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Mission Statement Clarity and Organizational Behavior at an Art-Focused High School

Michael Allen Mitchell
Walden University

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Dr. Howard Moskowitz, Committee Chairperson, Education Faculty

Dr. David Perry, Committee Member, Education Faculty

Dr. John Hendricks, University Reviewer, Education Faculty

Chief Academic Officer

Eric Riedel, Ph.D.

Walden University

2014

Abstract

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by

Michael A. Mitchell

MA, Wayne State University, 2008

BA, Wayne State University, 1999

Doctoral Study Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Education

Walden University

September 2014

Abstract

Many new institutions struggle with issues of identity and purpose, which can create instability and lack of growth. Mission statements are often used to clearly identify the characteristics that make an organization unique. This study was informed by theories of organizational management, art integration constructivism, and Bronfenbrenner's cultural ecology. The literature indicates that there is a strong connection between a clear and concise mission statement and the organization's behaviors. This study examined a small Southeast Michigan charter school devoted to integrating arts and academic curricula to determine how the stated mission was understood and implemented by its stakeholders. An applied, mixed methodology design was used to investigate the connection between the stated mission and the actions of the school's stakeholders. A 4-point, Likert type, quantitative survey was administered to 40 teachers, administrators, and board members and descriptive statistics were used to analyze the summative data. The analysis examined coded themes and found inconsistencies in the knowledge base of the school's stakeholders, primarily related to a lack of shared understandings of organizational statements and arts integration. The study recommendations include a guide for a staff introduction to ongoing pragmatic action research as a method to investigate and implement possible resolutions to the stated problem. The action research would help the school meet its stated goals of providing a coherent, arts-integrated learning experience for the school's students. The study and recommendations will lead to positive social change in that a coherent, arts-integrated education has been shown to provide an educationally and socially beneficial learning environment for the individuals involved in the program.

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Dedication

This project is dedicated to the professionals who conceived the idea of a place for those kids whose needs were not being met in traditional schools, and to the kids who have, who are, and who will benefit from their participation in the programs available at this school.

Acknowledgments

I'd like to extend my sincerest gratitude to my wife, Jennifer, for her undying love and encouragement; to my children, Matthew and Molly, for their unrelenting belief in me, to my parents, Roger and Margaret, for their everlasting lessons; and to my seven siblings because I am nothing if I am not one of eight. I'd also like to sincerely thank Dr. Howard Moskowitz and Dr. David Perry for their feedback, coaching, and guidance.

Table of Contents

List of Tables	v
List of Figures	vi
Section 1: The Problem.....	1
Introduction.....	1
Definition of the Problem	1
Rationale	2
Evidence of the Problem at the Local Level.....	2
Evidence of the Problem from the Professional Literature.....	4
Definitions.....	4
Significance.....	5
Guiding/Research Questions.....	6
Review of the Literature	6
Mission Statements	6
Art Education Literature Review	18
Implications.....	43
Summary	43
Section 2: The Methodology.....	45
Introduction.....	45
Research Design and Approach	45
Research Questions	46
Participants.....	46

Data Collection	48
Data Analysis	50
Findings.....	51
Broad overview of mission statement perceptions	52
Broad Overview of Art Integration Perceptions	53
Definition and Appropriate Use of Mission and Vision	54
Appropriate use of art integration	61
Summary/Project as an Outcome.....	66
Section 3: The Project.....	68
Introduction.....	68
Description and Goals.....	68
Rationale	69
Review of the Literature	70
Implementation	74
Potential Resources and Existing Supports.....	76
Potential Barriers	77
Proposal for Implementation and Timetable.....	77
Roles and Responsibilities	78
Project Evaluation.....	78
Implications Including Social Change	80
Local Community	80
Far-Reaching.....	81
Conclusion	81

Section 4: Reflections and Conclusions.....	82
Introduction.....	82
Project Strengths	82
Project Limitations.....	83
Recommendations for Remediation of Limitations	83
Scholarship.....	84
Project Development and Evaluation.....	85
Leadership and Change.....	85
Analysis of Self as Scholar	86
Analysis of Self as Practitioner.....	87
Analysis of Self as Project Developer	87
Implications for Positive Social Change.....	88
Implications, Applications, and Directions for Future Research.....	88
Conclusion	89
References.....	90
Appendix A: The Project	97
Action Research Introduction and Implementation Model.....	98
Day One	100
Activity Summary of Mission Statement Research	100
Activity Summary of Research Findings	104
Activity Introduction to Assumptions and Characteristics of Action Research ..	107
Day Two.....	111
Activity Potential Action Research Topics.....	111

Activity Introduce Process of Action Research	112
Activity 3 Evaluating Action Research.....	115
Day Three.....	119
Activity Action Research “Dry Run”	119
Action Research “Dry Run” Worksheets.....	122
Activity Project Evaluation “Dry Run”	123
Project Evaluation “Dry Run” Worksheets.....	125
Appendix B: Survey Instrument Use Authorizations	127
Appendix C: Letter of Cooperation	129
Appendix D: Informed Consent Letter	132
Appendix E: Online Survey Instrument.....	136
Appendix F: Interview Question Guide.....	140
Appendix G: Human Research Protections training completion certificate.....	142
Appendix H: Follow-up Letter of Invitation to Participate in the Study	143
Appendix I: Participant Thank You Letter	144
Appendix J: Survey Data Analyses.....	148
Appendix L: Individual Survey Response Frequency Tables.....	149
Appendix M: Individual Survey Item Histograms.....	155
Appendix N: Evaluation Information	162
Curriculum Vitae	164

List of Tables

Table 1. Mission Statement Perception Descriptive Statistics.....	53
Table 2. Art Integration Perception Descriptive Statistics.....	54
Table 3. Shared Definition Descriptive Statistics	55
Table 4. Appropriate Use Descriptive Statistics	56
Table 5. Intent of Mission Descriptive Statistics	57
Table 6. Mission Statement Review Descriptive Statistics	58
Table 7. Use and impact of Mission Descriptive Statistics	59
Table 8. Mission as Guide for Planning Descriptive Statistics.....	60
Table 9. Mission as Guide for Practice Descriptive Statistics	61
Table 10. Use of Art Integration Descriptive Statistics	62
Table 11. Art Integration Distinction Descriptive Statistics.....	63
Table 12. Impact of Integration on Collaborative Activities Descriptive Statistics	64
Table 13. Art and Academic Correlation Descriptive Statistics	64
Table 14. Assessing and Implementing Integration Descriptive Statistics.....	65
Table 15. Integration and Classroom Practice Descriptive Statistics	66

List of Figures

Figure 1. 2006-11 student enrollment for Arts Academy X, all grades.....	3
Figure 2. 2006-11 student performance graphed against ACT college readiness benchmarks for Arts Academy X, all subjects.....	4
Figure 3. The Ashridge mission model.....	10
Figure 4. Mission statements and organizational survival.....	12
Figure 5. The affect of mission on actions.....	17
Figure 6. Bronfenbrenner's cultural ecosystem of education.....	72
Figure 7. Cultural change flow chart.	75
Figure 8. The cyclical process of action research.	76

Section 1: The Problem

Introduction

This study examined the implementation of an institutional mission statement at a small suburban charter high school in Southeast Michigan that was founded in 2001. This school's stated mission is to provide a high-quality art curriculum that is integrated with a high-quality academic curriculum. It was founded by a small group of teachers and administrators who placed a high value on the potential connections between art, learning, and quality of life. However, while this group had high expectations for the type of institution the school could become, the type of students it would serve, and the types of individuals who would be a part of it, the school has struggled with reaching its full potential.

Definition of the Problem

The school used in this study, henceforth referred to as Arts Academy X, has been in existence for 11 years. The school's stated organizational statements have always included provisions for providing an "integrated arts" curriculum. However, as Dufour, Dufour, and Eaker (2008) stated, "there is an enormous difference between writing a mission and *living* a mission" (p. 114). Although the school has a very specific and well-defined mission, the school has experienced an ongoing problem of school's leaders, staff, and supporters often having difficulty describing and enacting that mission. It has been well documented that organizations that cannot fulfill their missions will regularly fail.

The records of the school's professional development, staff meetings, and minutes of Professional Learning Community meetings from the school's inception indicate the

beginning of conversations of what “art integration” means to the stakeholders and to the school. The staff of the school has recently begun discussing the concept of arts integration; there is very little evidence of effective, ongoing art integration initiatives. Several members of the school staff have expressed a desire to further investigate the development a shared understanding of the processes and benefits of arts integration. However, without clear guidance and agreement on what the term “art integration” means, these stakeholders will continue to implement multiple and often contradictory versions of what each individual views as art integration. This problem has a detrimental impact on the students who attend the school because although they believe that they would thrive and learn best in an artistic atmosphere, Arts Academy X continues to struggle with a cohesive definition of and practices that are associated with the term “arts integration”, and continued to struggle to create an authentic and cohesive implementation of art integration. Without these shared practices and understandings, the school be unable to fulfill its mission and, in an increasingly competitive educational marketplace, will ultimately cease to exist.

Rationale

Evidence of the Problem at the Local Level

Arts Academy X has an extremely dedicated and highly motivated core of staff and supporters, but the school struggles with several areas that research literature suggests would improve if the school had a clear and consistently enacted mission. For instance, student enrollment and student achievement levels have fluctuated as the Student Count and Student Performance graphs from MI School Data indicate (see Figure 1). School records also indicate inconsistent school leadership. Administrators and Board

members have, historically, not remained affiliated with the school for more than 3 to 4 years and the focus of the school has changed with each new administration. . These changes in leadership and organizational focus are consistent with the literature on ineffective organizational statements. In order for the school to survive and thrive, it must stabilize and improve its student enrollment and achievement numbers as well as maintain a consistent and enduring focus on its core mission.

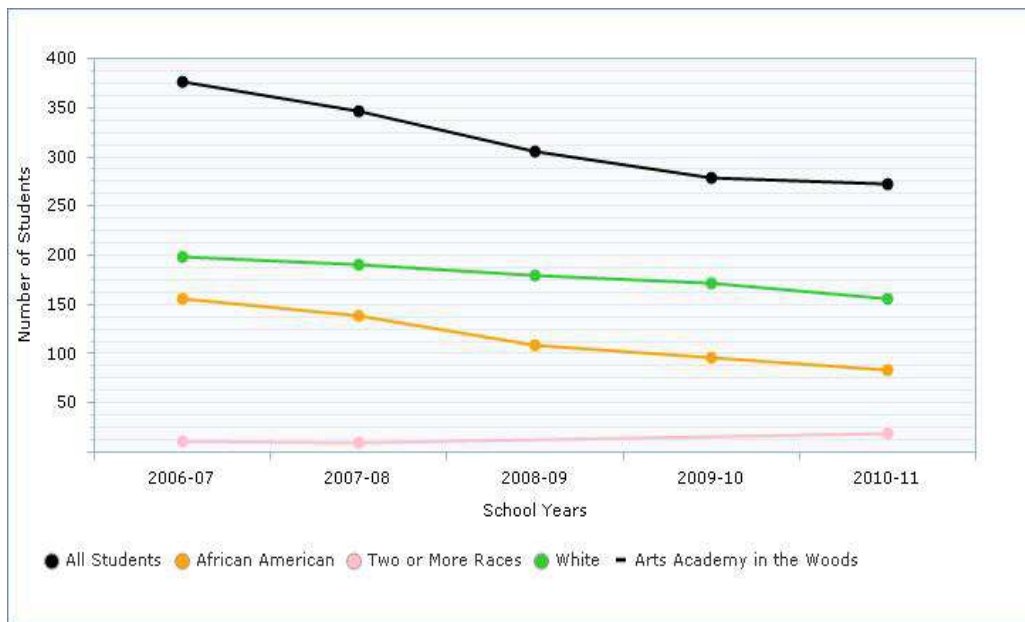


Figure 1. 2006-11 student enrollment for Arts Academy X, all grades. Adapted from “MI School Data,” by Michigan Department of Education, 2012.

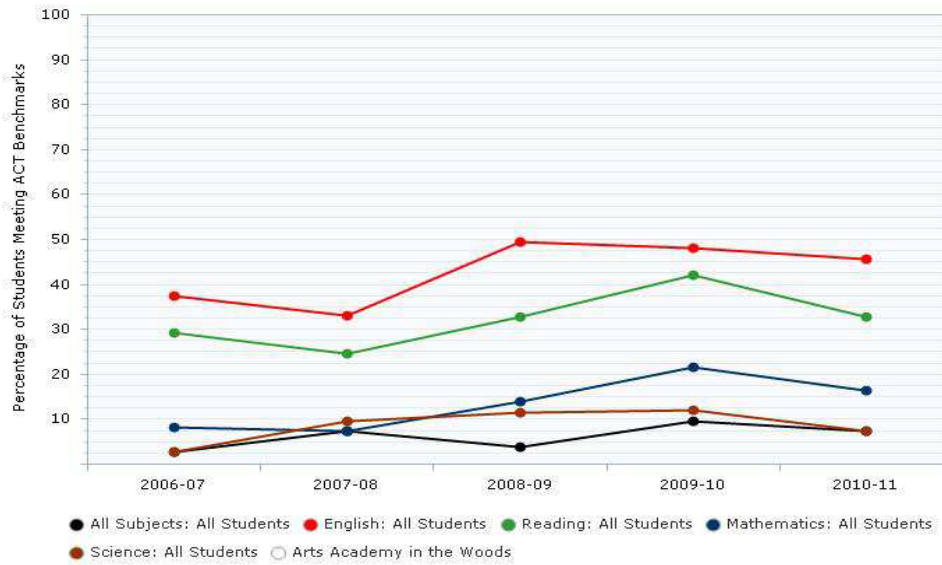


Figure 2. 2006-11 student performance graphed against act college readiness benchmarks for Arts Academy X, all subjects. Adapted from “MI School Data,” by Michigan Department of Education, 2012.

Evidence of the Problem from the Professional Literature

There is a great deal of research stressing the importance of a high level of agreement between an organization’s goals and the reality of its day-to-day operations. Organizations’ lack of attention to this subject was described by Drucker (1978), one of the founders of modern management theory, as being “perhaps the most important cause of business frustration and failure” (p. 78). However, there are as many different goals as there are different organizations and an organization’s goals can take many forms. Organizations can, and do, describe their goals in the form of institutional statements such as mottos, credos, mission statements, vision statements, purpose statements, objectives, expectations, value statements, strategies, and so on.

Definitions

Arts Education. A general term that describes all types of instruction of, with,

and through the arts. Art education refers to all direct instruction in the arts and many methods of integrating art (Grantmakers in the Arts, n.d.).

Arts Integration. A specific form of art education in which the arts are taught as part of the core curriculum. Arts integration coursework is designed in order to facilitate meeting specific learning objectives in an art form and in another academic subject (Grantmakers in the Arts, n.d).

Mission Statement. An organizational statement that describes, in writing, what the organization was founded to do, what it does, and what it will likely continue to do. This statement should assist stakeholders in determining which tasks are most relevant to the organization, which customers will be served by the organization, and describe the organization's intent for the near future (Luthra & BusinessDictionary.com, 2011).

Vision Statement. An organizational statement that describes, in writing, what the organization aspires to become in the mid-to-long term. This statement should assist stakeholders in determining the best course of action for the organization to meet its goals (Luthra & BusinessDictionary.com, 2011).

Significance

There are many possible factors contributing to the inconsistent enrollment and achievement of students and inconsistent leadership and institutional focus that the school faces, among which is a lack of clear direction on art integration from the school leadership, a lack of a shared definition of the term, and a lack of agreed upon objectives and practices for integrating art. Without shared and cohesive practices that are highly aligned with the school's mission, the organization will continue to flounder.

Guiding/Research Questions

This investigation of practices at Arts Academy X has been driven by the question: if art integration is an integral part of the school's stated mission, why has integration not occurred? In order to gain insight into this phenomenon, the following three research questions have been developed:

- 1) How do the stakeholders' perceptions of the schools stated mission of an "integrated art curriculum" compare to definitions of that term used in the literature?
- 2) Are there consistent gaps between perception and commonly accepted definitions?
- 3) What does the organization need in terms of learning, funding, or capacity in order to address those gaps?

Review of the Literature

There are two interrelated terms that are important to differentiate when discussing organizational statements. First, mission statements describe an organization as it was and is. Secondly, visions statements describe the preferred future for an organization. Both types of organizational statements have been extensively discussed in the management literature. As the focus of this research is how to better meet the objectives of the school's stated mission statement, a thorough discussion if these terms is pertinent,

Mission Statements

Many organizations, including the subject of this study, use a mission statement as their primary institutional statement. Smith, Heady, Carson, and Carson (n.d.),

referring to a survey conducted by Bain and Company, noted that mission statements were such a common management tool that over 90% of companies have a mission statement (p. 54). However, there is a lack of an agreed upon definition for the term “mission” within the literature. According to Fayed (2011), the most common definition of an organization’s mission is “what we, as an organization are all about,” “why we exist,” and “what we do” (p. 3). Buytendijk (2009) offers “a broadly defined but enduring statement of purpose that distinguishes the organization from others of its type and identifies the scope of its operations in product (service) and market terms” (p. 192) as another definition. Hindle (2008) defines mission as “an organization’s vision translated into written form” (p. 133). The popularity of these statements among managers indicate their practicality, yet effective implementation requires a common understanding.

The general concept of a mission is fairly well understood in academic literature, but definitions of the term are inconsistent. In fact, Campbell (1996) went so far as to note, “no two academics or managers agree on the same definition” (p.1) for mission statements. A factor that compounds the confusion is that organizations have been known to utilize and implement mission statements very differently and achieve sundry degrees of success (Cady, Wheeler, DeWolf & Brodke, 2011). Regardless of the specifics of the definition, most of the literature regarding mission provides similar, although by no means identical, guidance on the benefits of having a clear and well-accepted mission

. Many authors refer to clarity of an organization’s purpose as the primary benefit of a mission statement (AdvancED, 2011; Buytendijk, 2009; Cady, Wheeler, DeWolf & Brodke, 2011; Campbell and Yeung, 1990; DuFour and Eaker, 2008; Grace, 2003; Smith, et al, n.d.). In contrast, Hindle (2008) describes three primary advantages of a mission

statement as:

They help companies to focus their strategy by defining some boundaries within which to operate. They define the dimensions along which an organization's performance is to be measured and judged. They suggest standards for individual ethical behavior (pp. 133 – 134).

Organizations that fail to create or follow their mission tend to be unfocused and unsuccessful.

As another example of how organizations use mission statements, Smith et al (n.d.) describe three main benefits of mission statements as: “(a) to inspire and motivate organizational members to higher levels of performance (to provide them with a sense of mission); (b) to guide resource allocation in a consistent manner; and (c) to create a balance among the competing and often conflicting interests of various organizational stakeholders (p. 54).”

Organizational statements such as mission, vision, purpose, etc. have become exceptionally widespread. They are commonly found hanging in the hallways of businesses of every nature and size. Indeed, Cady et al (2011) state that “the creation, publication, and distribution of these statements are one of the most common business practices today” (p. 65). The popularity of organizational statements speaks to their utility and effectiveness.

History of mission statements. Mission statements most likely have roots in the military, although it is difficult to say when they first came into existence. (Romeo, 2008, p. 2). In order for troops to maintain focus on preparation for and execution of specific actions, they were given missions along with the goals and objectives of the mission.

When those individuals with military training and experience supporting the military returned to civilian service, many adopted techniques that would keep employees focused and on task. Romeo (2008) suggests that businesses adopted mission statements in order to reap the “benefits of communicating the mission to the workforce” (p. 2). These statements then evolved from internal communications to proclamations aimed at external stakeholders (Romeo, 2008, p.4).

The term mission statement became widely known in America largely due to the publicity given to Kennedy’s 1961 NASA mission statement of landing a man on the moon and getting him back safely before the 1960’s ended. (Hindle, 2008, p. 134). Two views of organizational statements also became popular in business during the 1960s. Ted Levitt’s 1960 article in *Harvard Business Review* entitled “Marketing Myopia” suggested that businesses should strategically define their business in order to maximize market share (Campbell, 1996, p.1). The competing school of thought described a business definition that enables an organization to “function as a collective unity” (Campbell, 1996, p. 2). Using these two paradigms, mission statements can be viewed as either strategic or philosophical tools for aligning an organization’s policies and practices.

Partly due to the confusion related to the terminology and purposes of mission statements, early in the 1990s, Campbell and Yeung conducted an examination of more than fifty organizations whose triumphs were credited to their missions. Based on their analysis, Campbell and Yeung, created the Ashridge mission model, which defined four elements common to successful mission statements. These elements include: purpose, values, behavior standards, and strategy.

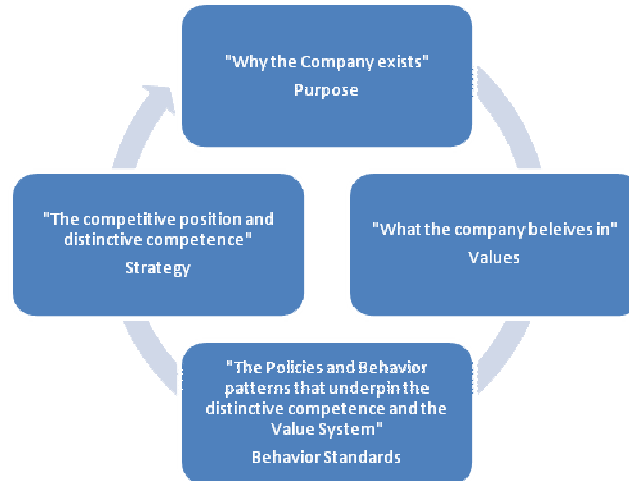


Figure 3. The Ashridge mission model. Adapted from “Creating a Sense of Mission,” by Campbell and Yeung, 1990, *Long Range Planning*, 24(4), p. 13.

Mission and vision. A Vision statement is another type of organizational statement. It is also widely used and widely misunderstood. Romeo (2008) states that it is quite common for institutional leaders to “confuse the differences between mission statements and vision statements” (p. 2). Fayed (2011) also describes a tendency for authors to use these terms “almost interchangeably” within the literature (p. 2). This could also add to the uncertainty related to organizational statements.

Despite this confusion, Romeo and Fayed agree with other prominent authors such as Peter Senge (2006) and Warren Bennis (as cited in Hindle, 2008) that a vision statement should include an idea of what the organization will *become*. “The practice of shared vision involves the skills of unearthing shared ‘pictures of the future’ that foster genuine commitment and enrollment rather than compliance” (Senge, 2007, p. 9). Warren Bennis says of vision: “To choose a direction, an executive must first have developed a mental image of the possible and desirable future state of the organization. This image, which we call a vision, may be as vague as a dream or as precise as a goal or a mission

statement” (Hindle, 2008, p. 209).

Collins (2001) describes the importance of vision in his Level 5 Leadership theory, in which he describes effective leaders as having the ability to inspire “commitment to and vigorous pursuit of a clear and compelling vision” (p. 70). Senge (2007) also describes the impact of a clear vision on individuals as: “When there is a genuine vision, people excel and learn, not because they are told to, but because they want to” (p.9).

According to Cady et al (2011), “these statements have become an integral component of corporate strategy” (p. 65). In light of the fact that organizational statements are often the underpinning of an organizations strategies and business plans, “it is imperative that organizations not only know the difference, but actually use these tools to advance their organizations” (Romeo, 2008, p.2). It is also nearly universally accepted that these types of statements “are an essential factor in contributing to an organization’s enduring success” (Smith et al., n.d., p. 54). Based on these distinctions, it becomes clear that a mission statement is different than a vision statement in that missions clarify today’s actions, while vision statements describe tomorrow’s goals.

Theoretical/Empirical basis for the use of organizational statements. Despite widespread recognition of its importance, several authors (Fayed; Smith et al) note the lack of empirical data to support the ideas of institutional statements, and at least one group of researchers single out the lack of empirical research on mission and vision statements in particular (Cady et al., 2011, p. 63 and p. 65). Nonetheless, most business textbooks, theorists, and gurus will attest that “they are an essential factor contributing to an organization's enduring success" (Smith et al., n.d. p. 54). A well-accepted model of

the relationship between mission statements and organizational survival describes how organizational statements lead to operationalization. This directs employee behaviors, which determine how the firm performs and survives, This relationship can be diagrammed as:



Figure 4. The relationship between mission statements and organizational survival. From “Strategic Management,” by Miller and Dess as cited in Smith, et al, n.d.

Perhaps owing to the fact that these types of organizational statements have their roots in the military industrial complex rather than in a field such as management, leadership, business, or education, it is difficult to determine the theoretical foundations of institutional statements. Another possibility is that the ideas of organizational statements are so entrenched within the lexicon of these fields, that it is simply accepted as a fact and assumed to have positive effects. However, within those fields, it is difficult to find a prominent theorist in business and education that does not include mission, visions, goals, and objectives in their most well known works.

John W. Gardner, a leader in American education, philanthropy, and politics described leadership as “the process of persuasion or example by which an individual (or leadership team) induces a group to pursue objectives held by the leader or shared by the leader and his or her followers” (Gardner, 2007, p. 17).

Peter F. Drucker, an influential management consultant developed a theory of

business with three assumptions. “Assumptions about the environment of the organization. These define what the organization expects it can be paid for. Assumptions about the specific mission of the organization. These define how the organization intends to make a difference in society and what results are meaningful. Assumptions about the core competencies needed to accomplish the mission. These define in which areas the organization must excel in order to achieve its mission.” (Drucker & Maciariello, 2008, pp. 95–96).

Drucker found that an organization’s mission was so integral to success that it is included in two thirds of his theory. In addition, Drucker extols the importance of missions and setting organizational goals throughout his writings (Drucker & Maciariello, 2008; Drucker, 1989; Drucker, 1973, p. 78).

Peter Senge is an influential leadership theorist of the late 20th and early 21st century whose publication of *The Fifth Discipline* in 1990 described his theories related to organizational learning. According to Senge, a learning organization consists of five essential disciplines, one of which is building a shared vision. Senge states, “if any one idea about leadership has inspired organizations for thousands of years, it’s the capacity to hold a shared picture of the future we seek to create” (Senge, 2007, p. 8).

In addition, Senge has continued to collaborate and write about the impact of setting organizational goals. In 2010, he and his s asserted “a company is far more likely to win extraordinary contributions from people when they feel they are working toward some goal of extraordinary consequence. In fact, a genuine commitment to an organization’s values can benefit a company of any size” (Hollender, Breen & Senge, 2010, pp. 24-25).

