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Sustainable Leadership in Arts Education Using Alternative Resources in Pennsylvania Title I Schools

Stacy M. Potter
Walden University

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College of Education

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Stacy Potter

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Dr. Jerry Collins, Committee Chairperson, Education Faculty

Dr. Cheryl Bullock, Committee Member, Education Faculty

Dr. Mary Givens, University Reviewer, Education Faculty

Chief Academic Officer

Eric Riedel, Ph.D.

Walden University

2018

|

Abstract

Sustainable Leadership in Arts Education Using Alternative Resources in Pennsylvania

Title I Schools

by

Stacy M. Potter

MA, The University of the Arts, 2003

BS, Pennsylvania State University, 2001

Dissertation Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Education

Walden University

November 2018

Abstract

Budgetary constraints have led many educational leaders to limit arts education programming to students across the state of Pennsylvania. The purpose of this qualitative dissertation was to investigate how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. This multiple case study provided analysis within and across Pennsylvania Title I schools to help fill a gap in the educational leadership literature regarding alternative budgeting strategies to meet programming needs. The conceptual framework integrated transformational leadership, principles of creativity, and budgetary strategies. Key research questions explored sustainability frameworks and the use of creative leadership strategies to guide budget allocations while analyzing how educational leaders employ constructs of transformational leadership theory to produce measures of accountability. The study of 15 school districts across Pennsylvania employed an in-depth interview process and document review. Multiple case study analysis allowed for the exploration of leadership decisions within the current financial landscape of Pennsylvania Title I public schools during the 2017-2018 school year. The study found that alternative budgetary resources were not confined to financial support but included strategic resource management, inclusive stakeholder practices, and synoptic performance. Each of these constructs extended knowledge in leadership practice and organizational outcomes. This study's findings may have practical applications in relation to sustained leadership for arts education programs using alternative resources in Pennsylvania Title I schools.

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Dedication

This study is dedicated to my family and the many families working together to encourage creative growth to prepare our children for the future.

Acknowledgments

I would like to discuss my appreciation for my dissertation chair, Dr. Collins, for your encouragement and support. You helped to relieve my stress and “trust the process” at times when that seemed too difficult to accomplish. I would also like to extend my gratitude for my methodologist, Dr. Bullock, for her guidance and assistance throughout this journey. I am so grateful for the support from my husband and two boys throughout this process. Their love, patience, and understanding inspired me to work hard for things that truly matter and encouraged me to engage in social change. In addition, my extended family and friends have provided words of support and praise throughout this process. One person began this journey with me and encouraged its completion—my grandmother. She was willing to jump in and offer critical advice that was happily received. Thank you all for your encouragement, kindness, and inspiration to embark on this important journey.

Table of Contents

List of Tables	v
List of Figures	vi
Chapter 1: Introduction to the Study.....	1
The Impact of Limiting Arts Programming Across the United States.....	1
Transformational Leadership Approach	2
Who Benefits	4
Background.....	5
Leadership Practice.....	5
Arts Education	6
Funding	7
Problem Statement.....	9
Purpose of the Study.....	10
Research Questions.....	11
Conceptual Framework.....	11
Nature of the Study	12
Definitions.....	13
Assumptions.....	15
Scope and Delimitations	16
Limitations	17
Significance.....	20
Summary.....	21
Chapter 2: Literature Review.....	22

Literature Search Strategy.....	23
The Search Engines.....	23
Search Terms	24
Conceptual Framework/Theoretical Foundation	24
Theoretical Framework.....	26
Literature Review Related to Key Concepts and Variables.....	36
The Current State of Transformational Leadership Theory.....	37
Eisner’s Principles of Creativity	47
Budgetary Practice	55
Summary and Conclusions	77
Moving Toward Sustainable Leadership	77
Chapter 3: Research Method.....	83
Research Design and Rationale	85
Role of the Researcher	91
Methodology	93
Participant Selection	97
Instrumentation	98
Procedures for Recruitment, Participation, and Data Collection.....	101
Data Analysis Plan.....	102
Trustworthiness.....	105
Ethical Procedures	110
Summary.....	112
Chapter 4: Reflections and Conclusions.....	113

Setting	114
Case 1: Rural.....	116
Case 2: Suburban	118
Case 3: Urban.....	119
Data Collection	120
Data Analysis	124
First and Second Cycle Coding.....	124
Results.....	146
Evidence of Trustworthiness.....	158
Data Saturation.....	160
Summary	161
Chapter 5: Discussion, Conclusions, and Recommendations	164
Interpretation of the Findings.....	165
Budgetary Practice	167
Eisner’s Principles of Creativity	169
Transformational Leadership Theory	171
Limitations of the Study.....	173
Recommendations.....	176
Implications.....	177
Conclusion	179
References.....	181
Appendix A: Recruitment Email	216
Appendix B: Interview Template.....	217

Appendix C: The Process of First and Second Cycle Coding and Emergent

Themes218

List of Tables

Table 1. Alignment of Research Questions to Interview Questions	99
Table 2. Themes Identified Using Second Cycle Coding Strategies From the Data Sources	147

List of Figures

Figure 1. Conceptualization of sustainable leadership in K-12 arts education programs26

Figure 2. Average demographics from each case setting116

Figure 3. Enrollment data per case118

Figure 4. Average per-pupil expenditures119

Figure 5. Emergent themes of sustainable leadership.....149

Figure 6. Sustaining access to arts programs using alternative budgetary resources152

Figure 7. Creative leadership strategies to guide budget allocations and sustain access to arts education programming153

Figure 8. Constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks156

Figure 9. Findings of sustainable leadership in PA K-12 arts education programs interpreted within the context of the conceptual framework166

Chapter 1: Introduction to the Study

Pennsylvania has a rich heritage in the visual arts across rural, suburban, and urban settings (Hammond, 2017). The fidelity of this heritage continues as educational leaders move forward in a society rich with arts culture and creativity (Citizens for the Arts in Pennsylvania, 2017). In accordance, Pennsylvania state policy references art education as a core academic subject (Pa. Cons. Stat. 24 § 15-1511). In Pennsylvania, instructional standards for public schools require the arts to be formally offered to every student each year in all public-school settings from kindergarten through graduation (Arts Education Partnership, 2017a).

The Impact of Limiting Arts Programming Across the United States

Disparities in accessing art education and programming exist in school districts across Pennsylvania. Metla (2015) reported that inequalities existed in relation to accessible art programming, especially in low-income schools, stating that exposure to arts programming within the curriculum had continued to lose sustainability over the past 25 years. Metla acknowledged that when students lose access to arts programming, common core standards are not able to be met. Cooper and Lyon (2015) noted, “these programs [arts education] are treated as electives, despite clear evidence that they are must-haves for a well-rounded curriculum that inspires engaged, creative thinking” (para. 7). Literature regarding the advantages of limiting arts programming across the United States is difficult to find (Barnett, 2016; Belfiore, 2015). In fact, many studies focus on the benefits of the inclusion of art education within the curriculum and its positive impact on school performance and student outcomes (Biddle, 2016; Brown & Bousalis, 2017;

Eisner, 2009; Hardiman, Rinne, & Yarmolinskaya, 2014). Regardless of the literature, funding concerns continue to impact access to arts education programs within the curriculum for students (Grant & Patterson, 2016; Langford, 2016). To ease the financial burden across public educational settings, the Every Student Succeeds Act (ESSA) provides allocations from Title I, II, and IV funding for support (Herman et al., 2017). These allocations offer one approach to ease the challenge of funding. Transformational leadership (TFL) strategies also provide a framework to demonstrate the importance of an arts education and produce innovative strategies for funding streams and program sustainability.

Transformational Leadership Approach

Robinson (2007) found that the relationship between educational leaders and student outcomes is contingent upon five dimensions: communication, allocation of resources, leadership involvement, professional development, and school environment. Through effective communication and modeling within the school environment regarding the importance of arts education, leaders can encourage followers to embrace this message and communicate it to diverse stakeholders (McKinney, Labat, & Labat, 2015; Vygotsky, 1978). In turn, this sets a precedent for the allocation of resources. TFL methods produce measures of accountability, and as a result, establish arts programming models based on sustainable frameworks.

Educational leaders benefit from finding ways to sustain arts education programming. As society moves toward an integrated global framework, the demand for innovation and a creative mindset increases (Dong, Bartol, Zhang, & Li, 2016; Ng, 2017;

Qu, Janssen, & Shi, 2015). Fortunately, the arts provide a foundation for engagement and encourage the skills necessary to produce college- and career-ready global community members (Al-Husseini & Elbeltagi, 2016). In response to this demand, arts organizations continue to offer support for the arts as an integral contributor to global expectations. The Arts Education Partnership (2017b), a cooperative effort between the National Endowment for the Arts and the U. S. Department of Education, confirmed that the arts contribute to positive student connections and outcomes.

Arts education is beneficial to organizational outcomes due to the process in which the individual learner accesses the arts (Blanken-Webb, 2014). During the art process, individuals explore and investigate connections, apply strategies and methods, test and reflect on processes and outcomes, and engage collaboratively with his or her peers and educators (Eisner, 2002). In a study by the National Assembly of State Arts Agencies (NASAA) and the Arts Education Partnership, Ruppert (2006) stated, “students who participate in arts learning experiences often improve his or her achievement in other realms of learning and life” (p. 8). Educational leaders benefit from applying arts strategies when deliberating organizational outcomes.

The arts not only benefit academics, but also contribute to social and emotional growth on a neurological level. Skills developed during art education programs impact cognition and positively influence learning across content areas (Hardiman, 2015). The Dana Foundation (2017) supported research identifying the positive impact that arts education has on the brain. One hallmark study indicated that positive alterations to brain mechanisms occurred when students participated in an art education curriculum (Posner,

Rothbart, Sheese, & Kieras, 2008). In another study, Jensen (2014) reported that “these are not simple study skills; these are the capacity to focus, capture and discriminate information, process it, remember and represent it in a meaningful way” (para. 20). Jensen indicated that research correlated arts-minded individuals with redefining the operations and systems within the brain. Given these findings and the impact that the arts have on the development of all individuals, educational leaders must consider approaches to sustainable access to the arts for all students.

Who Benefits

Stakeholders who may benefit from this study include policymakers and public-school leaders. The results of the research may inform the practice of educational leaders regarding systems to provide equitable access to arts programming and may offer recommendations of transformative leadership approaches to secure and sustain this outcome. Leadership approaches to sustain equitable access to arts education, in turn, would benefit public school students. This study provides evidence of practical approaches within Title I Pennsylvania public schools to promote sustainable leadership in arts education programs using alternative budgetary resources.

Major sections of Chapter 1 explore the central phenomenon: the promotion of sustainable leadership in K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools. First, the background literature addresses the need for the study as well as the gap in literature related to the study. Second, the problem statement, purpose, and research questions inform the conceptualization of the study and provide information regarding the nature, limitations, and assumptions of the

study. I conclude the chapter by exploring the study's potential social-change impact and how this study supports current theories related to creativity and leadership.

Background

Research literature has explored how educational leaders referenced TFL theory and creativity practice to guide strategic planning for sustainable access to arts education programs using alternative budgetary resources. The literature has also highlighted the need and urgency to include arts education programs in Pennsylvania K-12 public schools to meet 21st-century expectations for global creativity and innovation, as well as best practice standards.

Leadership Practice

Research on leadership approaches to sustainability supported further study. De Eça, Milbrandt, Shin, and Hsieh (2017) reinforced the need for leadership approaches that encouraged sustainable arts programming to prepare students for millennial careers on a global stage. Likewise, Banks, McCauley, Gardner, and Guler (2016) provided an exhaustive list of sources within the study that contributed to the understanding of transformational leadership approaches and contributions toward sustainable programming models. Banks et al. added that TFL theory, through the correlation of authentic leadership theory, illustrated a connection between programming and psychological benefits to leaders, educators, and students. This psychological connection aligned with the benefits of the experience of art education for the whole being and related to the effect of providing sustainable art education programs. Similarly, Sholl (2016) recommended a need for further research regarding educational leadership support

for arts education programming through diverse approaches. Sholl's study supported the gap in the literature regarding leadership practice to sustain access to arts education programs using alternative budgetary resources. Equally important, Katz-Buonincontro, Phillips, and Witherspoon-Arnold (2015) referred to Eisner's principles of creativity while conducting a study regarding leadership development in schools using the arts. The authors suggested that leadership development aligned with arts thinking and recommended creative leadership strategies to sustain arts education. Each of these studies contributed to a body of literature regarding TFL and creativity practice.

Arts Education

Literature documents the role of arts education in response to creativity practice. For instance, Chappell, Pender, Swinford, and Ford (2016) conducted a study related to conceptions of the purpose of students receiving an appropriate arts education. The results indicated the need for further analysis regarding an administrator's role in sustaining equitable access to arts education for the benefit of the experience of an art education and not simply as a marketing tool to promote global creativity constructs. Furthermore, this study provided evidence of the need for goals of student development and creative relationships on a global stage. On an individual stage, Chemi (2015) supported the relationship that arts education has to the development of the whole child and reinforced the importance of sustaining access to arts programming. The study took place in Denmark; however, the study is transferable to children in the United States as it pertained to developmental stages and influences that are common to all children regardless of demographics. Congruently, Hardiman (2015) identified a connection

between participation in arts education programming and a student's educational performance from the perspective of neuroscience. In addition, Blanken-Webb (2014) contributed to a broader understanding of Eisner's principles of creativity and the role of creativity in the development of cognitive structures of the mind. The article supported the inclusion of art education experiences delivered by certified art instructors within an educational curriculum, illustrating that arts experiences are building blocks to cognitive development.

Bertling (2015) discussed the importance of art education and the aesthetic experience to encourage meaning-making, the acceptance of different responses to a phenomenon, and a connection to the world through experience. Bertling's study addressed the importance of student and environment relationships through an aesthetic lens. The collection of literature supports arts education from the perspective of the individual and extends these benefits to the relationship that individuals have to the community on a global stage.

Funding

The Pennsylvania Association of School Administrators and Pennsylvania Association of School Business Officials (PASA-PASBO, 2016) reviewed quantitative and qualitative data demonstrating how budgetary constraints led many educational leaders to limit arts education programming to students across the state of Pennsylvania. This study informed the need and urgency for this doctoral study. Disparities were recorded across the United States and globally. For instance, Barnett (2016) demonstrated the inequality of arts funding practices across elementary public-school settings in

Kentucky while conducting a qualitative study. Barnett examined the perceptions of funding by administrators and arts educators, finding that additional research was needed to promote arts funding strategies for elementary public schools. This article supported the problem and purpose of this dissertation while demonstrating a broader demographic need. Correspondingly, Belfiore (2015) reinforced the need for public support to encourage policymakers to provide funding for sustainable arts programming. Belfiore examined this topic within the United Kingdom relating the global fiscal crisis as one of the factors opposing arts funding. The findings of this study extrapolate to U.S. economic concerns and exhibit similar needs and constraints within educational policy and funding.

Both private and public art sectors have observed constraints related to the promotion of creativity. Each would benefit from further research regarding alternative budgeting strategies. For example, Nompula (2012) documented the use of time management as a creative budgetary resource to sustain student access to arts education programming. Koo and Curtis (2016) explored the need for funding support for the arts in the private sector. Koo and Curtis demonstrated that the need for funding strategies is not limited to public education but applies across society. Koo and Curtis called for further research regarding leadership and policy support to fund arts programming while examining strategies in place across major cities within the United States. Similarly, Langford (2016) explored the use of private funding as a system of support for arts education. These studies explicated the need for further research on the use of alternative budgetary resources regarding logistical application and sustainability.

The collection of contemporary research supported the need for further study to address the gap in the literature surrounding practical applications of alternative budgetary resources used by educational leaders to support and sustain arts education programs. This qualitative study exploring how educational leaders use alternative resources for sustainable access to arts education programs in Pennsylvania Title I schools fills a gap in the literature surrounding leadership practice.

Taking a closer look at Robinson's (2007) five dimensions of leadership, one can identify each dimension with respect to providing equitable, accountable, and sustainable arts programming. Robinson's research demonstrated the importance of examining leadership strategy when discussing the causal relationship between leadership and student outcomes. While each dimension is integral to leadership style, budget allocations drive program sustainability (Amabile, 1988) and determine student access, and, ultimately, student outcomes. Therefore, budget allocations must be considered when addressing school reform and program sustainability. Budget allocations were addressed within the study through an investigation of educational leadership practice. The use of TFL strategy, when applied to Eisner's (2002) framework for creative leadership, promotes an understanding of the complexity of program reform while maintaining the integrity of sustainable practice.

Problem Statement

Educational leaders face the challenge of providing sustainable access to arts education, resulting in limited arts education programs for students across the state of Pennsylvania (PASA & PASBO, 2016). Researchers affirm the benefits of art education

as an integral component within the educational setting (Bertling, 2015; Blanken-Webb, 2014; Chemi, 2015; Doyle, Huie Hofstetter, Kendig, & Strick, 2014). The problem is that little is known about how educational leaders can fund arts education through alternate budgetary resources, especially in times of limited financial resources (Barnett, 2016; Belfiore, 2015; de Eça et al., 2017; Koo & Curtis, 2016; Langford, 2016; O'Hagan, 2016; Sholl, 2016). School leaders face negative implications for the growth and cognitive development of the whole child because students face limited opportunities to experience arts-based programming (Chappell et al., 2016; Nompula, 2012; Tomljenović, 2015). A gap in the literature exists surrounding practical applications of alternative budgetary resources used by educational leaders to support and sustain arts education programs. Qualitative analysis exploring the use of alternative budgetary resources for sustainable access to arts education programs for K-12 students in Pennsylvania Title I schools may contribute to increased arts education access for students.

Purpose of the Study

The purpose of this qualitative case study was to investigate how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. This dissertation addresses the need for increased understanding among educational leaders regarding funding intervention strategies and presents models to inform best practice. A multiple case study allowed analysis within and across 15 Pennsylvania Title I school districts to help fill a gap in the educational leadership literature regarding alternative budgeting strategies to meet programming needs.

Research Questions

The research questions were informed by the framework and the literature while analyzing data through the lens of TFL theory and principles of creativity. The inclusion of limiting factors, such as Title I eligibility, focused the results on practical solutions for low-income schools and underserved populations.

1. How do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools?
2. How do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?
3. How do educational leaders employ constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks?

Conceptual Framework

The conceptual framework that guided the study pulled from Eisner's principles of creativity and TFL theory. Eisner (2002) was an instrumental theorist on the relationship of arts education programs and creative leadership for school reform. Educational leaders consider principles of creativity (Eisner, 2002) when examining the use of systemic, innovative approaches toward common goals through communication and collective input (American Education Research Association, 2016). TFL theory offers frameworks for the relationship between leaders and followers (Bass & Avolio, 1993a; Burns, 1978). The TFL paradigm is hinged on the tenets of active engagement, a community approach to motivation, and the act of inspiring others to reach his or her

potential (Amanchukwu, Stanley, & Ololube, 2015). Effective modeling (McKinney et al., 2015; Vygotsky, 1978) regarding the importance of arts education encourages followers to share a collective vision (Bass, 1999) of the importance of an arts education as an integral component within the educational setting, in turn setting a precedent for allocation of resources. TFL methods also produce measures of accountability and, as a result, establish arts programming models based on sustainable frameworks. Eisner's principles of creativity and TFL theory operationalize the core constructs of this dissertation: creative leadership, arts education, and the allocation of resources. Further analysis of literature takes place in Chapter 2. Many of the tenets of each theory overlap and provide a comprehensive analysis to support the purpose of the dissertation.

Nature of the Study

The study employed a multiple case study approach for qualitative inquiry using an in-depth interview process and document review. The central phenomenon of interest in the study was alternative budgetary methods that educational leaders use to sustain arts education programs in K-12 Title I schools. Multiple case study analysis allowed for the exploration of leadership decisions within the current fiscal landscape of Pennsylvania public schools (Burkholder, Cox, & Crawford, 2016; Lambert, 2012). Categorical-content data analysis (Rubin & Rubin, 2012; Saldaña, 2016) took place to determine emergent themes.

Types and sources of information or data included interviews and document reviews of educational performance profiles, budget reports, and educational policy specific to Pennsylvania public schools. Interviews with 15 educational leaders from Title

I schools in the state of Pennsylvania occurred, with the participants including administrators, coordinators or directors, and superintendents. The interviews included questions on budgeting and creative leadership practices (Burkholder et al., 2016) used by educational leaders to support arts education access based on sustainable frameworks. Fifteen school districts were purposefully selected for this exploration to encourage diversity within a feasible framework. Document review of educational performance profiles offered information regarding demographics and Title I eligibility status. The data obtained from these records provided descriptive information to increase the trustworthiness of the dissertation (Baxter & Jack, 2008). Document review of budget reports contributed data on fiscal resources and demonstrated past practice of funding allocations for arts programming. Document review of educational policy documents contributed information to describe the landscape of program reform and linked Pennsylvania standards to a variety of school settings to demonstrate alignment of school mission with strategic goals for Pennsylvania students. Review of educational policy documents served to explore the applications made to meet state and federal accountability requirements.

Definitions

The central phenomenon of the study was alternative budgetary methods that educational leaders use to sustain arts education programs in K-12 Title I schools. Throughout the study, the following terms were referenced and interpreted based on these definitions.

Creative leadership: Creative leadership considers local and global contexts in relation to organizational goals (Mainemelis, Kark, & Epitropaki, 2015), which include innovation (Mumford, Scott, Gaddis, & Strange, 2002) and the encouragement of creative climates (Jaiswal & Dhar, 2015; Shalley & Gilson, 2004).

Creativity: The intuitive ability to generate solutions to complex problems (Eisner, 2002). Creativity drives innovative thought and practice (Amabile, Conti, Coon, Lazenby, & Herron, 1996). Creativity is inherent in all individuals but needs guidance to grow into innovation. Art education provides this guidance.

Effective vs. successful: Successful leadership diverges from effective leadership, in that the latter considers the education of the whole child—social, emotional, and academic (Day, Gu, & Sammons, 2016). Consideration of the whole child in relation to program livability produced outcomes of effective educational leadership and supported applications of TFL.

Innovation: The ability to consider multiple and diverse pathways to achieve outcomes, especially during times of increased challenges and limited resources. Collaboration encourages innovation (Eisenbeiss, Van Knippenberg, & Boerner, 2008).

Sustainable: Maintaining the fidelity of practice among stakeholders (Dellve & Eriksson, 2017) to include “sound outcomes, generating knowledge, building capacity, experiencing stable funding and staffing patterns, and providing value-based services and supports in an effective and efficient manner” (Schalock, Verdugo, & Lee, 2016, p. 56). Dellve and Eriksson (2017) and Schalock et al. (2016) suggested that sustainability factors influence the identity and culture of the organization and should align with

organizational outcomes. This definition aligned with the purpose of this study: to explore how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. Sustainable and equitable access to arts education is further defined as arts programming offered by certified art instructors and delivered each academic year (Arts Education Partnership, 2017a) to all students in the Pennsylvania K-12 public school system.

Transformational leadership (TFL): Constructs of TFL facilitate collective vision (Bennis & Nanus, 1985; Leithwood & Jantzi, 1990), creative thinking, and problem solving (Burns, 1978), and they inform a sustainable framework for arts education using alternative budgetary resources.

Assumptions

Key assumptions derive from effective and successful leadership regardless of contextual issues surrounding budgetary needs and shortfalls. The first assumption was that schools in Title 1 communities can maintain arts education programs through creative budgeting of resources. A second assumption was that administrators want to provide sustainable arts programming to his or her students. In the context of this study, this was an important assumption. Educational leaders would not purposefully decline opportunities for students to grow socially, emotionally, or academically. However, leadership focus has shifted to academic performance. This shift is guiding many educational leaders to rely solely on quantifiable data such as state assessments (Biddle, 2016; PASA & PASBO, 2016; Stokas, 2016) to inform programming needs.

A final assumption was that the data collected from the study were evaluated without researcher bias. I used a qualitative case study analysis to explore the topic on a practical level and provide an understanding of strategies currently in place across Pennsylvania. A model is yet to be realized that assists educational leaders with innovative thinking and creative approaches to overcome fiscal constraints. Approaching the study with the same tactics of innovation and creativity encourages sustainable leadership in K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools.

Scope and Delimitations

Analysis of practical applications employed by educational leaders to sustain access to arts education programs using alternative budgetary resources in Pennsylvania K-12 public schools contributes to a best practice model. Within this best practice model, identification of creative leadership strategies to sustain access to arts education programs and guide budget allocations supports the platform for future transferability. The scope of the study included Title I schools across the commonwealth and represented diverse demographics. Title I schools were selected for the study to encourage sustainable practice in all socioeconomic settings. Additionally, analysis of TFL practice produced measures of accountability and established arts programming models based on sustainable frameworks. Analysis demonstrated differentiated pathways in which educational leaders used alternative budgetary support dependent on the setting and population. The study supported theories within creativity and leadership and contributed to understanding how these theories intersect to benefit students.

Binding the study to funding interventions for arts education programs at K-12 Title I public-schools within the 2017-2018 school year (Harrison, Birks, Franklin, & Mills, 2017) permitted an analysis of data within and across Pennsylvania schools (Baxter & Jack, 2008). Potential risks and burdens were considered, such as subjective interpretation of data (Yin, 2014) and participant anonymity, and were reduced through applications of trustworthiness.

