits this study, please email me the principal's name, school name, and district name. My name is Julia McClanahan and you may respond to this email for nominations japridm@g.clemson.edu by **September 1st**.

Sincerely,

Julia McClanahan

Appendix D: Site Visit Protocol

Site Visit Protocol

Background Information

Date of site visit: _____ Events observed: _____

Place: _____ Time: _____

Site Description/observations:

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Additional Notes:

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Arts Integration Lesson Observed:

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Shared Vision observations:

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Equity and Access observations:

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_____

School Assets (staff, facilities, funding, etc):

_____

_____

_____

_____

_____

School culture observations:

_____

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_____

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