As described in Hindle (2008,) Warren Bennis co-wrote *Leaders: the Strategies for Taking Charge* with Burt Nanus in 1985, in which he described the four necessary competencies of leaders. The first two competencies are “forming a vision which provides people with a bridge to the future” and “giving meaning to that vision through communication” (p. 208). Bennis revisits the ideas of effective leadership in his 2003 book *On Becoming a Leader*. Once again, Bennis proposes that the first characteristic of an effective leader is that he/she “must be able to engage others through the creation of a shared vision” (Marzano, Waters & McNulty, 2005, p. 19).

During the 1970’s and 1980’s, Richard Pascale became a proponent of the theory of seven ‘S’s. According to this theory, the cultures of successful organizations exhibited seven traits, each of which began with the letter ‘S’. Although each of the 7 ‘S’s was originally conceived as an equal contributor to an institution’s success, Pascale eventually described one of the traits as the “glue that holds the other six together” and gave additional importance to that ‘S’ (Hindle, 2008, p. 164). That trait was originally described as Super ordinate goals, but later became known as shared values (Hindle, 2008, p. 163).

In 1989 Stephen Covey wrote *The 7 Habits of Highly Effective People* in which he describes seven traits common to successful managers. Of the seven, there are three that specifically refer to organizational goals. They are: “*Begin with the end in mind* means that an effective leader always keeps the goals of the organization in mind. *Put first things first* refers to focusing on those behaviors that are directly related to the goals of the organization. Actions to this end have priority over all other actions. *Think win-win* involves ensuring that all members of an organization benefit when the goals of the

organization are realized” (Marzano, Waters & McNulty, 2005, p. 21). Each of these habits are highly aligned with the concepts of organizational statements. Marzano proposed that effective school leadership is strongly affected by the ability of leadership teams to impact several key areas of school responsibilities. According to the authors, school leadership can positively affect the school’s ideals and beliefs when they:

- “Forge shared agreements around the mission, vision, and purpose of the school.
- Help turn the adopted beliefs into observable behaviors.
- Lead in the writing of instructional philosophies by content area.
- Ask strategic questions about times when actions do not reflect agreed upon purposes, goals, and agreements” (Marzano, Waters & McNulty, 2005, p. 117).

In What Works in Schools: Translating Research into Action, Marzano referenced research that demonstrates that leaders are strongly related to the clarity of a school’s mission and goals, as well as the school and individual classroom climate (Marzano, 2003, p. 172). Within the same text, Marzano describes five different theories of effective leadership. Of the five selected, two of them specifically refer to mission, vision, or goals, while at least one more references a leadership style consistent with the concept of shared goals (Marzano, 2003, p. 174). Marzano also depicts effective school, central office, and district leaders as having the responsibility of setting goals, creating alignment of goals, and development of shared vision among other traits that, can in fact, have a positive effect on student achievement (Waters & Marzano, 2007; Waters, Marzano & McNulty, 2004).

Fullan has proposed that there are six 'secrets' to change. According to his proposal, the first secret is to "love your employees." The second secret is to "connect peers with purpose" (Fullan, 2008). According to these 'secrets,' when employees identify with the organization's goals, they are more likely to approach changes in a more positive light. Also, when the school's stakeholders support and share the school's goals, they can work together more effectively.

He also refers to the benefits of mission and vision in his 2007 book in which he states; "shared vision or ownership (which is unquestionably necessary for success) is more of an *outcome* of a quality change process than it is a *precondition* for success" (p. 41). He also describes "vision and leadership together with excellent relationships with schools, can revive an education service" (p.226).

According to Collins, author of *Built to Last... enduringly successful companies* always have a clear mission. (Hindle, 2008, p. 230). The best-selling book is also referenced by Hollender, Breen, and Senge (2010) as including the quote that explains missions as "a set of fundamental reasons for a company's existence beyond just making money . . . [which] should serve to guide and inspire the organization for years, perhaps a century or more" (p. 11).

Sergiovanni used an anatomy analogy to describe the effect that mission and vision has on actions. This interaction can be depicted as follows:

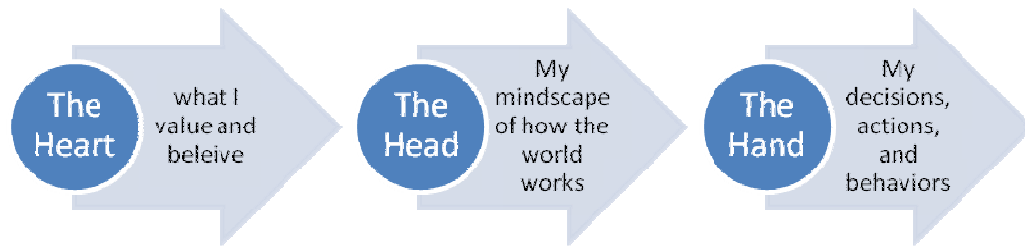


Figure 5. The affect of mission on actions. Adapted from “Leadership: What’s in it for schools” by T. Sergiovanni, 2001, p. 7–8.

In a 2004 article, Leithwood, Louis, Anderson, & Wahlstrom indicate that school leadership positively affects student learning when the leaders work with stakeholders “to continuously discuss and examine programs and practices, to incorporate feedback from fellows, to nurture the network among fellows and otherwise act as steward of the mission” (p. 23).

Additionally, Leithwood is quoted in *School leadership that works: from research to results* (2005) as identifying the practices that form the “core of successful leadership” (p. 26). According to Marzano et al, these practices include setting direction, which “accounts for the largest proportion of a leader’s impact” (p. 26).

Richard Dufour, Rebecca Dufour, and Robert Eaker suggest that schools will be most effective when they function as learning organizations for both the teachers and the students where the focus is on learning rather than teaching.

DuFour, DuFour, and Eaker (2008) describe Professional Learning Communities in a similar fashion. Professional Learning Communities are dedicated to the six primary ideals. The first ideal is described as “shared mission (purpose), vision (clear direction), values (collective commitments) and goals (indicators, timelines, and targets) – all focused on student learning (p. 15). Within the same text, the authors provide an

extensive list of the individuals and groups who have expressed support for the ideas of PLCs, specifically, or learning organizations, in general. The list includes individuals such as Collins, Covey, Drucker, Fullan, and Senge, while the list of professional organizations includes the National Association of Elementary School Principals, the National Association of Secondary School Principals, the National Board of Professional Teaching Standards, the National Commission on Teaching and America's Future, the National Council of Teachers of English, the National Council of Teachers of Mathematics, the National Education Association, the National Middle School Association, the National Science Teachers Association, and the National Staff Development Council. (DuFour, DuFour, & Eaker, 2008, pp. 67 – 68).

Art Education Literature Review

Arts education, in one form or another, has long been a part of the curriculum in the American educational system, but unlike certain subject areas like math and English, there have been periods when art education was the norm, and times when it was much less common. Spilka & Long (2009) cite several sources that indicate that arts education is currently an unpopular choice for curriculum directors. For instance, they note that a study of schools in California found that “61% of schools do not have even one full-time arts teacher, and similar trends can be seen across the country”. The authors describe the data from the 2008 National Assessment of Educational Progress , which found that “less than 47% of tested eighth-graders attended schools with visual arts instruction and 57% attended schools with music instruction,” and they state that these trends are “particularly the case in poorer, urban school districts” (Spilka & Long, 2009, p. 4).

Several detailed timelines of advances and declines, as well as specific changes in

policy and public opinion are available within the literature. However there are a few prominent events and theorists who have impacted and continue to drive the discussion on arts education in America. As such it is difficult, if not impossible, to discuss the history of art education without also describing the theoretical underpinnings of art pedagogy and learning at the same time. As new ideas developed, they often led to changes in public perceptions, which led to changes in how the arts were taught.

Historical and Theoretical Overview. At the beginning of the 1800s, public education was largely a means to learn the basics of reading, writing, and arithmetic as well as an opportunity to learn a trade and “the arts entered the classroom ...through technical drawing and drafting” (Heilig, Cole & Aguilar, 2010, p. 137). However, by the middle of the century,” the earliest labor unions insisted that public schools promote social reform...union leaders of the time feared that public schools for the poor would include only basic reading and arithmetic and not the more important intellectual development that could empower the working class” (Rothstein & Jacobsen, 2006, p. 267).

Horace Mann was a respected 19th-century politician and education reformer whose advocacy for educational concepts such as an education for all children and separating students based on their age gained wide support. He is often credited as the person most responsible for the structure of public education in America. In addition, as part of the Massachusetts state board of education, he wrote annual reports that spoke to the state of education and promoted certain educational ideals. In one of his annual reports, Mann discussed the impact and importance of teaching art, specifically vocal music, in the public schools (Rothstein & Jacobsen, 2006, p. 268). Mann also made

visual art and music part of the state curriculum for public schools “as an aid to the curriculum and an enhancement to learning. His theory and recognition as a researcher gained the first major entrance of the arts into curricular offerings within a state” (Gullatt, 2008, p. 13).

In America, this era’s increase in appreciation for art in general was partially due to Mann’s actions and partially a result of a European philosophical movement known as “Romantic Idealism” which held that one’s perception of reality interferes with the individual’s ability to become closer to his own spiritual identity and that man should strive toward spiritual perfection, often through participation and appreciation of art which was compared to “having moral and spiritual experiences” (Tuman, 2008, p. 58). One of the curricular developments of this movement was known as the Picture Study Movement, which was relatively prominent throughout the 1930s and promoted the idea that “an understanding and appreciation of art created by others contributed to the natural growth of children’s personal development and expression” (Tuman, 2008, pp. 58 -59).

The prominent psychological philosophy affecting American education around the turn of the century was behaviorism. Theorists such as John B. Watson, Ivan Pavlov, and B.F. Skinner are some of the better known proponents of behaviorism, which “emphasized the outward behavioral aspects of thought and dismissed the inward experiential, and sometimes inner procedural aspects as well” (Hauser, 2005). This outlook suggested that students were to be seen as “passive and learning as a passive process of linking actions and information together, based upon their frequent association in time or the receipt of rewards” (Gamble & Kinsler, 2004, p. 17). In addition to behaviorism, education was also being impacted by the management theories of

Frederick W. Taylor whose ideas for increasing the efficiency of workers were being introduced in many factories. Taylor's basic idea was for managers to break up processes into parts so small that they required little, if any, intellectual input from the workers. The behaviorist theories of Skinner and Pavlov, along with the mechanistic theory of Taylor each had a distinct and simultaneous impact on American schooling.

When these views are adapted to the classroom, instructional content is similarly segmented and sequenced in small linear steps, which is then delivered to students in the most concise and economical fashion possible (i.e., through direct instruction). Learning is subsequently reinforced through drill and practice, praise, or some other form of reward. The strength of this approach is that large amounts of (preferably factual) information can be disseminated in a relatively short amount of time. As an approach to instruction, its advocates have traditionally been concerned with the amount of information students acquire, as well as their acquisition of literacy basics. (Gamble & Kinsler, 2004, p. 37)

Early in the 20th century, leisure time becomes an increasingly available option, especially for the newly enlarged middle class, “and the arts as cultural enrichment became a curriculum goal in schools” (Heilig et al., 2010, p. 137). Also as a result of the concerns of the growing middle class, American politics were greatly affected by a social reform movement known as Progressivism. Progressive thinkers pursued reforms in society, the environment, politics, economics, and education. The leading educational theorist associated with the Progressive movement was John Dewey. Dewey’s theories suggested that “children need education that is authentic and allows them to grow mentally, physically, and socially by providing opportunities to be creative, critical

thinkers” (Heilig et al., 2010, p. 137). Dewey’s methods are also known as experiential education because it was believed that students would learn by “doing.” In addition, the progressive movement is also widely credited with expanding public schools to serve a larger portion of the population.

Dewey was one of the first researchers to find “the correlation between instruction in the arts and cognition to be positive, which had a profound effect on curriculum decisions of the time” (Gullatt, 2008, p. 13). Based on research done in Dewey’s Laboratory School in Chicago, he found that arts should be “a foundational part of the curriculum because it developed creativity, self-expression, and an appreciation of the expression of others” (Heilig, Cole & Aguilar, 2010 p. 136). In 1934, Dewey “presented the theory that arts should be a central component of education because the development of the imagination is the impetus for social change” (Spilka & Long, 2009, p. 5). The contributions of Mann and Dewey laid the foundation to the research base of arts education and are considered to be the starting point for discussions on arts in education to this day and Dewey, in particular, is often cited as providing the theoretical foundation for art integration (Gullatt, 2008, p. 13).

Along with the Progressive movement, arts education was affected by several other events of the first half of the 20th Century. Hailer et al (2010) suggest that education of this era has been recognized for its increasingly inclusive approach to curricular decisions, including decisions related to arts education. During this period, “the child study movement...explored theories about children’s ways of learning. This broad-based approach to the arts in the curriculum marked the first time that arts education concepts were advocated for their contributions to other subject areas” (Heilig et al., 2010, p. 137).

In 1918, the Federal Bureau of Education commissioned a report entitled “*The Cardinal Rules of Education*.” According to this report, public schools should focus on basic skills (reading, writing, arithmetic) at the elementary level and secondary schools should teach children how to use these skills in various settings. As the title suggests, the report also provides suggestions on the general direction of education in the form of “rules” for education. Many of the “rules” focus on content area and application of concepts including the sixth “rule” which emphasized “student appreciation of literature, art, and music” (Rothstein & Jacobsen, 2006, p. 268). The report also suggested a reorganization of schools’ curricula based on themes rather than by subject area; “integrated curriculum, as well as “correlated curriculum,” “fused curriculum,” and “project curriculum” all were touted as improved means to prepare young adults for adult life” (Cruikshank, p. 179). *The Cardinal Rules* and the ongoing effect of the ideals of Romantic Idealism led to general consensus about the value of art education and “art appreciation was accepted as part of a balanced curriculum...art educators sought to raise the standards of a technically based, utilitarian art curriculum in order to sensitize students to the beauty of artistic creation” (Tuman, 2008, p. 62).

However, with the start of the Great Depression, funding to all areas of the economy, including education was drastically reduced and many schools eliminated art programs. Although Roosevelt’s New Deal programs reinstated some funding for art education, public opinion had shifted to the view that “the arts were enrichment or primarily for the wealthy or talented” (Gullatt, 2008, p. 13). Arts education would continue to suffer lack of funding throughout the 1940s as the arts were not considered a priority during the rationing of World War II. This view persisted despite several reports,

such as the 1938 National Education Association report that promoted the view the “social-economic goals of American education” (Rothstein & Jacobsen, 2006, p. 268) should be addressed by public schools.

The pattern that had begun in the first half of the 20th century, funding arts during times of plenty and cutting programs during recession would continue throughout the remainder of the century (Heilig et al., 2010, p 137). However, in addition to economic changes, arts education began to be influenced by political change rather than funding issues.

The three most influential noneconomic events to affect arts education were the launching of Sputnik in 1957, the social and cultural programs of Kennedy and Johnson, and the publication of *A Nation at Risk* in 1983. Sputnik introduced an era of national concern that America was falling behind the Soviet Union technologically, which led to an increased educational focus on math and sciences. According to Heilig et al (2010), this increased focus on “hard science” had two primary outcomes. First, once again, it forced “arts education into the background” (p. 138). Secondly arts educators began to take the position that their work was endangered and “arts education professionals and advocates began to mobilize and organize their efforts to reposition arts teaching and learning in the educational policy arena” (Heilig et al., 2010, p. 138).

The economic well being of the 1960s, along with the progressive administrations of Kennedy and Johnson produced several lasting institutions that have supported the arts. The Rockefeller Brothers Fund reports of 1958 and 1965 both provided explicit support for the arts. One went so far as to say “there is excellence in abstract intellectual activity, in art, in music” (Rothstein & Jacobsen, 2006, p. 270). Kennedy and Johnson

each appointed a Special Consultant for the Arts. These developments were seen as precursors to the formation of the National Endowment for the Arts in 1965 that “spearheaded support for artists in schools initiatives” (Heilig et al., 2010, p. 138). In addition, several other federal offices and departments offered support for art education:

The United States Office of Education (USOE) supported research and curriculum projects in the visual, literary, and performing arts between 1963 and 1968...The U.S. Department of Health, Education, and Welfare (1963) published a lengthy report stressing the necessity of arts programs for all schoolchildren and focusing on the importance of designing and allocating art spaces in schools in which such programs could be delivered... The 1960s also saw new commitments of resources by state education agencies. (Heilig et al., 2010, p. 138)

The 1960s were also a time when behaviorism, which had remained the most common philosophical framework for schools, was being disputed by a growing movement in cognitive psychology known as constructivism. Several theorists built on the work of John Dewey, Swiss developmental psychologist Jean Piaget, and the newly rediscovered (in the West) ideas of Russian psychologist Lev Vygotsky to create a new approach to cognitive development in children known as “constructivism.” Jerome Bruner, for example, began to introduce Piaget’s cognitive development ideas to the field of educational psychology and to propose his own ideas about cognitive development that became associated with the idea of “discovery” learning. The theoretical opposite of behaviorism, constructivism views “the child as active, and learning is described as a process of construction in which learners build upon their previous, or pre-existing, knowledge and seek meaningfulness in these constructions” (Gamble & Kinsler, 2004, p.

37). Constructivists often suggest that students be allowed time to experiment and discuss in order to discover how things work and to “construct” meaning based on their previous understandings and the information learned through physical and mental manipulation.

The constructivist theories of learning also led to a renewed interest in art education and integration in 1960s and 1970s. The two most prominent theorists of this time were Harry Broudy and Eliot Eisner. Although not a constructivist per se, Broudy was instrumental in reviving the ideas of art integration. His basic theoretical scheme proposed that education should be used to develop children’s imagination, as opposed to “the intellectual operations of the mind, especially those of acquiring facts and of problem solving by hypothetical-deductive thinking” (Bresler, 1995, p. 32). Broudy proposed that the basic skills of all types of reasoning are developed through imagination and that one of the keys to developing imagination occurs through development of aesthetic appreciation. He imagined that art integration should include development of all forms of aesthetic appreciation from classical to modern art, including all possible forms of media and definitions of “art” using the skills and attitudes of the artists in each respective field.

Eisner’s conceptual framework for integration builds on the theories of Dewey in that he believes that in order to achieve unique cognitive benefits of the arts children should be given the opportunity to experience “different forms of representation (e.g., visual, kinesthetic, auditory)” because these activities “develop our ability to interact with and comprehend the world around us and draw multiple meanings out of it” (Bresler, 1995, p. 32). Additionally, Eisner borrows the concept of curriculum as “school experiences” from Progressive educators. This view holds that the entirety of the school

experience affects how students learn and that “what goes on in the classrooms, hallways, cafeteria, and playground... cannot be separated from the responsibility of educators (Brown, 2005, p. 92). Eisner’s theories advocate for increased use of all of the learner’s senses in order to improve learning for all, but most significantly those students “whose strengths are not linguistic or mathematical” (Brown, 2005, p. 92).

Eisner’s view of cognition posits that words, alone, cannot fully describe the depth and breadth of the human experience. Piro (2008) illustrates this as the use of “symbol systems” and the meaning making that occurs when individuals interpret representations of thought and “cultural representations that convey and express meaning” (p. 3 & p. 7) According to Brown (2005), Eisner championed art integration as a method to promote the ability of students to find numerous solutions to similar dilemmas and to “develop certain mental skills, which will enable them to formulate a variety of solutions to life’s problems”(Brown, 2005, pp. 91 -92).

The 1983 publication of *A Nation at Risk*, in concert with a weakened economy, led to an unraveling of the support that arts education had gained over the previous few decades. Much like the Sputnik launch, the U. S. Department of Education publication promoted the idea that America was falling behind again. This time however, the primary enemy was the global economy rather than an individual country. The authors charged that the nation’s educational system should refocus on the “five new basics” in order to battle “a rising tide of mediocrity that threatens our very future as a Nation and a people” (United States. National Commission on Excellence in Education, 1983). These “basics” were English, mathematics, science, social studies, and computer science.

As in the 1950s, arts education was in danger. Frank Hodsell, as the head of the

NEA, published *Toward Civilization: a Report on Arts Education* in 1988. In the report, Hodsell (as cited in Heilig et al., 2010) described the state of arts education in America as: “not viewed as serious, knowledge itself is not viewed as a prime educational objective, and those who determine school curricula do not agree on what arts education is.” Hodsell (as cited in Heilig et al., 2010) went on to propose that arts education should include concepts that were presented in *A Nation at Risk* and were becoming increasingly common in other curricula such as, “sequential curricula, comprehensive testing, improved data gathering, improved teacher quality, the recruitment of outstanding teachers, and increased educational responsibility.”

In opposition to other the trends of the early 1980s, Howard Gardner proposed his theory of Multiple Intelligences in 1983 in order to describe how differently cognition occurs for different individuals. Originally, Gardner included seven types of intelligence: logical-mathematical, linguistic, musical, spatial, bodily-kinesthetic, interpersonal, and intrapersonal. He later added an eighth type, naturalist, and has considered a ninth, existentialist. The theory holds that although each type of intelligence is present to some degree in nearly everyone, Gardner proposes that each individual possesses “a unique blend of intelligences” and that they “rarely operate independently. They are used at the same time and tend to complement each other as people develop skills or solve problems” (Smith, 2002, 2008).

This theory is often used in support of art integration. Although some types of intelligence, particularly the first two, are highly rewarded in traditional, behaviorist, models of schooling and standardized testing, the other intelligences are more difficult to assess, but can be used as part of “a straightforward planning tool for the purposes of arts

integration” (Burnaford, 2007, p. 23).

Notwithstanding Gardner’s work, most of the reports and political attitudes of the 1980s fueled the standards-based and accountability educational reforms of the 1990s into the 21st century. In 1994, Goals 2000: Congress passed The Educate America Act. One of the primary purposes of the Act was to assist states in creating standardized curricula in “challenging subject matter including English, mathematics, science, foreign languages, civics and government, economics, arts, history, and geography” (Gamble & Kinsler, 2004, p. 278) so that all students in American public schools would be able to demonstrate proficiency by the year 2000. This legislation marked the first federal policy that recognized the arts as part of the basic curriculum in public schools (Heilig et al., 2010, p. 139). Based on the new law, the National Art Education Association created the voluntary National Visual Arts Standards, which suggested “a curriculum that features content-based teaching and learning without compromising the developmental needs of K–12 students or their socio-cultural relationship to their environment” (Tuman, 2008, p. 63). This development also “propelled many states to adopt or develop their own arts education standards. With this, the arts were educationally validated and the bar was raised for quality pedagogy” (Spilka & Long, 2009, p. 5).

During the mid to late 1990s, James S. Catterall described the difference between learning in the arts and learning through the arts. Learning in the arts involves instruction in the skills and abilities of artists. For example, reading music notation or the “proper” way to hold a paint brush. While learning through art involves activities that utilize the arts in order to clarify concepts in another field. Examples would include analyzing musical patterns in math class or studying paintings in history class. Catterall also

published several studies that described the benefits of and potential uses of arts in education. Gullatt (2008) delineates Catterall's findings as:

learning through the arts...allows students to learn beyond the rote recall of information. In order to teach for true understanding ...teachers should consider activities that allow students to appreciate and apply (both in and out of the classroom) newly acquired information. The curriculum should be designed to enable students to apply what has been taught. Through this application, higher order thinking skills, risk taking, and creativity are enhanced. Utilizing the arts and reporting around historical themes, for example, were useful activities that enabled students to apply the historical content they had acquired in constructive, meaningful, and multi-sensory ways. (p. 16)

In this way, Catterall describes the difference between learning about art and using art as a tool for learning.

Many arts educators believed that these developments would lead to a new era of increased support for offerings in the arts curriculum. However, the 2000 election of George W. Bush was partially based on his ideas for education reform which he based on the policies in place while he was governor of Texas "where testing in mathematics and language arts served as the primary mechanisms for measuring student, school, and district success" (Heilig et al., 2010, p. 139). These policies became the backbone of the reauthorization of the national Elementary and Secondary Education Act, which is now commonly referred to as the No Child Left Behind act, in 2002. The primary effect on education has been that "high-stakes testing in math and reading have dominated national educational improvement efforts" (Spilka & Long, 2009, p. 5). Many educators claimed

that one of the side effects of NCLB is that “the areas not tested directly on high-stakes exams... (e.g., fine arts) were receiving less and less attention in the curriculum (Heilig et al., 2010, p. 139).

Although the federal government continues to focus on reading and mathematics as the main indicator of school success, as determined by Adequate Yearly Progress, research has shown that educators generally have low opinions of the legislation and believe it has negatively impacted other areas of student learning. “Specifically, teachers reported that they ignored important aspects of the curriculum, de-emphasized or completely neglected untested topics, and tended to focus their instruction on tested subjects, sometimes excessively” (Mertler, 2011, p. 7). Ruppert (2006) describes NCLB as having a mixed effect on arts education. On one hand, it “reaffirms the arts as a “core academic subject” that all schools should teach. It puts the arts on equal footing with the other designated core subjects” (p. 6) while on the other hand, “schools in some states report the amount of instructional time devoted to reading, writing, math and science has increased, while for the arts it has declined” (p. 6).

However, Gullatt (2008) notes that “practitioners such as Catterall, Eisner, and Gardner have begun to argue that the arts are integral to the education of the “whole child”... these noted theorists have recognized and supported the lifelong benefits that the arts have provided students as they became adults” (p. 12).

Current Research on the Benefits of Arts Integration. There has been a great deal of research on art education and its place within the educational milieu. A search of the United States Department of Education’s Education Resources Information Center (ERIC) digital library service of the keywords “art education” produced 11,066 results.

More than 10,000 journal articles were published from “pre-1966” to the present. Walden University’s “Thoreau Search” tool was also used to search the multiple databases of the Laureate International University network of libraries. Using the Boolean/phrase “art education” to search for peer reviewed, full text, academic journal articles written in English and published between 1950 and 2012 produced 18,748 results.

Research Compendiums and Collections. Due to the overwhelming amount of research on art in education, several research compendiums are helpful to use as a starting point. Indeed, many authors of compendiums begin by referencing the previous such works. Welch and Greene list *Toward Civilization* published by the National Endowment of the Arts in 1988, McLaughlin’s 1990 *Building a Case for Arts Education*, a 1982 compendium of research on the arts and disabilities, and reference additional texts by groups such as the Music Educators National Conference, the National Art Education Association, the National Dance Association, and other state and local arts groups (Welch & Greene, 1995).