Trustworthiness was supported by internal and external validity checks (Burkholder et al., 2016). Credibility (internal validity) derived from the use of triangulation by collecting data from multiple sources (Baxter & Jack, 2008). The study included member checks from diverse school settings and supplemental resources such as archival school records and educational policy documents (Harrison et al., 2017). Reflexivity of data resulted in reduced bias and determined connections to the phenomenon (Ravitch & Carl, 2016). Transferability (external validity) measures were in place, such as in-depth descriptive analysis regarding the setting, interview criteria, and data-gathering process (Baxter & Jack, 2008). An in-depth description of data increased transferability (Burkholder et al., 2016). Dependability and confirmability were addressed through similar measures.

Limitations

Limitations of the study related to design weaknesses were situational and contextual. Situational limitations included the differences among the climates of the cases within this multiple case study. Contextual weaknesses included a bias toward the goal of sustainable arts education programs using alternative budgetary resources in

Pennsylvania Title I schools. Limitations of this study related to methodological weakness included sampling bias and concerns of transferability.

During this multiple case study, limitations included the diverse climates of each setting. Careful consideration of the culture and climate within the community of Title I schools plays an integral role in sustaining programs (Hallinger & Murphy, 1983). Bass, Avolio, and Goodheim (1987) emphasized this when critiquing earlier constructs of TFL, finding that this careful consideration must include the school climate as well as community climate and cultural needs. One approach to address this limitation includes recognizing that leaders must apply interventions suited for the organizational culture and climate (Belias & Koustelios, 2014). "By understanding how leaders influence underlying processes that lead to organizational outcomes, scholars can also develop integrative perspectives that unify diverse theories and stimulate novel leadership research in the new millennium" (Dinh et al., 2014, p. 55). Sensitivity to school climate includes an awareness of a leadership promotion of efficacy. Educational leaders increase the efficacy of organizational outcomes by remaining sensitive to the needs of his or her stakeholders. Fackler and Malmberg (2016) found that leadership style contributes to self-efficacy and that differences do exist between schools and among teachers. These differences relate to the importance of culturally informed and responsive leadership strategies to reflect the diverse needs of each educational setting, supporting implications for the transferability of this study.

Contextual limitations include a bias toward the goal of sustainable arts education programs using alternative budgetary resources in K-12 Pennsylvania Title I schools and

could influence study outcomes. Arts education access should not be confused with goal displacement. Rodriguez and Brown (2016) stated that goal displacement occurs when leaders create intangible goals based on personal preference with disregard for organizational needs. Through analysis of cultural expectations and creativity's role in the development of 21st-century global outcomes, goal displacement is possible to avoid. Rodriguez and Brown (2016) added that many leadership problems exist because of the increase in leadership analysis and the multitude of information that interferes with a conceptual definition and framework. However, causes include the lack of a one-size-fits-all model and leadership's dependence on culture and context-specific challenges. The investigation of leadership mindset promoted strategies for collective problem solving to offset contextual constraints. Describing systems of support from each educational setting within the study provided an analytic framework for process reflection and attainment of the intended transferrable goals.

Further limitations existed within the methodology. Case study analysis was criticized for lack of transferability due to the specifics associated with single cases (Tellis, 1997; Yin, 1984). To address this limitation, the study used a multiple case approach. Delimitations of the study included purposeful sampling, which contributed to case selection bias (Collier, 1995). One solution to address this issue involved broad sampling of data (Collier & Mahoney, 1996) from each demographic (urban, rural, and suburban) to reduce bias while maintaining the delimitation variable of Title I schools. The use of multiple cases and broad sampling allowed for comparative analysis across cases while maintaining transferability.

Significance

Budgetary constraints have led many educational leaders to limit arts education programming to students across the state of Pennsylvania (PASA & PASBO, 2016). The significance of this qualitative study is that it may inform leadership practice and provide an understanding of alternative budgeting strategies that support creativity exposure to benefit all students. Identifying any underlying challenges that educational leaders face when considering cutting or including arts programming in public schools encourages a systemic understanding of leadership approaches and how leaders can sustain arts education programs in low-income school environments. The study supports current theories of creativity and leadership, as well as strategic use of alternative budgetary resources, and it contributes to a practical understanding of how theory and action intersect to benefit students. This study demonstrates how educational leaders in low-income communities maintain arts education programs through creative and alternative budgeting and addresses a gap in literature and practice.

The study has implications for positive social change, in that it may support creativity returning to pedagogical structure and becoming a secondary product of every learning engagement. Educators, administrators, and policymakers benefit from creative approaches to budgeting and alternative approaches to problem solving. Furthermore, art education maintains its role as an integral component of the effort to produce students with college and career readiness and life skills that demonstrate flexibility, problem solving, and a creative mindset.

Summary

Chapter 1 provided an introduction, background information, a problem statement, and the significance of this qualitative study. The introduction and background offered insights into leadership, arts education, and funding. The problem and purpose of the study informed the research questions pertaining to current funding constraints and the need for further research. Each research question interacted with seminal findings and informed the conceptual framework, which included TFL, arts education, and budgeting. The rationale for the use of case study methodology included the ability to accurately represent Title I schools across Pennsylvania. A multiple case study approach provided practical applications of creative leadership inventions to sustain access to art education. Discussed assumptions provided a pathway for critical thinking, while the scope and delimitations offered grounding to this study. Finally, limitations and implications addressed concerns with climate, goal displacement, selection bias, and transferability. Chapter 2 provides an extensive review of the literature on TFL and its constructs. Chapter 2 includes studies, findings, and recommendations for leadership and creative school budgeting to sustain arts education in K-12 Title I public-schools.

Chapter 2: Literature Review

Educational leaders face challenges to providing sustainable access to arts education, resulting in limited arts education programs for students across the state of Pennsylvania (PASA & PASBO, 2016). Researchers affirm the benefits of art education as an integral component within the educational setting (Bertling, 2015; Blanken-Webb, 2014; Chemi, 2015; Doyle et al., 2014). The problem is that little is known about how educational leaders can fund arts education through alternate budgetary resources, especially in times of limited financial resources (Barnett, 2016; Belfiore, 2015; de Eça et al., 2017; Koo & Curtis, 2016; Langford, 2016; O'Hagan, 2016; Sholl, 2016). School leaders face negative implications for the growth and cognitive development of the whole child because students face limited opportunities to experience arts-based programming (Chappell et al., 2016; Nompula, 2012; Tomljenović, 2015). A gap in the literature exists surrounding practical applications of alternative budgetary resources used by educational leaders to support and sustain arts education programs. A qualitative study exploring how educational leaders use alternative budgetary resources to provide sustainable access to arts education programs for K-12 students in Pennsylvania Title I schools may contribute to increased arts education access for students.

The purpose of this qualitative study was to explore how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. The study addressed a need for increased understanding among educational leaders regarding funding intervention strategies to sustain access to arts education programs. A multiple case study allowed analysis within

and across Pennsylvania Title I schools to help fill a gap in the educational leadership literature regarding alternative budgeting strategies to meet programming needs.

Major sections of this chapter emerged from seminal and recent literature. The scope of the literature reviewed encompassed publication dates from 1976 to 2018. Leadership study over the course of the past 40 years has transitioned from the work of Burns (1978) regarding political leadership strategies toward a widely accepted practice of TFL to inform sustainable and innovative practice across a global stage (Dellve & Eriksson, 2017; Lewis, Boston, & Peterson, 2017; Schalock et al., 2016). Chapter 2 supports this transition through an iterative literature review from past to present. Through the iterative review of seminal studies, a conceptualization for the study emerged that included TFL theory, Eisner's principles of creativity, and budgetary strategies informing sustainable leadership practice to provide access to art education programs for Pennsylvania K-12 Title I students.

Literature Search Strategy

The Search Engines

An exploration of seminal and peer-reviewed studies occurred to the point of data saturation using Google Scholar, Thoreau Multi-Database Search, Academic Search Complete, ProQuest Central, ScienceDirect, Education Source, ERIC, Dissertations & Theses @ Walden University, and ScholarWorks. All search engines assisted with the development of the conceptual framework as a response to the seminal and current peer-reviewed articles related to sustainable leadership in K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools.

Search Terms

The iterative process of reviewing literature provided a platform for the development of the conceptual framework. The following search terms were used: *Arts education, Art + education + challenges, Art + education + sustain**, *Art + access, Art + cognition, Art + whole child, Arts education advocacy, Art + funding, Art + resources, Art + grant, Sustaining art education, Art + education, Art + education + leadership, Art + policy, Transformational leadership, Transformational leadership + collective vision, Transformational leadership + creativity, Transformational leadership + funding, Transformational leadership + sustainable practice, ESSA, ESSA + whole child, Eisner + creativity, program sustainability, transformational leadership + innovation*. These terms were searched in and across multiple databases: Google Scholar, Thoreau Multi-Database Search, Academic Search Complete, ProQuest Central, ScienceDirect, Education Source, ERIC, Dissertations & Theses @ Walden University, and ScholarWorks.

Minimal literature surfaced regarding sustainable funding constructs for educational programming, particularly alternative budgetary resources. Consequently, the literature search focused on the leadership behaviors that contributed to strategic problem solving in relation to funding challenges, as well as studies with creative budgeting execution demonstrating innovative models to support programs and organizational sustainability.

Conceptual Framework/Theoretical Foundation

The conceptual framework that guided the study pulled from TFL theory, Eisner's principles of creativity, and budgetary strategies. Eisner (2002) was an instrumental

theorist on the relationship of arts education programs and creative leadership for school reform. Educational leaders consider principles of creativity (Eisner, 2002) when examining systemic, innovative approaches toward common goals through communication and collective input (American Education Research Association, 2016). Employment of TFL theory offers frameworks for the relationship between leaders and followers (Bass & Avolio, 1993b). The central phenomenon of interest in the study was the promotion of sustainable leadership in K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools. The review of TFL theory presented a framework to conceptualize this phenomenon and included multiple components such as collective vision, cultural expectations, and creativity and innovation. Review of Eisner's principles of creativity propagated further conceptualization regarding art education, creative growth, and global citizenship. This collective review facilitated further study regarding applications and challenges of school budgets regarding traditional and alternative budgetary resources and access to programming. Each of these components mobilizes the other on a continuous cycle, as represented in Figure 1. The congregation of these components defined the conceptual framework and informs sustainable leadership in K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools.

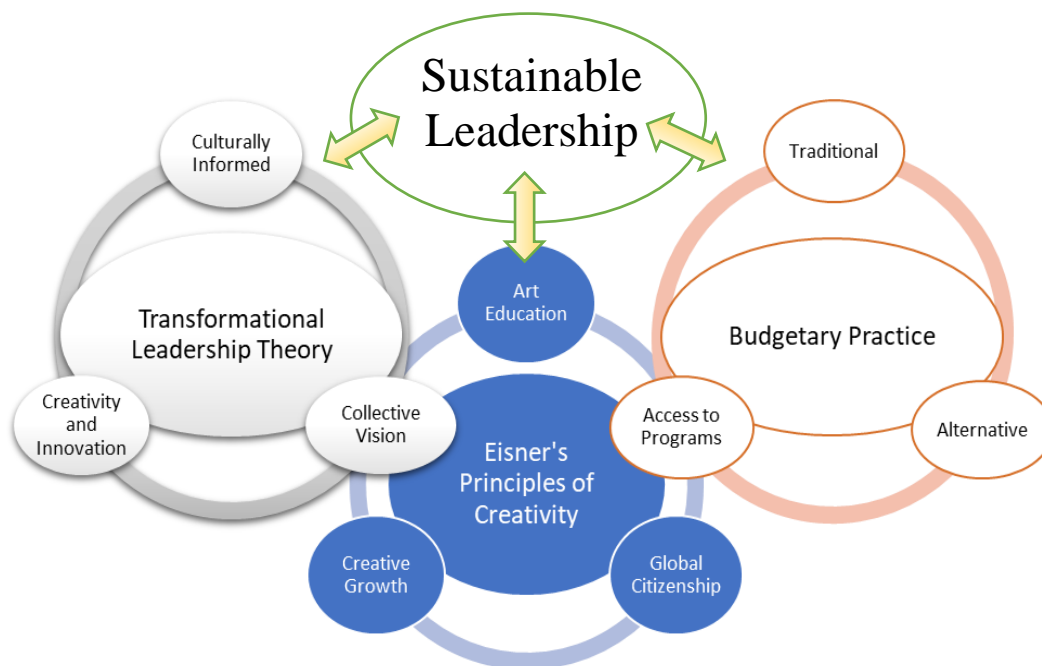


Figure 1. Conceptualization of sustainable leadership in K-12 arts education programs.

Theoretical Framework

Theorists have related different approaches to leadership style throughout history. Leadership style contributes to school performance models (Quin, Deris, Bischoff, & Johnson, 2015), and standards should reflect current needs based on global literature (Gordon, Taylor-Backor, & Croteau, 2017). However, Burns (1978) warned that generalizations are difficult due to the many factors that contribute to one's epistemology. Current models of leadership should reflect on seminal research to inform best practices and act as catalysts for sustainability. My literature review on the study of leadership indicated a transition from top-down approaches to more inclusive and

collaborative models. Some models of leadership offer flexibility (Bass, 1990) and encourage innovation, whereas others lack capacity for 21st-century expectations:

Problems, rapid changes, and uncertainties call for a flexible organization with determined leaders who can inspire employees to participate enthusiastically in team efforts and share in organizational goals. In short, charisma, attention to individualized development, and the ability and willingness to provide intellectual stimulation are critical in leaders whose firms are faced with demands for renewal and change. (Bass, 1990, p. 31)

TFL theory was the dominant theoretical concept for the study because the constructs encourage innovation regarding program sustainability and budgeting challenges. Educational leaders widely practice TFL (Banks et al., 2016; Bass & Stogdill, 1990; Ghasabeh, Reaiche, & Soosay, 2015). Tenets of the TFL paradigm include active engagement, a community approach to motivation, and the act of inspiring others to reach his or her potential (Amanchukwu et al., 2015).

Emergence of TFL from previous leadership paradigms. The concept of TFL has evolved over time, shifting from a focus on transactional leadership processes in which performance relates to positive or negative professional outcomes toward an inclusive and culturally responsive model of leadership (Burns, 1978, 2003). Moving from an individual to a collective vision, Seltzer and Bass (1990) defined TFL to include consideration of individual input to support and inform the group for the benefit of the organization. Seltzer and Bass highlighted that TFL tenets inspire and encourage new approaches toward problem solving. The application of charismatic leadership toward

alternative budgeting strategies can “impart a sense of mission” (Seltzer & Bass, 1990, p. 695) to overcome fiscal challenges to sustaining arts education programming and open the path toward the use of alternative budget streams.

A transactional leadership perspective (Burns, 1978) indicates a contingency-based relationship between leaders and followers, suggesting that performance is based primarily on tangible outcomes. TFL transferred the role of leader from disciplinarian to facilitator of change. Fields and Herold (1997) examined the importance of differentiating leadership styles to meet the needs of followers and encourage a transformative climate. The authors demonstrated similarities between TFL and transactional leadership and encouraged the use of various instruments to distinguish leadership styles from the perspective of followers. While this provided a data-driven differentiation of the styles, the authors discussed the importance of a transformative community to encourage a culture of innovation and creative mindset.

Burns (2003) connected leadership with basic human functions such as wants and needs, stating that personal growth is associated with wants, whereas leadership based on social change, on a global stage, represents a need. This idea of “wants” births a sense of motivation to achieve goals that seem intangible, whereas the notion of “needs” places responsibility on leadership for social advocacy and efforts toward social change.

Leithwood (1992) extended leadership connections to benefit constructs of change and organizational growth through personal reflection. Bass (1990) added the argument that TFL is the only approach to take when businesses reach a point of turmoil or require

innovative approaches to change. At the time of TFL adoption, other leadership models began to rise, such as instructional leadership.

Instructional leadership and TFL have similar tenets. Educational leaders considering instructional leadership approaches engage site-specific stakeholders including administration, staff, students, and community (Hallinger & Murphy, 1983). As Hallinger (2003) noted, “instructional leadership influences the quality of school outcomes through the alignment of school structures (e.g., academic standards, time allocation, curriculum) with the school’s mission” (p. 333). With this approach, educational leadership can look different between two school settings within the same district based on the individual school needs and climate, which could result in inequality of programming within the same district. In contrast, Bennis and Nanus (1985) stated that leaders must instill vision based on the needs of diverse stakeholders, but that vision must also reflect global expectations. Researchers continue to compare TFL to instructional and transactional leadership models (Day et al., 2016; Salvador & Salvador, 2016). Instead of choosing one model over another, leaders can determine that a blended approach is preferred.

In support of Bass (1990), Salvador and Salvador (2016) differentiated instructional leadership from TFL in the sense that instructional leadership focuses on the principal’s role and includes student growth models, staff collaboration and development, and supervision. In contrast, Leithwood (1992) discussed organizational structure as a benefit of transactional leadership, stating that TFL added value to the transactional leadership model but that transactional leadership is still needed. Bass (1990, 1996, 1999)

furthered this framework while expanding on Burns's (1978) political analysis of leadership. Bass stated that transactional leadership assisted with building a framework, whereas TFL encouraged the collective culture to consider goals for the benefit of the culture and work collaboratively to achieve greater outcomes. Researchers conceptualized TFL for the educational setting through a commitment to instill collective vision within an organization's goals and vision (Bass, 1999; Bradford & Cohen, 1984). Moreover, Bass and Avolio (1998) compared transactional leadership and TFL with sustainable practice, stating that the former was a quick fix and unfortunately did not encourage sustainability.

Educational leaders should embrace access to arts education through a transformational lens rather than a transactional lens. If transactional tenets lead the purpose of creating access to art programming, the leader may be adopting a small-picture view, such as by advocating increased art education simply to make stakeholders content. If educational leaders approach access under this framework, the program does not remain sustainable, and oversight of the goal occurs. The goal of sustaining access should remain the preparation of students for 21st-century jobs (Arts Education Partnership, 2013). While these tenets are important components under the umbrella of leadership, TFL appears as the product of each of these ingredients of successful program sustainability based on collective and creative vision. Furthermore, educational leaders should identify the importance of school culture when executing decisions of transactional, instructional, or transformational leadership (Hallinger, 2003). Hallinger (2003) found that TFL guides school reform models, whereas transactional and

instructional leadership influence school-wide outcomes in comparison to district outcomes.

Hallinger's (1992, 2003) research reinforced the importance of leadership decision making to reflect the climate of stakeholders. The emphasis of school reform and district vision shifts away from the decision of the educational leader and toward collective agreement of members from the educational community influenced by current cultural needs (Bradford & Cohen, 1984; Hallinger, 1992). Leithwood (1992) conducted a study identifying three main goals of school reform: to increase collaboration, to encourage professional growth, and to develop problem solving strategies within a group dynamic. TFL development facilitates progress toward these goals. When approaching leadership through this lens, sustainable programming with options for capacity growth occurs.

Bass (1996) augmented prior research related to variances of transactional and transformational research, stating that TFL addresses an essential need for the creative mindset to overcome operational and systemic roadblocks. Tenets of TFL support creative thinking, and creative thinking supports TFL (Burns, 2003). TFL allows flexibility of leadership strategy dependent on the diverse needs of individuals and collective culture. Choi, Anderson, and Veillette (2009) found that individuals with creative aptitude are less likely to reduce creative mindset when faced with negative factors such as poor leadership or transactional environments. However, constrained environments influence individuals with low creative mindset. Choi et al. (2009) supported the application of creative mindset from a supervisory level if the goal is to

cultivate creative thinking in staff members, and subsequently in students, to encourage college and career readiness.

Bass and Avolio (1994) identified the four tenets of TFL as idealized influence, inspirational motivation, intellectual stimulation, and individualized consideration. Idealized influence referenced a leader's ability to subconsciously connect with staff and model the importance of culturally informed goals (Bass, 1999) such as creativity development through sustained access to art education programming. Educational leaders may diversify leadership strategies using idealized influence to advocate for sustained programming through modeling (Bass & Stogdill, 1990; Burns, 2003). The second tenet, inspirational motivation, included a leader's ability to encourage followers to reach beyond his or her interests and contribute toward an organization's vision (Bass, 1999; Judge & Piccolo, 2004). Considering cultural and global expectations as part of the collective vision for an organization promotes followers to find meaning and work together to implement, execute, and reflect on innovative approaches to program sustainability. Podsakoff, MacKenzie, Moorman, and Fetter (1990) demonstrated the importance for educational leaders to set the tone for programming importance and related this importance through school vision as a model of accountable practice. Indirect applications of TFL tenets played a role in the collective vision of the staff. Leaders can use intellectual stimulation to encourage organizational climates which promote creativity, innovation, and support novel approaches to problem solving (Bass, 1999; Bass & Riggio, 2006; Hallinger, 2003; Jaiswal & Dhar, 2015). Bass (1999) elaborated by stating that these promotions and approaches support "necessary changes in structure, processes,

and practices [which] are widely communicated throughout the organization” (pp. 16-17). The final tenet, individualized consideration, described a leader’s connection to each member of his or her staff and his or her commitment to foster personal and professional growth so that individuals can reach beyond his or her previously considered potentials (Bass, 1999).

While the combination of these tenets forms effective TFL, the study focuses on idealized influence and intellectual stimulation and how each contributes specifically to the importance of art education within the collective vision. In addition, idealized influence and intellectual stimulation prompt innovative strategies to fund arts education programs using alternative budgetary resources. Effective modeling (Vygotsky, 1978) using idealized influence promotes followers to share a collective vision (Bass, 1999; McKinney et al., 2015) of the importance of arts education as an integral component within the educational setting (Podsakoff et al., 1990). In turn, this sets a precedent for allocation of resources. TFL methods produce measures of accountability; and, as a result, establish arts programming models based on sustainable frameworks. Ghasabeh et al. (2015) connected intellectual stimulation to an organizations ability to develop innovative strategies and successfully reach outcomes based on collective vision. In a study of managers across Australian private sector organizations; Sarros, Cooper, and Santora (2008) found that a leader’s ability to demonstrate a clear vision produced the highest correlation within organizational innovation. Outcomes included creative innovation, finding that intellectual stimulation was a key factor of TFL and could drive an organization’s potential to reach collective vision goals. The findings demonstrated the

importance of collective vision within an organization. Educational leaders must consider cultural and global expectations (Avolio & Bass, 1987) by idealized influence and intellectual stimulation when determining the priority of programming. Including creativity and creative growth within the collective vision language must become a priority to meet 21st century public and private sector standards.

Eisner's principles of creativity and TFL theory operationalize the core constructs of this study: creative leadership, arts education, and the allocation of resources. Many of the tenets of each theory overlap and provide a comprehensive analysis to support the purpose of the study. The purpose of the study is to explore how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools.

Throughout the literature review, the following terms are referenced and interpreted based on these definitions.

Creative leadership: Considering local and global contexts (Mainemelis et al., 2015) which include organizational innovation (Mumford et al., 2002) and the encouragement of creative climates (Jaiswal & Dhar, 2015; Shalley & Gilson, 2004).

Creativity: The intuitive ability to generate solutions to complex problems (Eisner, 2002). Creativity drives innovative thought and practice (Amabile et al., 1996). Creativity is inherent in all individuals but needs guidance to grow into innovation. Art education provides this guidance.

Innovation: The ability to consider multiple and diverse pathways to achieve outcomes, especially during times of increased challenges and limited resources. Collaboration encourages innovation (Eisenbeiss et al., 2008).

Sustainable: To maintain the fidelity of practice among stakeholders (Dellve & Eriksson, 2017) to include “sound outcomes, generating knowledge, building capacity, experiencing stable funding and staffing patterns, and providing value-based services and supports in an effective and efficient manner” (Schalock et al., 2016, p. 56). The authors suggested that sustainability factors influence the identity and culture of the organization and should align with the organizational outcomes. This definition aligns with the purpose of this study: to explore how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. Sustainable and equitable access to arts education is further defined as arts programming offered, by certified art instructors, and delivered each academic year (Arts Education Partnership, 2017a) to all students in the Pennsylvania K-12 public school system.

Transformational leadership (TFL): Constructs of TFL facilitate collective vision (Bennis & Nanus, 1985; Leithwood & Jantzi, 1990), creative thinking and problem solving (Burns, 1978), and inform a sustainable framework for arts education using alternative budgetary resources.

This study promotes sustainable leadership practice in K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools. The current study benefits from previous research through the analysis and construction of a

novel and innovative conceptual framework to fill the current gap in the literature. Qualitative and quantitative data exist regarding the use of TFL to encourage climates of creativity and innovation (Al-Husseini & Elbeltagi, 2016; Constantino, 2015; Qu et al., 2015; Richards & Uhrmacher, 2012), explicating the importance of Eisner's contributions to creativity (Blanken-Webb, 2014; Moroye, Flinders, & Uhrmacher, 2014; Ng, 2017), and providing a foundation of budgetary strategies (Frisch, 2017; Katz-Buonincontro et al., 2015; Langford, 2016). Previous research addressed the need for further study when examining budgetary strategies for program sustainability (Larimer, 2017; Murphy, 2017; Nompula, 2012; Romesburg, 2016; Tucker, 2016; Workman, 2017). Few case studies exist in the literature examining sustainable leadership practice in K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools. The iterative process of the literature review and the discovery of a gap in literature informed the need and structure for further analysis using a multiple case study approach. A multiple case study allows analysis within and across Pennsylvania Title I schools to help fill the gap in the educational leadership literature regarding alternative budgeting strategies to meet programming needs.