In 1995, the Morrison Institute for Public Policy of Arizona State University and the National Endowment for the Arts’ Arts in Education Program reviewed approximately 500 pieces of research and produced a compendium entitled *Schools, Communities, and the Arts*. This compendium provides summaries of 49 reports, articles, and dissertations of applied and academic research that describe positive relationships between the arts and education. In addition, the authors included a “quick scan” guide of that research in the appendices that provide a table that summarizes the included research. This particular compilation is intended to be used by teachers, school officials, and local decision makers to support the arts in schools. According to the authors, the research

addresses six primary themes of arts in education:

“innovation versus tradition in arts education programs multiple delivery systems and link to learning partnerships, community resources, and community-based education indicators of program effectiveness different ‘voices’ on the arts education, arts participation, and economic impact.” (Welch & Greene, 1995)

In 2000, an educational research group at Harvard’s Graduate School of Education known as Project Zero published its Reviewing Education and the Arts Project (REAP). Hetland and Winner, the principal researchers, conducted meta-analyses of all research between 1959 and 1999 that investigated whether the arts lead to specific and measurable gains in academic ability. Of the nearly 12,000 pieces originally considered, only 188 were deemed to fit the empirical, generalizable, and rigorous standards of the investigators. The analysis of the research found a distinct and generalizable causal relationship in three areas. One, the researchers found that listening to music temporarily improved spatial-temporal reasoning, although the research did not provide any mechanism for how or why this relationship exists. Secondly, there appears to be a large correlation and causal relationship between learning to play music, specifically when learning to read music, and spatial reasoning. Finally, classroom drama, or acting out written text, and verbal ability, was found to be causally related even when considering students’ comprehension of texts that were not enacted.

Despite the compelling evidence available in these specific areas, the researchers were unable to find the same level of evidence for many other beneficial relationships that are often purported as being due to participation in art education programs. For example, the researchers found no evidence of reliable causal relationships between arts

education and performance on verbal mathematical achievement, particularly in the area of test scores, creative thinking, reading, or nonverbal reasoning. The study's authors concluded that using the benefits of art education as a means to justify art education becomes a slippery slope that demeans and diminished the value of art education, which is valuable in its own right. The authors use the analogy that we do not attempt to describe the mathematical benefits of teaching history or the scientific benefits of physical education, and proponents of arts in education should focus on the inherent benefit of the arts as part of a well rounded education.

The Arts Education Partnership's (AEP) Task Force on Research suggested that there was a need for an updated compilation of art education research in its 1997 report, *Priorities for Arts Education Research*. In order to address that gap, The AEP commissioned and published *Critical Links: Learning in the Arts and Student Academic and Social Development* in 2002. Richard J. Deasy edited the compendium and each of the included studies was chosen and summarized by the lead researchers, James S. Catterall, Lois Hetland, and Ellen Winner. This compendium includes nearly 160 pages of commentary and review of more than 60 research studies of the benefits associated with five art areas: dance, drama, music, visual arts, and "multi-arts," which include experiences in art integrated academics, intensive art experiences, and arts rich schools.

The lead researchers describe the skills that are refined by participation in each of the arts and the connections between the arts and positive gains for specific groups of learners in capacities associated with successful learning such as literacy, concentration, persistence, creativity, and social skills (Catterall, Hetland & Winner, 2002, pp. 152 - 153). These capacities are especially important and impactful for at risk students, are

provided opportunities to “develop positive connections to school and to more conventional social networks, and to promote their individual interests, achievements, and goals” (Catterall, Hetland & Winner, 2002, p. 80). In addition, “more than 65 distinct relationships between the arts and academic and social outcomes are documented. They include such associations as: visual arts instruction and reading readiness; dramatic enactment and conflict resolution skills; traditional dance and nonverbal reasoning; and learning piano and mathematics proficiency” (Ruppert, 2006, p. 10).

In addition to *Critical Links*, the AEP has continued to provide resources for those who seek recent research on the potential benefits of arts in education. One example is the ArtsEdSearch website which provides research published since 2002 and “is designed to be an interactive, living resource that will grow and evolve along with arts and education research and practice” (Arts Education Partnership, 2012). “In response to worries in the public realm about the potential negative impacts of NCLB on arts education” (Heilig et al., 2010, p. 139) the AEP also published *Critical Evidence: How the ARTS benefit student achievement* by Sandra S. Ruppert in 2006. Ruppert uses information from *Critical Links* as one of the sources for *Critical Evidence*, but also includes a meta-analysis of previous research on arts education and student achievement. According to the author, NCLB includes provisions in which “the arts share equal billing with reading, math, science and other disciplines as “core academic subjects,” which can contribute to improved student learning outcomes” (Ruppert, 2006, p. 1). Ruppert (2006) also describes six major types of benefits associated with study of the arts and student achievement:

- Reading and Language skills

- Mathematical skills
- Thinking skills
- Social skills
- Motivation to learn
- Positive school environment. (Ruppert, 2006, p. 10)

According to Ruppert (2006) studying how the arts benefit student achievement leads to the “recognition that learning in the arts is academic, basic, and comprehensive. It is as simple as A-B-C (Ruppert, 2006, p. 10). Ruppert (2006) also states that the arts contribute to academic success in several ways, particularly the “habits of mind, social competencies and personal dispositions inherent to arts learning” as well as “fewer hours of TV, ...more community service and ...less boredom in school” (p. 8).

In addition to the previous benefits, this author provides a clear and concise definition of the term “transfer”, which is so often a part of the discussion on arts and education. Transfer, according to Ruppert, occurs when “learning in one context assists learning in a different context” (2006, p. 8). Although transfer is generally believed to occur in nearly all learning experiences, researchers have struggled to describe the specific mechanisms and the permanence of transfer.

Each of the aforementioned research compendiums describes the relationship between arts and learning in broad terms and found many correlations between the two. The relative strength and generalizability of the research connections contained in a compendium, especially when the collections are produced by arts-based organizations, is of limited benefit in and of itself. However, when used as a starting point and backed up by current, individual research projects, the picture becomes clearer.

General Benefits. Eliot Eisner, as an independent researcher and theorist, has found ten essential benefits of an education that includes the arts. He delivered the keynote address at the 2006 Annual Convention of the National Art Education Association and provided the following, as quoted by Smilan (2007):

- The arts teach children to make good judgments about qualitative relationships;
 - The arts teach children that problems can have more than one solution and that questions can have more than one answer;
 - The arts celebrate multiple perspectives;
 - The arts teach children that in complex forms of problem solving purposes are seldom fixed;
 - The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know;
 - The arts teach students that small difference can have large effects;
 - The arts teach students to think through and within a material;
 - The arts help children learn to say what cannot be said;
 - The arts enable us to have experiences we can have from no other source;
- and
- The arts' position in the school curriculum symbolizes to the young what adults believe is important. (pp. 245 - 246)

David Gullat (2007) describes research conducted by the National Endowment for the Arts which identifies five ways that the arts benefit learners:

- 1) The arts can promote the academic growth of students if they are actively involved in the learning process.
- 2) The arts can bring students, teachers, and parents together by sharing fun and creative experiences.
- 3) The arts can help produce a curriculum in which the core subject areas are tied together and meaning is created for the students.
- 4) The arts provide students with an outlet to reach other cultures found among larger groups of people and institutions.
- 5) The arts can humanize the atmosphere in which students learn. (p. 213)

In addition Brown (2007) also noted six ways in which the arts help students

learn:

- Elaborate and creative thinking and problem solving.
- Verbal and nonverbal expressive abilities.
- Applied learning in new contexts.
- Increased skills in collaboration.
- Increased self-confidence.
- Higher motivation. (p. 174)

Cognitive Benefits. In 2009, Spilka and Long published their internal evaluation of the first half of the Ford Foundation's National Arts Education Initiative. Their review, conducted by the OMG Center for Collaborative Learning, included references to research conducted by Catterall (1998, 1999), Begley (1996), and Shreeve (1996) that found a high correlation between students involved in the arts and increased academic achievement, as evidenced by tendencies to achieve better "grades and standardized test

scores; ...stay in school longer; and ...better attitudes about self, school, and community (p. 4). Ruppert (2006) also reported findings that suggest that “the arts nurture a motivation to learn by emphasizing active engagement, disciplined and sustained attention, persistence and risk taking, among other competencies” (p. 14).

Additionally, the authors found that these gains are “supported by studies in neuroscience that demonstrate positive relationships between participation in the arts, cognitive development, and learning” (Spilka & Long, 2009, p. 5). For instance, endorphins in the bloodstream have the effect of reducing the amount of cortisol, the hormone most associated with the body’s “fight-or-flight” responses and secreted during times of stress. One such study noted an increase in the body’s production of endorphin while involved in art and music experiences. Endorphins have the potential to increase students’ ability to concentrate and “manage personal stress and enhances their learning potentials” (Creedon, 2011, p. 34). As such, arts activities that boost the production of endorphin should increase student achievement levels. Creedon also suggests that the positive emotional aspects of the arts are also vital to learning because emotion can improve attention, which improves learning and memory, partially by reducing the amount of cortisol in the bloodstream. (2011, p. 35).

In many independent studies, this increased academic achievement has been, at least partially, attributed to learning in the arts. Ruppert (2009) cites several that have demonstrated a positive correlation between participation in arts courses and increased achievement on SAT scores. For example, it was found that students who were enrolled in arts courses for multiple years achieved at or above the national SAT averages in both the math and verbal portions of the SAT. In fact, longer enrollment is correlated to

significantly increased scores (p. 9).

However, it is important to note, as Heilig, et al (2010) point out, that although the benefits associated with arts education “may not be as clear and measureable as core subject test scores... we should not underestimate the value of arts education for our youth. The tyranny of readily observable data may actually obscure what may be best for society” (p. 142). The authors also described the nonlinear correlation between education and potential growth and suggest that “success in the future will likely depend on the interaction of creative, entrepreneurial thinking with mathematic and scientific intellect and literary prowess” (2010 p. 142).

Social Benefits. In addition to the possible cognitive benefits of learning in the arts, and in support of the idea that arts education is valuable in and of itself, several authors have described the social benefits associated with arts in education. Brown (2007) states that “the arts support qualities that are desirable in students, including creativity, originality, and expression” (p. 172). Other researchers have described positive correlations between participation in arts education programs and social skills such as “self-confidence, self-control, conflict resolution, collaboration, empathy and social tolerance” (Ruppert, 2006, p. 14).

Several studies have found that the arts can be an effective way to create a positive school environment by cultivating “teacher innovation, a positive professional culture, community engagement, increased student attendance, effective instructional practice and school identity” as well as “increased teacher collaboration and enhanced partnerships with parents and the community” (Ruppert, 2006, p. 15). Brown also found that arts education could be credited with improvements in several other socially

beneficial ways, such as “cooperative learning and adult and peer relationship development” (p. 173).

Spilka & Long (2009) note that the arts can be used by educators to improve teaching about “issues that pertain to social responsibility and social change” (pp. 4-5) perhaps due to the arts’ unique ability to “help us explore our own and others’ thoughts and feelings, critique ourselves and our worlds, express our voices, and influence our social contexts by using nonviolent means” (Walker, 1999 in Spilka & Long, 2009, p. 5). The authors also note that these skills may be of particular importance for the diverse groups of students living in modern urban areas who “are more likely to struggle with issues of identity, voice, and their role in the community” (Spilka & Long, 2009, p. 5). They also describe a literature review done by Hanley and Noblit in 2009 that “unequivocally emphasizes the importance of the arts as a strategy for culturally responsive education that helps strengthen racial identity, resilience, and achievement” (Spilka & Long, 2009, p. 5). In fact, at least one researcher goes as far as describing participation in the arts as analogous to “preventive pediatric medicine” (Creedon, 2011, p. 35)

Additional Benefits of Art Integration. Although the literature provides substantial evidence for the benefits of arts in education, there are even greater benefits when art is integrated throughout a school’s curriculum. Lynch (2007) found four primary benefits for students who participated in art integrated curricula; the curriculum “allowed for multiple perspectives ... helped create a safe atmosphere for taking risks ... demonstrated that learning can be a pleasurable experience” and led to an atmosphere where “the arts and regular classroom curriculum naturally complement each other” (pp.

36 - 37). Also, Lynch (2007) described an environment where students are increasingly more responsible for their own learning, more able to connect their experiences to their learning, and improved their ability to “interpret content in ways that were meaningful to them” (p. 36). Arts integration has a unique capacity to achieve these benefits because these activities engage students in several ways. “Integrations allowed students to use their hands, bodies, and voices in meaningful ways, making art allowed choices about how to interact with content” and because “integrations were social events” (Lynch, 2007, p. 36).

Similar results are reported by Brown (2007) who stated that art integration: “encompasses an emphasis on student construction of knowledge through collaboration to make real-world connections to learning that spring out of past work, as well as on the use of reflection in continuous assessment of student learning” (p. 173). In addition to these benefits, the author also found that arts integration has a positive correlation with expanded “social competencies, such as cooperative learning and adult and peer relationship development” (Brown, 2007, p. 173) and that students benefit from art integration by exhibiting the following traits that are correlated with improved learning:

- Elaborate and creative thinking and problem solving.
- Verbal and nonverbal expressive abilities.
- Applied learning in new contexts.
- Increased skills in collaboration.
- Increased self-confidence.
- Higher motivation. (Brown, 2007, pp. 173-174)

An investigation by DeMoss and Morris (n.d) into the Chicago Arts Partners in

Education (CAPE) schools described benefits associated with one specific integrated arts curriculum. However, because those benefits were applicable for a broad range of students across socioeconomic, ethnic, and cultural lines, the results may be more generalizable. The authors found that the arts experiences helped to create “analytically deeper, experientially broader, and psychologically more rewarding learning. These developments could have significant positive effects on student’s general cognitive growth over time, particularly if students experience arts-integrated learning in their classrooms on a regular basis” (Demoss, and Morris, n.d. p. 23).

Implications

This study will contribute to the body of knowledge needed to address this problem by, first, investigating whether there is a consistent disconnect between the written mission of the organization and the “lived” mission of its stakeholders. Secondly, this action research intends to propose methods for improving the stakeholders understanding of the term “arts integration.” Finally, this investigation anticipates using the data gathered from the teachers, administrators, and board members to propose a direction for coordinating the integration efforts of those who work for the school in order to improve the educational experience for all of its students.

Summary

Based on the problem statement and literature review, several factors are evident. First, the students exhibit inconsistent achievement. Second, the school’s stakeholders have struggled to define and implement the school’s mission. Third, arts integration, already a part of the school’s mission, has the potential to increase consistency in teaching which will yield consistency in student achievement. Finally, without a clear and

cohesive plan to integrate the arts, the individual teachers will retain their individual perceptions and methodologies and the long-term benefits of integration will not be attained for the students, the staff, or the institution.

Moreover, the process of teaching through art integration “does not occur spontaneously, but must be deliberately introduced to a faculty already deeply invested in multiple other responsibilities” (Charland, 2011, p. 2). In order to shape long-term, meaningful change rather than brief periods of acquiescence, decision makers must cultivate “interactions in the mesosystem ...to yield changes in teachers’ individual understandings” (Charland, 2011, p. 13).

Section 2: The Methodology

Introduction

The research design is based largely on the findings of the literature review. In order to better understand the depth and breadth of the stakeholder's knowledge related to both organizational statements and arts integration, an applied mixed methodology is proposed. The research questions focus on those topics and delving into the potential holes in understanding. The teachers, administrators, board members, and other staff members will be surveyed and interviewed in relation to the research questions and their responses will be summarized through statistical analyses. Those analyses will be used to provide direction for the project.

Research Design and Approach

An applied, mixed-methods approach was chosen for this research design due to several factors. First, Merriam (2009) describes applied research as research that is “undertaken to improve the quality of practice of a particular discipline” in the hopes that the work “will be used by administrators and policy makers to improve the way things are done” (pp. 3-4). Also, quantitative research is used to summarize data and to “describe preexisting groups or to determine whether a relationship exists between variables” (Lodico et al., 2010, p. 24). In addition, qualitative research strives toward “understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences” (Merriam, 2009, p. 5). Lodico et al, (2010) suggest that “within the same study, quantitative and qualitative methods can be combined in creative ways to more fully answer research questions” (p. 16). A combination of each methodology allowed me to illustrate the current state as well to

gather deep, thick descriptions of the setting and the participants' perceptions of that setting in order to influence the many relationships between and among the school's stakeholders and initiate change.

Research Questions

The research questions that drove this endeavor were as follows:

- 1) How do the stakeholders' perceptions of the schools stated mission of an "integrated art curriculum" compare to definitions of that term used in the literature?
- 2) Are there consistent gaps between perception and commonly accepted definitions?
- 3) What does the organization need in terms of learning, funding, or capacity in order to address those gaps?

Participants

The participants included a purposeful sample of the current staff, administration, and Board of Directors of the school in question. Creswell (2008) describes purposeful sampling as the most appropriate sampling method in qualitative research. Additionally, these participants had been chosen due to their knowledge and experience with the school, its mission, and the perceptions and attitudes regarding the mission's implementation. All participants were asked to complete an online survey consisting of Likert scale questions along with several open-ended responses. Of these participants, a sample was chosen based upon the participants' willingness to participate in a one-on-one interview with me related to the school, its mission, and art integration. Allowing participants to self-select helped to minimize the effect of individual attitudes and

perceptions toward the researcher impacting the results. The broad results of the entire staff survey were compared with the deep, rich results of the volunteer interviews.

I requested permission from the Board of Directors and the school's Administration in order to gain access to potential participants and complete the study at the school. I sent letters via email and the US mail to both entities outlining the proposed study, its objectives, any potential risk or benefit for the institution, and any potential risks or benefits for the participants. Each potential participant was provided with the same information and asked to sign an informed consent form. The participants were provided with contact information for me, the school administration, and the research advisors of Walden University in the event that any participant has concerns related to the study or their continued participation.

I strove to maintain a positive working relationship with all participants. This relationship had been created through seven years of collaboration and work within the organization. I have previously been employed with the district as a teacher and as an administrator and was employed as a teacher in the district during the research term. In addition, I had previously worked closely with the staff, administration, and students on many efforts to improve the institution for all stakeholders.

Denscombe (2007) describes the ethical concerns associated with action research as identical to the standard ethics of research, noting that researchers must ensure that permissions are obtained, confidentiality is maintained and identities are protected. This is especially important when research is likely to impact practitioners other than the researcher, as was the case in this study. Although there was no expected personal or professional risk for any participants, I implemented several safeguards to protect

participants from harm. First, all data was collected voluntarily. Participants had the opportunity to opt out of, or defer participation in the investigation at any time without recourse. Participants were not compensated for participation in any way, nor were they penalized in any way for opting out. Secondly, I, as a member of the teaching staff, had no supervisory or evaluative roles for any of the participants. Finally, all data and participants' identities were kept confidentially on my own personal computer and notebooks in order to prevent any concerns for staff members regarding punitive actions for their personal opinions. Any discussion of data or participant opinions has been described using pseudonyms or randomized numbers.

Data Collection

Data was collected via several methods. First, all members of the teaching staff, administrative staff, and Board of Directors were asked to participate in a voluntary, anonymous survey regarding the school, its mission, and arts integration. The survey included several questions based on a 4-point Likert scale. The survey strategy is an effective method of inquiry due to its "combination of a commitment to a breadth of study, a focus on the snapshot at a given point in time and a dependence on empirical data" (Denscombe, 2007, p. 8). The survey items consisted of seventeen questions related to organizational statements and their usefulness, both generally and within the local setting. The survey also included twenty-two items related to arts integration. These items were intended to investigate integration practices in general as well as at the local and individual level.

The survey data was collected as soon as I obtained the appropriate permissions. The survey was conducted via WuFoo, an online survey and questionnaire tool. The data

gathered using this strategy was exported to SPSS for coding and analysis.

The second strategy for gathering data was intended to include semi-structured interviews. After analysis of the surveys, I planned to ask for volunteers to participate in one-on-one interviews in order to gain insight into trends discovered during that analysis. The interviews were supposed to be semi-structured because this type of interview would have several traits that would be beneficial to this research, as suggested by Denscombe (2007). This data collection was prohibited when I was promoted into a leadership capacity that precluded any ethical interview protocol. It was decided that the survey data would provide sufficient information for initial analyses and as a result, the plans for interviews were abandoned and I focused my efforts on analyzing the survey data. Member checks were added to validate and ensure the accuracy of the data as a result of the interview elimination. The data from each part of the survey was originally projected to be triangulated against the interviews, so as to provide for accuracy and credibility of the data gathered, as suggested by Denscombe (2007), Creswell (2008, 2009), Merriam (2009), and Lodico, Spaulding & Voegtler, (2010). . In the event of discrepant data or cases, I compared that piece of information to all other data gathered for additional evidence that may support or refute the disagreement.

I have previously worked within Arts Academy X for several years and worked on initiatives to improve the institution. During the term that data was collected and analyzed, I was employed as a teacher and had no supervisory role for the entirety of the school year. In the past, I was employed as an administrator involved in teacher and staff observations as part of the overall evaluation process. It was not expected that my role during the time of the research would have an impact on the research, but I recognized

that some individuals on the staff may have had reservations regarding participation in a study conducted by an individual who has held a minor supervisory role. In order to alleviate these concerns, I emphasized that participation, or lack thereof, would have absolutely no bearing on staff members' employment, placement, or position. Much of the data was collected as anonymously as possible. The remainder of the data was collected on a voluntary basis and any discussion of data in this document is anonymized.

Data Analysis

A four-point Likert type, quantitative survey data was analyzed using the general protocols described by Creswell (2008). Data was scored and summed in order to produce two overall scores to represent attitudes related to mission and arts integration in order to investigate research questions 1 and 2. The data was input into SPSS to generate descriptive statistics related to the variables. Descriptive statistics such as the mean and frequency tables were used to summarize and discuss the results. Although all possible stakeholders did not respond, inferential statistics were considered as a means to make assumptions about the entire population of stakeholders at the institution, however it was determined that the data did not fit the prerequisite assumptions for any useful inferential statistical analysis. The researcher also considered ANOVA tests in order to compare stakeholders from different groups, i.e. administrators, teachers, Board members; however my desire to maintain anonymity for respondents' data precluded any type of comparison among groups.

The original intention was to analyze the survey data to inform a process of one on one interviews. The interview data was to be analyzed in order to further investigate research question 3 using the following methods for qualitative data analysis based on

descriptions provided by Denscombe (2007), Creswell (2008, 2009), Merriam (2009), and Lodico, Spaulding & Voegtler, (2010). First, the audio was to be transcribed into a word processing program. The transcription was to be read, reviewed, and organized into categories or themes. The themes were to be coded and that information was anticipated to be entered into SPSS in order to analyze for trends using descriptive and inferential statistics in a manner similar to that used for the quantitative data. However, as previously described, ethical concerns related to changes in my professional position preempted those intentions.

Findings

The survey data can be found in Appendix J. It was converted into numerical data based on the following assumptions:

- 1) The questions related to mission, vision, and arts integration were all worded in such a way that the respondents should have agreed to, or had a positive view of the statement according to the definitions found in the literature review.
- 2) A response of strongly agrees was given a score of 4. Agree was scored 3. Disagree was scored 2. Strongly disagree was scored a 1.

According to these assumptions and the literature review of missions and arts integration, the average score for each survey item should have a 4, but for the sake of these analyses, I used an expected mean of 3, which would indicate that the average respondent agreed to the statement.

The data charts and tables can be found in Appendix K. The data were summarized in several groups to facilitate both an overarching view and a detailed

inquiry into the specifics of how the participants view the mission and arts integration. When several survey questions were analyzed together, the mean of all responses for all items being considered were averaged, and the mean was compared to the expected mean. For data analysis related to detailed items the frequencies of responses to specific survey questions were analyzed for trends. For example, the questions were divided into two broad categories to look at overall perceptions of organizational statements and art integration:

Broad overview of mission statement perceptions

Questions 1 – 17 (Miss1 – Miss 14 and Perc1 – Perc3) were analyzed together to create an overview of the school's stakeholders perceptions related to mission statements and their appropriate use. The overall, combined mean of these items is 2.339, which is significantly below the anticipated mean of 3. This difference is enough to indicate that the subjects did not have a shared understanding or perception of how organizational statements should operate or could benefit an institution.

Table 1

Mission Statement Perception Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Miss1	19	2	3	2.42	.507
Miss2	19	1	4	3.00	.745
Miss3	19	1	4	2.63	.831
Miss4	20	1	4	2.50	.827
Miss5	18	1	3	1.94	.539
Miss6	19	1	3	2.16	.765
Miss7	20	1	4	2.45	.759
Miss8	20	1	3	2.05	.686
Miss9	20	1	4	1.95	.887
Miss10	20	1	4	2.50	.889
Miss11	20	1	3	1.90	.641
Miss12	19	1	4	2.37	.895
Miss13	19	1	3	2.05	.780
Miss14	20	2	4	3.10	.788
Perc1	20	1	4	2.25	.967
Perc2	20	1	4	2.45	1.050
Perc3	20	0	4	2.45	1.050

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Broad Overview of Art Integration Perceptions

Questions 18 – 40 (Int 1- Int 23) were analyzed together to determine how the organization's stakeholder's perceptions related to art integration and the factors that affect implementation. The overall, combined means of survey items related to perception of art integration is 2.936. This number is close to, but slightly below the anticipated mean of 3. This high correlation appears to indicate that most stakeholders' perception of art integration skews toward a positive opinion.

In addition, the questions were further analyzed and subdivided as follows:

Table 2

Art Integration Perception Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Int1	20	3	4	3.50	.513
Int2	20	2	4	3.20	.696
Int3	20	2	4	3.35	.745
Int4	20	2	4	3.30	.657
Int5	20	2	4	3.35	.745
Int6	19	1	4	2.74	.872
Int7	20	1	4	2.85	.813
Int8	20	2	4	3.15	.587
Int9	19	2	4	3.32	.582
Int10	19	1	4	2.42	1.071
Int11	19	1	4	2.37	.955
Int12	19	1	4	2.74	.933
Int13	19	1	4	2.47	1.073
Int14	20	1	4	2.65	.875
Int15	19	1	4	2.79	1.134
Int16	20	1	4	2.60	.883
Int17	20	1	4	2.30	1.031
Int18	19	1	4	2.74	.872
Int19	20	1	4	3.15	.988
Int20	19	1	4	3.26	.872
Int21	20	1	4	2.85	1.089
Int22	20	2	4	3.30	.657
Int23	19	1	4	3.16	.834

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Definition and Appropriate Use of Mission and Vision

Questions 1 – 14 (Miss1 – Miss14) related to the definition of the term mission.

The overall, combined mean of these items is 2.359, which is significantly below the anticipated mean of 3. This disparity indicates that the subjects did not have a shared definition or understanding of the term.

Table 3

Shared Definition Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Miss1	19	2	3	2.42	.507
Miss2	19	1	4	3.00	.745
Miss3	19	1	4	2.63	.831
Miss4	20	1	4	2.50	.827
Miss5	18	1	3	1.94	.539
Miss6	19	1	3	2.16	.765
Miss7	20	1	4	2.45	.759
Miss8	20	1	3	2.05	.686
Miss9	20	1	4	1.95	.887
Miss10	20	1	4	2.50	.889
Miss11	20	1	3	1.90	.641
Miss12	19	1	4	2.37	.895
Miss13	19	1	3	2.05	.780
Miss14	20	2	4	3.10	.788

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated ‘Miss’. Questions related to teacher perceptions are abbreviated ‘Perc’. Questions related to Art Integration are abbreviated ‘Int’.