Literature Review Related to Key Concepts and Variables

The review of TFL theory presented a framework to conceptualize sustainable leadership practice in K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools. The conceptualization included multiple components such as collective vision, cultural expectations, and creativity and innovation. Review of Eisner's principles of creativity propagated further conceptualization regarding the role of

art education, creative growth, and global citizenship. This collective review facilitated further study regarding applications and challenges of school budgets regarding traditional and alternative budgetary resources and access to programming. Each concept presented informs the conceptualization of sustainable leadership practice in K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools.

The Current State of Transformational Leadership Theory

Continued debate and research surround the use of TFL in private and public sectors as a framework to drive global expectations, especially creativity and innovation (Al-Husseini & Elbeltagi, 2016; Constantino, 2015; Dinh et al., 2014; Salvador & Salvador, 2016). Global expectations must transfer from the business sector to public education to produce well-rounded citizens. The tenets of TFL provide a vehicle for these expectations. Critics of TFL say that this style of leadership lacks pragmatic application to the field of education (Ghasabeh et al., 2015; Urick & Bowers, 2014). Urick and Bowers (2014) discussed how little information is available regarding practical application of TFL to impact school outcomes. Respectively, a goal of the study is to demonstrate the practical use of the TFL constructs to facilitate collective vision, creative thinking and problem solving, and inform a sustainable framework using alternative resources. To align with this goal, research question three investigates how educational leaders employ constructs of TFL theory to produce measures of accountability and establish arts programming models based on sustainable frameworks.

Day et al. (2016) frame TFL as a leadership style that must consider relationships to encourage motivation and growth while combining TFL with instructional leadership.

Day et al. stated that sustainable leadership practices are rooted in an understanding of the organizational climate, and the means for this understanding come from relationships. During a study of military leadership; Dvir, Eden, Avolio, and Shamir (2002) found that TFL contributed not only to direct followers but also in-direct followers and that the use of TFL epistemology enhanced the success of long-term organizational goals. The effect on indirect followers speaks to the need to pay attention to the organizational climate and culture responded to by TFL and guided by TFL.

These results draw attention to Hallinger's (2005) argument that leadership should be viewed as a process of mutual influence, whereby instructional leaders influence the quality of school outcomes through shaping the school mission and the alignment of school structures and culture. (Day et al., 2016, p. 252)

Berkovich (2016) explored areas that require further study while validating the use of TFL within the educational leadership community when looking at missing variables of TFL such as for cause and effect, a tendency for interpretation, and lack of a clear framework. The study highlighted that other phenomena contributes to the successful integration of TFL with leadership strategy and that while TFL may not be the sole contributor, the theory still plays a role in the outcomes due to the wide adoption of TFL in the education field. The critique offered insight into the shortfalls and strengths of the theory and add to the use of this theory as a catalyst for innovation and leadership strategy. Dellve and Eriksson (2017) agreed that considering other phenomena when applying strategies of TFL is important. The research question addressing TFL provides insight into the nuances related to TFL execution.

Social and emotional, or psychological, variables need consideration to effectively apply tenets of TFL and maintain sustainable outcomes (Dellve & Eriksson, 2017). Authentic leadership considers relationships and the needs of individuals. Banks et al. (2016) provided a comparison between authentic and TFL approaches. The authors suggested a lack of thorough analysis existed distinguishing the two leadership approaches. While exploitation of both approaches to leadership occurred over the last thirty years, a research question was formulated to determine which approach demonstrated higher significance among relationships and overall work environment. Banks et al. concluded that while authentic leadership approaches were consistent with psychological growth, the tenets of authentic leadership theory were excessively correlated with the constructs of transformation leadership. Banks et al. found that TFL theory, through the correlation of authentic leadership theory, explicated a connection between programming and psychological benefits to leaders, educators, and students. This psychological connection aligns with the benefit of the experience of art education to the whole being and relates to the effect of providing sustainable art education programs. Educational leaders can apply tenets of TFL to sustain access to programming; however, consideration of a collective vision that is culturally informed and nurtured in a climate of innovation and creativity must be a part of this process. The following conceptualization explores these constructs as they inform the central phenomenon of the study to sustain leadership for K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools.

Culturally informed. Culturally informed leaders consider local, regional, and global influences when determining programming needs (Day et al., 2016; Mainemelis et al., 2015). Hallinger (2003) compared instructional leadership to TFL and identified the importance of school culture when executing leadership decisions. Respectfully, TFL leaders benefit from establishing cultures that are conducive to collaboration based upon a clear vision (Hater & Bass, 1988; Mainemelis et al., 2015) that is culturally informed (García-Morales, Lloréns-Montes, & Verdú-Jover, 2008). Fackler and Malmberg (2016) found that educational leaders contributed to teacher self-efficacy based on his or her style of leadership and that differences exist between schools and among teachers across OECD countries. Jeong, Hsiao, Song, Kim, and Bae (2016) produced evidence of a significant relationship between TFL and “work engagement” (p. 489). TFL supported engagement and the ability to remain flexible during the change. The authors found a negative correlation between a teacher’s professionalism and engagement. The study aggregated that the negative correlation was deeply embedded in the cultural differences of Korea and the impact of political incentives. Although the study took place in Korea, it supports the need to remain culturally responsive to TFL models of change when determining creative avenues for alternative budget resources especially across the diverse stage of Pennsylvania’s public schools.

This need for differentiation relates to the importance of responsive and culturally informed supervision strategies to reflect the diverse needs of each educational setting when establishing cultures of creativity and innovation. Also, organizational culture should reflect the needs of the present while also reviewing past practice as a measure for

sustainable best practices (Bass & Avolio, 1993b). Building on this foundation, Schalock et al. (2016) connected culture with collective vision suggesting that sustainability factors influenced the identity and culture of the organization when they examined factors of sustainable practice to increase program fidelity. The researchers delineated sustainability to include “maintaining sound outcomes, generating knowledge, building capacity, experiencing stable funding and staffing patterns, and providing value-based services and support in an effective and efficient manner” (Schalock et al., 2016, p. 56). Culturally informed decision-making fosters capacity and supports collective vision efforts. A culturally informed leader considers the tenets of TFL as a system for guiding collective vision. Leaders must instill vision based on the needs of diverse stakeholders, but that vision must also reflect global expectations (Anderson & Ackermen Anderson, 2001; Bennis & Nanus, 1985; Hallinger, 1992). Culturally informed decision making must take place with careful consideration of climate.

Collective vision. Collective vision is built on the constructs of collaboration, culturally informed decision making, and climates of innovation and creativity. Diebig, Bormann, and Rowold (2017) stated that the use of TFL has the power to support goals which may otherwise seem unattainable using creativity to empower collective vision. During a review of leadership styles, Bush (2014) presented literature to support a differentiated analysis of leadership. According to Bush, leaders must consider factors such as the purpose of leadership execution, the cultural identities of the setting, and the ability to move toward change.

Nevertheless, TFL remains effective within a differentiated framework of supervision that relies heavily on a common goal or organizational vision. Systems of support should be in place to support the efforts toward reaching the goal and provide an analytic framework for process reflection and attainment of the goal (Hitt & Tucker, 2016). Leaders articulate this need through modeling the importance of art education and encouraging respectful, collaborative insights toward the practicality of the need within the contextual climate (Bass, Avolio, & Goodheim, 1987; Diebig et al., 2017; García-Morales et al., 2008). This breakout further supports Bass' (1990) TFL structure while providing specific and practical conceptualization for leaders to reference. TFL leaders create collective vision among stakeholders by establishing collaborative cultures that reflect diverse approaches to overcoming challenges (Bennis & Nanus, 1985; Hater & Bass, 1988; Leithwood & Jantzi, 1990).

The collaborative culture within an organization encourages innovation (Choi, Kim, Ebrahim Ullah, & Kang, 2016; Ng, 2017; Qu et al., 2015). Leithwood and Jantzi (1990) explicated that when the term "transform. . . [is] applied to leadership, it specifies general ends to be pursued although it is largely mute with respect to means" (p. 7). Leithwood and Jantzi's claims support that the means do not specifically interact with the function ushering a movement toward alternative and creative thinking to find the means to achieve the collective goals. Parker and Wu (2014) extended this movement reflecting on the need for a supportive climate when considering collective vision stating that leaders must "proactively" (p. 22) engage in supporting collaborative climates. Also, when idealizing collective vision concerning innovation, Leithwood and Jantzi (2005)

recommended adoption of TFL tenets while at the same time embarking on a continuation of innovative forms of leadership that reflect the TFL constructs and continue this approach to leadership.

Collective vision must be culturally informed, adhere to global expectations, and grow in a climate that supports innovation and creativity. Art education is a cultural decision to encourage the development of the whole child (Hardiman, 2015). Bass spoke of "collective societies" in which "people tend to view his or her group and organization as an essential part of his or her lives (Hofstede, 1991)" (Bass, 1996, p. 59). Society values the arts. A recent study of economic trends identified the arts were contributing "4.2% of the gross domestic product (GDP) in 2013, an increase of 32.5% over the last 15 years, totaling 704.2 billion dollars contributed to the U.S. economy" (National Endowment for the Arts, 2016, para. 1). Bass (1996) stated that when an "organizations mission is consistent with the dominant values of society, leadership within the organization is facilitated" (p. 62). The increase in GDP demonstrated that society places interest in the arts and therefore speaks to the need to educate students with an arts education.

Leadership must facilitate organizational goals that contribute toward this societal need through the production of sustainable programming. Bass (1985) included innovative thinking as an aspect of TFL and stated that success equals the ability to collectively innovate to reach goals (Bass, 1996). The use of alternative budgetary resources is an innovation that helps educational leaders to accomplish this goal. Murase, Carter, DeChurch, and Marks (2014) suggested that collective vision must include

diverse stakeholders and cross-discipline areas. Murase et al. found that understanding the unique contributions of each team builds a solid foundation for achieving organizational goals and promoting efficacy among staff. An increase in collective efficacy (Bass & Riggio, 2006) contributed to interest in collective goals supporting the TFL tenets: idealized influence and intellectual stimulation. Both tenets support creativity and innovation as a climate for sustainable leadership and programming. Creativity and innovation among leadership decisions inform the need for the study and applies a platform for sustainable practice. To investigate this further, a research question of the study examines how educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming. To address creative thinking and innovative strategies for budgetary guidance, one must first examine what creativity is and how individuals relate to it.

Transformational leadership, creativity, and innovation. Creativity drives innovative thought and practice (Amabile et al., 1996; Eisenbeiss et al., 2008). TFL theory includes the language of creativity from seminal findings to current literature. Burns (2003) associated creativity with a feeling of unrest stating that whether you are a political leader, noble prize laureate, educational leader, teacher, or student a need for change or a solution activates our natural inclination for creativity. Creativity is a cognitive function (Hardiman, 2015) or reaction to this unrest. The emergence of creativity and innovation using TFL is well documented (Jaussi & Dionne, 2003; Jung, Chow, & Wu, 2003). Dong et al. (2016) provided a foundation for continued research exploring TFL as a motivator for creative leadership strategy. The study examined the

role of TFL among individuals and teams indicating that within both constructs, an indirect and positive outcome occurred with TFL and creativity.

Transformative leaders not only consider creative and innovative approaches to problem solving but also demonstrate the importance of creativity (Cummings & Oldham, 1997; Nikravan, 2012; Qu et al., 2015; Woodman, Sawyer, & Griffin, 1993). Eisner (2002) expanded upon this creative leadership mindset when developing his principles of creativity. These principles included understanding our connection to the world, the role of arts education and transforming consciousness, cognitive growth, and building a climate for creativity. Eisner (2002) reflected that the perception of the world is a function and byproduct of education in the arts. Through artistic involvement, one connects with culture and society in a personal and meaningful way as a foundation for experience and connection, collectivity, community, and creativity (Eisner, 2002; Richards & Uhrmacher, 2012). The tenets of idealized influence and intellectual stimulation support the fidelity and capacity of these principles and creative outputs.

Mumford et al. (2002) stated that integrated creative frameworks support innovation and leaders should avoid compartmentalized approaches. Understanding creativity allows educational leaders to approach program sustainability in innovative and novel ways (Mumford et al., 2002). Conversely, prior literature found that individuals cannot produce creativity and that it can only exist when nurtured through creative climates (Cummings & Oldham, 1997).

Previously, researchers argued that creativity is a personality trait suggesting that some have a creative tendency dependent on social interactions. “The situation is

characterized in terms of the contextual and social influences that either facilitate or inhibit creative accomplishment” (Woodman et al., 1993, p. 294). The study supports the access to arts education programs and explicates the lack of career readiness when student’s creative experiences are limited. Efland (2004) explored this dichotomy of experience versus interaction with creativity and innovation while examining the role of arts education from these two diverse viewpoints. Efland concluded that the role of education in the arts could have both outcomes. “Our educational purpose should be to expand opportunities to enhance ... the freedom to explore multiple forms of visual culture to enable students to understand social and cultural influences affecting his or her lives” (Efland, 2004, p. 250). Eisner (2009) added that the culture of a school influences the outcomes of the school and vice versa stating that “interaction defines education” (p. 7).

Educators can present a pedagogy that encourages innovation. Innovation builds on the interaction of content and a student’s connection to such content in the form of insight (Eisner, 2009). Art encourages depth of content through the exploration of all variables impacting curricula. This “slowing down” (Eisner, 2009, p. 8) aids in increased engagement and promotes critical thinking. Innovation and creativity can be nurtured using student-driven inquiry and by encouraging critical thinking. Educational leaders benefit from Eisner’s recommendations when developing frameworks for sustainable leadership using TFL to guide alternative budgeting strategies.

Eisner's Principles of Creativity

While investigating Eisner's principles of creativity, three themes emerged: the purpose of art education, creative and cognitive growth, and global citizenship. These principles included understanding our connection to the world, the role of arts education and transforming consciousness, cognitive growth, and building a climate for creativity (Eisner, 2002). Eisner's principles of creativity and TFL theory operationalize the core constructs of this study: creative leadership, arts education, and the allocation of resources. Many of the tenets of each theory overlap and provide a comprehensive analysis to support the purpose of the study.

Art education and creative growth. The intention of educating students is to explore and engage in diverse viewpoints, experiences, and interactions that students may not have access to at home (Eisner, 1990). Eisner argued that if society wanted to produce homogeneity, then factors must be in place to create this byproduct. Eisner referenced that educators and leaders must emerge from "intended" paths and "operationalize" his or her his or her instructional delivery to meet the diverse needs of his or her present students (1990, p. 62). This transition aligns with arts thinking and encourages creativity and innovation.

Origin of creative thought. Creativity literature explores a vast array of concepts. The following review examines the origins of the creative process, cognitive implications of creative mindset, and creativity as a byproduct of art education. Qualitative and quantitative studies explicated the rich literature within creativity, identify shortfalls, and open dialogue for further research. The literature contributes to leadership constructs to

encourage innovation and creativity (Constantino, 2015) when developing culturally informed collective vision (Csikszentmihalyi, 1999) and alternative strategies for program funding (Katz-Buonincontro et al., 2015; Ng, 2017).

Origins of creative thought explore this biological response (Chi, Kim, & Kim, 2016; Csikszentmihalyi, 1997; Efland, 2002; Kets de Vries & Korotov, 2010) through the ages from Aristotle to the modern era (Rothenberg & Hausman, 1976). Creativity explorations include the concept as a personal trait as well as an action. “Lay beliefs not only pertain to what creativity is and which personality characteristics may be conducive to creative achievements, but may also pertain to the processes, mind states, and circumstances that facilitate or inhibit creative thinking” (Bass, Koch, Nijstad, & De Dreu, 2015, p. 340). Bertling (2015) discussed the importance of art education and the aesthetic experience to encourage meaning-making, the acceptance of different responses to a phenomenon, and a connection to the world through experience. The study aligned with Blanken-Webb’s (2014) theoretical analysis and placed importance of student and environment relationships through an aesthetic lens. While investigating a differentiated model of aesthetic experience, Blanken-Webb examined Eisner’s tenets through the lens of Winnicott’s transitional phenomenon conceptual framework. The constructs of the transitional phenomenon described an individual’s ability to determine his or her his or her place within his or her environment, whereas individuals are psychologically inclined to create meaning between his or her personal existence and the environment through sensory stimulation. Blanken-Webb illustrated that the complexity of meaning-making and aesthetic experience explicated an individual’s connection to learning, stating that

educational experiences are deeply embedded in aesthetic relationships between the student and his or her learning environment.

Others found that creativity is a product of an interaction between the subconscious and society (Csikszentmihalyi, 1997; Efland, 2002). Csikszentmihalyi (1999) connected the relationship between an individual, society, and cognitive ability to react and innovate highlighting that ideas forge through these interactions and are the birthplace of creativity. Csikszentmihalyi also contributed that society, as well as cultural ontologies, dictated the level of creativity an individual can access. Considering societies impact on creativity, educational leaders would benefit from encouraging climates of creativity, which include “activities that encourage experimentation and accept making mistakes as part of the process” (Miller, 2015, p. 26). Diverse approaches to problem solving where ideas build from one another as part of the process (Miller, 2015) are essential for sustainable leadership.

According to Eisner, the arts contribute to academic study through social and emotional connections to learning (Intrator, 2005). This combination supports creative thinking. In a study investigating creative thinking scores on the Torrance Tests of Creative Thinking, Kim (2011) found that over the last 30 years, creativity has declined. Kim observed that innovation and novelty increased in students until the fourth grade and then declined after fifth grade until children reached adulthood and then the levels increased once again. Although innovation declined through middle and high school, critical thinking and engagement increased until adulthood before decreasing. Kim noted that the national surge in standardization and assessment-based outcomes, and the

limiting of art education electives, was a possible culprit. Mitchell and Sackney (2016) found that accountability from standardized measures stifled innovation. Remaining flexible to meet the diverse needs of the educational culture produced more authentic learning experiences and resulted in positive outcomes naturally. The authors called for “authentic educational experiences” (Mitchell & Sackney, 2016, p. 854) to promote student growth. Congruently, Miller found that the culture of standardized assessments contributed to this decline in creativity. Additionally, Kim addressed that students’ developmental stages during adolescence, such as conformant and identity, possibly contributed to the decline.

Literature supports a modeled environment (Sun & Leithwood, 2017; Vygotsky, 1978) that engages students and encourages arts-based thinking. Intrator (2005) spoke to the disenfranchised outcomes teachers face on a regular basis concerning his or her efforts with assessments scores instead of celebrating his or her creative approaches to instructional delivery and the ability to engage students. Sun and Leithwood (2017) applied quantitative analysis to tenets of TL to relate student achievement outcomes to supervisory approaches finding that “teacher commitment” (p. 88) resulted in the highest correlation to student performance. Sun and Leithwood also expressed that the “developing people leadership practices” tenet of TFL which included “individualized support, intellectual stimulation, and modeling desired behavior” contributed to increased teacher commitment (p.81). The findings support the use of TFL as a vehicle to promote sustained access to arts education and to model the importance of including arts education programming in the school setting. Engaging curriculum relates

to engaging experiences with the curriculum (Intrator, 2005). Intrator (2005) refers to this curriculum as “aesthetic curriculum”, which includes opportunities for students to “make meanings of his or her worlds by engaging his or her senses, provok[ing] imaginative thought . . . to secure meaning beyond the merely literal” and using differentiated modalities to present student findings to audiences (pp. 178-180).

Cognition. Posner et al. (2008) reflected on the relationship arts education has with the development and sustaining of attention. Posner et al. stated that motivation leads to sustained attention and this sustainment influences and “improves cognition” across other areas of interest (2008, para. 2). The arts employ cognitive constructs (Hardiman, 2015; Iyengar & Hudson, 2014) when identifying oneself within a culture and identifying relationships of the self to such community (Efland, 2002; Richards & Uhrmacher, 2012). Eisner links art education to cognitive benefits including: “perception, experience, attention, purpose, flexibility, growth, diversity, and symbolism” (Cervený, 2001, para. 7). Relationships explore modalities of self-development as well as the use of the imagination within these constructs. Efland related imagination with the relationship a person has with his or her previous experiences. “Imagination is the act or power of creating new ideas or images through the combination or reorganization of previous experiences” (Efland, 2002, p. 133). Students connect the space between curricula and develop depth and cognitive growth by understanding the relationship between bodies of knowledge (Detlefsen, 2012).

Concerning eighteenth-century writings of creativity (Kant, 1892), exposure to creative thinking encourages more and deeper creative thinking (Efland, 2002). Bass et

al. (2015) argued that creativity is something gained through engaged activity and perseverance while distractions limit creative action. This aligns with the cognitive research regarding attention and its relationship to creativity (Chi et al., 2016). Using descriptive statistics, researchers found that creativity is a byproduct of “flexible” (Bass et al., 2015, p. 346) mindset and occurs more naturally when it is not the primary outcome of an activity. This creative mindset embeds 21st-century readiness goals and flexibility through the integration of arts thinking while connecting students to global culture.

Blanken-Webb (2014) employed phenomenological, qualitative analysis while extending Elliot Eisner’s theory of the relationship of arts experiences and cognition. Through an exploration of meaning-making based on student experience and interpersonal relationship to his or her learning environment, the researcher explicated the role of arts education as a vital component of student curriculum. Blanken-Webb explored Eisner’s theoretical tenets regarding the development of cognitive processes as a byproduct of arts experiences and an individual’s aesthetic relationship to the world. Blanken-Webb contributed to a broader understanding of Eisner’s principles of creativity and its role in the development of cognitive structures of the mind. Blanken-Webb supported the inclusion of art education experiences within an educational curriculum illustrating arts experiences as building blocks to cognitive development while focusing on process and meaning-making instead of art products.

Eisner was an advocate for the infusion of arts education and arts-mindedness to benefit public school climate (Barone, 2005). Barone (2005) discussed Eisner’s

contributions to educational inquiry informing that inquiry should include arts-based research components instead of only quantitative data. This observation informs educational leaders to approach educational research for program sustainability on tenets of social, emotional, and academic benefits to students. Additionally, the arts inform decision making through the cognitive processes of critique thinking, which combines critical thinking and critical inquiry (Constantino, 2015). Educational leaders benefit from applying critique-thinking when developing solutions for budgetary constraints. The “creative inquiry process” provides a “model that is iterative, with in-process critique occurring at multiple points in the inquiry process and guided by tuning questions, recurring multimodal exploration and presentation of ideas, careful listening, and multigenerational feedback” (Constantino, 2015, p. 120). Eisner provided instructional insight into student feedback to encourage depth of cognition when reflecting on one’s work (Henderson, 2012). Artists provide feedback to promote further reflection and synthesis of ideas. Educational leaders can borrow this critical inquiry strategy when approaching complex decisions regarding funding and program sustainability.

Global citizenship. Organizational goals are influenced by cultural expectations that innovative strategies across a global stage (İşcana, Ersarıb, & Naktiyokc, 2014). The arts connect students to global citizenship and considerations of the community (de Eça et al., 2017; Richards & Uhrmacher, 2012). Literature demonstrated this connection through the experience of art education and creative growth. Hohr (2013) found that experience is a component of learning which builds and contributes to the development of personality. Considering art education, Hohr (2013) wrote: “it is within this mode of

experience the important moral choices are made, where it is decided upon which values matter and which do not, which values to fight for and which to fight against” (p. 37).

Experiences encourage personal decision and influence future interactions.

Interaction between individuals occurs in creative environments. Researchers show that interaction occurs in the neurobiological mechanisms of the brain (Lang et al., 2014). Lang et al. (2014) investigated the relationship art production has to cognition versus activities of art appreciation implicating that kinesthetic, innovative activity encourages further cognitive development than the only discussion regarding innovation and creativity. This connection aligns with Blanken-Webb’s (2014) contributions of the value of the process of art production over the product of arts experiences. Lang et al. explicated that the latter demonstrates the significant role of arts education for the growth of the whole child.

Furthermore, the ability to innovate promotes qualities needed for ongoing critical thinking, creativity, and solution-based mindset (Al-Husseini & Elbeltagi, 2016).

Individuals experience society and reflect this experience during creative and innovative outputs. Accordingly, Leithwood and Jantzi (2000) found that culture played a higher significance in achieving intended outcomes than TFL alone. The study removed socioeconomic status as a variable to organizational commitment and student engagement and replaced it with family educational status claiming that this variable has proven to align more effectively with expectations for success.

Research expands the application of TFL from a local stage to meet the growing needs within a global network (Lewis et al., 2017). Lewis et al. (2017) spoke to the

importance of leadership strategy to include global concerns and needs to produce organizational frameworks. The authors expanded stating that TFL's next step should be global TFL to work toward meeting the contemporary cultural needs globally.

Budgetary Practice

A historical concern for access to art education exists (Efland, 2017). Funding support for arts education is part of this ongoing concern with arts agencies and policymakers (Biddle, 2016). However, arts mindset promotes solution-based thinking as demonstrated from past to present. Biddle (2016) highlighted flexibility and innovation by arts agency leaders to meet the constraints of budget allocations while other committees, such as humanities, were not prepared to do so. Societal beliefs regarding the importance of art education encouraged political discourse (Efland, 2017). Chism (2013) addressed a letter to all Title I State Coordinators informing them of funding options for arts education in Title I schools. The letter examined the benefits arts education provided for students in Title I communities and reinforced that the arts are a core subject. "In maintaining consistency with Title I requirements, an LEA may use Title I funds to support art education as a strategy to assist Title I students with meeting the State's academic achievement standards" (Chism, 2013, para. 2). Federal funding is one source to sustain access to arts education programming. The following section discusses traditional and alternative sources of funding for educational programs and highlights the need for the study while demonstrating a gap in the literature for solutions.

Access to art education. Explorations of access to art education produced literature related to the role art education plays in ESSA and vice versa, concerns of

inequity, arts integration, and the economic and societal impact of the arts. The Pennsylvania Association of School Administrators and Pennsylvania Association of School Business Officials (2016) reviewed quantitative and qualitative data demonstrating how budgetary constraints have led many educational leaders to limit arts education programming to students across the state of Pennsylvania. PASA-PASBO's work contributed to the need for this study. The following literature examines these constraints while considering ESSA and legislative support to encourage sustained access to art education.

The arts align with ESSA language and contribute to a “well-rounded education” (Holochworst, Wolf, Fisher, & O'Grady, 2017, p. 2). Holochworst, et al. (2017) delineated the attributes of a well-rounded education to include academic, social, and emotional opportunities for growth stating that the arts provide students occasions to develop “perseverance and implicit theories about how they grow and learn” (p. 5). Arts Education Partnership (2013) compiled research from 1998-2012 investigating trends in art education and the development of the whole child which contributes to ESSA's definition of a well-rounded education. Engagement was highlighted as a significant variable to improve school culture. Benefits of increased engagement reach beyond the art classroom and positively significant relationships were observed in ELA and math while improving critical thinking (Arts Education Partnership, 2013). The compilation also addressed college and career readiness variables such as creativity, problem solving, and collaboration positively correlated to arts education access.

Arts education contributed to the development of the tools necessary to compete in the global marketplace (Wolff & Fulton, 2017). These tools include creative capacity, rigor, and flexible problem solving as well as the ability to collaborate and add contributions to the team. During a study on the perceptions of workforce readiness, Wolff & Fulton (2017) cited that half of the business executives surveyed claimed that individuals lacked these tools. Arts education contributes to increased engagement and efficacy and prepares youth for college and careers.

ArtsEdSearch is a resource provided by the Arts Education Partnership (2017b), a collaborative supported by the U.S. Department of Education, the National Endowment for the Arts, the Council of Chief State School Officers, and the National Assembly of State Arts Agencies.

Current educational discourse identifies engaged, successful students as students who are prepared for achievement in school, work, and life in the increasingly global and high-tech 21st Century. They are equipped with core academic content knowledge. They are also equipped with cognitive skills and capacities for critical thinking, problem solving, creativity, and innovation; personal capacities for self-regulation, self-efficacy, self-expression, and self-motivation; and social and civic capacities for communication, collaboration, and participation in changing societies. (Arts Education Partnership, 2017b, para. 1)

ArtsEdSearch discussed the impact of arts education on studies ranging from 1999-2011 (Arts Education Partnership, 2017b). Researchers presented studies that correlates access to arts education with improved academic achievement for K-12

students, especially in areas of literacy and math, and within underserved populations (Arts Education Partnership, 2017b). Educational leaders in struggling schools should embrace arts-thinking as a strategic mechanism to overcome challenges and promote positive academic, cognitive, and personal outcomes. Cognitive outcomes include creative and critical thinking, problem solving, and reasoning. Personal outcomes include engagement and persistence; positive behavior; self-awareness, self-concept, and self-expression; and self-efficacy and self-confidence. Outcomes explored in the study also addressed civic responsibility and platforms for social justices including collaboration, community-building, community and civic engagement, and cross-cultural understanding (Arts Education Partnership, 2017b). These outcomes contribute to the development of global citizens who consider diversity and engage in creative discourse to reach consensus or collective vision. Researchers agreed that the depth of research surrounding the benefits of art education demonstrated a benefit to the well-being of individuals, especially those of school age (Chemi, 2015; Createquity, 2017; Salazar, 2013). However, Createquity (2017) called for further study investigating the longitudinal benefits of the arts to an individual stating that short-term benefits have many factors to consider and lack delineation of the ongoing impact of arts education exposure. The article stated that longitudinal analysis would add to the body of research and encourage the investment of allocations. Arts Education Partnership (2017c) provided evidence of successful outcomes based on the decline of student dropout rates in his or her action agenda. However, the action agenda cites that more work must take place in respect to students from Title I environments.

Chappell et al. (2016) conducted qualitative research surrounding the topic of art education in the United Kingdom (UK) during an examination of current tensions with creativity in the educational system. The authors addressed this topic through the conceptual framework of wise humanizing creativity (WHC) which is defined as creativity with the goal of benefiting the development of the whole being (Chappell et al., 2016). The researchers identified that creativity and art education were programs necessary to promote global constructs of a well-rounded individual within the UK primary school curricula instead of essential programs that all students must experience to develop his or her whole self. Participants of the study included artists, parents, and children aged 0-4 with the primary phenomenon of the development of WHC in young children. The study found evidence of creativity as an inter- and intra-personal byproduct of arts engagement, experience, and production. The results contribute to the need for further analysis regarding an administrator's role in sustaining equitable access to arts education for the benefit of the experience of art education and not simply as a marketing tool to promote global creativity constructs. Furthermore, this article provided evidence of the need for both goals of student development and creative relationships on a global stage. This evidence illustrates the importance of certified art educators providing the delivery of art curriculum instead of classroom teachers "producing" art projects within his or her general classroom structures. (Blanken-Webb, 2014).

Chemi (2015) supported the relationship arts education has to the development of the whole child and reinforces the importance of sustaining access to arts programming. The study takes place in Denmark; however, the study is transferrable to children in the

U.S. as it pertains to developmental stages and influences that are common to all children regardless of demographics. Mezzacappa (2017) reflected that arts education creates college and career readiness tools for students when examining a study conducted by the William Penn Foundation. Mezzacappa highlighted how the study connected visual arts education to increases in grit and rigor through engagement to benefit the socioemotional aspects of student growth. Mezzacappa concluded supporting the connection between the brain and the arts as a model to support further studies for social justice and issues of equity among low socioeconomic settings.

The role of art education is supported through the legislature in Pennsylvania and speaks to the necessity to determine sustainable access. The House of Representatives passed House Resolution 182 (2017-2018) designating a week in March as a STEAM (Science, Technology, Engineering, Art, and Math) week. The resolution described the arts as an important foundational element within STEM and related the importance to recognize the arts and refer to STEM as STEAM education. Additionally, in Pennsylvania art is referred to as a core academic subject. Pennsylvania state law requires that the arts are taught as a core academic subject in “every elementary public and private school” (Pa. Cons. Stat. 24 § 15-1511). PA K-12 arts education requirements require that the arts are offered through planned instruction for all students (Pa. Code 22 § 4.21, 4.22, 4.23) and schools are required to report his or her assessment requirements for the teaching of the arts (Pa. Code 22 § 4.52(c)). PA school code provides a foundation for art access requirements; however, other states provided further comprehensive access plans (Arts Education Partnership, 2017a). Other states, such as Arkansas, not only identify

time required for the instructional delivery of art education, but also require that art is instructed by state certified staff and provides a stipend of \$100 for each class taught (Ark. Code Ann. § 6.16.130). This stipend supports the cost of materials and programming needs to promote sustainable practice (Arts Education Partnership, 2017a). Tennessee delineates the outcomes of arts education programming as stand-alone and, not or, as integrated programming using direct language in his or her state school code such as “foster creative thinking, spatial learning, discipline, craftsmanship and the intrinsic rewards of hard work” (Tenn. Code Ann. § 49-6-1025).

When school leaders confront decisions of scaling back or removing the arts from the curriculum, Sabol (2017) cited that “in some cases legislative mandates have had the secondary effect of interfering with instruction and learning in art education programs” (p. 10). Educational leaders must balance priorities and include the arts when determining program sustainability.

Concerns of inequity. The literature surrounding equity of access to arts education included concerns of defunding and social injustice. Cowell, Crosby, Feir, & Tran, (2012) focused on policy and education in Pennsylvania citing a ten-year history of efforts made by the PA Department of Education to defund arts education causing inequity and lack of access. The argument is founded on a national job analysis of the creative sector contributing \$1.7 trillion to the U.S. economy at the start of the millennium. Cowell et al. highlighted that creativity is an essential aspect of humanity and must be nourished to grow.

According to a 2005 national Harris Poll, 93 percent of Americans believe the arts are vital to providing a well-rounded education; 86 percent think arts education encourages and assists in improving children's attitudes toward school; and 83 percent believe arts education helps teach children to communicate effectively with adults and peers. The challenge for supporters of the arts and arts education is to remind policymakers that the arts are just as crucial in lean times as in good times, because they positively impact our minds, our health, our communities, and our economy, and because they prepare children and adults for the complexities of the world around us. (Cowell et al., 2012, p. 8)

Inequity is not just a Pennsylvania concern; it is a national concern. Barnett (2016) demonstrated inequality of arts funding practices across elementary public-school settings in Kentucky while conducting a qualitative study. The study examined the perceptions of funding by administrators and arts educators finding that additional research is recommended to promote arts funding strategies for elementary public schools. Barnett supports the problem and purpose of the study while demonstrating a broader demographic need than PA. Inequity also has roots in the perception of the correct pedagogical approach to learning in the arts. Bolin and Hoskings (2015) demonstrated the bias art educators might have to teach art curriculum to students when a lack of administrator understanding of standards requirements exists. The study speaks to the importance to adopt the National Art Education Standards as a model for curriculum development and reinforces the need for art educators to prioritize the fundamental purpose of teaching art education. Moroye et al. (2014) discussed Eisner's contribution of

“expressive outcomes” (p. 146) in which multiple variables inform outcomes and therefore reshape the pedagogical structure of objectives. Bolin and Hoskings developed a list of fifty purposes, or outcomes, for art education in response to this ambiguity that exists between leadership understanding of what art educators do and why they do it. The list included constructs related to self-discovery, personal development, the development of relationships between objects, cultures, and others to build cultural understanding.

Schools with struggling students limit access to art education to place a greater focus on ELA and Math for the benefit state assessments (Wexler, 2018). Wexler (2018) pointed out that environments of struggling students are typically in lower socioeconomic settings. Therefore, limiting access to an art education creates an environment of social injustice for these students. Stokas (2016) agreed relating limited access based on socioeconomic status is an issue of social justice. Stokas supported arts education as a vehicle to develop innovative and creative global change agents stating, “the lack of education in the arts for groups of students based on socioeconomics creates an equity gap of human expression” and limits the “cultivating sensitive cognition or the kind of knowing that enables individual potential as creators” (2016, p. 140). K. Brown (2017) found that students provided access to high school art demonstrated increased engagement, which resulted in lower dropout rates. Outcomes suggest that art education contributed significantly to a well-rounded education paving the way for college and career readiness. K. Brown demonstrated the benefits of students in art programs as part of the course of study; however, cautioned that emerging in art industry careers are quite competitive and limited. The study reinforced that the impact of arts education on

engagement and cognition promote career readiness across the global job sector and therefore should not be assumed to only supports arts industry careers. The U.S. Dept of Ed supports arts education to reduce drop-out rates in low socioeconomic settings through arts integration funding. The Office of Innovation and Improvement (OII) provides oversight for arts integrated interventions. However, the OII does not provide funding support for stand-alone arts education programming (K. Brown, 2017).

Arts access should not be confused with goal displacement. Rodriguez and Brown (2016) stated that goal displacement occurs when leaders create intangible goals based on personal preference with disregard for organizational needs. Analysis of cultural expectations and creativity's role in the development of 21st-century global outcomes helps educational leaders refrain from goal displacement. Rodriguez and Brown (2016) stated that many leadership problems exist because of the increase in leadership analysis and the multitude of information which interferes with a conceptual definition and framework. This may be true; however, causes include that there is not a one size fits all model and that leadership depends on cultural and context-specific challenges (Belias & Koustelios, 2014; Richards & Uhrmacher, 2012; Romesburg, 2016). Belias and Koustelios (2014) stated that leaders must align his or her approach to meet the culture of an organization and highlighted that the leadership approach contributed to this culture. TFL offers a flexible leadership mindset, which promotes strategies for collective problem solving to offset conceptual constraints.

Arts integration. Arts integrations should not replace art education as a budgetary strategy (Aprill, 2010; Cowell et al., 2012; Lajevic, 2013), but can assist with school

reform and building climates of creativity (Eisner, 2002) and innovation (Freeman, Heijnen, Kallio-Tavin, Karpati, & Papp, 2013; Grant & Patterson, 2016; Herman et al., 2017). Aprill (2010) argued that arts education and integrated arts offer a platform of benefits to assist individuals with relating themselves to the world. Aprill (2010) cited that a major problem with programming derives from “scarcity economy” (p. 6) in which educational leaders are forced to choose between programs due to budget constraints suggesting that many programs then compete with one another to avoid being cut. Many art teachers shy away from arts integration for fear of losing his or her programs (Aprill, 2010). Lajevic (2013) presented a case study to explore the implementation of arts integration within the general education elementary classroom. Arts integration is a resource for experiencing curricula and content between the big ideas while encouraging students to engage in the discovery process of these in-between interactions to form new ideas (Lajevic, 2013; Robinson, 2013). Arts integration can be successful with on-going support from a certified art instructor to assist classroom teachers with the nuances of flexible outcomes (Aprill, 2010; Lajevic, 2013).

Robinson (2013) defined arts integration as working in tandem with art education, using the arts to relate content in other subject areas to students, and as a model for collaboration among art educators and the school community. Relating content in other subject areas through art integration encourages “higher-order thinking skills . . . to gain further understanding” is referred to as “co-equal cognitive integration” (Robinson, 2013, p. 192). This extensive review of literature investigated the role of arts integration on student academic success as well as the effects on school climate. Robinson elaborated

that “the co-equal cognitive integration approach merges arts standards with the core curriculum to build connections, provide engaging context, and differentiate both the processes and products of learning” (2013, p. 192). The study found that connections made between students and the content matter had a positive effect on motivation and therefore encouraged engagement and promotions of self-efficacy. The co-equal cognitive arts-integrated approach is like design thinking (Watson, 2015) in which students approach material through analysis, exploration, synthesis, reflection, and dissemination.

Art education in the context of knowledge is “a medium for engaging other content areas . . . [and] domains of knowledge” (Aprill, 2010, p. 7). Chemi (2014) calls for “artfulness” to become part of the outcome for learning reflecting that this included “aesthetic, art-based, art, artistic, and artful phenomena” (p. 373). While each of these phenomena forms pathways to outcomes of art education, art-based phenomenon specifically promotes sustainable arts programs taught by certified art instructors. Chemi defined art-based as “learning [that] occurs when art is transferred to non-artistic contexts through processes based on art or artistic practices” (2014, p. 373). Garrett (2010) presented a mixed methods study examining the efficacy of arts integration at the elementary level. Findings concluded that the use of the Intensive Development through the Arts (IDEA) model contributed to the successful implementation of arts integration. The study demonstrated that arts integration could be used to increase collaboration and engagement when appropriate support systems are in place for educators that may be unfamiliar with an integrated curriculum and student-driven outcomes using the arts.

Hardiman et al. (2014) demonstrated increases in reading proficiency levels from students engaged in arts integration instruction. The study specifically examined student's retention of science content. Control group students did not receive arts integration during instructional delivery. Students instructed through arts modalities demonstrated higher retention rates of science content. Research demonstrated the benefits of arts integration as a tool to build a creative cultural climate and increase engagement for diverse students across curriculum content (Eisner, 2002; Garrett, 2010; Hardiman et al., 2014). However, the outcome should not be to phase out art education programs as a budgetary strategy (Aprill, 2010; Cowell et al., 2012; Lajevic, 2013).

The economic and societal impact of the arts. The economic and societal impact of the arts and arts education demonstrated growth over the last several years. Gifford (2013) presented the total impact of arts and culture on the U.S. economy was 3.2 percent GDP or 504 billion in 2011. "the positive value of arts and culture on society has been understood on a human level for millennia. With this new effort, we are able to quantify to impact of arts and culture on GDP for the very first time . . . the second largest output share was attributed to arts education, 104 billion." (Gifford, 2013, para. 2). This impact extended from the U.S. economy to directly impact the economy of Pennsylvania. Americans for the Arts (2017) employed econometrics to determine the impact of the arts within the nonprofit sector on the 2015 economy. Results demonstrated a healthy industry in Pennsylvania representing "100,114 full time jobs supported, approximately 2.206 billion household income paid to residents, 178.5 million dollars generated to local

government, and 223.6 million dollars in revenue generated to the state” (Americans for the Arts, 2017).

Malin (2015) posited the arts as a bridge between individuals and community. Malin stated that exposure to the arts is a developmental process that builds “purpose” (p. 280) for youth and guides local and global citizenship. Malin (2015) noted, “an important finding of the study is that the Arts are meaningful to young people for building relationships, for understanding others and being understood, and for connecting with and building a community” (p. 275). Considering these findings, one could extrapolate that the arts provide the tools needed to develop social change and contribute to the global community. The arts also provide tools for effective leadership and to increase engagement. Cabedo-Mas, Nethsinghe, and Forrest (2017) cautioned that the arts provide experiences for individuals to explore and react to society only if structures are in place to recommend the best practices for these experiences. “Understanding the inclusion of community experiences in arts education as a way of work values education in and beyond the classroom is indeed an example of educational practices that, correctly managed, have contributed to peacebuilding” (Cabedo-Mas et al., 2017, p. 19). These community experiences result in citizenship gains. Citizenship gains included an understanding of cultural diversity and acceptance of differences in opinions while encouraging community and creative growth (Arts Education Partnership, 2013).

Bertling (2015) presented a case-based, mixed method analysis regarding the relationship students have with his or her natural environment. Using qualitative approaches, students engaged in art education activities and interviews regarding his or

her ecological paradigm under the phenomenon of rights of nature and eco-crisis. Quantitative analysis occurred to identify descriptive statistics by the Likert scale in a pre- and post-test model. Understanding a student's empathy for the natural environment contributed to the understanding of meaning-making as part of the learning process. Participants of the case study included a seventh-grade middle school art class, $n=18$, with the primary phenomenon of the environmental relationship among students as agents for care. Bertling discussed the constructs of ecological imagination stating that students must integrate these constructs into the educational process as a model for students to develop deep connections to the world. Both quantitative and qualitative analysis demonstrated a positive impact toward the effect of an ecological curriculum to promote student empathy. The outcome of the study explicated the importance of directly instructing students to aesthetic experience and recognition of his or her natural environment. Bertling discussed the importance of art education and the aesthetic experience to encourage meaning-making, the acceptance of different responses to a phenomenon, and a connection to the world through experience. Individual experiences "deepens understanding and honors diverse ways of knowing and is therefore a human right" (Brown & Bousalis, 2017, p. 49). For these experiences to be culturally informed, Kraehe and Acuff (2013) suggest the inclusion of race, gender, class, and sexuality when thoroughly analyzing underserved populations to provide equitable service to all students linking access to art education to culturally informed decision making. A full analysis of demographics increases transferability to this study; a document review includes

demographic factors based on race, gender, socioeconomic status, and populations of ELL and special education.

Traditional budget strategies. Traditionally public-school funding comes from three sources: local property tax, state level, and federal programs. Within this funding formula, levels of inequity exist (Iyengar, Grantham, & Menzer, 2015). “Between 1991 and 2008, Pennsylvania did not have a functional school finance formula that distributed state funds to school districts either adequately or equitably” (Pennsylvania School Funding Project, 2017, para. 1). Belfiore (2015) reinforced the need for public support to encourage policymakers to provide funding for sustainable arts programming. The study examined this topic within the UK relating the global financial crisis as one of the opposing factors to arts funding. The findings of this study extrapolate to United States economic concerns and exhibit similar needs and constraints within U.S. educational policy and funding. Ikpa (2016) argued that funding is a national priority, like students receiving a well-rounded education, and urged policymakers to bridge the divide to drive equity and access.

Pennsylvania’s school districts continue to be highly dependent on the local wealth of his or her communities to support students’ academic achievement due to insufficient state funding. Almost every state pays a larger percentage of overall public education costs than Pennsylvania does. On average, other states contribute 45 percent of total education funding, but Pennsylvania contributes only 36 percent. This low state share means that Pennsylvania’s local school districts must pay 55 percent of all public education costs, compared to the

national average of 44 percent. As a result, Pennsylvania's state share of PK-12 education funding ranks 45th in the nation. (Pennsylvania School Funding Project, 2017, para. 4)

Mohney (2014) conducted a qualitative case study examining funding constraints in rural communities and the relationship of program cuts to student outcomes. Constraints included funding deficits at the local, state, and federal level concerning attendance declines. Collaboration among educational leaders and art teachers contributed to the importance of communication as a precursor for informed collective action. This study provided a foundation for further research investigating applications of alternative budget strategies for educational leaders to reference. Iyengar and Hudson (2014) reported the value of arts education from higher education using quantifiable and qualitative data. The authors stated that "arts education contributed 7.6 billion to the nation's GDP in 2011" (Iyengar & Hudson, 2014, para. 3). The partnership between the National Endowment for the Arts and the U. S. Bureau of Economics marked the first study related to the economic impact of the arts. "The Partnership for 21st Century Skills, a coalition of business and education leaders and policy makers, found that ... the visual arts helps instill the curiosity, creativity, imagination, and capacity for evaluation that are perceived as vital to a productive work force" (Iyengar & Hudson, 2014, para. 5).

The adoption of ESSA alleviates some funding constraints in Title I school if approached creatively. Herman et al. (2017) demonstrated how sustainable leadership fits into ESSA's evidence tiers with art education and innovation. School leaders must consider the outcomes programming offers before securing funding. Programs must be

evaluated based on merit instead of trend and offer schools intended outcomes to support funding in times of limited resources. Herman et al. described ESSA's requirement of evidence tiers as an opportunity to determine whether programs warrant funding. ESSA's evidence tiers consisted of four platforms and based on empirical evidence to support each tier. Tier I, the most supported tier, indicates that a program has met the requirement with "at least one . . . randomized controlled trial" (Herman et al., 2017, p. 8). ESSA evidence tiers support Tier II and III based on "moderate and promising evidence" (Herman et al., 2017, p. 8). Moderate evidence is defined as at least one "quasi experimental study" and promising evidence demonstrating at least one "correlational study" to support the funding for programming (Herman et al., 2017, p. 8). Tier IV evidence is the least supportive tier as it only "demonstrates a rationale" (Herman et al., 2017, p. 8) for the programming need. In respect to evidence tiers, art education meets evidence standards within all tiers. Herman et al. (2017) stated that school leadership supports art education under many Titles including school improvement, where a school reform model infuses creative growth as part of the school's collective vision under Title I. Title II, Part A supports the use of professional development funding to assist with meeting the needs of leadership and staff. Title II, part B can provide support if approached in innovative ways. Title II, Part B supports programs and interventions based on interest in National Activities and allows "pipeline activities spanning districts" (Herman et al., 2017, p. 16).

Society benefits from state expenditures for art education programming (O'Hagan, 2016) to grow creativity. Creativity is a basic human function. Experiences and interaction from the ordinary to the extraordinary nurture creativity.

There is abundant national interest in creative economies and the distribution of creativity in communities, cities, and countries. How students are engaged, how the creative class is defined, and who can access creativity and thrive from it are all questions with profound practical implications for schools, government, and industry. (Iyengar et al., 2015, p. 35)

Reese (2016) conducted a multiple case study addressing a need for creative funding strategies in higher education. The study explored leadership decisions using the theory of organization change. Emergent themes demonstrated that a need existed for accessible funding options for students to sustain attendance and that educational leaders must approach funding decisions using "business-focused planning" (Reese, 2016, p. 81). The study did not address strategies that contributed to program sustainability. This study encourages further analysis of funding interventions within a multiple case study approach.

Alternative budget strategies. Alternative budget strategies lack effective representation in educational literature. Mention of budgetary support included private donors, strategic partnerships, and creative resource management. However, a gap in literature exists surrounding practical applications of alternative budgetary resources used by educational leaders to support and sustain arts education programs. Workman (2017) discussed alternative budgetary support demonstrating benefits to student outcomes for

college and career readiness as well as well-rounded educations. The case study briefly introduced programs that advanced student success through the arts. Boston Public Schools Arts Expansion ensured weekly instruction and access to all students, PK-12 as of 2016, funded by the district and local community partnerships including the mayor's office. Seattle Public Schools Creative Advantage was district funded and outcomes were assessed using the 21st Century Arts Common Assessments. And, A+ Schools Program used a three-tiered approach to arts integration, art education, and arts exposure for students (Workman, 2017). Murphy (2017) discussed New Hampshire's push for individualizing instruction for public school students under ESSA. The article voiced concerns from other states and his or her lack of innovation regarding personalized education citing that the roadblocks include assessment regulations and lack of guidance for best practices. The article commended Oregon's plan for personalized instruction as they embraced the well-rounded component of ESSA and highlighted the importance of creativity and innovation throughout the entire school setting. This literature begins to demonstrate the use of alternative budgetary resources but lacks the depth of investigation into best practices to execute these programs.