Questions 4 – 14 (Miss 4 – Miss 14) focused on the appropriate use of mission statements. The overall, combined mean of these items is 2.357, which is, again, significantly below the anticipated mean of 3. This difference is enough to indicate that the subjects did not have a shared perception of how the organizational statements should impact the day to day functioning of the organization.

Table 4

Appropriate Use Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Miss4	20	1	4	2.50	.827
Miss5	18	1	3	1.94	.539
Miss6	19	1	3	2.16	.765
Miss7	20	1	4	2.45	.759
Miss8	20	1	3	2.05	.686
Miss9	20	1	4	1.95	.887
Miss10	20	1	4	2.50	.889
Miss11	20	1	3	1.90	.641
Miss12	19	1	4	2.37	.895
Miss13	19	1	3	2.05	.780
Miss14	20	2	4	3.10	.788

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Questions 1 and 2 (Miss 1 and Miss 2) related to the intent of a mission statement.

All of the responses for question 1 included either agree (40%) or disagree (55%). None of the respondents indicated strong feelings either way, but there was a slight skew toward disagreement, which indicates that individuals are unsure how to differentiate between the intent of a mission and a vision statement. Question 2 indicates that fully 80% agreed with the statement, which signifies that most of the respondents felt that the school's mission statement was significantly different from other schools.

Table 5

Intent of Mission Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Miss1	19	2	3	2.42	.507
Miss2	19	1	4	3.00	.745

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Questions 3 (Miss 3) and 17 (Perc 3) asked respondents to indicate how often the mission statement is reviewed. Slightly more than half (60%) of the responses for question 3 indicate that the mission statement review was part of a continuous process of improvement. 5% failed to respond and all other respondents felt that the mission statement was not reviewed regularly. The majority (60%) of respondents for question 17 indicated that the school reviewed its mission every 2 – 4 years. All other respondents provided answers from never to every year, with no other response receiving more than 20%. The lack of cohesive, shared understanding of this process is evidenced in that most of the responses indicated that the mission is reviewed fairly regularly, but there was little consensus as to how or how often.

Table 6

Mission Statement Review Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Miss3	19	1	4	2.63	.831
Perc3	20	0	4	2.45	1.050

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Questions 4, 5, and 6 (Miss 4, Miss 5, and Miss 6) were focused on the use of a mission and its impact on the purpose and focus of the institution's employees and stakeholders. Question 4 was designed to investigate if the school's mission is used to communicate a clear purpose. The responses were split evenly between agreement and disagreement. Question 5 asked whether the schools mission is used to develop employee focus. 80% of the respondents did not agree that the school's mission was used to focus employees. Question 6 inquired about whether employees' expectations for each other are influenced by the mission of the school. 60% of respondents disagreed. These responses indicate that the school's mission is not consistently used to provide the stakeholders with a clear purpose and that the school's leadership had not effectively used the mission inspire and influence stakeholders.

Table 7

Use and Impact of Mission Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Miss4	20	1	4	2.50	.827
Miss5	18	1	3	1.94	.539
Miss6	19	1	3	2.16	.765

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Questions 7, 8, 9, 10, 12, and 13 (Miss 7 – 10, 12, and 13) inquired as to how the mission is used to guide long and short term institutional planning. The overall, combined mean of these items is 2.228, which is well below the anticipated mean of 3. This difference is enough to indicate that the subjects did not have a shared understanding or perception of how organizational statements should be used to guide institutional planning.

Table 8

Mission as Guide for Planning Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Miss7	20	1	4	2.45	.759
Miss8	20	1	3	2.05	.686
Miss9	20	1	4	1.95	.887
Miss10	20	1	4	2.50	.889
Miss12	19	1	4	2.37	.895
Miss13	19	1	3	2.05	.780

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Questions 5, 6, 11, and 14 (Miss 5, 6, 11, and 14) were designed to determine how the mission guides individual teacher's practices within the classroom. As previously discussed, the responses to questions 5 and 6 indicate that the school's mission is not significantly influential for most staff members. According to the data on question 11, 85% of the respondents do not feel that the mission influences classroom practice. However, 75% of respondents believed that the school's mission fits their professional goals and values. Together, these items indicate a significant disconnect between how the mission has been used by management and how the stakeholders view the mission.

Table 9

Mission as Guide for Practice Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Miss5	18	1	3	1.94	.539
Miss6	19	1	3	2.16	.765
Miss11	20	1	3	1.90	.641
Miss14	20	2	4	3.10	.788

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Appropriate use of art integration

The overall, combined means of survey items 23 – 40 (Int 6 – 23) related to use of art integration is 2.777. This number is quite a bit below the anticipated mean of 3 when compared to most items related to art integration, but not nearly as low as the items related to organizational statements. This seems to indicate to indicate that although the staff and stakeholder's have a positive view of the concept of art integration, there is some trepidation as to how it should be implemented.

Table 10.

Use of Art Integration Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Int6	19	1	4	2.74	.872
Int7	20	1	4	2.85	.813
Int8	20	2	4	3.15	.587
Int9	19	2	4	3.32	.582
Int10	19	1	4	2.42	1.071
Int11	19	1	4	2.37	.955
Int12	19	1	4	2.74	.933
Int13	19	1	4	2.47	1.073
Int14	20	1	4	2.65	.875
Int15	19	1	4	2.79	1.134
Int16	20	1	4	2.60	.883
Int17	20	1	4	2.30	1.031
Int18	19	1	4	2.74	.872
Int19	20	1	4	3.15	.988
Int20	19	1	4	3.26	.872
Int21	20	1	4	2.85	1.089
Int22	20	2	4	3.30	.657
Int23	19	1	4	3.16	.834

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Questions 18 - 23 (Int 1- 6) related to the distinction between art integration and art education. The overall, combined means of these survey items is 3.239. This number is higher than the anticipated mean of 3. This high positive response indicates that most stakeholders believe that they can make a clear distinction between art education and art integration.

Table 11

Art Integration Distinction Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Int1	20	3	4	3.50	.513
Int2	20	2	4	3.20	.696
Int3	20	2	4	3.35	.745
Int4	20	2	4	3.30	.657
Int5	20	2	4	3.35	.745
Int6	19	1	4	2.74	.872

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Questions 24 – 26 and 29 (Int 7 – 9 and 12) asked respondents to indicate how art integration impacted their collaborative activities with other educators. 70% of the respondents to item 24 felt that they were confident in their abilities to plan an integrated activity on their own. 90% of respondents to item 25 agreed that they were confident in their ability to collaborate with grade level teams to create integrated activities. 95% of respondents to item 26 felt they would be confident collaborating with an arts specialist to create integrated activities. Unfortunately, only 60% of respondents to item 29 felt that they clearly understood their role as part of a collaborative team. These numbers indicate that although most stakeholders are confident in their abilities as a team member, a significant number of individuals are unsure how to work on their own or what their specific role on a team should be.

Table 12

Impact of Integration on Collaborative Activities Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Int7	20	1	4	2.85	.813
Int8	20	2	4	3.15	.587
Int9	19	2	4	3.32	.582
Int12	19	1	4	2.74	.933

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Questions 27 and 28 (Int 10 and 11) were focused on the use of art standards and their correlation to other academic standards. Both items were nearly evenly split between agreement and disagreement. In both cases slightly less than half of the respondents indicated that they were either unfamiliar with Michigan art education standards or were unable to use them to make connections with another content area.

Table 13

Art and Academic Correlation Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Int10	19	1	4	2.42	1.071
Int11	19	1	4	2.37	.955

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Several questions related to the assessing learning and implementing learning activities using integrated art. Question 30 (Int 13) was related to the respondent's confidence in the use of art integration as an assessment technique. Again, the responses

were fairly evenly mixed between agreement and disagreement. Questions 31 - 35 (Int 14 – 18) inquired as to how confident the individual respondents were in their ability to integrate specific art forms. The overall, combined means of these survey items related to the specific forms of art integration is 2.615. This number is quite low when compared to the anticipated mean. This seems to indicate that although the staff and stakeholders have a fairly positive view of the concept of art integration, there is a broad lack of detail when asked about the specifics of how integration should be implemented. A closer examination of the frequency tables for these items indicates that most individuals are quite comfortable in some areas of art integration such as music, drama, and multimedia art (each of which had 65% agreement) but much less comfortable when it comes to art areas such as dance (which had only 40% agreement).

Table 14

Assessing and Implementing Integration Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Int13	19	1	4	2.47	1.073
Int14	20	1	4	2.65	.875
Int15	19	1	4	2.79	1.134
Int16	20	1	4	2.60	.883
Int17	20	1	4	2.30	1.031
Int18	19	1	4	2.74	.872

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Questions 36 – 40 (Int 19 – 23) were designed to determine how art integration

guides individual teacher's practices within the classroom. The overall, combined means of these survey items is 3.144. This number is higher than the anticipated mean. This high positive response indicates that most stakeholders believe that integrating the arts has a strong impact on both their philosophical foundations and their daily experiences.

Table 15

Integration and Classroom Practice Descriptive Statistics

Survey Question	<i>n</i>	Minimum	Maximum	M	<i>SD</i>
Int19	20	1	4	3.15	.988
Int20	19	1	4	3.26	.872
Int21	20	1	4	2.85	1.089
Int22	20	2	4	3.30	.657
Int23	19	1	4	3.16	.834

Note. All data from Online Survey Instrument available in Appendix E. Questions related to Mission and vision statements are abbreviated 'Miss'. Questions related to teacher perceptions are abbreviated 'Perc'. Questions related to Art Integration are abbreviated 'Int'.

Summary/Project as an Outcome

The collection and analyses of data from multiple stakeholders has informed the direction of the project study insofar as the degree to which there are misunderstandings and or misgivings related to the school's mission of integrated art education had been unknown. The data has been applied to the research questions as follows:

- 1) How do the stakeholders' perceptions of the schools stated mission of an "integrated art curriculum" compare to definitions of that term used in the literature? The data indicates that although there is a shared desire to integrate art, there is little in the way of consensus regarding art integration or organizational

statements. The stakeholders, generally understand the topics, but are unable to describe the appropriate and specific use of either.

2) Are there consistent gaps between perception and commonly accepted definitions? The respondents' replies indicate that there are consistent gaps in the details of how to implement a mission and how to integrate art.

3) What does the organization need in terms of learning, funding, or capacity in order to address those gaps? The greatest organizational need is the creation of shared understandings and practices when it comes to organizational statements and effective integrated instruction.

Based on these findings, I have made recommendations regarding how the institution's stakeholders can use this data to conduct action research in order to gather additional information and create shared understandings of these topics.

Section 3: The Project

Introduction

Based on analysis of the survey data, I have suggested that there appear to be two primary factors that affect the implementation of the school's mission. These factors are that a) the majority of the institution's stakeholders are unaware of the role of the school's mission statement as the primary driver of all of the school's planning activities and b) the majority of the institution's stakeholders are supportive of the general concept of arts integration but are unaware of the specific meaning of and methods for implementing arts integration as described in the school's mission. In order to address both of these issues, I am proposing an ongoing cycle of action research investigating to be enacted by the school's staff and focused on how to best fulfill the school's mission by way of effectively and consistently integrating art into the curricula.

This section provides an overview of the project, including a thorough description of the rationale and objectives of the project. A literature review focused on recent research and theoretical basis for arts integration, action research, as well as the pedagogical shifts that will make these efforts a part of the culture of the institution rather than a short term reform effort. In addition, information regarding potential barriers, existing supports, and the likely timeframes associated with the project are included. The conclusion of Section 3 will describe how this project is expected to influence social change for both the local and national educational community.

Description and Goals

In order to foster second-order change within the institution, I propose a collaborative effort in which teachers of this school partner will conduct action research

into the best practices related to implementation of arts integration. According to Lodico, Spaulding & Voegtle (2010), the following steps are necessary for action research:

- Reflect on your practice and identify a problem or something you want to improve,
- Set the problem in a theoretical and research context by reading research on the topic,
- Reflect on your own experiences with the problem,
- Identify persons with whom you can collaborate,
- Make a plan for systematic data collection,
- Collect and analyze your data reflecting on what you are learning throughout data collection,
- Create plan of action based on your results,
- Plan the next cycle of research to carry out your plan and assess whether it improves practice,
- Analyze all data and reflect on its meaning for practice, and
- Form tentative conclusions and determine what questions remain (p. 294).

Rationale

This action research will be executed in order to foster second-order change within the school. First-order change is a change that is designed to alter an organization's policies and procedures without affecting the organization's mission or vision. The types of changes are appropriate when the "existing goals and structure are adequate and desirable" (Waks, 2007, pp. 282 - 283). However, if those goals and

structures are not ‘adequate’ or ‘desirable,’ as is the case when “art integration efforts ... favor curricular adjustments over pedagogical reform” (Charland, 2011, pp. 2 - 3), as is indicated by the analysis of data collected, second order change is necessary. Second order changes significantly impact the way an organization functions. New organizational goals, new structures, and new relationships can “include pedagogical transformations” and “significantly impacts the cultural core of a school and challenges the understandings of its staff” (Charland, 2011, p. 3).

Review of the Literature

Investigation of organizational change began with a search of the Walden University Library, using the ‘Thoreau’ Discovery Service. The author limited the results to the years 2008 through 2014 and further limited the results to include only those that would produce full text, scholarly (peer reviewed) articles. Using these limiters and the Boolean phrase ‘organizational change’ produced 14,303 results.

The literature related to the analysis of organizational change has been summarized by Smets, Morris, and Greenwood (2012) as having three primary approaches. In their analysis, the first type of change is described as the result of one or more external factors or “exogenous shocks” (Smets, Morris & Greenwood, 2012, p. 878) that impact stable organizations and force them to change. These are changes often characterized by discord within the organization while searching for resolution of the ‘shock’. The second description of organizational change occurs as a result of the internal “contradictions” (Smets, Morris & Greenwood, 2012, p. 878) that are an essential product of organizational growth. These are often characterized by political maneuverings designed to build alliances within the organization in order to address the contradiction.

The final approach describes how “intraorganizational dynamics” (Smets, Morris & Greenwood, 2012, p. 879) influences organizational change. In this scenario, managers interpret aspects of the change process and their vision is reasoned by the groups that must implement that vision.

A prime example of this third description of change is included in Charland’s (2011) adaptation of the Cultural Ecology theory of Urie Bronfenbrenner, the psychologist who helped found the Head Start program in the United States, to describe change in educational systems. This theory helps to identify all of the factors that affect the acquisition and use of information. According to this constructivist theory, all humans are culturally influenced by many factors that impact how we learn and use new information.

In educational systems undergoing change, these factors must be assumed to be “interactive, rather than additive” (Guhn, 2009, p. 355). Indeed, none of the individual factors can be universally applied successfully to any educational setting, and the overall impact of these factors is ultimately determined by how each factor is affected by and implemented in light of the other factors. “Instead, they all must be assumed to be interdependent, and all necessary, but not sufficient conditions for the implementation and sustainability of school reform” (Guhn, 2009, p. 355). The theory proposes several levels of interrelated and complex influence on an individual. Because individual perceptions will determine the effectiveness of this or any other intervention, these levels will be considered here.

Of Charland’s levels, as depicted in Figure 6, the largest and most encompassing is the Macrosystem. This level includes societal views of what an appropriate education

should involve and include. Secondly, the Exosystem includes educational policy and standards within the entirety of the educational community as well as the Federal, State, and local mandates and policies that impact a school. The Mesosystem includes the influences of the individual school culture; how the school's stake holders interact and the standards that individuals hold each other to. The Microsystem level includes "teachers' personal understandings of identity and mission at the microsystem level. A school's distinctive culture can be characterized by the dynamic interplay of students' and educators' Microsystem understandings and Mesosystem relationships, functioning within the opportunities and constraints of the Exosystem and Macrosystem" (Charland, 2011, p. 6).

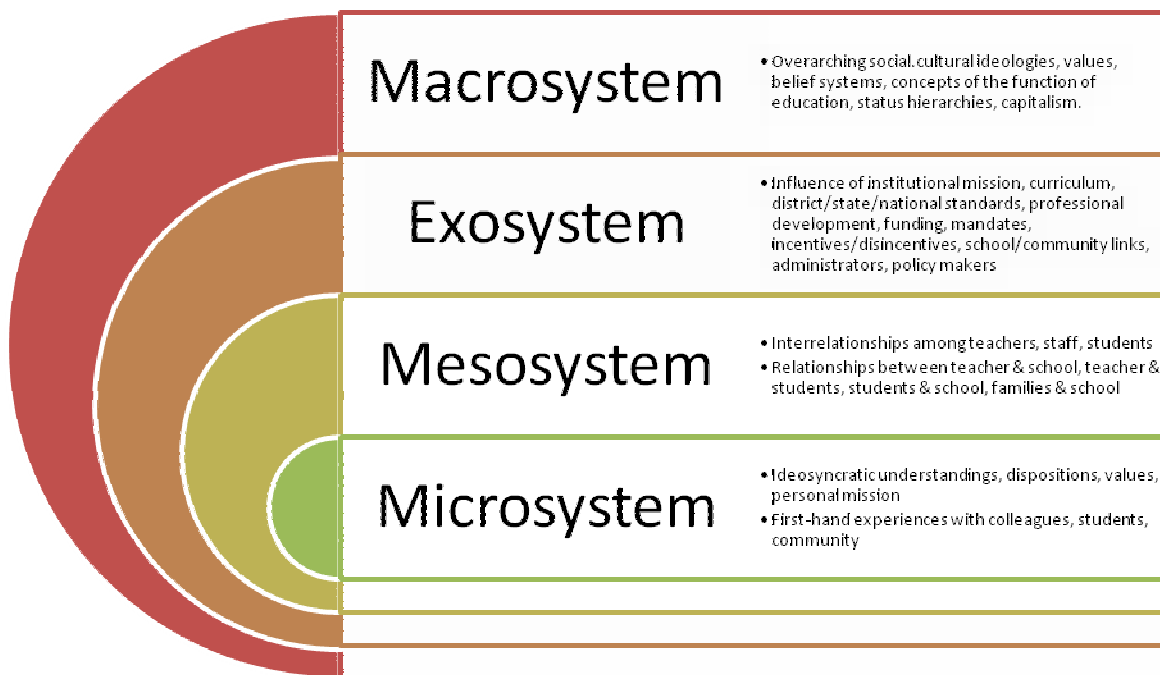


Figure 6. A cultural ecosystem of education according to Bronfenbrenner. Adapted from "Art integration as school culture change: A cultural ecosystem approach to faculty development" by Charland, W., 2011, *International Journal of Education & the Arts*, 12(8), p. 5. Retrieved from <http://www.ijea.org/>

Using these constructs, it is apparent that effective, ongoing implementation of

any type of change is dependent upon all of these interactions. If second order change is to occur, it must be compatible with the ideals and values of the educational community, those who fund education, those being educated, and the educators, themselves. As Charland states:

The persistence of an intervention in a school culture requires that it not only finds purchase in the exosystem level, which reflects a district's or school's written policies, mission, goals, and standards, but more importantly that it is accepted and put into conscientious practice by individuals—teachers—at the microsystem level...the intervention should capture in some form macro-level values, fit within the systemic constructs of the exosystem, be compatible with basic curricular and pedagogical expectations that define the mesosystem, and ultimately allow for a sense of purpose, agency, efficacy, and idiosyncratic creation of meaning by individuals at the microsystem level. (Charland, 2011, pp. 6–7)

The use of action research is appropriate for this study for several reasons. First, I intend to use the results of this study in an actual school setting that has experienced difficulty in order to foster long term, second order change. In addition, I recognize that this change is not likely to be implemented as a one-time, intervention, but must be continually reexamined, implemented, and reevaluated in order to achieve the benefits associated with art integration. Finally, I intend to take a participatory role as an active educator and researcher within the research setting. Each of these intentions, desires, and recognitions are highly aligned with the defining characteristics of action research. According to Denscomb (2007), action research is concerned with the following matters:

- 1) *Practical*. It is aimed at dealing with real-world problems and issues, typically at work and in organizational settings.
- 2) *Change*. Both as a way of dealing with practical problems and as a means of discovering more about phenomena, change is regarded as an integral part of research.
- 3) *Cyclical process*. Research involves a feedback loop in which initial findings generate possibilities for change, which are then implemented and evaluated as a prelude to further investigation.
- 4) *Participation*. Practitioners are the crucial people in the research process. Their participation is active, not passive. (pg. 123)

Two other types of inquiry were considered for this study, case study and phenomenological research. Case studies offer an opportunity to study a “program, event, activity, process, or one or more individuals” in great detail (Creswell, 2009, p. 13). Phenomenological research “identifies the essence of human experiences about a phenomenon as described by the participants” (Creswell, 2009, p. 13). Although each would have been just effective in identifying the underlying issues associated with the stakeholders’ perceptions and practices related to integration, neither of these types of research includes the inherent continuity of reflection, planning, and action that is associated with action research. Since I intended to provide the institution with an opportunity for continued growth and ongoing improvement, the characteristics of action research were determined to be most appropriate for this study.

Implementation

The action research began with a survey of the 33 professional members of the

school community to examine the pedagogical and theoretical structures at the Microsystem level in order to drive staff development and increase interaction at the Mesosystem level as depicted in Figure 7. In order for the members of the staff to personally subscribe to pedagogical and theoretical underpinnings of arts integration, the staff-to-staff relationships must change in a way that supports and encourages meaningful dialogue that can influence the Mesosystems and Microsystems.

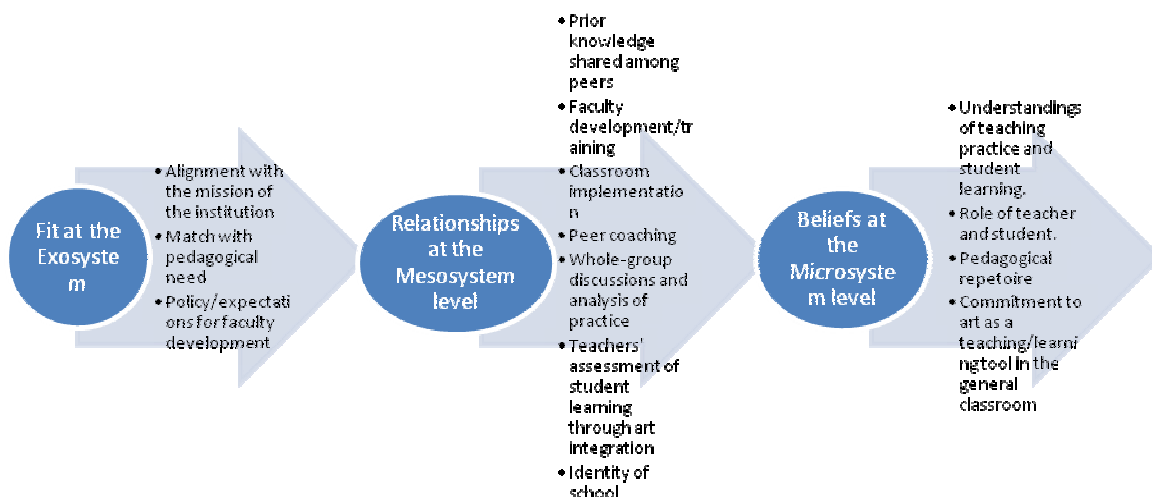


Figure 7. Cultural change flow chart. Adapted from “Art integration as school culture change: A cultural ecosystem approach to faculty development” by Charland, W., 2011, International Journal of Education & the Arts, 12(8), p. 6. Retrieved from <http://www.ijea.org/>

The traits that separate action research from other types of research are that action research is a process that not only initiates change, but is an ongoing process that will foster continual reexamination and change. This was the primary reason that action research was chosen as a methodology. The overall process is depicted in Figure 8 and can be summarized as beginning with a critical reflection that identifies a problem, after researching the problem and creating a plan to address the problem, the researcher initiates a change in professional practice. This change is the reflected upon to discern

any new or unforeseen problems.

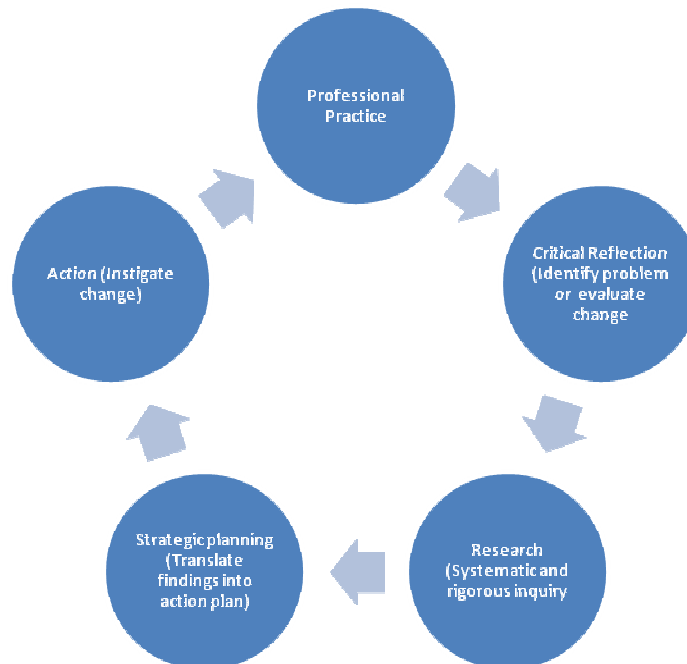


Figure 8. The cyclical process of action research. Adapted from *Good research guide: For small scale social research projects* (3rd ed.), by M. Denscombe, 2007, p. 126.

Potential Resources and Existing Supports

The potential resources available to implement this type of ongoing activity could come from numerous sources. The school's staff and administration have extensive knowledge and experience within their respective fields and related to education in general. These individuals can harness that knowledge and experience to investigate existing resources such as websites like ArtsEdge, provided by The Kennedy Center; the art education compendiums referenced in the literature review; and any of the other art education resources included in the references of this document. In addition to knowledge and experience, it is possible that the school's community could investigate grant opportunities related to art education and integration.

The most influential existing support for this project includes the school's administration, teachers, staff, Board of Directors and the students and families who subscribe to the general idea of the benefits of an art education. These groups along with the school's Fine and Performing Arts Parent Association have proven that they are dedicated to, willing to advocate for, and willing to investigate methods of improving the art and educational experience for the students.

Potential Barriers

Unfortunately, the potential barriers for the success of this project are from the very same groups as the potential resources and existing sources of support. The people at the school will ultimately determine, through their desire, willingness to grow, and ability to change how successful this endeavor is.