Private support was explicated through literature but lacked the depth of empirical evidence and models of best practice. Koo and Curtis (2016) explored the need for funding support for the arts in the private sector. The study demonstrated the needs for funding strategies are not limited to public education but expand across society. Funding identified in the Koo and Curtis study included cities' general funds as the primary contributor, hotel occupancy taxation, foundations and grants, participation-based

revenues, investment returns, and outlier organizations. Koo and Curtis called for further research regarding leadership and policy support to fund arts programming while examining strategies in place across major cities within the U.S. Likewise, Frisch (2017) stated that private donations assisted with funding shortfalls in a note to Congress. However, this note cautions that Pennsylvania must instill regulations for private donations to prevent further social inequity (Frisch, 2017). At the time of this note, the only mention of Pennsylvania regulatory language occurred at the local level regarding private donations to public schools (Frisch, 2017, p. 469). Langford (2016) and Frisch (2017) explored the use of private funding as a system of support for arts education. The studies explicated the need for further research regarding this alternative budgetary resource concerning logistical application and sustainability. K-12 schools benefit from observing success from private sectors for creative growth and innovation (Freeman et al., 2013). For example, visual culture learning communities

are what schools tend not to be: places of authentic learning where learners act on intrinsic motivation in an atmosphere of sharing. Most schools, with his or her large student populations, inflexible schedules, and limited access to outside experiences are not well-suited for authentic, situated practice. (Freeman et al., 2013, p. 113)

Private funding support was also addressed via strategic partnerships. The use of strategic partnerships to include arts training within a model of STEM provided a program model which benefited 6,000 students while connecting science and the arts to promote global citizenship and encourage innovation (Grant & Patterson, 2016). This

study is a good example of the use of partnerships to share the burden of costs and provide program models that have the constructs to enrich the lives of students.

A review of creative resources also lacked a depth of analysis and supported the need for case study contributions to the literature for Pennsylvania K-12 Title I schools. Langford (2016) examined creative funding strategies to support the arts as they significantly contribute to the Australian economy. Langford argued that the solution does not simply reside in budgetary allocations, but that an analysis of the mechanisms of creative leadership and the support of private donors may contribute. Supported by the John F. Kennedy Center for Performing Arts, a D.C. turnaround school placed a concentration on the importance of arts education through arts integration systemic programming (Larimer, 2017). Promotion of arts thinking in all settings included moving the traditional arts classrooms to the first floor near the entrance so that visitors can easily hear and see the arts taught. Results included increased engagement from students and parents as well as ongoing critical thinking across the school setting. Engaging with community partnerships does not have to be an expansive endeavor (Romesburg, 2016). Romesburg (2016) demonstrated that small-scale projects; contests, murals, and beautification projects result in large student and community outcomes.

Other literature pointed to non-fiscal supports for program sustainability. Nompula (2012) documented the use of time management as a creative budgetary resource to sustain student access to arts education programming; however, constructs of this management were missing from the literature. Tucker's (2016) descriptive case study offered supportive funding structures developed through a community of collaboration.

Further case study research is needed to determine whether similar interventions transfer to public education.

Summary and Conclusions

Moving Toward Sustainable Leadership

Miller and Dumford (2015) found that creative growth is connected to the environment and placed importance on the role of leadership to enable this growth. Demonstrated a push toward creativity and innovation within “21st century [global] economy” (Miller & Dumford, 2015, p. 169) stating that this is an organization's best defense when faced with financial uncertainty. Educational leaders can learn from arts thinking when determining sustainable systems for access to arts education programming. Smith and Henriksen (2016) pointed out that art education hinges on growth mindset and with practice, individuals can foresee challenges and prepare for multiple solutions to such problems. Similarly, Watson (2015) recommended practicing design thinking as a model to promote integrated frameworks to holistic development through art education. Design thinking acts as a springboard to approaching problem solving and producing agents of change (Watson, 2015). Sholl (2016) recommended a need for further research regarding educational leadership support for arts education programming through diverse approaches. Research supports the gap in the literature regarding leadership practice to sustain access to arts education programs using alternative budgetary resources (Langford, 2016; Larimer, 2017; Miller & Dumford, 2015; Sholl, 2016).

The emergence of creativity and innovation using TFL theory is well documented. Transformative leaders not only consider creative and innovative approaches to problem

solving but also demonstrated the importance of creativity. Eisner expanded upon this creative leadership mindset when developing his principles of creativity. Creativity is an essential component of a student's academic and social development. Students become innovative and global members of our communities by allowing creativity to emerge in Pennsylvania K-12 public schools as the foundational intervention to unite learning across all content areas.

Creative leadership. Educational leaders benefit from applications of art thinking (Katz-Buonincontro et al., 2015) when considering creative and innovative budget analysis and strategic planning. Leadership transcends conscious efforts and is often successful when the subconscious actions are observed on a regular basis (Kets de Vries & Korotov, 2010). If educational leaders adopt importance for creative culture through arts education, then followers will reflect this through his or her daily actions. Individual growth transfers to organizational growth through this introspective leadership development (Kets de Vries & Korotov, 2010). Mainemelis et al. (2015) pointed out that creative leadership must conform to the cultural needs of each setting while encouraging innovative mindsets. Innovative mindsets allow educational institutions to achieve points of difference, which establishes a “competitive advantage” (Al-Husseini & Elbeltagi, 2016, p. 162) to meet the cultural needs of its communities. Katz-Buonincontro et al. (2015) referred to Eisner's principles of creativity while conducting a study regarding leadership development in schools using the arts. The authors posed that leadership development aligned with arts thinking and recommended creative leadership strategies to sustain arts education. The study addressed the need for creative thinking in leadership

training programs to assist with meeting 21st-century college and career readiness goals. Similarly, Kim and Yoon (2015) conducted a study regarding the use of TFL approaches to leadership within a climate of creativity. The study examined employee's perception of leadership support for innovation. Recommendations resulting from the study inform future leadership practice to encourage diverse thinking and innovation. The recommendations included promoting a collaborative work environment, encouraging a culture of learning from "past successes and failures" (Kim & Yoon, 2015, p. 161), and considering all stakeholders "to facilitate the sharing of best practices" (p. 162). Per this recommendation, Ng (2017) provided a framework of disaggregated traits associated with TFL and performance including "affective, motivational, identification, social exchange, and justice enhancement" (p. 386). The authors stated that TFL contributed to a sense of mission and goes beyond by encouraging others to pursue "innovative" (Ng, 2017, p. 386) actions toward the goal relating the platform of TFL as a vehicle for creative leadership.

Previous research analyzed creative leadership stating that creative leaders are only made by external influences such as follower creativity and through evaluative means (Mumford, Connelly, & Gaddis, 2003). This finding proposes that innovation is contingent on the ability to promote a creative climate within the organization and calls for leaders to approach the evaluative process as a springboard for creative intervention development and execution.

Sustainable leadership practice. Leadership behavior influences follower motivation rather than leadership personality (Kirby, Paradise, & King, 1992). Kirby et

al. (1992) demonstrated that leadership style could be learned and reinforced the need for educational leaders to employ TFL to increase organizational success when approaching sustainable practices models for art education. These findings support a platform for further inquiry and outline the final research question of this study: how do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools? Koh, Steers, and Terborg (1995) demonstrated that TFL increased organizational commitment and educator perceptions of leader effectiveness within the educational setting when this leadership style supplemented transactional leadership behavior. “Transformational leaders frequently provide ideas that result in a rethinking of old patterns of behavior and enable followers to look at problems from different angles and resolve those problems in new and novel ways” (Koh, et al., 1995, p. 320).

Burns (1978) supported leaders finding common ground for cultural needs and wants. Art education crosses cultural barriers and becomes a basic human need. Burns added that promoting programming as well as preparing for challenges benefits the structure of sustainable frameworks for art education. Researchers highlighted that a lack of funding for program support encouraged innovation and promoted “out of the box” thinking to build sustainability and allow for increased capacity (Amabile, 1988; Burns, 1978; Shalley & Gilson, 2004). In a study regarding sustainable practice models, Schalock et al. (2016) examined factors of sustainable practice to increase fidelity delineating sustainability to include “maintaining sound outcomes, generating knowledge, building capacity, experiencing stable funding and staffing patterns, and

providing value-based services and supports in an effective and efficient manner” (p. 56).

The authors suggested that sustainability factors influence the identity and culture of the organization and should align with the organizational outcomes. Dellve and Eriksson (2017) discussed theoretical applications to promote sustainable practice during organizational change for the social and emotional health of individuals. The authors supported leadership reflective training and reflexive intervention to promote cultures of sustainable practice.

Chen, Shih, and Yeh (2011) stated that organizational supervision relates to the creativity of the employees. Creative employees approached challenges with an open-mind and remained positive in times of change. Creative individuals seek alternative methods to solve problems and therefore can work toward a solution. The authors stated that creative individuals are more likely able to consider alternative resources, such as differentiated funding, and perform well under a collaborative supervision model. Individuals who lack motivation are less likely to consider alternative approaches to problem solving and perform better under a directive supervision model (Chen et al., 2011). This study speaks to the importance for educational leaders to consider the complexity of his or her staff and demonstrate drive and rigor toward reaching the common goal of providing sustainable access to art education. Leadership that demonstrates low motivation toward this goal hinders the effect (Chen et al., 2011). Case study analysis contributes to a better understanding of sustainable leadership. The literature presented a rationale for further inquiry of the conceptual framework. TFL practice, Eisner’s principles of creativity, and budgetary practice inform the need for in-

depth investigation of best practices to inform sustainable leadership for K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools.

Chapter 2 presented seminal and current literature informing the need and purpose of this study. The literature explicated the use of TFL to drive innovative leadership practice to produce culturally informed collective, organizational vision. Also, Eisner's principles of creativity informed literature analysis regarding the art education and creative growth, cognition, and the contributions of both to global citizenship. The iterative process of the literature review extended the analysis to include the different interpretations regarding the origin of creativity, the role of arts education, arts integration, and the economic and societal impact of the arts. Case studies provided a foundation of methodological approach while also demonstrating a gap in literature/ Each piece of literature informed the need for further inquiry to inform sustainable leadership for K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools. Chapter 3 will discuss the use of multiple case study analysis to approach this need.

Chapter 3: Research Method

The purpose of this qualitative case study was to investigate how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. This study addresses the need for increased understanding among educational leaders regarding funding intervention strategies and presents models to inform best practice. A multiple case study allowed analysis within and across Pennsylvania Title I schools to help fill the gap in the educational leadership literature regarding alternative budgeting strategies to meet programming needs.

The study employed a multiple case study approach for qualitative inquiry using an in-depth interview process and document review. The central phenomenon of interest in the study was alternative budgetary methods that educational leaders use to sustain arts education programs in Pennsylvania K-12 Title I schools. Multiple case study analysis allows for the exploration of leadership decisions within the current fiscal landscape of Pennsylvania public schools (Burkholder et al., 2016; Lambert, 2012). Categorical-content data analysis (Rubin & Rubin, 2012; Saldaña, 2016) occurred to determine emergent themes.

Types and sources of information or data included interviews and document reviews of educational performance profiles, budget reports, and educational policy specific to Pennsylvania public schools. Interviews with 15 educational leaders from Title I schools in the state of Pennsylvania included administrators, coordinators or directors, and superintendents. Interviews addressed budgeting and creative leadership practices

(Burkholder et al., 2016) used by educational leaders to support arts education access based on sustainable frameworks. Fifteen school districts were purposefully selected for this exploration to encourage diversity within a feasible framework. Document review of educational performance profiles offered information regarding demographics and Title I eligibility status. The data obtained from these records provided descriptive information to increase the trustworthiness of the dissertation (Baxter & Jack, 2008). Document review of budget reports contributed data on fiscal resources and demonstrated past practice of funding allocations for arts programming. Document review of educational policy documents contributed information to describe the landscape of program reform and link Pennsylvania standards to a variety of school settings to demonstrate alignment of school mission with strategic goals for Pennsylvania students. Review of educational policy documents served to explore the applications made to meet state and federal accountability requirements. Data collection took place through semistructured interviews through email and phone conferences.

In Chapter 3, I describe the methodological framework in greater depth to provide a platform for participant recruitment, data collection, and analysis. I describe the research design and rationale, examine the research questions, and discuss various methods to qualitative inquiry to demonstrate the rationale for a multiple case study approach. I also scrutinize my role as the researcher and reveal any relationships that existed with participants, in addition to addressing researcher bias and other ethical concerns. Additionally, I discuss the rationale for purposeful data selection and the

justification of researcher-developed instrumentation. The chapter concludes with a discussion regarding the plan for data analysis, trustworthiness, and ethical procedures.

Research Design and Rationale

The framework and literature involving TFL theory and principles of creativity informed the research questions. Limiting factors, such as Title I eligibility, were included to focus the results on practical solutions for low-income schools and underserved populations.

RQ1: How do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools?

RQ2: How do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?

RQ3: How do educational leaders employ constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks?

Burkholder et al. (2016) explained that research methodology selection should be dependent upon the purpose of a study as well as the research question(s). Johnson and Onwuegbuzie (2004) agreed, contributing, “it is the researcher’s task to examine the specific contingencies and make the decision about which research approach, or . . . combination . . . should be used in a specific study” (p. 23, para. 1). The central phenomenon of the study was alternative budgetary methods that educational leaders use to sustain arts education programs in K-12 Title I schools. The study employed a multiple

case study approach to qualitative inquiry using an in-depth interview process and document review.

Historical aspects of qualitative research suggest that this form of analysis originated within the methodology of investigating another culture outside of one's experience (Ravitch & Carl, 2016). The purpose of such an investigation was to provide an outsider's interpretation of the culture and report the outsider's findings (Erickson, 2011; Denzin & Lincoln, 2013; Ravitch & Carl, 2016). This research, or ethnography, was used to gain knowledge regarding societal differences around the world. An interesting component of ethnography surrounds the idea of folklore and tradition as an origin of qualitative analysis (Erickson, 2011). In most cases, researchers were tasked with reporting objective findings to match the significance of quantifiable data that would be supported politically by a scientific investigation framework (Denzin & Lincoln, 2013). Denzin and Lincoln (2013) claimed that positivist pressure for validity and generalizability required the researcher to use objective methods of inquiry into a societal phenomenon. As this method of inquiry evolved, researchers found that making objective observations regarding culture fell short of a full analysis of daily life and human experience (Erickson, 2011). Qualitative research evolved from an early attempt to report the differences in society and transformed into complex iterative processes aimed at understanding phenomena that exist within and across cultures (Alase, 2017). In part, this relies on researchers emerging themselves in the process of inquiry and bringing attention to the role of the researcher (Erickson, 2011).

Erickson (2011) stated that the researcher influences the results of the phenomenon under investigation, regardless of whether that is the researcher's intention. Researcher influence involves the assumptions and ontology of the researcher. This belief system frames the researcher's subjectivity and shapes his or her interpretations of the phenomenon (Babbie, 2017; Burkholder et al., 2016; Ravitch & Carl, 2016). OccupyTheory (2014) stated that the assumptions of the researcher might act as biases during the evaluation process and contribute to lack of legitimacy of the qualitative analysis. On the other hand, the researcher's epistemology adds to a deeper understanding of the human experience under investigation and contributes positively to the collection of data regarding a phenomenon. Berger (2015) provided a thorough account of the importance of reflexivity as part of the qualitative process, stating that "it enhances the quality of the research by allowing researchers . . . to handle and present the data better, and consider its complex meanings and contribution to the understanding of social phenomena and of the process involved in knowledge production" (p. 221).

Qualitative research provides a framework for the analysis of many disciplines, cultures, and human experiences. The methodology informs the consumer of holistic analysis, using "the ways that people see, view, approach, and experience the world and make meaning of his or her experiences" (Ravitch & Carl, 2016, p. 7) and allows the research to remain fluid and flexible as further analysis takes place. This iterative process supports constructivist theory and reflects constructivist tenets of allowing inquiry to transform and progress into deep understanding. Advantages of qualitative research in the field of education include the ability to transform the inquiry when necessary as

additional information or contributing factors emerge (OccupyTheory, 2014). Qualitative research incorporates the researcher into the analytical paradigm and reflects on this interaction as part of the research process (Babbie, 2017). Observing and interacting with the phenomenon in its natural setting allows the qualitative researcher full immersion into the context of the phenomenon and provides in-depth accounts of human experience (Harrison et al., 2017).

Traditions of qualitative inquiry consist of a variety of methods contingent on the purpose of the research (Burkholder et al., 2016). These methodologies include ethnography, phenomenology, action research, grounded theory, narrative, and case study. Analysis regarding each of these methodologies informed the decision to select a multiple case study methodology to investigate alternative budgetary methods that educational leaders use to sustain arts education programs in K-12 Title I schools.

Ethnography is a type of qualitative inquiry in which researchers “immerse themselves” (Ravitch & Carl, 2016, p. 21). Mitchell and Sackney (2016) conducted ethnographic investigations in tandem with case study analysis while exploring educational leadership practice to “buil[d] capacity for authentic teaching and learning” (p. 857). The authors found that the ethnographic approach to case study allowed themes to emerge from the observations. The case study approach provided opportunities for Mitchell and Sackney to analyze within and across contexts. Ethnographical research provided opportunities to inform the phenomenon of this study, but the ability to travel to each setting across Pennsylvania to conduct observations was limited. Therefore,

ethnographical methodology did not meet study feasibility requirements. Action research is also participatory (Bertrand, 2016) and was therefore rejected for the methodology.

Phenomenology research methods allow participants to share experiences surrounding an event or personal experience (Alase, 2017; Ravitch & Carl, 2016). While this type of research encourages exploration as well as investigation into phenomena, Alase (2017) stated that phenomenological research is driven and encouraged by opinions. This method of inquiry could contribute to understanding the opinions expressed by research participants. However, the purpose of the study was to investigate how educational leaders sustained access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools through practice.

Researchers use grounded theory methods when developing theory from thematic analysis (Jappinen, 2017). Jappinen (2017) used grounded theory when analyzing educational leadership responses in times of change. The use of grounded theory allowed Jappinen to surmise leadership response in times of transition and ultimately form a theory of educational leadership reaction during times of transition. Other researchers employed grounded theory in educational leadership research, each determining theoretical and conceptual frameworks as a result (Hallinger, Walker, Nguyen, Truong, & Nguyen, 2017; Webster, 2017). In the current study, I approached analysis in reverse, allowing theory and the conceptual framework to drive the methodological approach. A wide practice of narrative inquiry occurs in educational leadership research (Damiani, Rolling, & Wiczorek, 2017).

Narrative inquiry allows researchers to document experiences that participants have with a phenomenon (Dema, 2017; Liou & Hermanns, 2017). Once again, the purpose of the study did not involve gathering individual perceptions but instead involved the investigation of educational leadership practice.

Multiple case study analysis provides a platform for the investigation of a specific phenomenon within a specific context (Harrison et al., 2017; Yin, 2014). Harrison et al. (2017) noted that case study methodology is a universally accepted approach to investigating phenomena across and within disciplines. This form of inquiry is bound by time, setting, and phenomenon (Baxter & Jack, 2008). Multiple case study analysis allowed for the exploration of leadership decisions within the current fiscal landscape of Pennsylvania public schools (Burkholder et al., 2016; Lambert, 2012). Multiple case study was described by Baxter and Jack (2008) as a method to analyze “several cases to understand the similarities and differences between the cases” (p. 550). A multiple case study approach allows an examination of sustainable strategies within and across rural, suburban, and urban settings. Researchers have warned that case study analysis can become quite extensive and easily overwhelming for the novice researcher (Baxter & Jack, 2008; Yin, 2014). Binding the study to funding interventions for arts education programs at K-12 Title I public-schools in the 2017-2018 school year (Harrison et al., 2017) permitted an analysis of data within and across Pennsylvania Title I schools (Baxter & Jack, 2008).

Myran and Sutherland (2016) used case study methods to provide an in-depth investigation into complex issues surrounding educational leadership and problem

solving. The authors determined this method was an appropriate approach to dive deep into the investigation of complex phenomena, stating that most educational leadership action lacks thorough investigation and therefore problem solving efforts often fall short of long-term sustainability. Kershner and McQuillan (2016) demonstrated the use of case study methodology during an investigation regarding change and tenets of TFL. The authors concluded that collective vision contributed to increased sustainability with change across an educational setting. The findings of the study may inform further inquiry presented in this multiple case study. Following Myran and Sutherland, the purpose of this case study was to investigate how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools through practice.

Role of the Researcher

I conducted the study through the lens of an educational leader, arts education advocate, interviewer, and doctoral student at the Richard W. Riley College of Education and Leadership within the Doctor of Education degree specializing in Administration and Leadership. My role as the researcher was to investigate alternative budgetary methods that educational leaders use to sustain arts education programs in K-12 Title I schools. This approach to research design encourages objectivity and efforts to limit bias (Harrison et al., 2017; Myran & Sutherland, 2016). Additionally, measures were taken to ensure that data remained emergent without leading participants to share researcher epistemology regarding sustainable access to art education using alternative budgetary resources.

Ravitch and Carl (2016) identified the theoretical lens under the constructs of personal assumptions, stating that it is important for researchers to understand his or her tacit theory and how this contributes to his or her work. Ravitch and Carl demonstrated the importance of researchers reflecting on the purpose of his or her qualitative inquiry to determine the underlying factors motivating the exploration. Rubin and Rubin (2012) discussed three possible motivations under the theoretical lens: critical, feminist, and postmodern. Each of these motivators drives research and conceptual frameworks onto a specific path. Stahl, Doherty, Shaw, and Janicke (2014) explored critical theory as a method to provide a deeper analysis of organizational concerns regarding information security to promote social change and inform future practice. Byström, Cavanagh, Heinström, Wildemuth, and Erdelez (2013) provided an example of how a researcher's theoretical lens changes the approach to research inquiry through a panel discussion regarding challenges that a financial firm was experiencing. The authors asked each participant to represent a different interpretative approach to inquiry through the lens of "personality theory, work-task approach, activity theory, and practice theory" (Byström et al., 2013, p. 1) resulting in varied methods. As suggested by Rubin and Rubin (2012), this first step in qualitative inquiry allows a researcher to determine bias and how this bias could impact the research process. Furthermore, the authors suggested addressing where the bias may fit within a theoretical lens. While considering the theoretical lens for this study, the role of the researcher accounts for previous experiences and considerations of its influence on subsequent action.

In my current role as an art educator, public school district art coordinator, and regional, state, and national advocate and curriculum advisor, I have a unique insight into the intersection between education, leadership, and educational policy regarding the arts. Ravitch and Carl (2016) stated that it is essential for researchers to continuously reflect on his or her relationship to the research phenomenon and research design for “maintaining fidelity to exploring and trying to understand the complexity of people’s experiences” (p. 115). Acknowledging personal ontological and epistemological views regarding arts education is an integral component of leadership and informs this research design. This acknowledgment informs positional statements regarding the study and contributes to measures in place to reduce researcher bias.

Methodology

Multiple sources of information specific to Pennsylvania K-12 Title 1 public schools (Harrison et al., 2017) provides a foundation to identify the population for this study. Criterion requires that school districts demonstrate Title I eligibility with the Pennsylvania Department of Education. The department of education provides information regarding annual Title 1 eligibility status (Pennsylvania Department of Education, 2018c). Interviews with educational leaders from Title I schools in the state of Pennsylvania occurred including administrators, coordinators or directors, and superintendents. Interviews inquired about alternative budgeting and TFL practices (Burkholder et al., 2016) used by educational leaders to support arts education access. Purposeful selection of fifteen school districts encourages diversity within a feasible framework. The number of cases encourages data collection from five districts across

each setting: rural, suburban, and urban to inform the research purpose to the point of saturation. Saturation of data occurs during the coding process when themes begin to repeat one another, and additional information fails to emerge (Guest, Bunce, & Johnson, 2006; Mason, 2010; Ravitch & Carl, 2016). The goal of saturation includes the possibility to offer practical insight into common concerns and models of best practice to overcome challenges related to sustainable leadership of art education.

Document review of educational performance profiles offers information regarding demographics and Title I eligibility status. The data obtained from these records provided descriptive information to increase the trustworthiness of the dissertation (Baxter & Jack, 2008). Document review of budget reports contributes data of fiscal resources and demonstrates past practice of funding allocations for arts programming. Document review of educational policy documents contributed information to describe the landscape of program reform and link Pennsylvania standards to a variety of school settings to demonstrate alignment of school mission with strategic goals for Pennsylvania students. Review of educational policy documents served to explore the applications made to meet state and federal accountability requirements. Exploration of data collection methods and review of case study research related to educational leadership assisted with the determination of the purposeful sampling strategy (Baxter & Jack, 2008; Harrison et al., 2017; Myran & Sutherland, 2016; Yin, 2014). The review of other sampling strategies contributed to the decision of purposeful sampling. The evaluation of nonprobability sampling occurred to address the appropriateness of purposeful versus purposive sampling for this study.

One data collection method of nonprobability sampling is sequential sampling. Teddlie and Yu (2007) describe this method of data collection as a method to discriminate within a specific population. Teddlie and Yu (2007) identify four categories within purposive, nonprobability sampling including “theoretical, confirming, emergent, and chain sampling” (p. 82). The results from these sampling techniques can then be compared to second-source data to determine if the study produces reliable and valid results (Drost, 2011). Each of these methods must be dependent upon the research question and purpose of the study. A strength of using purposive sampling methods includes the practicality of identifying correlations among variables within a specific population. However, Burkholder et al. (2016) identified limitations regarding the generalizability of this type of research study. Ethical concerns with purposive sampling include distinctions for the exclusion of populations. Stratification of the purposeful sampling population for the study aligns with the bounded system criteria and adds justification for the exclusion of participants (Robinson, 2014). Document review stratified purposeful sample into three groups based on demographics and justified limiting populations from the study.

Nonprobability sampling decreases a study’s validity and reliability resulting in narrowly focusing on specific populations. A strategy to address this limitation includes a test-retest approach as outlined by Drost (2011) in which the same population is discriminately analyzed on two separate occasions to determine if equivalent results emerge. This method may also prove limiting as external variables over time can contribute to a skewed data sample. Strategies to overcome the test-retest reliability

schema could focus on an examination of ontological or epistemological assumptions that remain consistent across a study's longevity. To assist with the validity of nonprobability sampling, Drost (2011) discussed the importance that "generalizing to well-explained target populations should be clearly differentiated from generalizing across populations" (p.121, para. 3). Including these strategies of test-retest and definitions of population, phenomenon, and variables as part of the data collection and analysis methodology provides increased reliability and validity and limit the issues that occur regarding the generalizability of the research study.

In contrast, purposeful sampling offers a focused perspective to research inquiry and lends itself to qualitative research methods according to Teddlie and Yu (2007). However, Burkholder et al. (2016) stated that purposeful sampling offers benefits to quantitative research inquiry. Therefore, one can infer that nonprobability sampling and purposeful sampling are useful in qualitative, quantitative, and mixed methods research as it examines a population or research phenomenon (Onwuegbuzie & Collins, 2007). These types of sampling allow for an in-depth examination of specific variables that exist among a population (Burkholder et al., 2016) and contribute to a focused approach to recognize correlational relationships that exist among the sampled population. Examples of purposeful sampling within educational research include investigating populations based on disability, income, race, location, or other demographic markers. Targeting the specific population of K-12 Title 1 public schools examines similarities and differences between demographics. Internal variables, such as arts education accessibility and the use

of alternative budgeting strategy, and external variables, such as demographics and program offerings, occur within and across cases.

Participant Selection

Binding the study to funding interventions for arts education programs at K-12 Title public-schools within the 2017-2018 school year requires participants to meet the criterion of educational leadership placement for the current school year. Participants were selected through a vetting process to determine whether they meet criteria within the binding requirements of this multiple case study. A review of participant archival data determined eligibility for recruiting. The archival data was available from the Pennsylvania Department of Education (2018a, 2018c) database and identifies current Title I K-12 school districts across the state. Each educational setting was considered as a case or unit of analysis as defined by Baxter and Jack (2008) within this multiple case study. Specific procedures for identifying, contacting, and recruiting participants were in place. The first line of communication was an email, see Appendix A, to the educational leader of each setting containing information regarding the study and informed consent, Walden University's approval number for the study is 05-30-18-0636366, and it expires on May 29th, 2019. This approval number was included in the informed consent document. The email asked participants that demonstrated an interest to send this interest in writing through an email response. The recruitment of participants also included an option for various interview strategies such as via email, phone, or video phone conference.

Instrumentation

Multiple case study protocol using purposeful sampling (Baxter & Jack, 2008; Yin, 2014) and responsive interview techniques (Rubin & Rubin, 2012) was used to collect data and archival document review in a bounded system. Document review provided access to programming and budget trends related to alternative budget strategies. Document review took place once each participant provides informed consent. Document review of educational performance profiles provided demographic information and triangulates Title I eligibility status. Data collection from the interview process originates from a researcher-developed interview guide and empirically established interview procedures. The iterative process of the literature review provided a platform for the interview questions and aligned with the conceptual framework of this study. Burkholder et al. (2016) discussed the benefit of using an interview protocol to follow a framework during the interview process. Interviews inquired budgeting and leadership practices. Each interview question aligns with a component of the conceptual framework and supports an interview framework, see Table 1.

Table 1

Alignment of Research Questions to Interview Questions

Research question	Interview questions
RQ1: How do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools?	<ul style="list-style-type: none"> • How do you maintain structures of program fidelity for stand-alone art education programs in your district? • What alternative budgeting strategies are employed to provide access to art education classes annually? • What, if any, challenges have you faced regarding sustainable programming for the arts? <ul style="list-style-type: none"> ○ If challenges were present, how have you encouraged creativity and innovation to overcome the challenges?
RQ2: How do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?	<ul style="list-style-type: none"> • What type of leadership skills or strategies assist with budgetary decisions? • What type of leadership skills or strategies assist with the determination of program sustainability? • What type of leadership skills or strategies contribute to the access of arts education programs?
RQ3: How do educational leaders employ constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks?	<ul style="list-style-type: none"> • How do stakeholders and community members contribute to arts programming models? • How has modeling the importance of arts education informed your practice of resource management? • How does arts education inform the collective vision for your district and align with Pennsylvania's strategic goal of the development of the whole child? • What measures of accountability are in place to sustain student access to arts education?

The research questions in Table 1 interact with TFL strategy and creative leadership to encourage collaborative and innovative decision-making. Considerations took place when determining the use of traditional case study research utilizing 'how' and 'why' approaches. Yin (2013) recognized that while this may be a proven method for inquiring rich data, expanding the questions to include "what" enriches the descriptive nature of the data. "The 'what' questions seek to identify the specific conditions

associated with a successful (or not) intervention” (Yin, 2013, p. 328) and, therefore, contributes to the purpose of this study. Research questions two and three address idealized influence and intellectual stimulation and how each might contribute to the importance of art education. These questions connect TFL and Eisner’s principles of creativity to explore the use of collective vision and innovative strategies to fund arts education programs using alternative budgetary resources.

The design of the research questions allows data collection to occur through two approaches: document review and interview. Yin (2013) stated that “when these methods are purposely designed to collect some overlapping data, the possibility for triangulation certainly exists and, if the results are convergent, greater confidence may be placed in the evaluation’s overall findings” (p. 324). Document review provides a snapshot of historical trends regarding programming and school vision. Document review might demonstrate alignment with state initiatives and mandates. Document review of educational policy documents contributes information to describe the landscape of program reform and link Pennsylvania requirements to school settings to demonstrate alignment of school mission with strategic goals for Pennsylvania students. Review of educational policy documents serves to explore the applications made to meet state and federal accountability requirements.

Content validity of the researcher-developed interview guide took place through an analysis of the accurate representation of the research questions (Ary, Jacobs, Irvine, & Walker, 2018). Content validity was determined using a pilot run of the research questions by professional colleagues. The pilot determined whether interview questions

aligned with the intended outcomes of the research questions. The pilot asked colleagues to match the research questions to the interview questions. Results of this pilot run indicated that some interview questions were ambiguous and required revision. A second pilot run indicated that the revised interview questions did align with the research questions and intended outcomes, establishing content validity.

Procedures for Recruitment, Participation, and Data Collection

Specific procedures for identifying, contacting, and recruiting participants were in place. Data regarding participant eligibility for recruiting occurred via the Pennsylvania Department of Education database for current Title I K-12 school districts across the state. The records include the name of the educational leaders of each setting, the location of the school district, and Title I status (Pennsylvania Department of Education, 2018a). Each educational setting comprises a case or unit of analysis as defined by Baxter and Jack (2008). The first line of communication was an email to the educational leader of each case containing information regarding the study. The information included the purpose and the intention of the study, a request to participate, and information regarding the interview process. Each recruitment email also included site-specific data from initial document reviews and supporting statements for the selection of the participant's district to participate. Included in the initial email were clauses of informed consent and confidentiality. The email asked participants that demonstrated an interest to send this interest in writing through an email response. The recruitment of participants also included an option for various interview strategies such as via email, phone, or online

video conference. Regardless of the participant preference, participants received interview questions before the requested date of data collection.

Data collection for interviews could take place through email communications, phone interviews, or through online video conferencing. Data collection from document review took place using the internet and information provided through the Pennsylvania Department of Education's (2018a, 2018b, 2018c) document archives. The initial email inquired participant consent and requested a response within a two-week period. The scheduling of interviews with each participant concluded sixty days after consent was received. The window allowed participants to determine a reasonable time for the interview over the course of sixty calendar days. Data collection continued through ongoing communication once the interview process concludes. The duration of data collection did not surpass sixty days. Recording of data collection events and communications was ongoing throughout this window using Excel to create a data collection event template. Debriefing procedures included personal communications with each participant discussing the treatment of the interview data and request to follow-up with one another as needed. The participants received a summary of his or her responses to review for accuracy (Rubin & Rubin, 2012). Each case received follow-up information as part of the debriefing process including any additional action required by the researcher or participants.

Data Analysis Plan

Qualitative analysis from interview transcripts and notes was applied using open coding techniques to identify themes of alternative budgeting strategies used by

educational leaders to sustain arts education programming for K-12 public schools in Pennsylvania. Categorical-content data analysis (Rubin & Rubin, 2012; Saldaña, 2016) occurred to determine emergent themes. Codes, categories, and themes are data analysis techniques used in qualitative research and developed from sources such as interviews, field notes, archival data, and surveys or questionnaires. The iterative process of qualitative inquiry encourages data to “inform and build on [each] other in ways that . . . can help you to see the layers and complexities in your data . . . [to] critically inform and ground your data” (Ravitch & Carl, 2016, p. 224). Saldaña (2016) identified coding as a method to describe, contextualize, and reflect on emergent data to produce categories and themes. Saldaña stated that first cycle coding allows a researcher to reflect objectively on data and recommends approaching this from an open mindset. Second cycle coding reflected on the answers from the interview questions and determined emergent themes during category development (Saldaña, 2016). This reflection encompassed the collection of multiple participant responses to each interview question.

Bengtsson (2016) demonstrated the process of a qualitative content analysis from planning to presentation. Using manifest and latent analysis, Bengtsson demonstrated that data analysis consists of “four main stages: the decontextualisation, the recontextualisation, the categorisation, and the compilation” (2016, p. 11). The decontextualization process reflects first cycle coding explicated by St. Pierre and Jackson (2014) using descriptive methods. Recontextualization represents the second attempt at first cycle coding identified by Saldaña (2016) as a time to place the data within context. Second cycle coding provides opportunities for researchers to compare

the data collected from multiple participants and develop categories within the context (Rubin & Rubin, 2012). This process is the third stage identified by Bengtsson. From categories, themes are determined (Saldaña, 2016). Bengtsson identified this as the compilation stage. Bengtsson demonstrated the process of manifest and latent analysis, indicating that latent analysis occurs by deriving themes and manifest analysis summarizes data using language presented in data collection. Data analysis followed the process of latent analysis. First and second cycle coding assisted with the identification and treatment of discrepant data.

The process of inductive movement from coded units to categories and themes took place for each data resource. The iterative process of qualitative inquiry encourages data to “inform and build on [each] other in ways that . . . can help you to see the layers and complexities in your data . . . [to] critically inform and ground your data” (Ravitch & Carl, 2016, p. 224). Researchers identified coding as a method to describe, contextualize, and reflect on emergent data to produce categories and themes (Bengtsson, 2016; Saldaña, 2016; St. Pierre & Jackson, 2014). First cycle coding allows a researcher to reflect objectively on data. The decontextualization process reflects first cycle coding (St. Pierre & Jackson, 2014) using descriptive and conceptual methods. Second cycle coding reflected on patterns recognized from the interview transcripts and document review (Saldaña, 2016; Ravitch & Carl, 2016). Saldaña (2016) demonstrated that codes begin with data and emerge into categories, themes, and result in theory. The discussion of variations in data was an important part of this process (Elo et al., 2014; Ravitch & Carl, 2016). Second cycle coding provides opportunities for researchers to compare the data

collected from multiple participants and develop categories within the context (Rubin & Rubin, 2012). This process is the third stage identified by Bengtsson (2016) as a time for “recontextualization” (p. 9). The treatment of data after this third stage guided practical application of alternative budgetary strategies in use at Title I K-12 school districts across Pennsylvania.

Trustworthiness

Trustworthiness and reliability are two criteria for evaluating the quality of qualitative research designs. Trustworthiness in qualitative research allows the researcher to ensure validity using effective sources and methods of data collection and interpretation (Burkholder et al., 2016; Lincoln & Guba, 1985). Chenail (2010) supported this definition of source selection while referencing a study by Morse, stating:

in qualitative research, each participant in the relatively small sample has been selected purposefully for the contribution he . . . can make toward the emerging theory This selecting . . . ensures . . . theory is comprehensive, complete, saturated, and accounts for negative cases [p.5]. (p. 2)

Trustworthiness allows researchers to follow a framework to support his or her research and relates to reliability. Reliability presented in qualitative research refers to the study’s findings remaining transferrable to other studies (Burkholder et al., 2016). Merriam (1995) agreed stating that a study should have the ability to be triangulated, peer-reviewed, and offer member checks, researcher statements, and submersion in the length of study to remain transferrable and reliable. Lincoln and Guba (1985) offered the

same advice stating that each of these contributes to credibility, transferability, dependability, and confirmability.

Trustworthiness in qualitative research is a method for determining “a study’s rigor” (Ravitch & Carl, 2016, p. 188). In quantitative research, trustworthiness is aligned with validity and used as a measure to determine generalization and replication of the study. Trustworthiness as a qualitative measurement encourages consumers of research to identify related results within the context of the study. Ravitch and Carl (2016) discussed the importance of examining all circumstances that affect the outcome of a qualitative study. This explicit and descriptive component of qualitative research increases trustworthiness and allows the consumer to view the findings objectively. Ravitch and Carl explained trustworthiness using the elements of credibility, transferability, dependability, and confirmability. A rigorous study includes components of credibility, transferability, dependability, and confirmability. Credibility measures the “complexities that present themselves” as part of a study including “methods and findings” (Ravitch & Carl, 2016, p. 188). Examples of credibility are observed in the study and explore reflexivity and my role as a researcher as a part of this study. Upon the recommendation of Shenton (2004), the role of the researcher includes background information regarding my professional role. Participant review for accuracy of the data collected also contributes to increased credibility (Shenton, 2004). After the interview process, participants reviewed summary data to ensure accuracy as part of member-checking. In addition, the iterative process of responsive interviewing allowed for measures of consistency and accuracy.

Transferability refers to a study's ability to compare findings to "broader contexts while still maintaining his or her study's context-specific richness" (Ravitch & Carl, 2016, p. 189). Ravitch and Carl (2016) and Shenton (2004) encouraged researchers to include as much descriptive data as possible so that extrapolation might occur under similar circumstances. Transferability of the findings relate to the saturation of data to develop the themes from open coding processes. The use of rich descriptive data regarding the rural, suburban, and urban settings contributes to greater transferability.

Dependability measures alignment to the study's purpose and research question(s) and the consistency of instrumentation that used for data collection. Ravitch and Carl (2016) stated researchers achieve dependability by discussing the rationale behind using instrumentation and justifying the alignment to the research question. Shenton (2004) encouraged the inclusion of "operational detail" (p. 72) of the methodology. The operationalization of the methods is included in the study and contains the justification of instrumentation to support the study's trustworthiness. The research questions were designed to allow data collection to occur using both document review and interview. Yin (2013) stated that "when these methods are purposely designed to collect some overlapping data, the possibility for triangulation certainly exists and, if the results are convergent, greater confidence may be placed in the evaluation's overall findings" (p. 324).

Confirmability refers to a researcher's position and bias toward a study or component of the study (Ravitch & Carl, 2016). Identification throughout the process of personal bias encourages increased confirmability and explains the subjective choices

throughout the study. Shenton (2004) described the identification of bias as an objective method to view the subjective nature of qualitative research design. Remaining neutral during data collection and reflecting on any personal bias using tools such as reflexive journaling aided in an objective representation of the study's findings.

In the field of education, qualitative research models interpret scenarios or specific experiences within the educational setting. These experiences include perceptions of pedagogical theory, methodology, and best practices. Merriam (1995) supported this indicating that "it is not up to the researcher to speculate how . . . findings can be applied to other settings; it is up to the consumer of the research" (p. 58, para. 3). The perceptions of qualitative research offer insight to each consumer in his or her own experiences and can become transferable based upon this. The criteria of qualitative research design contribute to studies indicating that specific populations, non-random, and the experiences or phenomenon investigated contribute to growth in the field.

Epistemological and ontological assumptions related to educational research demonstrating trustworthiness show that as educators, the goal is to understand and identify strategies for improved student performance. As an educator, it is important to remain true to findings even if they do not work in our favor. Maxwell (1992) contributed that qualitative research proposes theoretical validity and that a consumer of research can refer to the concept or application of the theory and the relationship to the concept. This promotes growth professionally and on a student level. Burkholder et al. (2016) added that this interpretation could present a challenge in transferability stating that researchers must provide adequate information for the consumers to "make his or her own

judgements about what does and does not apply to his or her particular scenarios” (p. 123, para. 2). Trustworthiness and reliability in research findings allow research to remain unbiased and allows educational leaders to extrapolate the conceptual framework to his or her interpretations and scenarios.

While researchers using qualitative methods tend to prefer specific samples instead of random sampling, ethical issues could arise regarding the appropriate methods for population exclusion. Walden University: Center for Research Quality (2015a) identified this possible ethical issue, informing the researcher that exclusion must be justified and handled respectfully. These purposeful exclusions influenced the design decision due to the nature of qualitative research specifically focusing on a setting, experience, or scenario to further understand the phenomenon presented.

For a research topic to be amenable to scientific study using a qualitative design the trustworthiness and reliability must be identified and expanded on using scholarly and methodological approaches. Research design, data collection, and reporting must remain objective “by framing the problem in the context of a systematic inquiry that permits multiple possible conclusions” (Walden University: Center for Research Quality, 2015b). Objectivity can be achieved using triangulation methods and peer reviews, and offer member checks, researcher statements, and submersion in the length of study (Merriam, 1995; Lincoln & Guba, 1985). Using this framework contributes to the qualitative research remaining amenable to scientific study and allows for trustworthy and reliable contributions.

Ethical Procedures

Unique ethical challenges of protecting privacy, minimizing harm, and respecting the shared experience of others include concerns for confidentiality, informed consent, and data management. Ravitch and Carl (2016) highlighted the importance of each concern while considering the intimate role a qualitative researcher plays with the participants within the context of his or her research design. Purposeful sampling contributes to concerns for privacy.

Researchers using qualitative methods tend to prefer specific samples instead of random sampling, ethical issues could arise regarding the appropriate methods for population exclusion. Walden University: Center for Research Quality (2015a) identified this possible ethical issue, informing the researcher that exclusion must be justified and handled respectfully. These purposeful exclusions influenced the design decision due to the nature of qualitative research specifically focusing on a setting, experience, or scenario to further understand the phenomenon presented (Golafshani, 2003; Ravitch & Carl, 2016). Identifying a specific demographic for purposeful sampling enables a researcher to explore commonality within the context of experience or the phenomenon. Patton (2015) referred to this type of sampling as homogeneous purposeful sampling due to the common experiences of members of the group. To investigate alternative budgetary methods used by educational leaders to sustain arts education programs in K-12 Title I schools, the members of the study must be from a select group of participants. These methods align with Patton's definition of purposeful sampling which stated that researchers focused on specific populations that demonstrate an alignment of the research

design such as problem, purpose, and research questions. The use of purposeful sampling justifies sampling exclusion. Opening the sample to other participants that do not meet the bounded criteria would produce data that is irrelevant to the study design and purpose.

Lancaster (2017) examined the role participants and researchers assume in personal interviews during qualitative inquiry. Lancaster reflected on key ethical issues such as anonymity and confidentiality of the highly public participants. Using reflexive strategies, Lancaster explored the shortfalls of anonymity operationalization to data due to the possible misinterpretation of data and reducing trustworthiness of the findings. The ethical concern of confidentiality must include strategies to mask all attributes connected to people in high profile positions. The participant pool for the study included administrators and superintendents of PA Title I public schools. The study reflected demographic markers such as rural, suburban, or urban and removed demographic features that reduce confidentiality. Participants were coded based on this framework to protect confidentiality; i.e., Rural 1, Rural 2, Rural 3. The high-profile position of superintendents required measures in addition to simply removing identities.

Treatment of data aligned with similar procedures. Archival records are stored for five years with the researcher and coded to reflect each case. Data dissemination and access to data only took place between individual participant and researcher during the collection process. Destruction of records from data collection will take place five years after the culmination of the study. Storage of data were in two separate locations. The strictest measures were in place to preserve anonymity and demonstrate respect for

participant data. Dissemination of the study results will take place following the completion of the study and align with Walden University policy.

Summary

Chapter 3 described the bounded system in place to recruit participants for each case within this multiple case study. Discussions included data collection methods and timing of data collection. Procedures for the analysis of data encompassed categorical content analysis of archival documents as well as interview transcripts to triangulate data and increase validity. The background of the research design explored the various methods of qualitative inquiry and demonstrated the rationale for a multiple case study approach. Chapter 3 also addressed ethical concerns and measures in place to reduce bias through reflexivity and the role of the researcher. Chapter 3 explored the rationale for purposeful data selection as well as the justification of researcher-developed instrumentation. The chapter concluded with a discussion regarding the plan for data analysis, trustworthiness, and ethical procedures to ensure confidentiality of participants. Chapter 4 will address the results of data collection and analysis. The chapter will also explicate evidence of trustworthiness within the research design and provide a summary of emergent findings.

Chapter 4: Reflections and Conclusions

The purpose of this qualitative case study was to investigate how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. The study addressed the need for increased understanding among educational leaders regarding funding intervention strategies and presented models to inform best practice. A multiple case study allowed analysis within and across 15 Pennsylvania Title I school districts to help fill the gap in the educational leadership literature regarding alternative budgeting strategies to meet programming needs. The research questions were informed by the framework and the literature, and data analysis occurred through the lens of TFL theory and principles of creativity. Limiting factors, such as Title I eligibility, were included to focus the results on practical solutions for low-income schools and underserved populations. This multiple case study presented three research questions:

1. How do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools?
2. How do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?
3. How do educational leaders employ constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks?

Chapter 4 provides an analysis of the research questions from purposefully selected participants to represent rural, suburban, and urban school districts across

Pennsylvania. The major sections of Chapter 4 include descriptive information concerning participants and case setting, data collection procedures, analysis of data per case, results of the analysis with respect to each research question, and evidence of trustworthiness. The chapter concludes with a summary of the results aligned with each research question.

Setting

Participants were purposefully selected from rural, suburban, and urban settings across the state to represent the diverse backgrounds of Pennsylvania public schools. Pennsylvania urban-centric and metro-centric locale codes (Pennsylvania Department of Education, 2018d) determined regional classification for each participating district. The classification of participants was for descriptive purposes, not to compare or contrast demographic data. Data were represented together for all settings in Figures 2-4 for ease of interpretation and readability. Each educational setting was considered as a case or unit of analysis as defined by Baxter and Jack (2008) within this multiple case study. There were three cases within this multiple case study: rural, suburban, and urban.

A vetting process determined participant selection from analysis of public document archives via the Pennsylvania Department of Education (PDE) and district websites. Documents from PDE included a statewide review of districts identified as Title I schoolwide buildings in 2017-2018 (PDE, 2018a) and school district, chief administrators (PDE, 2018b). In addition, analysis of school performance profiles (PDE, 2018c) determined the percentage of Title I schools and descriptive data for each district setting. Once this information was received, further review took place within each

district's website regarding the visual arts programs offered at each district and assisted in the identification of highly sought candidates for participation. Each website provided information regarding arts education access, the district's mission and vision for its students in terms of arts education, curriculum maps, alignment of state and national standards, STEAM curricular connections, and art events. District participants were selected based on this range of offerings. Districts exhibiting higher visibility of district arts information ranked them as highly sought candidates. There were no personal or organizational conditions that influenced participants or his or her experience at the time of the study.

Descriptions of settings include the roles of participants, demographics, enrollment, and fiscal information. Fifteen candidates participated in the study, with five from each region as anticipated. Participants included two superintendents; four directors of curriculum and instruction; one senior program officer for arts education; one supervisor for art, dance, and theatre; one director of programming; one principal; and five district art coordinators. Demographics, displayed in Figure 2, were disaggregated into American Indian/Alaskan (not Hispanic), Asian (not Hispanic), Black or African American (not Hispanic), Hispanic (any race), multiracial (not Hispanic), White (not Hispanic), and Native Hawaiian or other Pacific Islander (not Hispanic) ethnic backgrounds. Enrollment data were disaggregated to include percentages of Title I schools in each district, and students qualifying as economically disadvantaged, English learner, and special education. Enrollment data were demonstrated in Figure 3. Figure 4 disaggregates fiscal information to include per-pupil expenditures based on instruction

and per-pupil expenditures based on total. Fiscal information was obtained through the Pennsylvania school performance profile and reflected the most current financial data from 2015-2016. Pennsylvania school performance profiles reflected the most current academic data from the 2016-2017 school year. The data presentation for each case illustrates an average across the participating school districts to protect privacy and reduce the possibility of identification for each participant.