Proposal for Implementation and Timetable

As described previously, it is anticipated that the action research will be implemented as part of an ongoing cycle of investigation that could last for as little as six months and up to an entire year. The initial cycle of action research is anticipated to begin with the completion of this project and is described in Figure 8. This investigation initiated this cycle, wherein my own Critical Reflection led to an initial phase of Research. That Research has provided data, the analysis of which led to Strategic Planning. The Planning involved a proposal for the Action of ongoing, cyclical action research on the part of the school's stakeholders. The cycle of initial action research will be guided by the model proposed by Lodico et al. (2010, p. 24) and the findings of this study, which include the awareness that the community lacks a shared consensus of art integration. The researcher will lead the action research by providing the staff with

specific training on how to use action research to further investigate the findings of this study and to propose potential solutions.

Roles and Responsibilities

In the initial phase of action research, I have taken the role of lead researcher in a participatory action research setting. Cresswell (2008) describes participatory action research as designed “to improve the quality of people’s organizations, communities, and family lives...incorporating an emancipator aim of improving and empowering individuals and organizations” (pg. 603). However, in future phases, it is expected that other members of the teaching or administrative staff will become more involved as the focus changes from participatory to practical action research, the purpose of which is “to research a specific school situation with a view toward improving practice (Creswell, 2008, p. 600) . In either case, many stakeholders will participate in the process of critical reflection, research, strategic planning, action, and professional practice to guide further critical reflection.

Project Evaluation

These action researchers will be able to evaluate their progress in multiple ways. First, during the cycle of research, teams of action researchers can compare their efforts with Cresswell’s (2008) defining characteristics of action research. The first characteristic describes action research as having a practical focus. It should also remain focused on the educator-researcher’s own practice. Collaboration must always be at the heart of action research. The researchers must connect the dynamic processes of all of the activities of action research. After these steps it is integral to the process to create a plan of action and to share the results with those who can benefit from the use those plans to

foster change. Secondly, Cresswell (2008) provides several more criteria to assess the quality of both participatory and practical action research:

- Does the project clearly address a problem or issue in practice that needs to be solved?
- Did the action researcher collect sufficient data to help address the problem?
- Did the action researcher collaborate with others during the study? Was there respect for all collaborators?
- Did the plan of action advanced by the researcher build logically from the data?
- Is there evidence that the plan of action contributed to the researcher's reflection as a professional?
- Has the research enhanced the lives of participants by empowering them, changing them, or providing them with new understandings?
- Did the action research actually lead to a change or did a solution to a problem make a difference?
- Did the author report the action research to audiences who might use the information? (p. 612).

These two sets of guidelines provide direction for evaluation and course correction when necessary. Teachers of the school will work in action research teams. Each team will provide all other teams with progress updates on a quarterly basis during staff development days. These updates will be an opportunity for other teams and the

project leader to provide feedback and will focus on the following objectives, based on Cresswell's (2008) criteria for quality:

- What is the plan of action?
- How does this plan of action clearly address a problem in our practice?
- What data was collected? Does it relate to the problem and the plan?
- What was the process for collaboration for your team?
- Does the collected data logically lead to the proposed plan?
- How has this process contributed to your team's reflection as professionals?
- How will our research and plan enhance the lives of students?
- How will our action research lead to a change in practice or make a difference?
- Did the team present their findings to the entire staff in a meaningful way?

These updates will be an opportunity for the teams, as well as other teams and the project leader, to provide feedback and to evaluate each team's progress.

Implications Including Social Change

Local Community

This project contains great potential for social change in the local community. The literature review of section one describes how mission driven and focused schools benefit the learning environment. Section one also explains how arts education, and to an even greater degree, arts integration are valuable and socially beneficial for the students and the adults involved in these programs. A school community that remains focused on

and dedicated to its core mission will continually grow, develop, and improve. A school community that remains focused on and dedicated to arts education is an increasingly rare commodity in the current educational environment and is a necessary commodity for those students who thrive in a creative environment. In order to ensure that this commodity remains available to those students, it is incumbent upon the stakeholders to understand and effectively implement the mission of the school.

Far-Reaching

The researcher hopes that this work may contribute to the greater body of knowledge related to the myriad benefits of art, art education, and a highly focused learning organization. As the United States continues to discuss and implement ‘new’ cross-cutting curricula such as the Common Core State Standards in English Language Arts and Mathematics, The Next Generation Science Standards, and the National Curriculum Standards for Social Studies it is as important as ever to keep the arts as an integral part of the conversation. As educators strive to continually improve the process, it is always important to remember Dewey’s theory that “arts should be a central component of education because the development of the imagination is the impetus for social change” (Spilka & Long, 2009, p. 5).

Conclusion

All of the issues described in the problem statement of Section One, namely inconsistent achievement on the part of the students, a perceived lack of clarity related to the school’s purpose, and the untapped potential of art integration to increase consistency could be addressed via a coordinated collaboration among the individuals who are already dedicated to the ideals of an art integrated education at the institution.

Section 4: Reflections and Conclusions

Introduction

The analysis of the surveys indicated a need for changes in the attitudes and behaviors of the school's stakeholders. The researcher suggests that action research could have a potentially dramatic positive impact on the struggles experienced by this institution due to these factors. In addition to those changes for the teachers, students, and community, I have also grown in many ways. In Section 4 the author will reflect on and discuss the strengths and weaknesses of the project as well as those changes related to personal growth in the following areas: scholarship, project development, and leadership. In addition, potential directions for future research will be discussed.

Project Strengths

This project is expected to have several strengths, not the least of which are attributable to the ability of action research to impact “the lives of participants by empowering them, changing them, or providing them with new understandings” (Creswell, 2008, p. 612). Action research requires continuous input and reflection by the educators and administrators of the school. This ongoing cycle of critical reflection, research, strategic planning, and action as described by Denscombe (2007, pg. 126) can provide the structure for continuous improvement of the institution. Empowering the staff to participate in collaborative, critical reflection will directly address the stated problem of a lack of clear guidance and agreement on “art integration” practices and procedures.

The project also has the potential for becoming an exceptionally cost-effective professional development model, which can provide a coherent, and cohesive content delivery model through the entire school. Denscombe (2007) describes how the

continued reexamination of practice, investigation of solutions, and the resulting changes is beneficial because it “feeds back directly into practice “and “the process is ongoing” (pg. 125). As the educators involved in the study are able to identify what works and what doesn’t, the teachers themselves will be able to further investigate and hone their practices related to arts integration.

Although specifically intended to address art integration in this project, the processes of action research can be implemented and applied to multiple situations that would benefit from improved reflection and changes in professional practice in areas such as Professional Learning Communities, Response to Intervention, Multi-Tiered Systems of Support, and project evaluation, to name a few..

Project Limitations

The design of the survey that was used as the primary data source could have impacted the interpretation of the results. Although care was taken to ensure that the questions would address specific issues related to mission statements and arts integration, it is plausible to assume that some of the participants misunderstood the questions or were affected by preconceived notions. Additionally, although other institutions could use portions of the project, the action research plan is primarily useful to this specific setting and would require major overhaul to be generalized to other settings. The final limitation of this plan is that understanding of and support for the plan by the teachers will have a significant impact on the success of the project.

Recommendations for Remediation of Limitations

In order to address the limitations posed by the survey and its use, I have attempted to use multiple data points for similar items and triangulation of data via

interviews. The specificity of this project could potentially be remediated by removing many of the identifying details. In this way, the general plan for action research could be applied to any school setting investigating any school wide issue. The types of teacher understanding and support necessary for this type of organizational change will require the staff to participate in second order change at all of the levels described by Charland (2011, pp. 6 -7.)

Scholarship

Scholarship is defined differently depending upon the specifics of the situation. For example, when referring to those involved in scholarship, “Webster's *Third International Dictionary* defines scholarly as: 1) concerned with academic study, especially research, 2) exhibiting the methods and attitudes of a scholar, and 3) having the manner and appearance of a scholar” (Research & Learning Services Olin Library Cornell University Library, 2012). Tyler (2009) goes so far as to suggest that the terms “researcher, scientist, scholar, and academic” (p. 525) can be, and often are, used interchangeably. Another description is given by Hampton (2010), who defines scholarship as “the knowledge and wisdom gained through the examination of educational theories and frameworks” (p. 186). Finally, academic researchers and libraries also use the term scholarly to describe a specific type writing that is found in a particular type of publication. According to Walden University, scholarly writing is defined by a lack of bias, use of evidence and strong argument, and employs a scholarly tone exemplified by concise, precise, and clear language (Walden University Center for Student Success, 2013). A scholarly journal is also known as “academic, peer-reviewed, or refereed journals” (Research & Learning Services Olin Library Cornell University

Library, 2012) because experts of the field who review the articles for content, style, and accuracy review their contents.

Project Development and Evaluation

I learned several important lessons when investigating and developing this project. First, the success of the project will hang on the effective implementation of many interconnected considerations. Considerations such as: who will be involved, what the problem is, how this type of problem been addressed in the past, how this problem will be addressed in the future, who the participants will be and how they will participate, where and when the work of the project will occur, if the participants will need additional resources, if they will need time, money, training, and expertise, if there are specific strengths or opportunities that can be harnessed, and if specific weaknesses or threats can be avoided.

Second, it is vital to evaluate the project in order to determine whether the project is progressing appropriately. Evaluation is described in detail by Spaulding (2008) and he separates evaluation from other types of research by stating that evaluation is “conducted for decision making purposes, whereas research is intended to build our general understanding and knowledge of a particular topic and to inform practice” (p. 5). Effective and efficient evaluation using the templates in Appendix L will help to maintain a shared vision of what the project is intended to accomplish and keep team members, as well as the entire community, moving toward the same goal.

Leadership and Change

At the beginning of the process, I often viewed leadership as a process of telling individuals how to do their jobs, what steps are required, what forms should be filled out.

However, over the course of this investigation, primarily during the literature review, I have had the opportunity to reexamine those notions. The single most important lesson I have learned is that leadership is a process of inspiring change. In order for change to occur, people must change as well. Only when the individuals doing the work want a change can it be successfully implemented. As described by Michael Fullan, stakeholders' attitudes and beliefs will play a major role in the successful implementation of any change (Fullan, 2007). It is my goal to become a transformational leader, which has been described as "one who commits people to action, who converts followers into leaders, and who may convert leaders into agents of change. Rather than focusing on control and direct coordination the transformational leader seeks to build the organization's capacity to innovate through the selection of purpose and the ability to support the development of changes to practices of teaching and learning" (Hampton, 2010, p. 191).

Analysis of Self as Scholar

Over the course of investigating, researching, and implementing this project and pursuing the associated degree, I have learned many things about his role as a scholar. A great deal was learned about conducting research, finding and using appropriate literature, collecting and analyzing information, using those analyses to draw conclusions, as well as the theoretical bases of motivating and leading others. Perhaps the most important lesson however, is that although the degree earned is often called a 'terminal' degree, the desire and thirst for learning is a continuing process.

Analysis of Self as Practitioner

Tyler (2009) indicates that those who work outside of ‘academia’ are often referred to, interchangeably, as practitioners or professionals (p.525). As such, using Tyler’s previously noted definitions of scholars, the author posits that there is a perception of an “unbridgeable schism” (p. 527) between those who are scholars and those who are practitioners. Throughout my career I have tended to agree with that assertion and largely considered much and, thus, myself to be fairly pragmatic more of a practitioner than a scholar or a leader. However, I have noticed a shift during the process of examining my perceptions and attitudes regarding education. While writing this paper, and during similar experiences during the creation of my Master’s thesis, I have found myself moving in a direction first proposed in 2001 by Jenlink and described in Hampton (2010):

“The ideal of scholar–practitioner leadership envisions a “new scholarship” wherein the practitioner as a scholar of practice, seeks to mediate professional practice and formal knowledge theory through disciplined inquiry, and uses scholarly inquiry and practice to guide decisions on all levels of educational activity” (p. 186).

In addition, Hampton (2010) describes the scholar–practitioner as one who will “continually explore the world around them seeking to construct new knowledge, reflect on current professional practices and use knowledge to influence decisions that promote social justice” (Hampton, 2010, p. 190).

Analysis of Self as Project Developer

Previously, I presented a laundry list of questions that must be considered when developing projects. However, what I have learned in this process is that none of these

questions will ultimately decide whether the project is successful. Good, knowledgeable teams can address any questions successfully if they can answer one question with conviction. Why is this project important? Teams without clear and unanimous direction will falter when faced with adversity. Teams who understand and believe in the vision of the purpose of the project will use their combined expertise to overcome obstacles.

Implications for Positive Social Change

The study offers ongoing pragmatic action research as a means to investigate and implement possible resolutions to the issues that have historically interfered with the institution's ability to provide a coherent arts integrated learning experience for the school's students. As described in the literature, an effective and integrated art curriculum, when combined with a quality academic curriculum has been shown to improve learning in all areas. The institution that has served as the focus of this study has the potential to provide a unique learning opportunity for students long disenfranchised by traditional schooling. As described in Hampton (2010), it is my goal as a scholar-practitioner to "combine the efforts of the scholar and the practitioner in an effort to implement true change throughout the educational system and society as a whole" (Hampton, 2010, p. 188). It is my hope that I can lead by example and encourage the institution's staff and community to continually collaborate toward continuous improvement.

Implications, Applications, and Directions for Future Research

This work has importance in several arenas. First, the work is most important to me as a means to add to the continuous improvement of the small community of learners and guide the growth of this individual, eccentric institution. In addition, this work adds

to the body of knowledge specifically as it relates to art education, art integrated education, and the appropriate use and implications of organizational statements in education as well as in the business and management milieus.

This project has implications for future research insofar as it provides a fairly coherent historical and theoretical background for art integration and the effective use of organizational statements. As described in the literature review, there are a few directions in which future research could be beneficial. In the available literature for both organizational statements and art integration, there is a significant need for a clear, concise, and cohesive definition of terms. In both fields it is not uncommon to find several competing definitions for the same term.

Conclusion

This section highlighted the strengths and weaknesses of the project as well as those personal and professional transformations that I experienced in the areas of scholarship, project development, and leadership. Also, I have provided a detailed analysis of the ways in which action research could provide means to revitalize the ways this institution's stakeholders interact with each other, with their students, and with their content in order to foster ongoing Social Change.

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Appendix A: The Project

Action Research Introduction and Implementation Model

Michael A. Mitchell

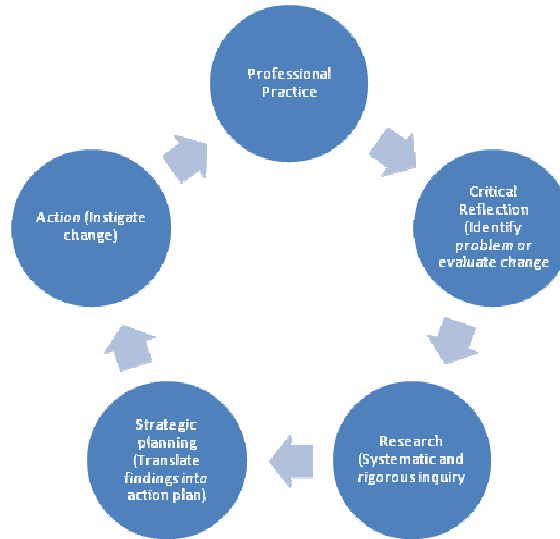
September 2014

Action Research Introduction and Implementation Model

This project paper is designed to provide an model for the introduction and implementation of staff based action research in order to address issues experienced by a, a small, suburban charter high school Southeast Michigan whose mission is to provide a high-quality art curriculum that is fully integrated with a high-quality academic curriculum. The school was founded by a small group of teachers and administrators who strongly believed in the connections between art, education, and quality of life. This school's stated organizational statements have always included provisions for providing an "integrated arts" curriculum. Despite this very specific and well-defined mission, the school's leaders, staff, and supporters have experienced significant difficulty describing and enacting that mission. Although the founders had high hopes for the future of the school, the institution has struggled to reach that potential.

The proposed model for reaching that potential is an ongoing, cyclical process of Action Research in which the school stakeholders investigate specific problems, research potential solutions, propose, implement and evaluate potential solutions. The overall process is described in the following

figure:



The Cyclical Process of Action Research. From “Good research guide For small scale social research projects (3rd ed.)”, by Denscombe, M., 2007, p. 126.

According to Lodico, Spaulding & Voegtle (2010), there are several, specific steps necessary for high quality action research

- a) Reflect on your practice and identify a problem or something you want to improve
- b) Set the problem in a theoretical and research context by reading research on the topic
- c) Reflect on your own experiences with the problem
- d) Identify persons with whom you can collaborate
- e) Make a plan for systematic data collection
- f) Collect and analyze your data reflecting on what you are learning throughout data collection
- g) Create plan of action based on your results
- h) Plan the next cycle of research to carry out your plan and assess whether it improves practice
- i) Analyze all data and reflect on its meaning for practice

j) Form tentative conclusions and determine what questions remain. (p. 294).

This project paper will provide a detailed description of a three day Professional Learning program that will occur on consecutive days prior to the beginning of the academic year. The entire teaching and professional staff is contractually obligated to participate in training during this time. The 23 teachers and 5 support staff members will participate in three, full day professional learning opportunities focused on how the staff of the school can implement and evaluate Action Research in order to fulfill the schools stated mission of a truly integrated arts experience for its learners.

Day One

The first day of the Professional Learning program will focus on providing a review and the results of the cycle of Action Research completed by the author, introducing staff to Action Research, and providing an overview of the three day Professional Learning Cycle

Activity Summary of Mission Statement Research

Overview: During this activity participants will be introduced to the concept of mission statements and their role in an organization's success. In addition I will present the questions that have led to the completed Action Research and my findings and recommendations.

Outcome: Participants will understand the assumptions and functions of Mission Statements and the results of the action research.

- Guiding Questions
 - What is a mission statement?
 - How does it affect our success?

- Materials:
 - Introducing Summary of Findings and Recommendations PowerPoint presentation
 - Digital Projector
 - Laptop computer
 - Writing paper and utensils
 - Whiteboard

Facilitation Notes:

Brainstorm and Discuss. - Facilitator asks participants to brainstorm using a prompt and record each of their ideas on a separate post-it note. By participating in this activity, participants will explore their own understandings of the institution's mission

Who Are We? - Facilitator will begin by asking individuals to complete the "Who are we?" questions below. Facilitator will ask a participant to read one question to the group. Group members will discuss the question round robin. At this point, the facilitator should listen without commenting.

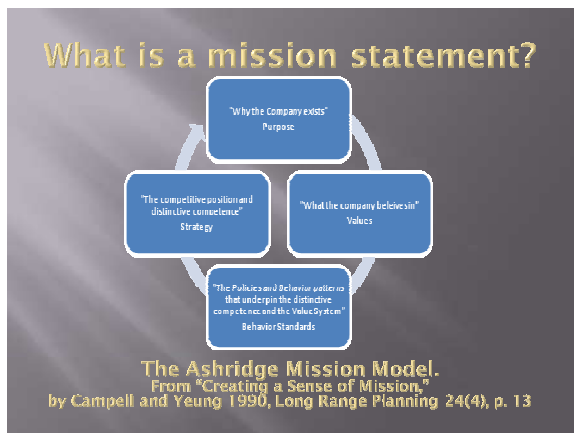
- 1) What is a mission?
- 2) What is *our* mission?
- 3) How is our mission different from other schools' mission?

After considering the discussion of the group, the facilitator will ask for any perceived themes and will write suggestions on whiteboard. Facilitator will ask the group to consider and discuss characteristics, qualities, and guidelines for what makes a good mission statement and will write suggestions on whiteboard.

Introduce Mission Statement Research. - Facilitator introduces mission statements via introductory PowerPoint, explaining that this activity is designed to describe the

assumptions and goals of mission statements. By participating in this activity, participants will understand the reasons for, assumptions of, and the purpose of Mission Statements Research.

Associated PowerPoint Slides



Is that who we are?

Although the school has a very specific and well-defined mission, as Dufour, Dufour, and Eaker (2008) have stated that “there is an enormous difference between writing a mission and *living* a mission” (p. 114).



This school’s leaders, staff, and supporters often have difficulty describing and enacting that mission.

What does this have to do with our success?



Mission Statements and Organizational Survival.
From “Strategic Management,” by Miller and Dess as cited in Smith, et al, n.d. Retrieved from <http://www.huizenga.nova.edu/>

What do we do?

- The records of the school’s professional development, staff meetings, and minutes of Professional Learning Community meetings portray the beginning of conversations of what “art integration” means to the stakeholders and to the school.



The staff of the school has discussed the concept of arts integration



Activity Summary of Research Findings

Overview: During this activity participants will be introduced to the research questions and the results of the Action Research conducted by the facilitator.

Outcome: Participants will understand the guiding questions as well as the results and recommendations of the facilitator's action research.

- Guiding Questions
 - What were the questions posed by the research?
 - What were the findings of the research?
 - How do we begin to address those findings?
- Materials:
 - PowerPoint presentation
 - Digital Projector
 - Laptop computer
 - Writing paper and utensils
 - Whiteboard

Facilitation Notes:

Introduce Facilitator's Action Research. - Facilitator introduces the guiding questions and the findings of his Action Research via PowerPoint, explaining that this activity is designed to describe the assumptions and goals of Action Research. By participating in this activity, participants will better understand the findings of the previously conducted Action Research

Associated PowerPoint Slides

Do we actually do what we say we do?



- ▣ This question, along with an extensive literature review, led to an investigation designed to better understand the depth and breadth of the stakeholder's knowledge related to both organizational statements and arts integration.



Do we? (continued)

The investigation sought to answer:

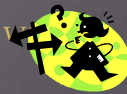
Are there consistent gaps between perception and commonly accepted definitions?



The respondents' replies indicate that there are consistent misunderstandings in the details of how to implement a mission and how to integrate art.

Do we? (continued)

- ▣ The investigation found that Art Integration has not yet been implemented in an authentic way because :
 - There has been very little clear guidance and agreement on what the term "art integration" means
 - We continue to implement multiple, often contradictory, versions of what each of us views as art integration



So Now What?



The literature related to management and organizational effectiveness is very clear and it strongly indicates that our mission statement must match the reality of our day-to-day operations.

Our entire organization will continue to struggle until we create a cohesive definition of and practices that are associated with the term "arts integration."

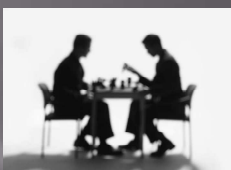


So now What? (continued)

Based on these findings, the researcher has made recommendations regarding how the institution's stakeholders can use this data to continue to conduct action research in order to gather additional information and create shared understandings of these topics.



So now What? (continued)



In order to address both of these issues, the researcher is proposing an ongoing cycle of action research investigating how to best fulfill the school's mission by way of effectively and consistently integrating art into the curricula.

Reflection.

Participants should discuss the following questions

- How do the themes identified on our "Who Are We?" activity compare to the themes identified by the research?
- What opportunities can you imagine for improving our practice?

Activity Introduction to Assumptions and Characteristics of Action Research

Overview: During this activity participants will discuss the underlying assumptions of Action Research and why it can be used as a tool to support improved fidelity of implementation of the school's mission.

Outcome: Participants will understand the assumptions of Action Research and how action research can be applied to concerns they have identified through their own experience.

- Guiding Questions
 - Why was Action Research chosen as a method to improve implementation of the mission?
 - What are the 4 primary concerns of the action researcher?
 - How do the multilevel dynamics interact to initiate change?
 - How is action research different from other types of research?
- Materials
 - PowerPoint presentation
 - Digital Projector
 - Laptop computer
 - Writing paper and utensils
 - Whiteboard

Facilitation Notes: Introduce Action Research Concerns - Facilitator introduces concerns and traits of Action Research via introductory PowerPoint, explaining that this activity is designed to describe the assumptions and goals of Action Research. By participating in this activity, participants will understand the reasons for, assumptions of, and the purpose of Action Research

Independent Activity: Brainstorm. - Facilitator asks participants to brainstorm

characteristics of an effective problem solving strategy using prompt and record ideas on a separate paper. By participating in this activity, participants will share ideas regarding the necessary aspects of a problem solving schema.

Solving Problems - Facilitator will ask individuals to complete the "Solving Problems" questions below. Facilitator will ask each participant to read one question to the group. At this point, the group will discuss each question and the facilitator should listen without comments.

- 1) What is the goal of a problem solving process?
- 2) Where should the process start?
- 3) When does the process end?
- 4) What do you do after you've 'solved' a problem?
- 5) What can you do when you are 'stumped' by a problem?



After considering the questions asked by the group, the facilitator will ask the group for any common themes and will write suggestions on whiteboard. Facilitator will ask the group to consider and discuss characteristics, qualities, and guidelines for what makes a good action research question problem solving process and will write suggestions on whiteboard.

Associated PowerPoint Slides

Action research is concerned with the following matters:

- *Practical.* It is aimed at dealing with real-world problems and issues, typically at work and in organizational settings.

Change. Both as a way of dealing with practical problems and as a means of discovering more about phenomena, change is regarded as an integral part of research.

Action research is concerned with the following matters:


Cyclical process. Research involves a feedback loop in which initial findings generate possibilities for change, which are then implemented and evaluated as a prelude to further investigation.

Participation. Practitioners are the crucial people in the research process. Their participation is active, not passive.




Why Action Research? (continued)

In order for the institution's stakeholders to personally subscribe to pedagogical and theoretical underpinnings of arts integration, the entire system must change to encourage the staff-to-staff relationships that support and encourage meaningful dialogue that can influence the understandings and beliefs of the individuals



Collaboration is everything

Why Action Research? (continued)

Change occurs when the entire system is arranged to support change

- Alignment with the mission of the institution
- Match with pedagogical need
- Policy/expectations for faculty development

Cultural Change Flow Chart.

Adapted from "Art integration as school culture change: A cultural ecosystem approach to faculty development" by Charland, W.,2011

Why Action Research? (continued)

Change occurs when the relationships among the individuals are working to enact change

- Understandings of teaching practice and student learning.
- Role of teacher and student.
- Pedagogical repertoire
- Commitment to art as a teaching/learning tool in the general classroom

Cultural Change Flow Chart.

Adapted from "Art integration as school culture change: A cultural ecosystem approach to faculty development" by Charland, W.,2011

Why Action Research? (continued)

- System:**
 - Alignment with the mission of the institution
 - Match with pedagogical need
 - Policy/expectation for faculty development
- Relationships:**
 - Prior knowledge shared among peers
 - Faculty development/training
 - Classroom implementation
 - Peer coaching
 - Whole-group discussions and analysis of practice
 - Teachers' assessment of student learning through art integration
 - Identity of school
- Beliefs:**
 - Understandings of teaching practice and student learning.
 - Role of teacher and student.
 - Pedagogical repertoire
 - Commitment to art as a teaching/learning tool in the general classroom

Cultural Change Flow Chart.