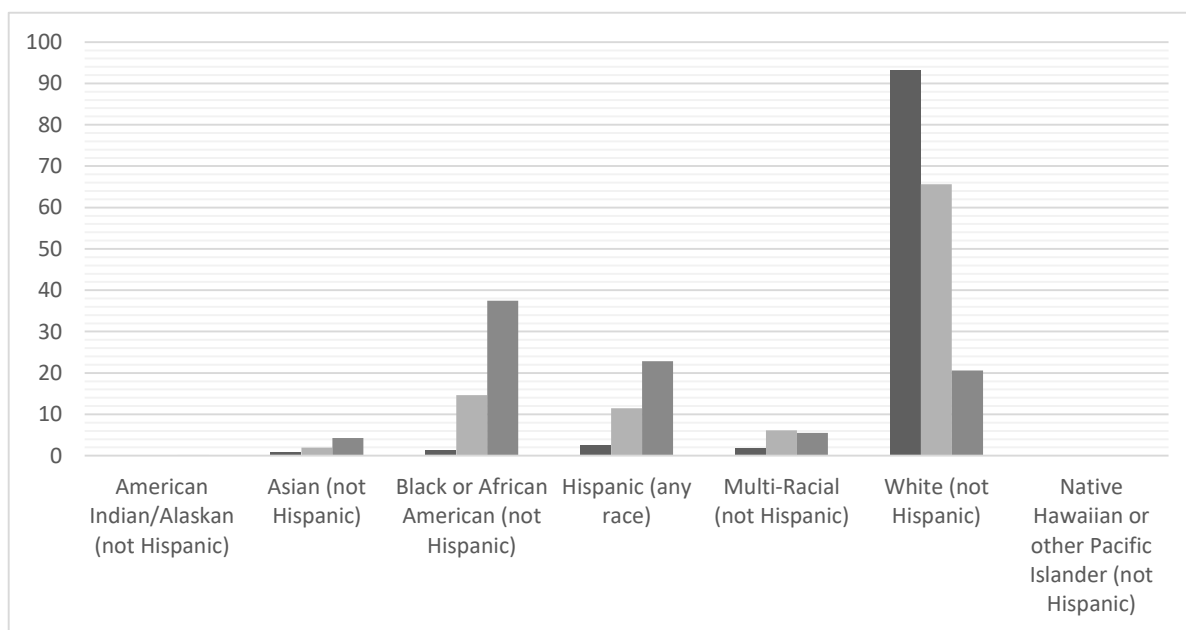


Figure 2. Average demographics from each case setting. This figure illustrates the average majority and minority demographics for each case. Data were combined into one figure for ease of display and not intended as comparable data.

Case 1: Rural

Rural cases included data from two superintendents, two directors of curriculum and instruction, and one district art coordinator. Figure 2 displays the average demographics for the case. Demographics identified White as the prevalent ethnicity on

average for rural settings. The average district enrollment was 1,579.4, with enrollments ranging from 199 to 3,396 students. Enrollment data included disaggregated percentages, as seen in Figure 3. The average percentage of Title I schools in each district was 63%, with a range from 30% to 100%. The average percentage of economically disadvantaged students in each district was 41.51%, with a range from 22.26% to 64.82%. The average percentage of English learners in each district was 0.36%, with a range from 0% to 1.06%. The average percentage of special education students in each district was 18.13%, with a range from 14.76% to 28.64%.

Figure 4 shows fiscal information for this case. The fiscal information provides a platform for program costs and illustrates averages of per-pupil expenditures based on the instruction and per-pupil expenditures based on total. The average per pupil expenditures based on instruction and per-pupil expenditures based on total were 10,754.57 and 18,741.75, with ranges from 7743.90 to 15,853.77 and 13,836.38 to 26,271.17, respectively.

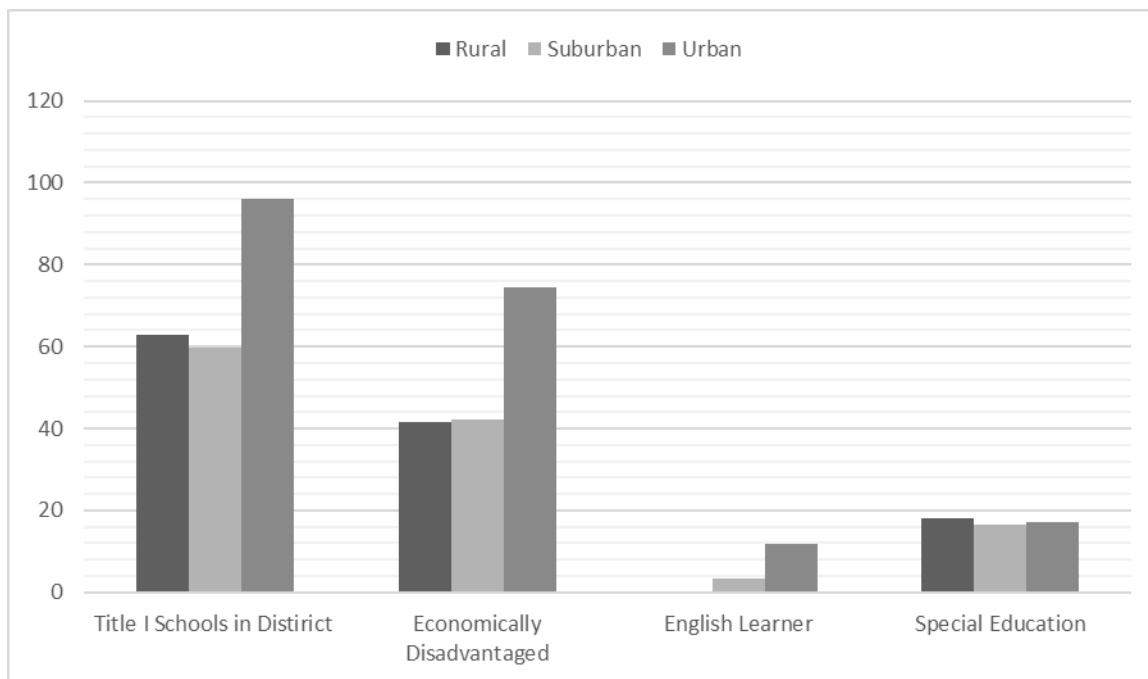


Figure 3. Enrollment data per case. This figure provides average enrollment data related to the classification of students.

Case 2: Suburban

Suburban cases included data from two directors of curriculum and instruction, one principal, and two district art coordinators. As seen in Figure 2, demographics identified White, Black or African American, and Hispanic as the three prevailing ethnicities. Figure 3 provides average enrollment data for suburban participating districts. District enrollment averaged 4,965.0, with a range from 2,292 to 7,405. The percentage of Title I schools in each district averaged 59.8%, with a range from 25% to 100%. The percentage of economically disadvantaged students in each district averaged 42.36%, with a range from 20.92% to 68.39%. The percentage of English learners in each district averaged 3.47%, with a range from 0.35% to 12.59%. The average percentage of special

education students in each district was 16.41%, with a range from 15.54% to 18.45%.

Per-pupil expenditures based on instruction and per-pupil expenditures based on total averaged 10,336.65 and 20,153.35, ranging from 9,712.72 to 11,586.55 and 17,843.37 to 28,564.20, respectively.

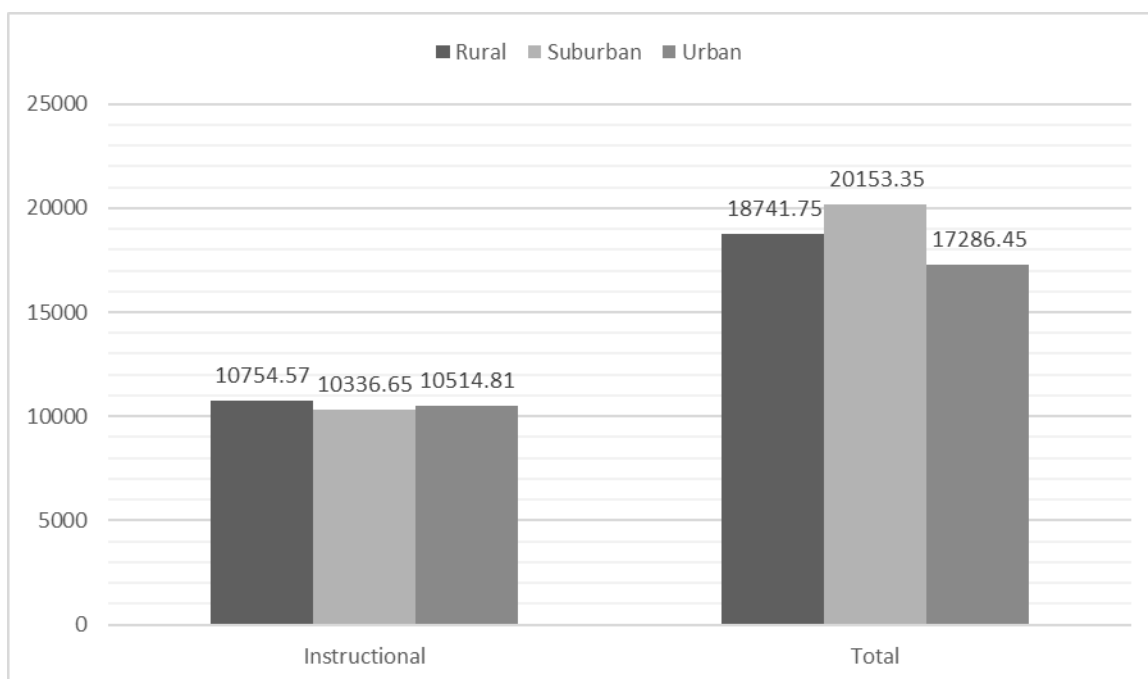


Figure 4. Average per-pupil expenditures. This figure discloses the average fiscal data per pupil for each case. Fiscal data reflect the most current publication by PDE.

Case 3: Urban

Urban participants included one senior program officer for arts education; one supervisor for art, dance, and theatre; one director of programming; and two district art coordinators. Figure 2 demonstrates the average demographics for Case 3. Demographics identified Black or African American, Hispanic, and White as the three prevalent

ethnicities. The average district enrollment was 35,916.6, with a range from 5,456 to 134,129 students. Figure 3 illustrates the average percentage of Title I schools in each district as 96 %. In addition, the average percentage of economically disadvantaged students in each district was 74.52%, with a range from 64.85% to 84.52%. The average percentage of English learners in each district was 11.93%, with a range from 3.95% to 23.61%. The average percentage of special education students in each district was 17.05%, with a range from 13.7% to 20.44%. The average per-pupil expenditure based on instruction was \$10,514.81, and per-pupil expenditures based on total averaged \$17,286.45, with ranges from \$9,485.93 to \$13,586.39 and \$13,463.13 to \$23,510.96, respectively.

Data Collection

The following section for data collection includes information pertaining to the overall study, including participant enrollment, data collection procedures, and variations in data. Analysis of existing public data regarding participant eligibility for recruiting occurred via the PDE database for current Title I K-12 school districts across the state. The records included the name of the educational leaders of each setting, the location of the school district, and Title I status. The first line of communication was an email to the educational leader of each case containing information regarding the study. The information included the purpose and the intention of the study. A request to participate in the study followed the information and included information regarding the interview process and extent of time required to participate. Each recruitment email included site-specific data from initial document reviews and supporting statements for the selection of

the participant's district to participate. Clauses of informed consent, confidentiality, and equal opportunity were included in the initial email. The email asked participants who had an interest to express this interest in writing through an email response within a 2-week period. The recruitment of participants also included an option for various interview strategies such as via email, phone, or online video conference. Regardless of participant preference, participants received interview questions before the requested date of data collection. Data collection from public document review took place using the Internet and information provided through PDE document archives.

The scheduling and conduct of interviews with each participant concluded 45 calendar days after I received consent. The window allowed participants to determine a reasonable time for the interview over the course of 45 calendar days. Recording of data collection events and communications were ongoing throughout this 45-day window, during which I used a data collection event template created on Microsoft Excel. Debriefing procedures included personal communications with each participant addressing the treatment of the interview data and a request to follow-up as needed. Participants received a copy of the transcript within 1 week of the interview requesting member-checking to review for accuracy.

The study involved 10 interview questions completed via email and phone. The interview template is available for review in Appendix B. Eligible participants included educational leaders within Pennsylvania Title I districts such as the superintendent, a cabinet member, a supervisor, a coordinator, or an administrator. One member from the district could complete the interview. The interview took approximately 40 minutes to

complete. All interviews concluded on July 31, 2018. A variation in data collection from the plan presented in Chapter 3 included the elimination of video conferencing as an interview technique. Participants did not support an interest in this interview format.

Data collection took place through email for 11 participants. Four phone interviews occurred. Transcripts were used to document all 15 interviews and prepare for first-cycle coding. Saldaña (2016) and Ravitch and Carl (2016) both discussed the coding of qualitative data as a process that occurs using formative and summative analysis. Ravitch and Carl recommended referencing transcripts during the coding process and reflecting on the participant's emotional response to each interview question. The four phone interviews demonstrated a conversive process and provided a rich landscape of information related to each interview question. Emotional responses contributed to the conversive nature of the phone interview process. Email correspondences encouraged an iterative process; however, emotional responses were not observed.

The frequency and duration of data collection varied from case to case. Rural participants were the first to respond to the recruitment email, and all data were received within 30 days of the initial contact. Information provided was reviewed, coded, and returned to participants within this 30-day period. Coded data were returned to each participant within 3 business days to request member-checking. For member-checking, the data were intentionally coded and provided to each participant in a summary format to determine whether the interpretations of the data were correct or needed revision. The purpose of intentionally coding the information for member-checking included accurate interpretation of interview results instead of simply returning the participants' answers to

each question (Harrison et al., 2017; Lincoln & Guba, 1985; Merriam, 1995). Participants agreed with the interpretations by sending a confirmation email. No changes were needed as part of the summative member-checking process.

The duration of data collection for suburban and urban cases took sixty days. Many urban settings required its own district-level IRB application and review process. Like rural settings, suburban and urban interviews took place through email communications and phone interviews and information provided was reviewed, coded, and returned to participants within the sixty-day data collection period. Coded data were returned to each participant within three business days to request member-checking and participants communicated agreement with the interpretation of data. All data collection occurred between June 15, 2018 and July 31, 2018.

Data were recorded throughout the process beginning with the vetting of candidates for purposeful selection, dates of correspondences, and interview responses. Storage of all collected data and forms took place in two locations, one physical and one digital, and will remain on file for five years. Digital data were stored within a password protected file on Microsoft Excel. Microsoft Excel was also used to store coded information and thematic interpretation. Data from archival documents was stored within a password protected Dropbox account. Physical copies of all records were maintained and stored in a secured location at the researcher's residence. The destruction of records from data collection will take place five years after the culmination of the study. Other than the elimination of video conferencing, there were no unusual circumstances

encountered in the data collection process. Data analysis presented three thematic models based on each case and one overall model for the study as discussed in the data analysis.

Data Analysis

The process of inductive movement from coded units to categories and themes took place for each data source. The iterative process of qualitative inquiry encouraged data to “inform and build on [each] other in ways that . . . can help you to see the layers and complexities in your data . . . [to] critically inform and ground your data” (Ravitch & Carl, 2016, p. 224). Researchers identified coding as a method to describe, contextualize, and reflect on emergent data to produce categories and themes (Bengtsson, 2016; Saldaña, 2016). First cycle coding allowed objective reflection on data (St. Pierre & Jackson, 2014). First cycle coding included descriptive and content analysis prior to second cycle coding. Second cycle coding allowed summary data to emerge and assisted in the awareness of themes presented in the data (Saldaña, 2016). Each data source was coded using a Microsoft Excel coding document. The process of first and second cycle coding and emergent themes may be observed in Appendix C.

First and Second Cycle Coding

Case 1: Rural. Data were collected by email for four participants and via phone interview for one of the participants. Two Superintendents, two Directors of Curriculum and Instruction, and one District Art Coordinator responded to the research questions. The research questions were informed by the framework and the literature while analyzing data through the lens of TFL theory and principles of creativity. The first research question explored an overview of current practice to maintain arts education and

inquired methods currently in place to offset the financial concerns associated with access issues. The first research questions asked, *how do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools?* Three interview questions explored this research question while exploring current practice.

The first interview question asked, *how do you maintain structures of program fidelity for stand-alone art education programs in your district?* Educational leaders stated that structures are maintained by embedding arts education coursework into the curricular framework. For example, Rural3 shared that the art department chair works closely with the director of curriculum to review structures and articulated curriculum. Rural4 stated that art education programs maintained fidelity using historical funding allocations based on a scaffolded, seven-year program review. In summary, the emergent theme, embedded into the curricular structure, disclosed that rural participants identified scheduling constructs as an approach to maintain structures of program fidelity for stand-alone art education programs in each district.

The second interview question asked, *what alternative budgeting strategies are employed to provide access to art education classes annually?* Educational leaders identified several models of alternative budgeting with the general fund at the center of the funding structure. For example, Rural1 and Rural2 shared that budgeting began with the general fund, then further funding was available using mini-grants through a community education foundation and educators were encouraged to apply for larger grants with district support. Rural3 expressed similar structures stating, “in addition to

monies built into each building for the art department, we make use of Title IV funding and grants from the local education foundation” (personal communication, June 28, 2018). Rural4 added the use of grants from non-profits to supplement art education programs, especially at the elementary level. And Rural5 described the use of boosters, PTA, self-sustained activities, and state grants to provide supplemental funding for programs outside of the general curriculum structure. In summary, the emergent theme, general funding primary support, highlights the majority response identifying the general fund as the primary source of program funding with alternative sources used to provide supplemental funding to art education programs.

The last interview question aligned with the first research question asked, *what, if any, challenges have you faced regarding sustainable programming for the arts? And, if challenges were present, how have you encouraged creativity and innovation to overcome the challenges?* In summary, educational leaders in Case 1 stated that currently the districts had not faced any challenges regarding sustainable programming for the arts. One district, Rural2 shared that extreme budget constraints have required retired positions to be absorbed in the past; adding that the current system is sustainable, but cyber schools are presenting a challenge. This outlier in responses anticipated a review of district personnel retainment for certified art instructors in Pennsylvania based on a comparative report using data from the Teacher Information Management System (Deitz, 2018). The data highlighted that the average change in enrollment between 2012-2017 decreased by 5.93% and the average change in certified art educators increased by 2.34% (Deitz, 2018). This data explicated that although challenges have existed to maintain enrollment,

certified art staff on average maintained sustainable programmatic structures. In summary, challenges existed in previous years, but no challenges were present during the 2017-2018 school year.

The second research question investigated leadership strategies under a broader context related to general budgetary practice and program sustainability. The second research question asked, *how do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?* This question placed art education interests within the broader context of the educational priorities for each district. Three interview questions explored research question two.

The first interview questions asked, *what type of leadership skills or strategies assist with budgetary decisions?* Overall, educational leaders reported that placing educational priority for the inclusion of arts programming into the general curriculum expectations was driven by proactive communication across stakeholder groups. For example, Rural2 stated that “creative thinking and collaboration with others uncovers sources of income in unexpected places and encourages creative solutions to ensure a minimum negative impact from budget cuts” (personal communication, July 6, 2018). Rural3 agreed, highlighting the importance of “sound fiscal management (equity) and visionary thinking within a comprehensive planning framework while understanding the needs of the students to be successful in his or her program” (personal communication, June 28, 2018). The responses aligned with the importance of stakeholders in the decision-making process. Each district revealed transparency and respect for stakeholder

input. The emergent theme, as part of second cycle coding, was inclusive practices based on educational priority using ongoing communication and stakeholder input.

The second interview question asked, *what type of leadership skills or strategies assist with the determination of program sustainability?* Educational leaders highlighted advances in the district's program structures such as student learning pathways, encouraging well-rounded educational development and using research-driven data to drive program development. For example, Rural1 discussed the importance of social and emotional development as an important partner to academic development. Additionally, Rural4 discussed the importance of community events to encourage community support for a well-rounded education. The emergent theme for this interview question was stakeholder involvement using research to support data-driven decisions for a well-rounded education while maintaining college and career readiness goals.

The third interview question under research question two asked, *what type of leadership skills or strategies contribute to the access of arts education programs?* This question explored the role of educational leaders in the maintenance of programmatic structures within each setting to encourage access. Of the five rural participants, one did not answer this question, and the remaining four shared that high access places importance on programs. For example, Rural4 stated that "highly energetic and enthusiastic staff, public relations position, and employing creative talents of parents to support art events" encourages continued access (personal communication, July 3, 2018). Rural5 shared a similar response stating that stakeholder importance drives curriculum

decisions. In summary, high access for all students through program offerings emerged as a theme.

The third research question aligned with the TFL theory constructs of idealized influence and intellectual stimulation. The question asked, *how do educational leaders employ constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks?* This question inquired practices that promote the importance of art education such as modeled behavior and collective vision and the influence this had on resource management. This question was designed to collect leadership best practices responding to the Every Student Succeeds Act and Pennsylvania's position regarding the development of the well-rounded student. Four interview questions were developed to investigate this topic.

The first interview question, *how do stakeholders and community members contribute to arts programming models*, was designed to explore whether community involvement was practiced encouraging stakeholder support. Interestingly, all five participants responded to this question with very similar responses. Overall, educational leaders discussed the importance of community members as part of district committees stating that ongoing art events promoted community involvement. Rural5 shared that including stakeholders in ongoing events brought multiple talents to the table. Rural4 agreed, stating that the incorporation of stakeholder talents supported and contributed to arts events throughout the year. Including stakeholders in the decision-making process

and development of the district mission and the strategic plan emerged as the theme for this interview question.

The second interview question referenced modeling the importance of arts education in alignment with idealized influence asking, *how has modeling the importance of arts education informed your practice of resource management?* Educational leaders provided a range of responses include research-driven decision making, equitable arts experiences, strong public perception, and whole school support. Rural1 placed importance on art education across all stakeholder groups. Rural2 stated, “research shows the importance of arts education in the development of 21st-century skills (4Cs) for students, which is part of the district mission in moving our students forward” (personal communication, July 6, 2018). In summary, educational leaders discussed research-based decision-making placed the importance of equitable access to arts education with stakeholders as part of the district mission.

The third interview question asked, *how does arts education inform the collective vision for your district and align with Pennsylvania’s strategic goal of the development of the whole child.* This question explored intellectual stimulation in response to idealized influence to determine whether each tenet of TFL informed the other. Educational leaders shared that the arts encouraged the development of the whole child. Rural3, for example, responded to Pennsylvania’s strategic goal by incorporating arts language into the core competencies under his or her district’s comprehensive plan. Rural2 and Rural5 shared that his or her district mission placed importance on the development of the whole child. Rural1 and Rural4 both indicated that high accessibility substantiated the importance of

the arts in the district mission. The emergent theme for this question resulted in incorporation into the districts' comprehensive plan with high access for students.

The final question, *what measures of accountability are in place to sustain student access to arts education*, summarized the districts' commitment to sustained access for its students. Overall, educational leaders communicated that ESSA contributed and supported the previous mindset of the development of the whole child with language referring to a well-rounded education. Leaders pointed to this language to encourage access for all students equitably across settings. Responses were varied among participants such as disseminating qualitative (Rural1,3) and quantitative (Rural2,3,5) feedback to stakeholders to build support for program stability. The emergent theme for this question was high-level expectations and programmatic importance by all stakeholders.

In conclusion, this case presented a variety of information in response to the interview process. Overall, community support was embedded into many of the rural responses with a consensus of the importance of art education as part of a student's educational development. Further analysis will take place in the results section including the identification of comprehensive themes based on the emergent themes identified in this case. Suburban participants reflect the second case in this study.

Case 2: Suburban. Suburban participants included two directors of curriculum and instruction, one principal, and two district art coordinators. All interviews in Case 2 used email to correspond. The first research question explored an overview of current practice to maintain arts education and inquired methods currently in place to offset the

financial concerns associated with access issues. The first research questions asked, *how do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools?* Three interview questions explored this research question while investigating current practice.

The first interview question asked, *how do you maintain structures of program fidelity for stand-alone art education programs in your district?* Educational leaders shared a variety of responses under this question. For example, Suburban1 stated that the art coordinator provided oversight for curriculum and assessment and data from this drove program fidelity. Suburban5 discussed supportive funding in place for program growth. Suburban5 added, “we have been proactive in sharing the strengths of our program with the board and community members to share the value of art education” (personal communication, July 14, 2018). One outlier in responses included Suburban2 identifying art as a placeholder for general educator preparation periods stating that arts will always maintain program fidelity as a result. This discrepancy was interpreted as a contractual obligation benefiting the teaching staff as stakeholders. In summary, the emergent theme, engaging community drives priority, shows that suburban participants identified that community support promotes structures of program fidelity for stand-alone art education programs in each district.