Adapted from "Art integration as school culture change: A cultural ecosystem approach to faculty development" by Charland, W.,2011



Activity Day One Reflection. Participants should consider and discuss the following questions

- Are we where we want to be in terms of implementing our mission?
- How will we address this problem?
- What are the key aspects of an effective problem solving strategy?
- What opportunities can you see for improving our practice through the use of action research strategies?

Day Two

Activity Potential Action Research Topics

Overview: During this activity participants will brainstorm how aspects of their professional practice can be addressed via Action Research.

Outcome: Participants will understand how Action Research can be applied to concerns they have identified through their own experience.

- Guiding Questions
 - What are some concerns we have about our professional practice?
- Materials
 - Writing paper and utensils
 - Whiteboard

Facilitation Notes: Brainstorm and Discuss. - Facilitator asks participants to

brainstorm using a prompt and record each of their ideas on a paper. By participating in this activity, participants will explore their own practice to determine areas of potential inquiry

Starting Points - Facilitator will ask individuals to complete the "Starting Points" questions below and ask participants to consider all areas of practice for potential areas of concern. Facilitator will ask each participant to read one question to the group. At this point, the group should listen without comments.

- 1) I would like to get better at...
- 2) I am confused by...
- 3) An issue that frustrates many of us is....
- 4) I would like to know more about...
- 5) I would like to try out _____in my class.
- 6) Something I think would really improve the Academy...
- 7) Something I would like to change is...

After considering the areas of potential inquiry presented by the group, the facilitator will ask for any perceived themes and will write suggestions on whiteboard. Facilitator will ask the group to consider and discuss characteristics, qualities, and guidelines for what might make a good action research question and will write suggestions on whiteboard.

Activity Introduce Process of Action Research

Overview: During this activity participants will become familiar with the process of Action Research.

Outcome: Participants will understand the process and steps of Action Research and how Action Research can be applied to concerns they have identified through their

own experience.

- Guiding Questions
 - What is action research?
 - How do we begin to implement action research?
- Materials
 - PowerPoint presentation
 - Digital Projector
 - Laptop computer
 - Writing paper and utensils
 - Whiteboard

Facilitation Notes: Discuss Process of Action Research. - Facilitator introduces Action Research via introductory PowerPoint, explaining that this activity is designed to describe the assumptions and goals of Action Research. By participating in this activity, participants will understand the process and cyclical nature of Action Research

Associated PowerPoint Slides



Critical Reflection (Identify problem)

Critical Reflection
(Identify problem or evaluate change)

- ▣ Determine & describe the current situation
- ▣ Discuss
- ▣ Negotiate
- ▣ Explore opportunities
- ▣ Assess possibilities
- ▣ Examine constraints

Research (Systematic and rigorous inquiry)

- ▣ Become familiar with other research done on the area of focus
- ▣ Utilize the findings of others to help develop the plan
- ▣ Apply research findings through the lens of others' experience

Research
(Systematic and rigorous inquiry)

Research (Continued)

Research
(Systematic and rigorous inquiry)

- ▣ Using a variety of data collection strategies, gather information that will contribute to the findings
- ▣ Triangulate
- ▣ As the data is collected, it is also continually organized & analyzed

Strategic planning (Translate findings into action plan)



- As new perspectives are gained on the original area of focus, the problem statement may change
- Interpretation is based on ongoing analysis & continually reviewing the area of focus

Action (Instigate Change)

- Draw conclusions from the data analyzed
- Translate conclusions into actions or behaviors
- Plan how to implement the actions or behaviors
- Do it!



Reflection Facilitator will ask individuals to compare the Action Research process with discussion from the "Solving Problems" activity of day one and the "starting Points" activity of day two. Facilitator will ask all participants to share one commonality or significant omission from either list.

Activity 3 Evaluating Action Research

Overview: During this activity participants will become familiar with the evaluative aspects inherent in Action Research.

Outcome: Participants will understand the criteria for quality action research and the defining characteristics of Action Research and how these traits can be used to drive and focus program evaluation.

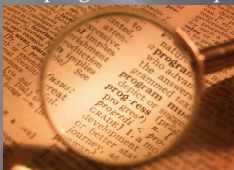
- Guiding Questions:
 - What are the criteria for high quality action research?
 - What are the defining characteristics of action research?
 - How do we use these traits to maintain the focus of our research?
- Materials:
 - PowerPoint presentation
 - Digital Projector
 - Laptop computer
 - Writing paper and utensils
 - Whiteboard

Facilitation Notes: Discuss Process of Action Research. - Facilitator will introduce the evaluative aspects of Action Research via PowerPoint. By participating in this activity, participants will understand the self-evaluative nature of Action Research and the process for sharing their results and providing other teams with feedback.

Associated PowerPoint Slides

How will we know if we are heading the right direction?

- In order to maintain focus and to ensure that we are staying on track, we will be able to monitor our progress in multiple ways.



Criteria for Quality Action Research

- Does the project clearly address a problem or issue in practice that needs to be solved?
- Did the action researcher collect sufficient data to help address the problem?
- Did the action researcher collaborate with others during the study? Was there respect for all collaborators?



Questions about the criteria for Quality AR



- What was the process for collaboration for your team?
- Does the collected data logically lead to the proposed plan?
- How has this process contributed to your team's reflection as professionals?

Questions about the criteria for Quality AR

- How will our research and plan enhance the lives of students?
- How will our action research lead to a change in practice or make a difference?
- Did the team present their findings to the entire staff in a meaningful way?



Defining Characteristics of AR

- During the research, we can compare our efforts with the defining characteristics of action research.
 - action research must have a practical focus.
 - Action research must remain focused on the educator-researcher's own practice.
 - Collaboration must always be at the heart of action research
 - We must always connect the dynamic processes of all of the activities of action research.
 - After these steps it is integral to the process to create a plan of action and to share the results with those who can benefit from the use those plans to foster change.

Questions for Defining Characteristics



- Did the plan of action advanced by the researcher build logically from the data?
- Is there evidence that the plan of action contributed to the researcher's reflection as a professional?
- Has the research enhanced the lives of participants by empowering them, changing them, or providing them with new understandings?

Questions for Defining Characteristics

- Did the action research actually lead to a change or did a solution to a problem make a difference?
- Did the author report the action research to audiences who might use the information?



How will we know if we are heading the right direction?

- ▣ These two sets of guidelines will provide direction for evaluation and course correction when necessary.



As we go forward, we will each be a part of an action research team.

Each team will provide all other teams with progress updates on a quarterly basis during staff development days.

How will we know if we are heading the right direction?

These updates should focus on the following objectives, based on the following criteria for quality:

- What is the plan of action?
- How does this plan of action clearly address a problem in our practice?
- What data what collected? Does it relate to the problem and the plan?



How will we know if we are heading the right direction?

These updates will be an opportunity for all of the teams to provide feedback and to evaluate each other's progress.



Day Three

Activity Action Research “Dry Run”

Overview: This activity will help participants deepen their understanding of the process of Action Research as described in the previous two days work.

Participants will also develop specific examples of what Action Research might look like in this specific setting.

Outcome: Participants will practice and gain experience with the processes of Action Research by identifying and developing examples of Action Research that apply to this setting.

- Guiding Question:
 - What would each step of Action Research look like here?
- Materials:
 - PowerPoint presentation (for review)
 - Digital Projector
 - Laptop computer
 - Internet capable computer workstations
 - Writing paper and utensils
 - Whiteboard
 - Action Research “Dry Run” Worksheets

Facilitation Notes: Discuss Process of Action Research. - Review the characteristics of Action Research and remind participants that Action Research is a cyclical problem solving process that increases collegial relationships and identifies solutions to problems. Also, instruct participants that today, we will collaborate to produce simplified examples of what Action Research might look like in this institution.

Describe group work based on Action Research. - Divide participants into small groups. Each group should be 4 participants or fewer. Participants will be assigned a group by lining up by height (tallest to shortest) and count off to six. All individuals with the same number will be in the same group. The shortest member of the group will be the ‘leader’. The ‘leader’ will be asked select a potential Action Research topic from the “Starting Points” activity of day two and to write the topic on Worksheets. Each team

will work in small groups for several hours to complete the worksheets. Computer labs, internet access, and other research materials will be made available to participants.

Action Research “Dry Run” Worksheets

Topic (from ‘starting points’ activity) _____

Critical Reflection (Identify problem)

Critical Reflection (Identify problem or evaluate change)

- Determine & describe the current situation
- Discuss
- Negotiate
- Explore opportunities
- Assess possibilities
- Examine constraints

What are the team’s thoughts on the problem?

Research (Systematic and rigorous inquiry)

- Become familiar with other research done on the area of focus
- Utilize the findings of others to help develop the plan
- Apply research findings through the lens of others’ experience

Research (Systematic and rigorous inquiry)

What has your team learned about the problem from the literature?

Research (Continued)

Research (Systematic and rigorous inquiry)

- Using a variety of data collection strategies, gather information that will contribute to the findings
- Triangulate
- As the data is collected, it is also continually organized & analyzed

How can your team learn more about the problem by investigating locally?

Strategic planning (Translate findings into action plan)

Strategic planning (Translate findings into action plan)

- ▣ As new perspectives are gained on the original area of focus, the problem statement may change
- ▣ Interpretation is based on ongoing analysis & continually reviewing the area of focus

How can your team interpret and share their results? What resources are available at the Academy?

Action (Instigate Change)

- ▣ Draw conclusions from the data analyzed
- ▣ Translate conclusions into actions or behaviors
- ▣ Plan how to implement the actions or behaviors
- ▣ Do it!

Action (Instigate change)

How can your team change their practice based on what they've learned?

Activity Project Evaluation “Dry Run”

Overview: This activity will help participants practice and build understanding of the process of project evaluation of Action Research as described in the previous two days work. Participants will also have an opportunity to share and discuss the results of their Action Research ‘Dry Run’.

Outcome: Participants will practice and gain experience with the processes of project evaluation by sharing and discussing their own Action Research experiences.

- Guiding Question:
 - What does effective project evaluation look like here?
- Materials:

- PowerPoint presentation (for review)
- Digital Projector
- Laptop computer
- Internet capable computer workstations
- Writing paper and utensils
- Whiteboard
- Completed Action Research “Dry Run” Worksheets
- Project Evaluation “Dry Run” Worksheets

Facilitation Notes: Discuss Process of Project Evaluation. - Review the characteristics of project evaluation and remind participants that project evaluation is a collegial process designed to improve implementation of all teams.


Present group work based on Action Research. - Each group will present a summary of their work from the previous session. Each team presentation will be ‘evaluated’ by other groups using the ‘Project Evaluation Dry Run’ worksheets.

Project Evaluation “Dry Run” Worksheets

Topic _____

Questions for Defining Characteristics


- ☐ Did the plan of action advanced by the researcher build logically from the data?
- ☐ Is there evidence that the plan of action contributed to the researcher’s reflection as a professional?
- ☐ Has the research enhanced the lives of participants by empowering them, changing them, or providing them with new understandings?



How did the team meet these objectives?

Questions for Defining Characteristics


- ☐ Did the plan of action advanced by the researcher build logically from the data?
- ☐ Is there evidence that the plan of action contributed to the researcher’s reflection as a professional?
- ☐ Has the research enhanced the lives of participants by empowering them, changing them, or providing them with new understandings?



How did the team meet these objectives?

Questions for Defining Characteristics

- ☐ Did the action research actually lead to a change or did a solution to a problem make a difference?
- ☐ Did the author report the action research to audiences who might use the information?



How did the team meet these objectives?

How will we know if we are heading the right direction?

These updates should focus on the following objectives, based on the following criteria for quality:

- What is the plan of action?
- How does this plan of action clearly address a problem in our practice?
- What data what collected? Does it relate to the problem and the plan?



How did the team meet these objectives?

Appendix B: Survey Instrument Use Authorizations

From: David Fayed[dfayed@colegiobolivar.edu.co]

Sent: Tue 12/11/2012 1:35 PM

To: Michael Mitchell

Cc:

Subject: Re: Mission and Vision

Dear Mr. Mitchell,

Feel free to use the survey and let me know if you need any additional information to add the corresponding citation to your work.

Best wishes,

David Fayad, Ed. D.

Primary Principal

From: Garrett JoAnn [JoAnn.Garrett@ngu.edu]

Sent: Wed

12/12/2012 8:27 PM

To: Michael Mitchell

Cc:

Subject: Dissertation Survey

Michael,

Please feel free to access the survey. It is gratifying to know that you found the dissertation useful. I would be very interested in seeing your adapted rubric and even learn more about your study. Best Wishes as you progress to the finish.

Jo Garrett, Ed. D.

Graduate Studies

North Greenville University

1400 Locust Hill Road

Greer, SC 29651

(864) 270-9218

Appendix C: Letter of Cooperation

From: Maxwell Spayde
Sent: Wed 3/6/2013 9:30 AM
To: Michael Mitchell
Cc: 'irb@waldenu.edu'
Subject: Survey Permission Letter.doc

Maxwell Spayde
Principal and CEO
Arts Academy X

3/6/2012

Dear Michael Mitchell,

Based on my review of your research proposal, I give permission for you to conduct the study entitled Mission Statement Clarity and Organizational Behavior at an Art focused High School within the Arts Academy X. As part of this study, I authorize you to conduct an online survey of current members of the staff, administration, and Board of Directors as well as interviews of self-selected volunteers from the same participant pool. I authorize you to conduct semi-structured interviews as well as member checks within the school. You are further authorized to share the findings of your

research with staff and administration during a regularly scheduled Professional Development day to be determined and with the Board of Directors via a written and verbal report to the Board upon conclusion of the study. Individuals' participation will be voluntary and at their own discretion.

We understand that our organization's responsibilities include: providing available email addresses for Arts Academy stakeholders, access to stakeholders as previously described, and the use of an unoccupied classroom for interviews. We reserve the right to withdraw from the study at any time if our circumstances change.

I confirm that I am authorized to approve research in this setting.

I understand that the data collected will remain entirely confidential and may not be provided to anyone outside of the research team without permission from the Walden University IRB.

Sincerely,

Maxwell Spayde

Principal and CEO

Arts Academy X

t: 586-294-0391

f: 586-294-0617

Appendix D: Informed Consent Letter

Dear Arts Academy community member,

I am conducting a one time, online survey on mission statement clarity and organizational behavior at an art focused high school as part of the dissertation for my doctoral degree in Administrator Leadership for Teacher Learning at Walden University. You may also know me as a teacher and former administrator at the Academy, but this research is separate from that role. The study looks at the level of agreement between an organization's goals and the reality of its day-to-day operations along with the stakeholders' perceptions of their own understanding of and capability to implement the organizations goals. The researcher is inviting members of the staff, administration, and Board of Directors at the Arts Academy X to participate in the study. This form is part of a process called "informed consent" to allow you to understand this study before deciding whether to take part.

Procedures:

If you agree to participate in this study, you will be asked to take approximately 10 – 20 minutes to complete a onetime online survey.

Here are some sample questions:

I consider that my school's mission statement is significantly different from that of other schools.

My school's mission statement is reviewed periodically as part of a process of continuous improvement

The school's mission statement is used to communicate a clear purpose to all school stakeholders of what we do in our school's program I am comfortable planning arts integrated instruction/assessment with grade-level team members.

I am comfortable planning arts integrated instruction with an arts specialist.

I can effectively match arts standards with content standards for a natural and significant connection.

I understand my role when collaborating as a classroom/arts teacher team.

I can effectively integrate visual arts in teaching content.

You will also be asked if you would be willing to participate in a onetime, face to face interview that would take 20 – 40 minutes. Individuals who would be willing to participate in the interview portion of the data gathering will be asked questions such as:

How would you describe any arts integration professional development you have experienced?

What additional training or experience do you desire in order to improve arts integration at your school?

How has integrating the arts influenced the learning environment of your classroom?

How has integrating the arts influenced your classroom management?

With which art forms are you most comfortable integrating?

Which art form has been the most challenging to integrate?

What arts integration goals do you have for yourself and your students?

Individuals who would be willing to participate in a face to face interview are asked to email the researcher at Michael.mitchell2@waldenu.edu in order to schedule the

interview. Care will be taken to ensure that the time and place of the interview is most convenient for the participants.

Voluntary Nature of the Study:

This study is voluntary. Everyone will respect your decision of whether or not you choose to be in the study. No one at the Academy or at Walden University will treat you differently if you decide not to be in the study. If you decide to join the study now, you can still change your mind during or after the study. You may stop at any time.

Risks and Benefits of Being in the Study:

Being in this type of study involves some risk of the minor discomforts that can be encountered in daily life, such as any discomfort associated with extended sitting or reading. Being in this study would not pose risk to your safety or well being.

There is no promise that you will receive any individual benefit from taking part in this study; however your participation in this study may help the Academy and its students reach their full potential.

Payment:

There is no payment for participation in this study.

Privacy:

Any information you provide will be kept anonymous. The researcher will not use your personal information for any purposes outside of this research project. Also, the researcher will not include your name or anything else that could identify you in the study reports. Data will be kept secure by maintaining anonymity and password protection of data collected via the online survey as well as maintenance of confidentiality for interviews. Data will be kept for a period of at least 5 years, as

required by the university.

Contacts and Questions:

You may ask any questions you have now, or if you have questions later, you may contact the researcher via email at Michael.mitchell2@waldenu.edu. If you want to talk privately about your rights as a participant, you can call the Walden University representative who can discuss this with you. Her phone number is 1-800-925-3368, extension 1210. Walden University's IRB approval number for this study is 04-19-13-0166135 and it expires on 4/18/2014.

Please print or save this consent form for your records.

Statement of Consent:

I have read the above information and I feel I understand the study well enough to make a decision about my involvement. By clicking on the following link and through completion of this electronic survey, I give my consent for the data to be used as part of the study. <https://artsacad.wufoo.com/forms/survey-of-organizational-statements/>

If you have trouble accessing the survey through the link, please copy it into your Internet browser.

I appreciate your time and assistance.

Michael A. Mitchell

Ed.D Candidate

Walden University

Appendix E: Online Survey Instrument

Please mark the appropriate box to indicate to what extent you agree with the following statements:

Strongly Agree = SA, Agree = A, Disagree=D, Strongly Disagree=SD, No

Response=NR

Survey of Organizational Statements

- 1) I can make a clear distinction between my school's mission and vision statements in terms of what they are intended to accomplish.
- 2) I consider that my school's mission statement is significantly different from that of other schools.
- 3) My school's mission statement is reviewed periodically as part of a process of continuous improvement.
- 4) The school's mission statement is used to communicate a clear purpose to all school stakeholders of what we do in our school's program.
- 5) The school's mission statement is used to develop focus for the employees of our school.
- 6) The school's mission statement is used to clarify expectations of and for each other.
- 7) The school's mission statement is used to guide strategic planning for the school.
- 8) The school's mission statement is used when we make decisions related to resource allocation.

- 9) The school's mission statement is used when we make decisions related to personnel hiring.
- 10) The school's mission statement is used when we make decisions related to new program adoption.
- 11) The school's mission statement is used as a reference point to guide classroom practice.
- 12) The school's mission statement is used to develop our school's long and short term goals.
- 13) The school's mission statement is used to develop and select the methods for assessing our progress towards meeting our school's long and short term goals.
- 14) The school's mission statement fits my personal goals and values as an educator.
- 15) What percentage of teachers do you think know the mission statement? (0- 25; 26 – 50; 51 – 75; 76 – 100)
- 16) What percentage of teachers do you think are committed to the mission statement? (0- 25; 26 – 50; 51 – 75; 76 – 100)
- 17) My school's mission statement is reviewed for its usefulness (Never; 8+ years; 5 – 7 years; 2 – 4 years; once a year)

Survey of Art Integration

- 1) I understand the meaning of the term "arts integration"
- 2) I am comfortable explaining the term "arts integration" to individuals who are unfamiliar with the concept.

- 3) I can make a clear distinction between “art education” and “arts integration” in terms of how the curriculum is presented to students.
- 4) I can make a clear distinction between “art education” and “arts integration” in terms of what they are intended to accomplish.
- 5) I consider “art integration” to be significantly different from “art education.”
- 6) The school uses the term “art integration” in order to communicate a clear purpose to all school stakeholders of what we do in our school.
- 7) I am comfortable planning arts integrated instruction/assessment on my own.
- 8) I am comfortable planning arts integrated instruction/assessment with grade-level team members.
- 9) I am comfortable planning arts integrated instruction with an arts specialist.
- 10) I understand the Michigan arts curriculum standards.
- 11) I can effectively match arts standards with content standards for a natural and significant connection.
- 12) I understand my role when collaborating as a classroom/arts teacher team.
- 13) I am confident in assessing student learning in the art modalities.
- 14) I can effectively integrate visual arts in teaching content.
- 15) I can effectively integrate music in teaching content.
- 16) I can effectively integrate drama in teaching content.
- 17) I can effectively integrate dance/movement in teaching content.

- 18) I can effectively integrate multimedia art in my curriculum.
- 19) Integrating the arts influences my educational philosophy.
- 20) Integrating the arts influences the learning environment of my classroom.
- 21) Integrating the arts influences my classroom management.
- 22) Integrating the arts influences my view of collaboration.
- 23) Integrating the arts influences how I assess student achievement.

Adapted from Garrett, J. (2010) Arts Integration professional development: Teacher perspective and transfer to instructional practice. [electronic resources] and Fayed, J. D. (2011). Making mission statements operational: Perceptions of principals from tri-association schools.

Appendix F: Interview Question Guide

Your decision to participate in an interview is voluntary. You may discontinue your participation at any time without harm or penalty. There is no compensation, nor is there any cost to you for participating. Your honesty in responding will be helpful and appreciated. Confidentiality of your response is assured. The interview will be audio recorded, with the interviews to last 20-30 minutes. Questions guiding the interview are listed below, although other questions will be asked. Thank you for your participation.

How would you describe any arts integration professional development you have experienced?

How has arts integration professional development changed your practice?

How does art integration influence the way you think about your teaching practice?

What was the most helpful aspect of the professional development experience?

What was the least helpful aspect of the professional development experience?

What additional training or experience do you desire in order to improve arts integration at your school?

How has integrating the arts influenced the learning environment of your classroom?

How has integrating the arts influenced your classroom management?

How has integrating the arts influenced your view of collaboration?

How has integrating the arts influenced your view of planning for diversity?

How has integrating the arts influenced your assessment of students?

What are some specific examples of how your arts integration practice impacts your students?

With which art forms are you most comfortable integrating?

Which art form has been the most challenging to integrate?

What arts integration goals do you have for yourself and your students?

Appendix G: Human Research Protections training completion certificate

Certificate of Completion

The National Institutes of Health (NIH) Office of Extramural Research certifies that **Michael Mitchell** successfully completed the NIH Web-based training course “Protecting Human Research Participants”.

Date of completion: 12/03/2009

Certification Number: 347531

Appendix H: Follow-up Letter of Invitation to Participate in the Study

Dear Arts Academy community member,

This is a friendly reminder of the invitation you received a few days ago to participate in a one time, online survey on mission statement clarity and organizational behavior at an art focused high school. In order to maintain participant anonymity, the survey does not track who has completed the survey and who has not. As such, I am sending this reminder to all potential participants.

If you have already completed the survey, thank you and please disregard this message.

If you have not had an opportunity to complete the survey, I would greatly appreciate it if you would take a few minutes to do so. You can click on this link <https://artsacad.wufoo.com/forms/survey-of-organizational-statements/> in order to complete the survey. I am hoping to get sixty to seventy-five percent participation from the potential participants in order to have enough information to make reliable and valid conclusions and interpretations.

I truly appreciate your contribution.

Thank you again,

Michael A. Mitchell

Ed.D. Candidate

Walden University

Appendix I: Participant Thank You Letter

Survey participant,

Thank you for taking part in this study by completing the survey.

I'd also like to request that you considering volunteering to participate in a one on one, face to face interview with the researcher related to the school, its mission, and art integration that will take approximately 30 – 40 minutes.

Procedures:

If you agree to be in this portion of the study, you will be asked to take approximately 30 – 40 minutes to complete a onetime, face to face interview. Confidentiality of your response is assured. The interview will be audio recorded and you will be contacted after the interview to discuss and confirm the researcher's interpretation of the data you have provided.

If you would be willing to participate in the face to face interview portion of the data gathering, you will be asked questions such as:

How would you describe any arts integration professional development you have experienced?

How has arts integration professional development changed your practice?

How does art integration influence the way you think about your teaching practice?

What was the most helpful aspect of the professional development experience?

What was the least helpful aspect of the professional development experience?

What additional training or experience do you desire in order to improve arts integration at your school?

What additional training or experience do you desire in order to improve arts integration

at your school?

What are some specific examples of how your arts integration practice impacts your students?

With which art forms are you most comfortable integrating?

Which art form has been the most challenging to integrate?

Individuals who would be willing to participate in a face to face interview are asked to email the researcher at Michael.mitchell2@waldenu.edu in order to schedule the interview. Care will be taken to ensure that the time and place of the interview is most convenient for the participants.

Voluntary Nature of the Study:

This study is voluntary. Everyone will respect your decision of whether or not you choose to be in the study. No one at the Academy or at Walden University will treat you differently if you decide not to be in the study. If you decide to join the study now, you can still change your mind during or after the study. You may stop at any time.

Risks and Benefits of Being in the Study:

Being in this type of study involves some risk of the minor discomforts that can be encountered in daily life, such as any discomfort associated with extended sitting or reading. Being in this study would not pose risk to your safety or well being.

There is no promise that you will receive any individual benefit from taking part in this study; however your participation in this study may help the Academy and its students reach their full potential.

Payment:

There is no payment for participation in this study.

Privacy:

Any information you provide will be kept anonymous. The researcher will not use your personal information for any purposes outside of this research project. Also, the researcher will not include your name or anything else that could identify you in the study reports. Data will be kept secure by maintaining anonymity and password protection of data collected via the online survey as well as maintenance of confidentiality for interviews. Data will be kept for a period of at least 5 years, as required by the university.

Contacts and Questions:

You may ask any questions you have now, or if you have questions later, by contacting the researcher via email at Michael.mitchell2@waldenu.edu If you want to talk privately about your rights as a participant, you can call Dr. She is the Walden University representative who can discuss this with you. Her phone number is 1-800-925-3368, extension 1210. Walden University's approval number for this study is 04-19-13-0166135 and it expires on 4/18/2014.

Please print or save this consent form for your records.

Statement of Consent:

I have read the above information and I feel I understand the study well enough to make a decision about my involvement. By emailing the researcher and agreeing to participate in the face to face interview process, I give my consent for the data to be used as part of the study.

Again, if you would be willing to participate in the face to face interview please send an email to michael.mitchell2@waldenu.edu indicating your interest.

Thank you again,

Michael A. Mitchell

Ed.D. Candidate

Walden University

Appendix J: Survey Data Analyses

<i>Mission</i>	Miss1	Miss2	Miss3	Miss4	Miss5	Miss6	Miss7	Miss8	Miss9	Miss10	Miss11	Miss12	Miss13	Miss14
<i>n</i> Valid	19	19	19	20	18	19	20	20	20	20	20	19	19	20
<i>n</i> Missing	1	1	1	0	2	1	0	0	0	0	0	1	1	0
<i>M</i>	2.42	3.00	2.63	2.50	1.94	2.16	2.45	2.05	1.95	2.50	1.90	2.37	2.05	3.10
<i>Mode</i>	2	3	3	2 ^a	2	2	3	2	2	3	2	3	2	3
<i>SD</i>	.507	.745	.831	.827	.539	.765	.759	.686	.887	.889	.641	.895	.780	.788
<i>Skewness</i>	.348	-.900	-.468	.000	-.073	-.286	-.215	-.062	.607	-.250	.080	-.337	-.096	-.186
<i>Std. Error of Skewness</i>	.524	.524	.524	.512	.536	.524	.512	.512	.512	.512	.512	.524	.524	.512
<i>Range</i>	1	3	3	3	2	2	3	2	3	3	2	3	2	2
<i>Minimum</i>	2	1	1	1	1	1	1	1	1	1	1	1	1	2
<i>Maximum</i>	3	4	4	4	3	3	4	3	4	4	3	4	3	4

a. Multiple modes exist. The smallest value is shown

<i>Integration</i>	Int1	Int2	Int3	Int4	Int5	Int6	Int7	Int8	Int9	Int10	Int11	Int12	Int13	Int14	Int15	Int16	Int17	Int18	Int19	Int20	Int21	Int22	Int23
<i>n</i> Valid	20	20	20	20	20	19	20	20	19	19	19	19	19	20	19	20	20	19	20	19	20	20	19
<i>n</i> Missing	0	0	0	0	0	1	0	0	1	1	1	1	1	0	1	0	0	1	0	1	0	0	1
<i>M</i>	3.50	3.20	3.35	3.30	3.35	2.74	2.85	3.15	3.32	2.42	2.37	2.74	2.47	2.65	2.79	2.60	2.30	2.74	3.15	3.26	2.85	3.30	3.16
<i>Mode</i>	3 ^a	3	4	3	4	3	3	3	3	2	3	3	2	3	3	3	2	3	4	4	4	3	3
<i>SD</i>	.513	.696	.745	.657	.745	.872	.813	.587	.582	1.07	.955	.933	1.07	.875	1.13	.883	1.03	.872	.988	.872	1.08	.657	.834
<i>Skewness</i>	.000	-.292	-.697	-	-	-.548	-	-	-	.229	-.007	-.326	.076	-.250	-.562	-.592	.282	-.548	-	-	-.488	-.396	-.963
<i>Std. Error of Skewness</i>	.512	.512	.512	.512	.512	.524	.512	.512	.524	.524	.524	.524	.512	.524	.512	.512	.512	.524	.512	.524	.512	.512	.524
<i>Range</i>	1	2	2	2	2	3	3	2	2	3	3	3	3	3	3	3	3	3	3	3	3	2	3
<i>Minimum</i>	3	2	2	2	2	1	1	2	2	1	1	1	1	1	1	1	1	1	1	1	1	2	1
<i>Maximum</i>	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

a. Multiple modes exist. The smallest value is shown

<i>Perception</i>	Perc1	Perc2	Perc3
<i>n</i> Valid	20	20	20
<i>n</i> Missing	0	0	0
<i>M</i>	2.25	2.45	2.45
<i>Mode</i>	2	2	3
<i>SD</i>	.967	1.050	1.050
<i>Skewness</i>	.219	.146	-1.369
<i>Std. Error of Skewness</i>	.512	.512	.512
<i>Range</i>	3	3	4
<i>Minimum</i>	1	1	0
<i>Maximum</i>	4	4	4

Appendix L: Individual Survey Response Frequency Tables

		<i>Miss1 (Q1)</i>			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2	11	55.0	57.9	57.9
	3	8	40.0	42.1	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
Total		20	100.0		

		<i>Miss2 (Q 2)</i>			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	5.0	5.3	5.3
	2	2	10.0	10.5	15.8
	3	12	60.0	63.2	78.9
	4	4	20.0	21.1	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
Total		20	100.0		

		<i>Miss3 (Q 3)</i>			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	10.0	10.5	10.5
	2	5	25.0	26.3	36.8
	3	10	50.0	52.6	89.5
	4	2	10.0	10.5	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
Total		20	100.0		

		<i>Miss4 (Q 4)</i>			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	10.0	10.0	10.0
	2	8	40.0	40.0	50.0
	3	8	40.0	40.0	90.0
	4	2	10.0	10.0	100.0
	Total	20	100.0	100.0	

		<i>Miss5 (Q 5)</i>			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	3	15.0	16.7	16.7
	2	13	65.0	72.2	88.9
	3	2	10.0	11.1	100.0
	Total	18	90.0	100.0	
Missing	System	2	10.0		
Total		20	100.0		

		<i>Miss6 (Q 6)</i>			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	20.0	21.1	21.1
	2	8	40.0	42.1	63.2
	3	7	35.0	36.8	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
Total		20	100.0		

		<i>Miss7 (Q 7)</i>			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	10.0	10.0	10.0
	2	8	40.0	40.0	50.0
	3	9	45.0	45.0	95.0
	4	1	5.0	5.0	100.0
	Total	20	100.0	100.0	

		<i>Miss8 (Q 8)</i>			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	20.0	20.0	20.0
	2	11	55.0	55.0	75.0
	3	5	25.0	25.0	100.0

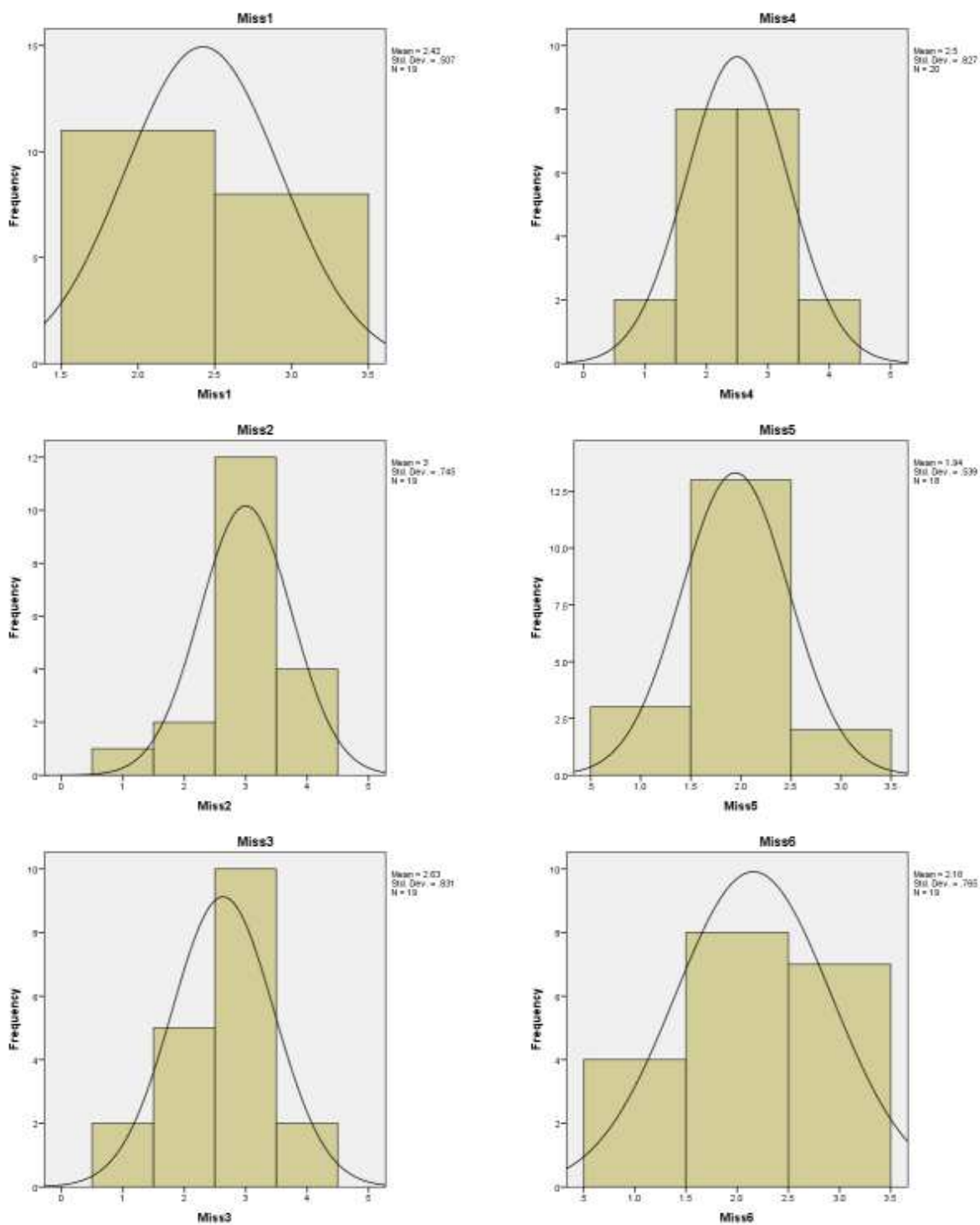
	Total	20	100.0	100.0	
<i>Miss9 (Q 9)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	7	35.0	35.0	35.0
	2	8	40.0	40.0	75.0
Valid	3	4	20.0	20.0	95.0
	4	1	5.0	5.0	100.0
	Total	20	100.0	100.0	
<i>Miss10 (Q 10)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	3	15.0	15.0	15.0
	2	6	30.0	30.0	45.0
Valid	3	9	45.0	45.0	90.0
	4	2	10.0	10.0	100.0
	Total	20	100.0	100.0	
<i>Miss11 (Q 11)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	5	25.0	25.0	25.0
	2	12	60.0	60.0	85.0
Valid	3	3	15.0	15.0	100.0
	Total	20	100.0	100.0	
<i>Miss12 (Q 12)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	4	20.0	21.1	21.1
	2	5	25.0	26.3	47.4
Valid	3	9	45.0	47.4	94.7
	4	1	5.0	5.3	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
	Total	20	100.0		
<i>Miss13 (Q 13)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	5	25.0	26.3	26.3
	2	8	40.0	42.1	68.4
Valid	3	6	30.0	31.6	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
	Total	20	100.0		
<i>Miss14 (Q 14)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	2	5	25.0	25.0	25.0
	3	8	40.0	40.0	65.0
Valid	4	7	35.0	35.0	100.0
	Total	20	100.0	100.0	
<i>Int1 (Q 18)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	3	10	50.0	50.0	50.0
Valid	4	10	50.0	50.0	100.0
	Total	20	100.0	100.0	
<i>Int2 (Q 19)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	2	3	15.0	15.0	15.0
	3	10	50.0	50.0	65.0
Valid	4	7	35.0	35.0	100.0
	Total	20	100.0	100.0	
<i>Int3 (Q 20)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	2	3	15.0	15.0	15.0
	3	7	35.0	35.0	50.0
Valid	4	10	50.0	50.0	100.0
	Total	20	100.0	100.0	
<i>Int4 (Q 21)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	2	2	10.0	10.0	10.0
Valid	3	10	50.0	50.0	60.0

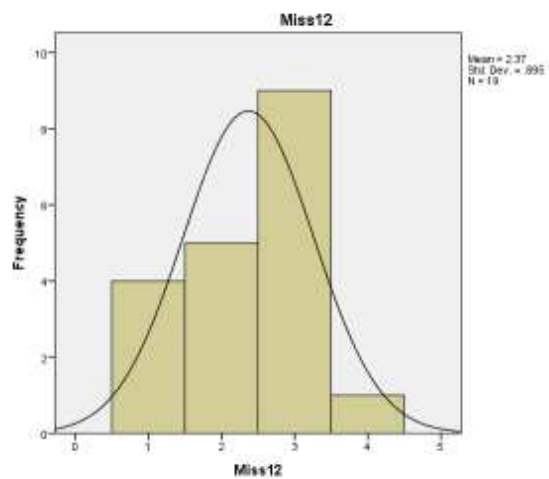
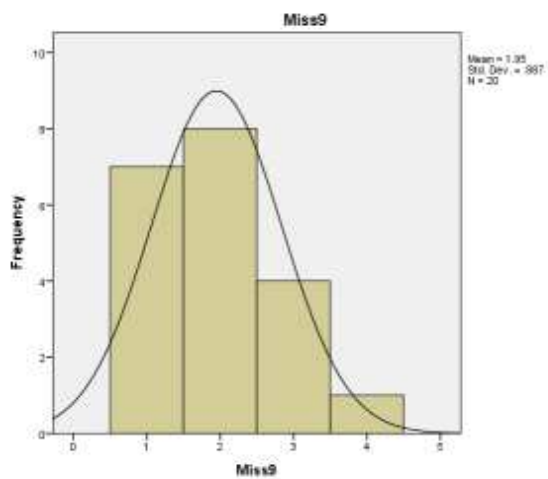
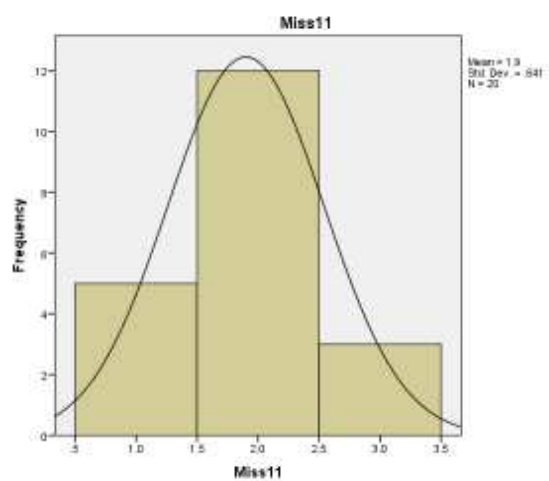
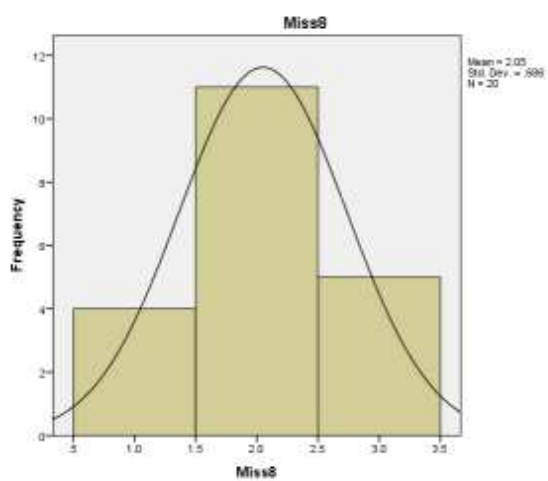
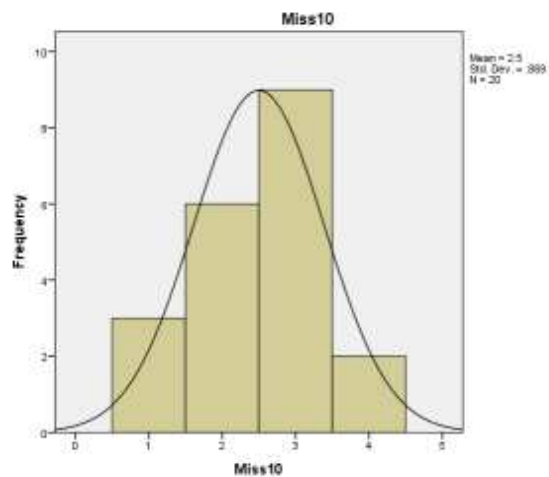
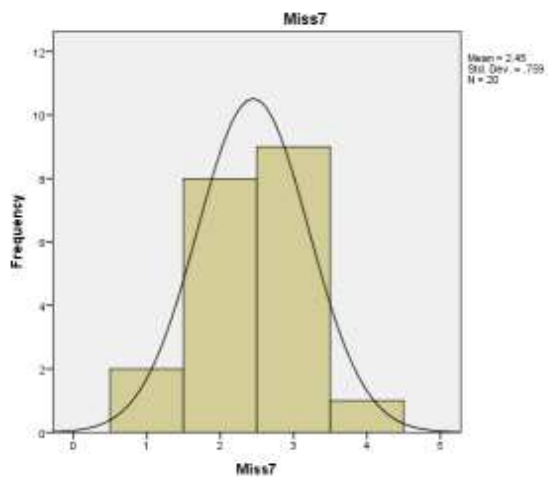
	4	8	40.0	40.0	100.0
	Total	20	100.0	100.0	
<i>Int5 (Q 22)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	2	3	15.0	15.0	15.0
Valid	3	7	35.0	35.0	50.0
	4	10	50.0	50.0	100.0
	Total	20	100.0	100.0	
<i>Int6 (Q 23)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	2	10.0	10.5	10.5
	2	4	20.0	21.1	31.6
Valid	3	10	50.0	52.6	84.2
	4	3	15.0	15.8	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
	Total	20	100.0		
<i>Int7 (Q 24)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	1	5.0	5.0	5.0
	2	5	25.0	25.0	30.0
Valid	3	10	50.0	50.0	80.0
	4	4	20.0	20.0	100.0
	Total	20	100.0	100.0	
<i>Int8 (Q 25)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	2	2	10.0	10.0	10.0
Valid	3	13	65.0	65.0	75.0
	4	5	25.0	25.0	100.0
	Total	20	100.0	100.0	
<i>Int9 (Q 26)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	2	1	5.0	5.3	5.3
Valid	3	11	55.0	57.9	63.2
	4	7	35.0	36.8	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
	Total	20	100.0		
<i>Int10 (Q 27)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	4	20.0	21.1	21.1
	2	7	35.0	36.8	57.9
Valid	3	4	20.0	21.1	78.9
	4	4	20.0	21.1	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
	Total	20	100.0		
<i>Int11 (Q 28)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	4	20.0	21.1	21.1
	2	6	30.0	31.6	52.6
Valid	3	7	35.0	36.8	89.5
	4	2	10.0	10.5	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
	Total	20	100.0		
<i>Int12 (Q 29)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	2	10.0	10.5	10.5
	2	5	25.0	26.3	36.8
Valid	3	8	40.0	42.1	78.9
	4	4	20.0	21.1	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
	Total	20	100.0		
<i>Int13 (Q 30)</i>					

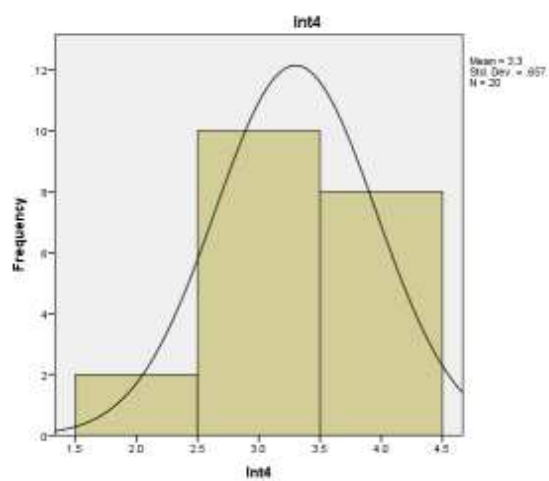
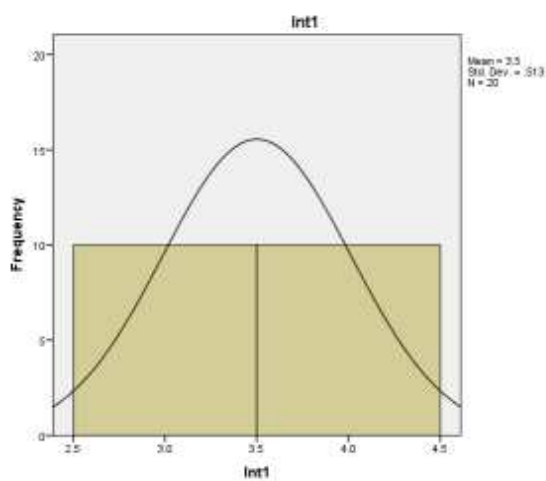
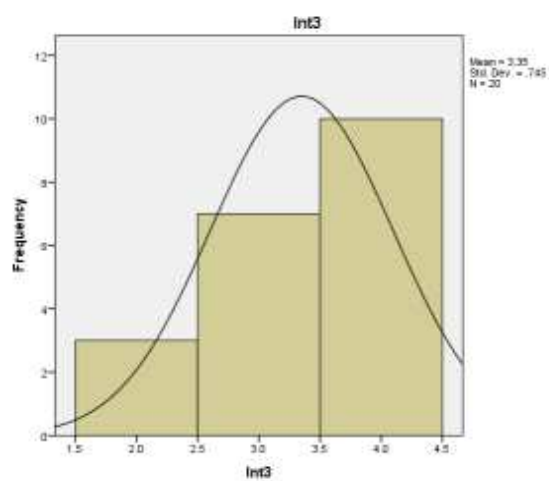
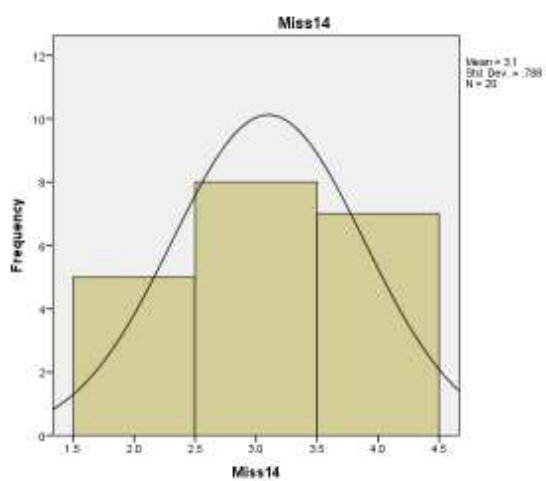
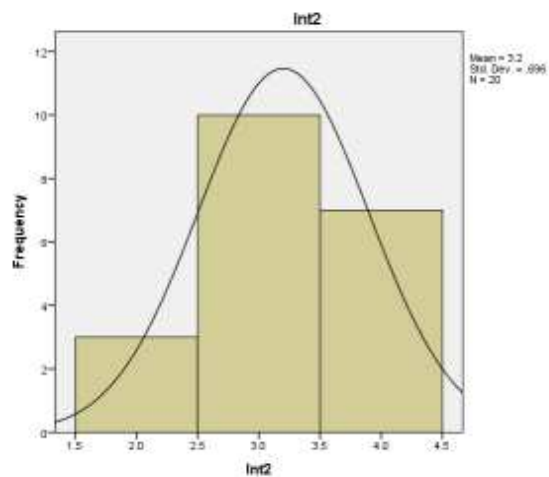
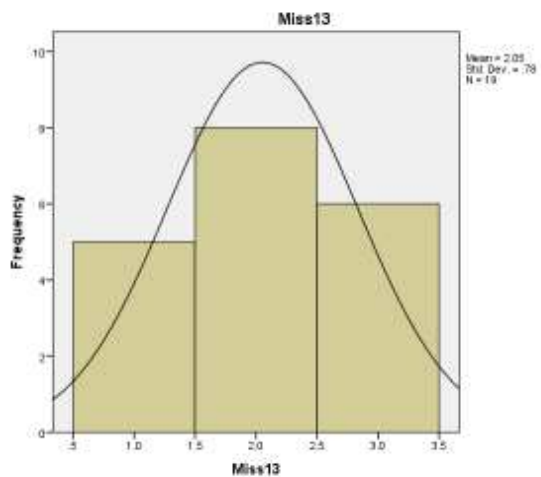
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	20.0	21.1	21.1
	2	6	30.0	31.6	52.6
	3	5	25.0	26.3	78.9
	4	4	20.0	21.1	100.0
	Total	19	95.0	100.0	
Missing System	1	5.0			
Total	20	100.0			
<i>Int14 (Q31)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	10.0	10.0	10.0
	2	6	30.0	30.0	40.0
	3	9	45.0	45.0	85.0
	4	3	15.0	15.0	100.0
	Total	20	100.0	100.0	
<i>Int15 (Q32)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	20.0	21.1	21.1
	2	2	10.0	10.5	31.6
	3	7	35.0	36.8	68.4
	4	6	30.0	31.6	100.0
	Total	19	95.0	100.0	
Missing System	1	5.0			
Total	20	100.0			
<i>Int16 (Q33)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	3	15.0	15.0	15.0
	2	4	20.0	20.0	35.0
	3	11	55.0	55.0	90.0
	4	2	10.0	10.0	100.0
	Total	20	100.0	100.0	
<i>Int17 (Q34)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	5	25.0	25.0	25.0
	2	7	35.0	35.0	60.0
	3	5	25.0	25.0	85.0
	4	3	15.0	15.0	100.0
	Total	20	100.0	100.0	
<i>Int18 (Q35)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	10.0	10.5	10.5
	2	4	20.0	21.1	31.6
	3	10	50.0	52.6	84.2
	4	3	15.0	15.8	100.0
	Total	19	95.0	100.0	
Missing System	1	5.0			
Total	20	100.0			
<i>Int19 (Q36)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	10.0	10.0	10.0
	2	2	10.0	10.0	20.0
	3	7	35.0	35.0	55.0
	4	9	45.0	45.0	100.0
	Total	20	100.0	100.0	
<i>Int20 (Q37)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	5.0	5.3	5.3
	2	2	10.0	10.5	15.8
	3	7	35.0	36.8	52.6
	4	9	45.0	47.4	100.0
	Total	19	95.0	100.0	
Missing System	1	5.0			
Total	20	100.0			
<i>Int21 (Q38)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	3	15.0	15.0	15.0

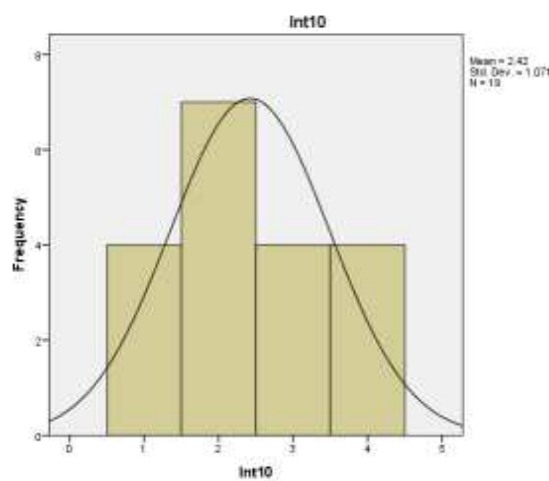
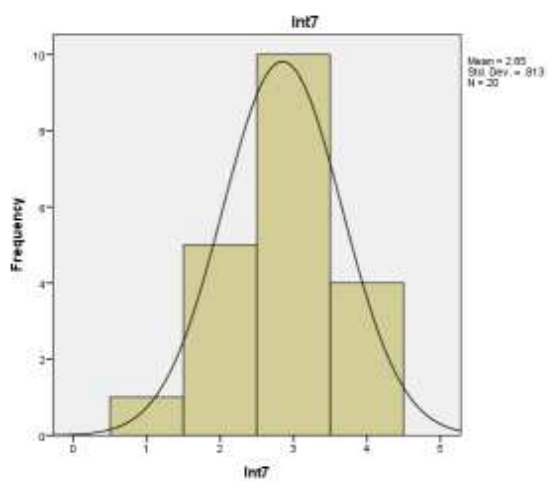
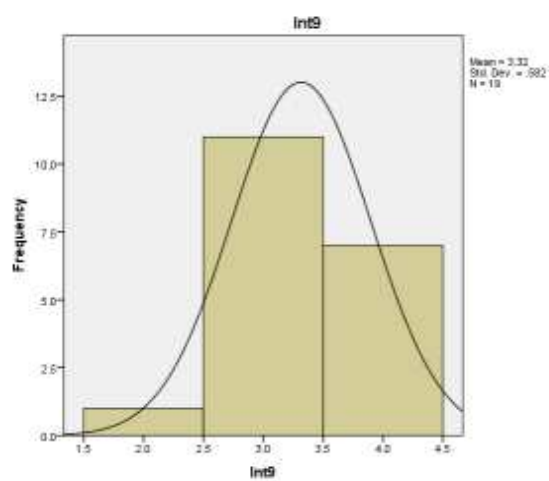
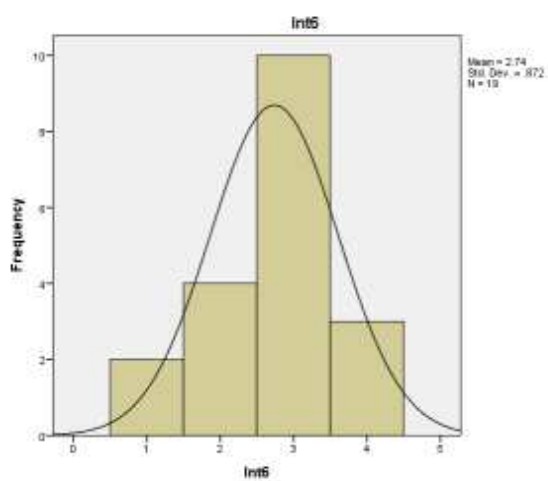
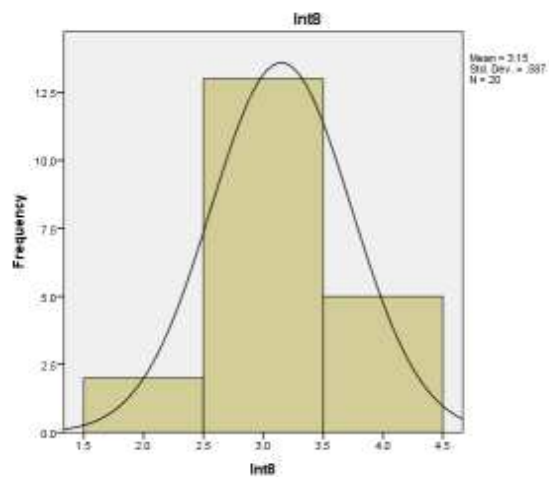
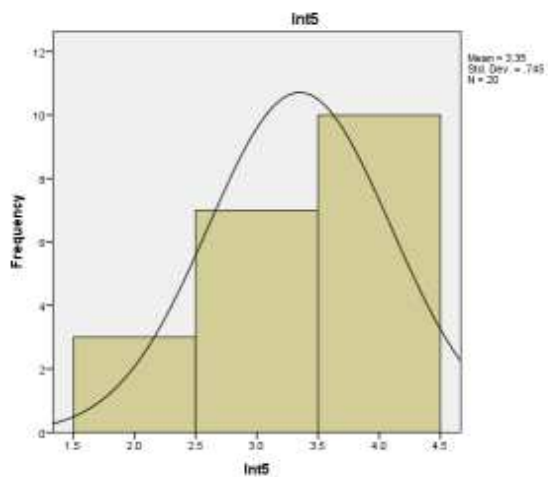
	2	4	20.0	20.0	35.0
	3	6	30.0	30.0	65.0
	4	7	35.0	35.0	100.0
	Total	20	100.0	100.0	
<i>Int22 (Q 39)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	2	2	10.0	10.0	10.0
Valid	3	10	50.0	50.0	60.0
	4	8	40.0	40.0	100.0
	Total	20	100.0	100.0	
<i>Int23 (Q 40)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	1	5.0	5.3	5.3
	2	2	10.0	10.5	15.8
Valid	3	9	45.0	47.4	63.2
	4	7	35.0	36.8	100.0
	Total	19	95.0	100.0	
Missing	System	1	5.0		
	Total	20	100.0		
<i>Perc1 (Q15)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	5	25.0	25.0	25.0
	2	7	35.0	35.0	60.0
Valid	3	6	30.0	30.0	90.0
	4	2	10.0	10.0	100.0
	Total	20	100.0	100.0	
<i>Perc2 (Q 16)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	1	4	20.0	20.0	20.0
	2	7	35.0	35.0	55.0
Valid	3	5	25.0	25.0	80.0
	4	4	20.0	20.0	100.0
	Total	20	100.0	100.0	
<i>Perc3 (Q17)</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
	0	2	10.0	10.0	10.0
	1	1	5.0	5.0	15.0
Valid	2	4	20.0	20.0	35.0
	3	12	60.0	60.0	95.0
	4	1	5.0	5.0	100.0
	Total	20	100.0	100.0	

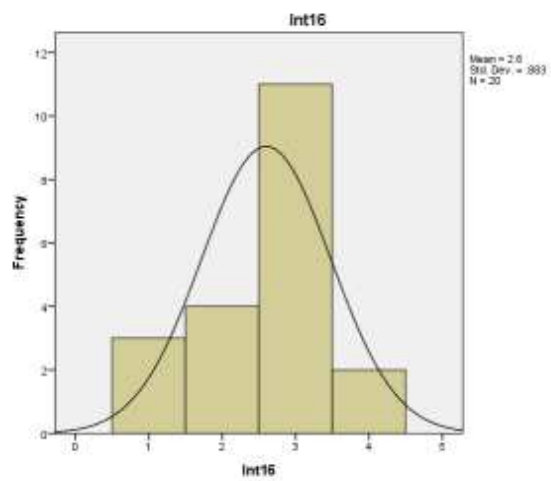
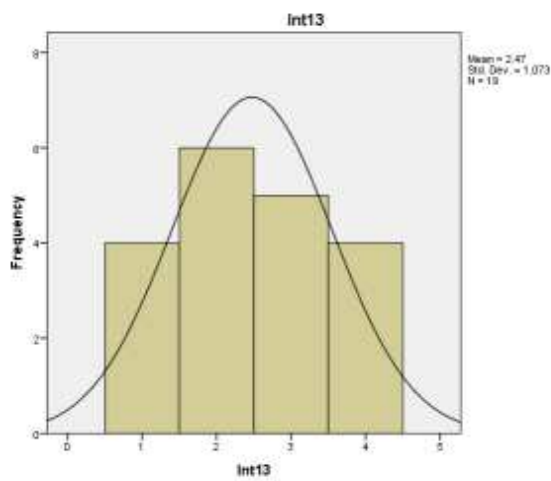
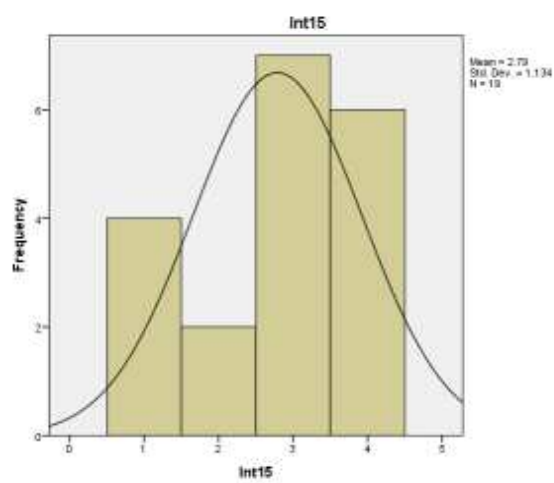
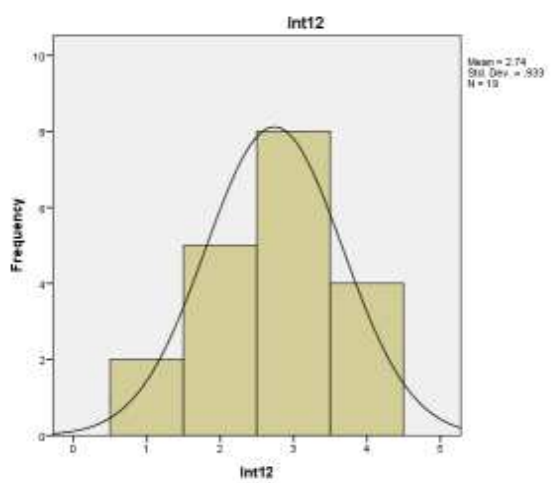
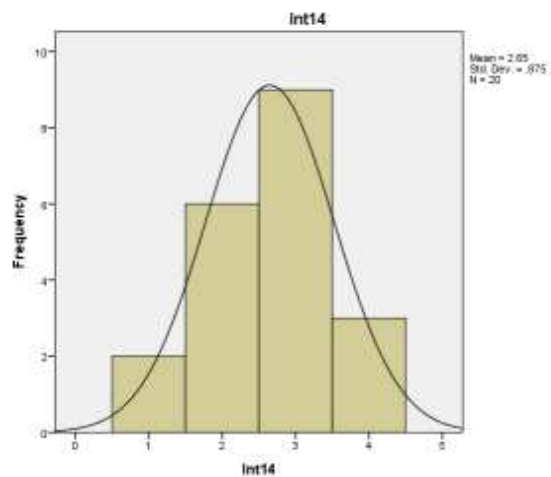
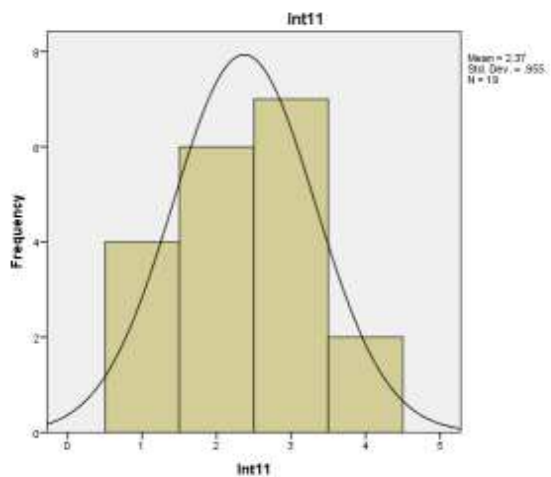
Appendix M: Individual Survey Item Histograms

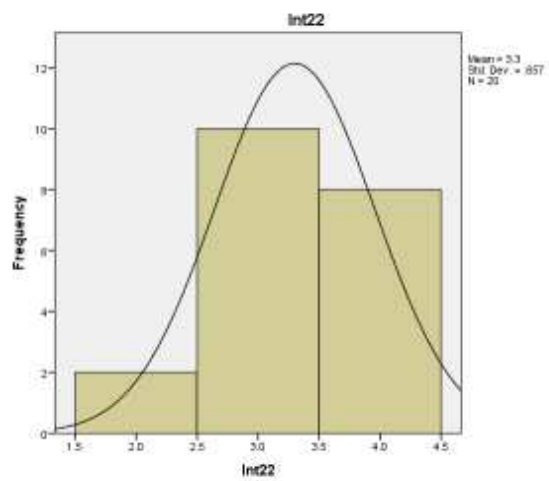
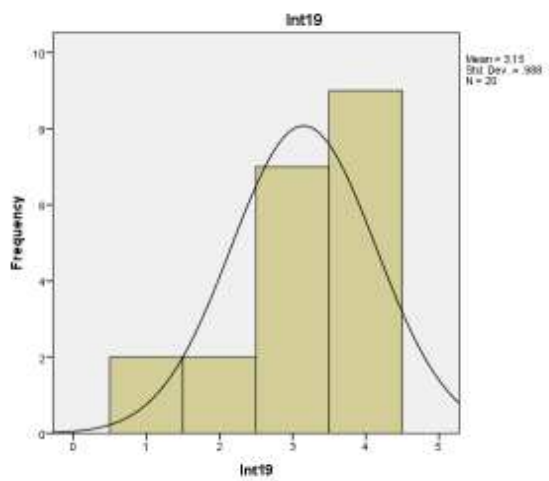
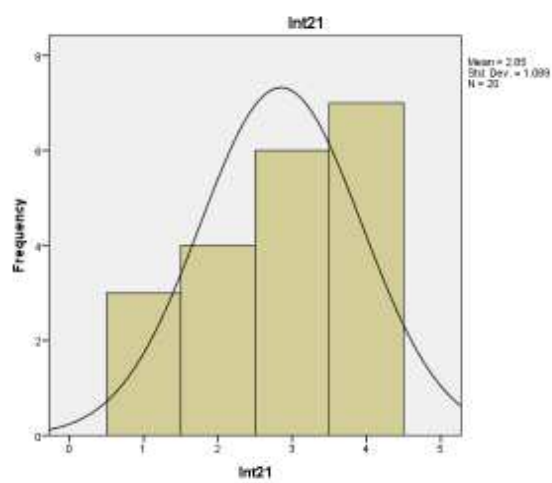
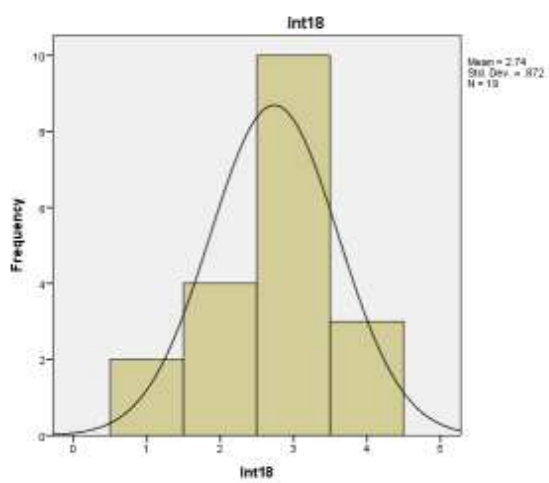
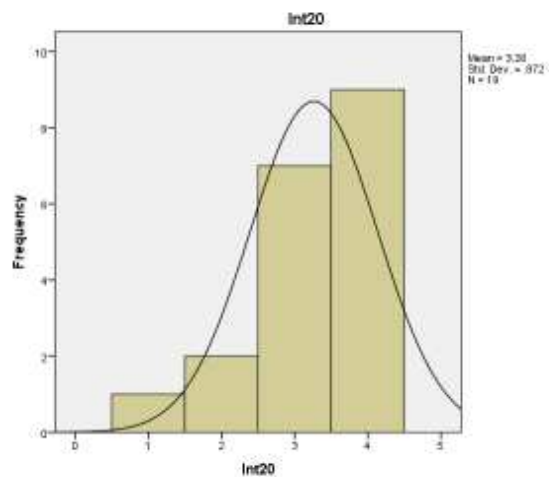
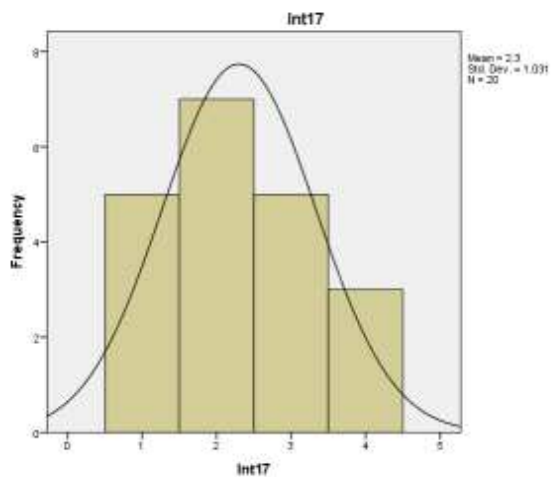


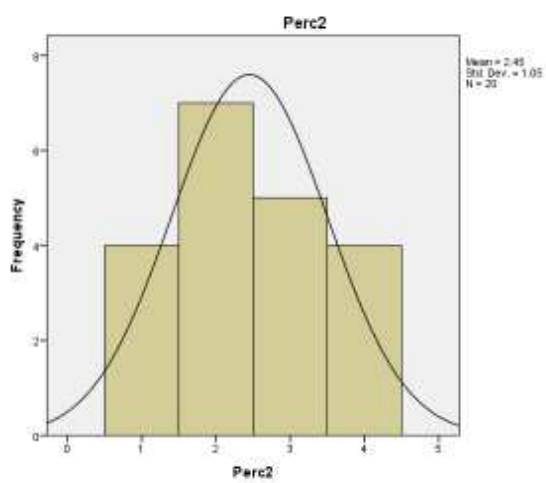
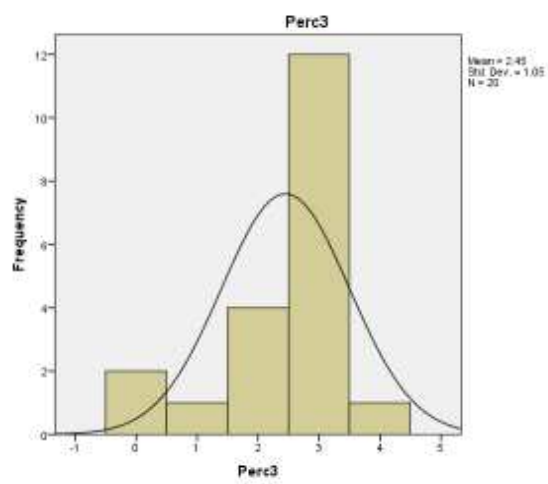
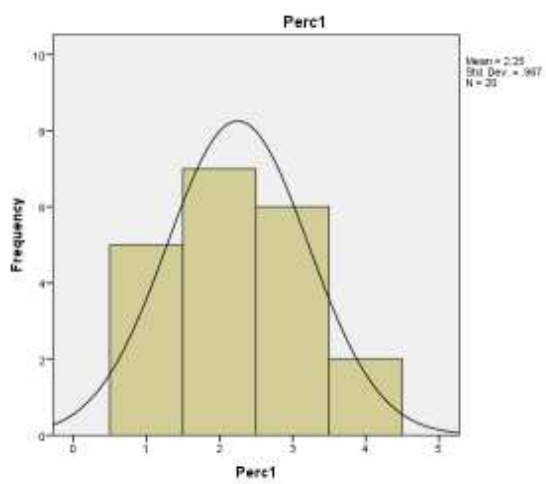
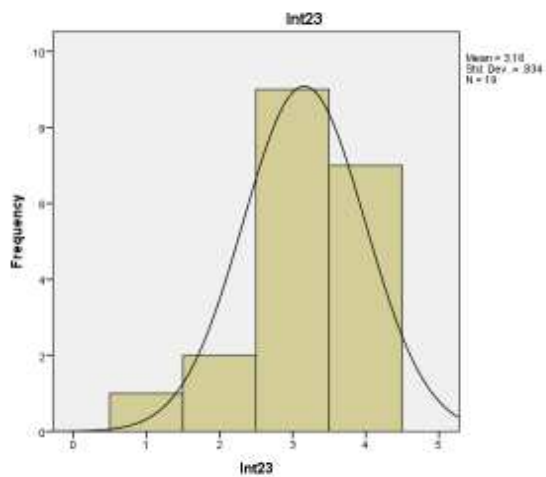












Appendix N: Evaluation Information

For Project:

According to Lodico, Spaulding & Voegtle (2010), the following steps are necessary for action research:

- 1) Reflect on your practice and identify a problem or something you want to improve
- 2) Set the problem in a theoretical and research context by reading research on the topic
- 3) Reflect on your own experiences with the problem
- 4) Identify persons with whom you can collaborate
- 5) Make a plan for systematic data collection
- 6) Collect and analyze your data reflecting on what you are learning throughout data collection
- 7) Create plan of action based on your results
- 8) Plan the next cycle of research to carry out your plan and assess whether it improves practice
- 9) Analyze all data and reflect on its meaning for practice
- 10) Form tentative conclusions and determine what questions remain. (p. 294).

For teams:

These updates will be an opportunity for other teams and the project leader to provide feedback and will focus on the following objectives, based on

Cresswell's (2008) criteria for quality:

- 1) What is the plan of action?
- 2) How does this plan of action clearly address a problem in our practice?
- 3) What data was collected? Does it relate to the problem and the plan?
- 4) What was the process for collaboration for your team?
- 5) Does the collected data logically lead to the proposed plan?
- 6) How has this process contributed to your team's reflection as professionals?
- 7) How will our research and plan enhance the lives of students?
- 8) How will our action research lead to a change in practice or make a difference?
- 9) Did the team present their findings to the entire staff in a meaningful way?

These updates will be an opportunity for the teams, as well as other teams and the project leader, to provide feedback and to evaluate each team's progress.

Curriculum Vitae

Michael A. Mitchell
36687 Haley
New Baltimore, MI
48047
586-725-0369

Personal Profile

As I have gained experience and advanced my own education, I have had the opportunity to serve several schools in positions of leadership. I have had several opportunities to work with staff and administration on designing and implementing school policies and procedures. I have had extensive experience working with the administration, School Board, faculty, students, and the community with the desire to sustain and improve the educational experience for students.

I possess a variety of skills that would be an asset as the leader of a district. I am able to communicate well with people in many situations. I also have the ability to perform well in stressful situations where tact and patience are essential. In addition, I believe that you have found me to be a hard working, dependable, individual who enjoys challenges. I am flexible, enthusiastic, and a team player that learns quickly and applies that knowledge effectively.

I have thirteen years experience as a classroom science teacher. I also have three years experience in an administrative role. In addition, I have taken a leadership role for several school associations whose focus was on improving communication between all members of the community. Due to these experiences, along with my work coaching and working with children who have disabilities, I have obtained extensive experience in planning, implementing, and documenting a course of action in many areas.

Key Skills and Experiences

- Experience using data related to student achievement to plan and implement curricula according to the State of Michigan Merit Curriculum
- Experience using staff and student data to plan and implement staff development for instructional improvement and personnel evaluation
- Experience with building operations, school-community relations, student services and discipline

- Experience building and editing Master Schedule using SASI and PowerSchool
- Founding Co-chair of the Arts Academy Faculty Association
- Chairperson for Conflict Resolution Committee for North Central Accreditation at Regina High School
- Certified by the State of Michigan to teach Secondary Biology and Social Studies
- Master of Arts in Teaching. Major: Secondary Science Education. Wayne State University
- Thirteen years classroom teaching experience
- Three years secondary school administration experience
- Experience with and trust of the multifaceted Arts Academy community

Education

Present: Enrolled in Ed.D. Program. Specialization: Administrator Leadership for Teaching and Learning. Walden University. Expected Date of Completion: June 2014.

2008: Master of Arts in Teaching. Major: Secondary Science Education. Wayne State University.

1999: Bachelor of Arts in Biological Science. Wayne State University.

1995: Associate of Liberal Arts. Macomb Community College.

1990: High School Diploma. De La Salle Collegiate. Warren, MI.

Employment

2013 -Present Principal. Arts Academy X; Fraser, MI

- Lead Administrator.
- Provide leadership for instructional improvement and curriculum, instructional leadership, personnel evaluation, building operations, school-community relations, student services and discipline.
- Work with students, parents and staff to maintain a positive, productive learning environment.
- Monitor and supervise student activities during school hours and on evenings and weekends.
- Recognize the strengths of the school and foster improvements by expanding or adding to those strengths.
- Improve and maintain positive school community relations including parental involvement.

2012 – 2013 High School Biology--Anatomy and Physiology- Current Events – and American History Teacher. Arts Academy X; Fraser, MI

- Substitute Administrator.
- Mentor for new teachers.

2010 – 2012 Director of Student Support Services/Director of RTI. Arts Academy X; Warren/Fraser, MI

- Associate Administrator.
- Assist the principal in providing leadership for instructional improvement and curriculum, instructional leadership, personnel evaluation, building operations, school-community relations, student services and discipline.
- Work with students, parents and staff to maintain a positive, productive learning environment.
- Monitor and supervise student activities during school hours and on evenings and weekends.
- Recognize the strengths of the school and foster improvements by expanding or adding to those strengths.

- Improve and maintain positive school community relations including parental involvement.
- Class Advisor for senior class.

2005 – 2010 High School Biology-Physical Science-Economics-Psychology-Anatomy and Physiology Teacher. Arts Academy X; Warren/Fraser, MI

- Founding Co-chair of Arts Academy Faculty Association.
- Responsible for coordinating communication between faculty, administration, Board of Directors, and Fine and Performing Arts Parents Association.
- Member of Strategic Planning Steering Committee.
- Substitute Administrator.
- Mentor for new teachers.
- Class Advisor for senior class.

2003 – 2005 High School Biology Teacher. Learning Options High School. Eighth Grade Social Studies-Science Teacher; Middle School Transitions Program. Lake Orion Community Schools. Lake Orion, MI

- Responsible for assisting students in transitioning from middle school to high school by coordinating and communicating with staff at several schools.
- Responsible for supervising creation of revised Student Code of Conduct and School Course Offerings.
- Substitute Administrator

Mentor for new teachers.

2002 – 2003: Middle School Science Teacher. St. Juliana. Detroit, MI.

- Substitute Administrator for Middle School area.
- Class Advisor for eighth grade class.

2000 – 2002: High School Physical Science-Honors Biology Teacher. Regina High School. Harper Woods, MI.

- Chairperson for North Central Accreditation Conflict Resolution Committee. Responsible for guiding creation of conflict resolution program at Regina High School.
- Coach of inaugural season of freshman women's ice hockey team.
- Class Advisor for sophomore class.

1998 – 2000: Middle School Science Teacher. St. Juliana School. Detroit, MI.

- Substitute Administrator for Middle School area.
- Class Advisor for eighth grade class.