The second interview question asked, *what alternative budgeting strategies are employed to provide access to art education classes annually?* Like the first case, educational leaders identified several models of alternative budgeting with the general fund at the center of the funding structure. For example, Suburban2, 3, 4 and 5 shared

that budgeting began with the general fund, then further funding was available using teacher grants to supplement enrichment activities beyond the curriculum. Suburban5 extended this funding construct to include community partnerships for artist in residence programs. Suburban 4 added that the district uses Title money to support its art shows. Suburban1 responded with the use of collaborative program review as an alternative budgetary resource. In summary, the emergent theme, general funding constructs, highlights the majority response identifying the general fund as the primary source of program funding with alternative sources such as collaboration, grants, and Title money used to provide supplemental funding to art education programs.

The last interview question aligned with the first research question asked, *what, if any, challenges have you faced regarding sustainable programming for the arts? And, if challenges were present, how have you encouraged creativity and innovation to overcome the challenges?* In summary, educational leaders in Case 2 stated that during the 2017-2018 school year the districts did not face any challenges regarding sustainable programming for the arts. The districts highlighted the use of collaboration, community involvement, parent advocacy through program visibility, and creative partnerships as strategies used to overcome past years challenges and support program sustainability.

The second research question investigated leadership strategies under a broader context related to general budgetary practice and program sustainability. The second research question asked, *how do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?* This question

placed art education interests within the broader context of the educational priorities for each district. Three interview questions explored research question 2.

The first interview questions asked, *what type of leadership skills or strategies assist with budgetary decisions?* Overall, educational leaders reported that collaboration encouraged educational frameworks for the inclusion of arts programming in budgetary decisions. For example, Suburban1 stated that “a belief system that values arts education for all students encourages a full effort to allocate funds for this purpose when weighing options over other curricular needs” (personal communication, July 2, 2018). Suburban5 added the importance of collaboration between departments and administration to encourage informed financial decision-making. The responses aligned with the importance of stakeholders in the decision-making process as well as a systematic framework that is reviewed cyclically. Like Case 1, each district revealed transparency and respect for stakeholder input. The emergent theme, as part of second cycle coding, was collaborative stakeholder engagement built upon a stable framework assisted with budgetary decisions.

The second interview question asked, *what type of leadership skills or strategies assist with the determination of program sustainability?* Educational leaders highlighted advocacy in the district’s program structures such as community awareness, active community involvement, and community engagement. For example, Suburban2 discussed the importance of sharing voice through active community involvement and cross-curricular programming. Additionally, Suburban3 discussed the importance of community awareness regarding the importance of creative thinking and creative problem

solving. Suburban4 shared the importance of engaging parents with visible program support and praise. The emergent theme for this interview question was advocacy across stakeholder groups through education and collaboration.

The third interview question under research question two asked, *what type of leadership skills or strategies contribute to the access of arts education programs?* This question explored the role of educational leaders in the maintenance of programmatic structures within each setting to encourage access. Overall, suburban participants displayed consensus responding with data-driven advocacy as a leadership skill contributing to the access of arts education programs. For example, Suburban1 stated that advocacy was necessary to share the benefits of arts education with the community. Suburban2 included that well-rounded educational instruction should be part of this advocacy. Suburban5 shared a similar response stating that “leaders spend a great deal of time making connections with community partners which has contributed to access to art the art education program” (personal communication, July 26, 2018). In summary, data-driven community involvement through advocacy informing district priority was the emergent theme.

The third research regarding TFL theory constructs of idealized influence and intellectual stimulation provided a rich landscape of suburban leadership practice. Participants responded with current ESSA language such as 21st-century skills and well-rounded education. Below is a detailed account of his or her responses regarding TFL applications within the suburban setting.

The first interview question, *how do stakeholders and community members contribute to arts programming models*, was designed to explore how community involvement was practiced encouraging stakeholder support. Overall, educational leaders shared that community involvement was encouraged through partnerships and opportunities to work on district committees, district initiatives, and the development of strategic plans. For example, Suburban2 shared that his or her district publicized the importance of the art program through vocalized support across stakeholder groups using TFL approaches to create buy-in. Suburban1 stated they held community forums where discussions took place regarding the rationale, justification, method of evaluation, and estimated cost as part of next year's budget while encouraging stakeholder input as part of the process. Suburban3 invited community members into the classroom and demonstrated a strong social media presence. In summary, community involvement was the emergent theme for this interview question.

The second interview question referenced modeling the importance of arts education in alignment with idealized influence asking, *how has modeling the importance of arts education informed your practice of resource management?* Educational leaders were split with his or her responses to this question. Three participants, Suburban1, 2, and 3, highlighted that arts events acted as a model for the importance of his or her art programs and engaged community support. The other two participants, Suburban4 and 5, stated that proactive advocacy, including community education, acted as a catalyst for modeling the importance of the arts. The two participants added that arts events were an arena to provide this advocacy, but that advocacy was highly important as part of the arts

events. Holistically, community awareness through proactive program advocacy was the emergent theme for this interview question.

The third interview question regarding intellectual stimulation in response to idealized influence and its relationship with Pennsylvania's strategic goal of educating the whole child produced very similar responses. Educational leaders shared that the arts are an integral component within the general curriculum. For example, Suburban1 stated, "district beliefs include educating the whole child while engaging in social and emotional learning provides a well-rounded program for all students that unquestionably includes the arts" (personal communication, July 2, 2018). Suburban2 and 3 shared that the arts encouraged diverse thinking and were a pathway to curricular connections. Suburban4 and 5 responded similarly stating that, at the high school level, his or her districts encouraged the arts for students that may not be initially interested in them to expose students to a broader range of educational opportunities. The emergent theme for this question resulted in educational priority as a foundational skill.

The final question, *what measures of accountability are in place to sustain student access to arts education*, summarized the districts' commitment to sustained access for its students. Overall, educational leaders discussed that high expectations of community members and educational leadership encouraged great instruction resulting in student participation. Each suburban participant discussed program growth as part of his or her response including scholarship opportunities, the incorporation of lead teachers, and increases in high school staffing. Suburban5 shared that increased participation drove

program growth. An emphasis on the value of sustained programming and student growth emerged as a theme.

In conclusion, this case presented a variety of information in response to the interview process. Overall, suburban responses included strategic frameworks built upon stakeholder engagement with a consensus on the importance of art education as part of a student's educational development. Further analysis will take place in the results section including the identification of comprehensive themes based on the emergent themes identified in this case. Urban participants reflected the third case in this study.

Case 3: Urban. Data were collected by email for two participants and via phone interview for three of the participants. Urban participants included one senior program officer for arts education; one supervisor for art, dance, theatre; one director of programming; and two district art coordinators. The first research question explored an overview of current practice to maintain arts education and inquired methods currently in place to offset the financial concerns associated with access issues. Three interview questions explored this research question while exploring current practice.

The first interview question asked, *how do you maintain structures of program fidelity for stand-alone art education programs in your district?* Like Case1, educational leaders stated that embedding arts education coursework into the curricular structure maintained district priorities. However, Urban participants evidenced a range of methodology to encourage this embedment. For example, Urban2 shared that advocacy through community education contributed to the respect for the arts as a core subject area. Urban4 stated that advocacy for per-pupil funding using research-driven data

including academic and behavioral benefits encouraged the development of a framework. In summary, the emergent theme, built upon a district framework, shows that Urban participants identified advocacy constructs as an approach to maintain structures of program fidelity for stand-alone art education programs in each district.

The second interview question asked, *what alternative budgeting strategies are employed to provide access to art education classes annually?* Educational leaders identified several models of alternative budgeting with the general fund at the center of the funding structure. For example, Urban1 and Urban4 shared that budgeting began with the general fund, then further funding was available using grants and fundraising to provide supplemental funding streams. Urban3 and 5 contributed the use of community partnerships to provide alternative budgetary support. These participants stated that they encouraged services rather than financial support for his or her programs. Some of the programs highlighted by Urban3 and 5 included artists in residence, assemblies, workshops, and professional development. They also shared that many services took place through off-site support such as supplemented museum tickets and free professional development at many local universities for the districts staff. While support was provided, most urban participants discussed inequitable funding constructs across the large districts apart from Urban2. Urban2 stated that at the end of the 2017-2018 school year the arts were included as a budget line in the general fund provided to schools as a per-pupil allowance and no longer a part of the principal discretionary fund. In summary, the emergent theme, general funding primary support, highlights the majority response identifying the general fund as the primary source of program funding with alternative

sources used to provide supplemental funding to art education programs for enrichment activities.

The last interview question aligned with the first research question asked, *what, if any, challenges have you faced regarding sustainable programming for the arts? And, if challenges were present, how have you encouraged creativity and innovation to overcome the challenges?* In summary, educational leaders in Case 3 stated that urban districts have faced many challenges in the past and just in the 2017-2018 school year they are beginning to show progressive movement toward sustainable programming for the arts. One district, Urban3 shared that the district was in crisis with an extreme multi-million-dollar deficit. The district closed many schools and restructured its format. Urban3 stated that this restructure benefited the district, and as of 2017-2018, they are in a good place. Urban4 engaged with community partnerships to overcome challenges. Urban1 added that arts experiences of educational leaders across the district governed arts support. Urban1 worked closely with educational leaders to advocate for equitable access for students as part of his or her professional role. This data established that funding constraints have resulted in district restructuring and the encouragement of equitable funding constructs.

The second research question investigated leadership strategies under a broader context related to general budgetary practice and program sustainability. The second research question asked, *how do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?* This question

placed art education interests within the broader context of the educational priorities for each district. Three interview questions explored research question 2.

The first interview questions asked *What type of leadership skills or strategies assist with budgetary decisions?* Overall, educational leaders reported that placing educational priority for the inclusion of arts programming influenced budgetary decisions. For example, Urban2 stated that ESSA contributed to educating stakeholders about the importance of the arts as a core subject. To identify needs, Urban1 shared the leadership skill of actively engaging stakeholders. Urban2 agreed stating, “if you want to promote a program, you have to know how to build relationships with people. And I’m not just talking about externally, but you also have to build that relationship with the people internally in the organization” (personal communication, July 26, 2018). The emergent theme, as part of second cycle coding, was identified as actively engaging stakeholders through research-based advocacy and ESSA language.

The second interview question asked, *what type of leadership skills or strategies assist with the determination of program sustainability?* Educational leaders highlighted strategies such as stakeholder awareness, communication with regional partnerships, and engaging community and stakeholders through events. For example, Urban2 discussed the strategy of stakeholder awareness of educational priority stating that it provided a budgetary structure to sustain programs. Similarly, Urban1 discussed the importance of communication with the broader community. Additionally, Urban1 highlighted that building relationships with regional partners assisted with the determination of program

sustainability. The emergent theme for this interview question was engaging community and stakeholders through events.

The third interview question under research question two asked, *what type of leadership skills or strategies contribute to the access of arts education programs?* This question explored the role of educational leaders in the maintenance of programmatic structures within each setting to encourage access. Educational leaders offered a range of leadership strategies including the use of language in educational documents, offering a variety of courses per student interest, providing visible program support, and encouraging collaboration. For example, Urban5 stated that collaboration between departments and administration promoted access to arts programs. Urban3 shared a similar response stating that visible programmatic support from the administrative level built a community understanding of the importance of the art program. Urban4 provided the strategy of enlisting counselors, teachers, and parents to encourage participation. In summary, administrative support and collaboration to increase access opportunities were emergent themes.

The third research question aligned with the TFL theory constructs of idealized influence and intellectual stimulation. The question asked, *how do educational leaders employ constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks?* This question inquired practices that promoted the importance of art education such as modeled behavior and collective vision and the influence this had on resource management. This question was also designed to collect leadership best

practices responding to the Every Student Succeeds Act and Pennsylvania's position regarding the development of the well-rounded student. Four interview questions were developed to investigate this topic.

The first interview question, *how do stakeholders and community members contribute to arts programming models*, was designed to explore whether community involvement was practiced encouraging stakeholder support. Educational leaders demonstrated consensus with his or her responses highlighting the importance of community as a driver of accountability and sustained programming. Urban3 shared that community partnerships provided continued opportunities and exposure for students through community-based arts events throughout the year. Urban5 stated that art displays across the district community encouraged participation in arts events from students and parents. Community partnership emerged as the theme for this interview question. Not only did community partnerships offer venues for arts events, they also provided participants with services and occasional financial support.

The second interview question referenced modeling the importance of arts education in alignment with idealized influence asking, *how has modeling the importance of arts education informed your practice of resource management?* Educational leaders encouraged participation in arts experiences while modeling the importance of arts education. Urban2 stated that ESSA provided a framework for student exposure sharing that ESSA evidenced the importance of the arts and the necessity for students to have access to the arts. Urban1 shared that leveraging the educational and work experience of leaders placed importance on art education and set high expectations while demonstrating

best practices through such experiences. In summary, educational leaders stated that ESSA encouraged stakeholder support for arts experiences and placed importance on the benefits of creativity education.

Educational leaders shared that collaboration encouraged curriculum standards in response to the development of the whole child when answering the third interview question; *how does arts education inform the collective vision for your district and align with Pennsylvania's strategic goal of the development of the whole child*. For example, Urban4 responded to Pennsylvania's strategic goal of developing the whole child by recognizing art as part of the process in this development. Urban3 stated that the director of arts programming sat on the board for strategic planning to incorporate the arts into the collective vision for the district. Urban2 shared that the superintendent drove community support for arts experiences. Urban5 shared that his or her district has implemented a curriculum framework requiring arts education focused on the Pennsylvania State Standards and held art classroom teachers accountable to provide a rigorous and diverse arts education.

Urban1 included an outlier in responses indicating that the district's collective vision is solely focused on English Language Arts and Math due to state accountability systems such as standardized testing. Urban1 stated that art is integrative and not an educational priority as a result. This discrepancy aligned with expected situational limitations. The diverse climates in Case 3 included diverse needs. Urban1 related this need through a district focus on ELA and Math competencies. Recognizing that leaders must apply interventions that meet the organizational culture and climate includes student

needs (Belias & Koustelios, 2014). The treatment of this data included an interpretation of integrated arts education including common core pedagogy within the art classroom to support ELA and Math. In addition, this data were interpreted with the arts as an educational priority acting as a bridge to engage and support ELA and Math common core state standards. The emergent theme for this question resulted in educational leadership advocating for well-rounded practices while considering the development of the whole child as an educational priority.

The final question, *what measures of accountability are in place to sustain student access to arts education*, summarized the districts' commitment to sustained access for its students. Overall, educational leaders pointed out that frameworks for accountability lacked although access remained a stable construct within each district. Leaders pointed to the need for comprehensive review of accountability systems to sustain access for the district's students. Urban1 highlighted the need to advocate for instructional minutes instead of interpretable access language. Urban1 stated that if a district offers one art class period per year, they can state that they provided access to the arts. Urban 3, 4, and 5 shared that each district set high school graduation requirements for arts participation at the secondary level. Urban4 developed new academic tracts and students could participate in a fine arts academy. Urban3 provided similar access opportunities with the development of a performing arts academy. The emergent theme for this question was accountability benchmarks must be in place to support a well-rounded education.

In conclusion, this case presented a variety of information in response to the interview process. Overall, community partnerships and engagement summarize many of the urban responses with a consensus on the importance of art education as part of a student's educational development. Further analysis will take place next including the identification of comprehensive themes based on the emergent themes identified in each case.

Results

Each data source was coded based on patterns recognized from the first cycle descriptive and content analysis (Saldaña, 2016; Ravitch & Carl, 2016). Saldaña (2016) expressed that codes begin with data and emerge into categories, themes, and result in theory. Discussion of variations in data is essential to categorical coding (Ravitch & Carl, 2016). Second cycle coding provided opportunities to compare the data collected from multiple participants and develop categories within the context per case and across cases (Rubin & Rubin, 2012). This process is the third stage identified by Bengtsson (2016) as a time for "recontextualization" (p.9). The data collected from each source exhibited patterns which emerged into themes although variations did exist within each category. The variations; however, showed similar meaning under the resulting theme. Table 2 provides a summary of the second cycle coding of each case within this multiple case study and identifies categories that contributed to the development of themes.

Table 2

Themes Identified Using Second Cycle Coding Strategies From the Data Sources

Research question	2 nd cycle emergent themes and categories per case	Theme
RQ1: How do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools?	<p>Case 1—Rural:</p> <ul style="list-style-type: none"> • Embedded into the curricular structure. • General funding primary support supplemented through alternative resources. • Previous challenges overcome. <p>Case 2—Suburban:</p> <ul style="list-style-type: none"> • Engaging community drives priority. • General funding constructs with alternative sources such as collaboration, grants, and Title I money used to provide supplemental funding to art education programs. • Strategic collaboration, community involvement, parent advocacy through program visibility, and creative partnerships support program sustainability. <p>Case 3—Urban:</p> <ul style="list-style-type: none"> • Built upon a district framework. • General fund as the primary source of program funding with alternative sources used to provide supplemental funding to art education programs for enrichment activities. • Funding constraints have resulted in district restructuring and the encouragement of equitable funding constructs. 	Strategic resource management
RQ2: How do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?	<p>Case 1—Rural:</p> <ul style="list-style-type: none"> • Inclusive practices based on educational priority using ongoing communication and stakeholder input. • Stakeholder involvement using research to support data-driven decisions for a well-rounded education while maintaining college and career readiness goals. • High access for all students through program offerings. <p>Case 2—Suburban:</p> <ul style="list-style-type: none"> • Collaborative stakeholder engagement built upon a stable framework. • Advocacy across stakeholder groups through education and collaboration. • Data-driven community involvement through advocacy informing district priority. <p>Case 3—Urban:</p> <ul style="list-style-type: none"> • Actively engaging stakeholders through research-based advocacy and ESSA language. • Engaging community and stakeholders through events. • Administrative support and collaboration to increase access opportunities. 	Inclusive stakeholder practices

(table continues)

Research question	2 nd cycle emergent themes and categories per case	Theme
RQ3: How do educational leaders employ constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks?	<p>Case 1—Rural:</p> <ul style="list-style-type: none"> • Including stakeholders in the decision-making process and development of the district mission and strategic plan. • Research-based decision-making places importance of equitable access to arts education with stakeholders as part of the district mission. • Incorporation into the districts’ comprehensive plan with high access for students. • High-level expectations and programmatic importance by all stakeholders. <p>Case 2—Suburban:</p> <ul style="list-style-type: none"> • Community involvement. • Community awareness through proactive program advocacy. • Educational priority as a foundational skill. • Emphasis on the value of sustained program and student growth. <p>Case 3—Urban:</p> <ul style="list-style-type: none"> • Community partnerships. • ESSA encourages stakeholder support for arts experiences and places importance on the benefits of creativity education. • Educational leadership advocating for well-rounded practices while considering the development of the whole child as an educational priority. • Accountability benchmarks must be in place to support a well-rounded education. 	Synoptic Performance

Identification of themes. Bengtsson (2016) explicated the identification of themes as the compilation stage. Bengtsson discussed the process of manifest and latent analysis indicating that latent analysis included deriving themes versus manifest analysis where themes summarize the language presented in data collection. Figure 5 identifies three themes that emerged as part of the inductive movement from coded units to categories and themes using latent analysis. The following comprehensive themes derived by comparing the emergent themes generated during 2nd cycle coding: *strategic resource management, inclusive stakeholder practices, and synoptic performance.*



Figure 5. Emergent themes of sustainable leadership. This figure demonstrates the three themes that emerged based on categories developed from each data source.

Strategic resource management is a theme that continued to emerge from the data. Cases responded to the first research question and the use of alternative budgetary resources for program fidelity with high governance by stakeholder support. This support manifested in a variety of creative funding streams for auxiliary budgeting needs and wants. These included grants, district foundations, booster clubs, fundraising, PTA support, and self-sustaining activities or events. While these alternative budgeting strategies supported the arts programs, the sustainment of these programs was the result of strategic resource management.

Strategic resource management included overcoming challenges that presented in the past regarding program sustainability. Performance data demonstrated that many schools were in a good place to sustain access to arts programming for the 2017-18 school year. Previous years were described by adversity with the ability to sustain

programming needs. However, staffing for programs displayed minimal affect from economic constraints in the past and present (Deitz, 2018). Schools that responded with challenges over the 2017- 2018 school year utilized collaborative strategies to overcome challenges and implemented programs during the past school year to overcome barriers for sustainable programming models.

A variety of benchmarks constructed strategic resource management across cases.

Case 1: Rural implemented strategic resource management by embedding arts programming directly into the curricular structure for the district. This case utilized this structure to encourage funding support through the general fund and encouraged alternative resources for supplemental costs. Case 2: Suburban engaged with the community which encouraged arts education as a priority driving program sustainability through collaborative review of needs on a cyclical schedule. General funding constructs were used with alternative sources such as collaboration, grants, and Title money providing supplemental funding to art education programs. Case 2 used strategic collaboration, community involvement, parent advocacy through program visibility, and creative partnerships support to overcome challenges and foster arts education priority. Case 3: Urban built arts education priority upon a district framework through data-driven advocacy. Advocacy was provided through a variety of arts events throughout the school year. Like Case 1 and 2, the general fund was the primary source of program funding with alternative sources used to provide supplemental funding to art education programs for enrichment activities.

Strategic resource management was observed through the practice of embedding arts programming into the district framework via curricular structure and strategic plan. For example, Rural3 described common planning time based on a five-year program review. Rural4 shared similar data using a scaffolded approach to program quality reviews to maintain stable funding structures. Suburban data added to the programming structures by encouraging community input as part of the process. And, urban participants presented a comprehensive approach with similar constructs to rural and suburban participants. For example, Urban1 utilized a standard of service living document to inform his or her district framework and site-based practice. The use of a living document promoted the need to strategically revise and adapt to programming needs in the future. Other strategies included parent advocacy through program visibility, creative partnerships, district restructuring, and the encouragement of equitable funding constructs. The use of district frameworks contributed to sustaining a budget for arts related expenses such as staffing, materials, and professional development within the general fund of each district. Overall, these benchmarks reflected the big idea of strategic resource management and encouraged sustainable arts education programming for K-12 Title I schools.

In summary, a result of the multiple case study found that strategic resource management did not only focus on financial opportunities but supported a broader approach to resource management. Figure 6 illustrates strategic resource management related to the categories that emerged from the coded data. Educational leaders sustain access to K-12 arts education programs using community engagement, district

frameworks, and creative problem solving as alternative budgetary resources in Title I schools.

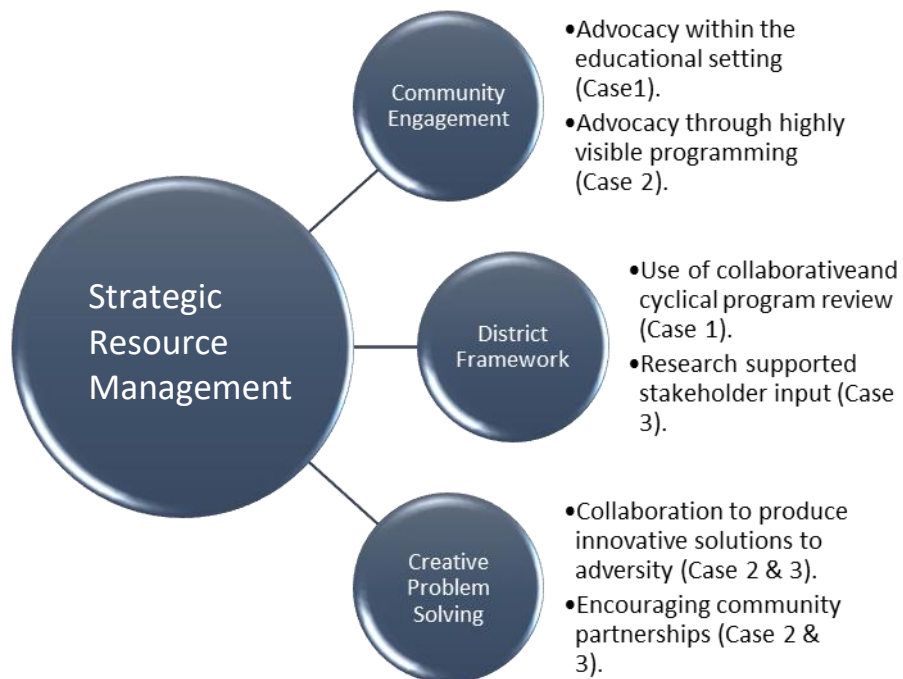


Figure 6. Sustaining access to arts programs using alternative budgetary resources. This figure illustrates the development of the theme of strategic resource management based on categories developed from each data source.

A second theme, inclusive stakeholder practices, developed as each data source placed an inclusive context to the motivation for the practice of proactive stakeholder engagement. Inclusive stakeholder practices derived from innovative approaches to leadership informing budget allocations to sustain arts education programming. Language such as community, collaboration, stakeholder support, and opportunity consistently emerged from the data. Each case discussed this inclusive framework as a model for strategic leadership, combined with data and research-based advocacy, for the promotion

of arts education within the general district curriculum. Figure 7 shows the theme of inclusive stakeholder practices related to the categories that emerged from the coded data.

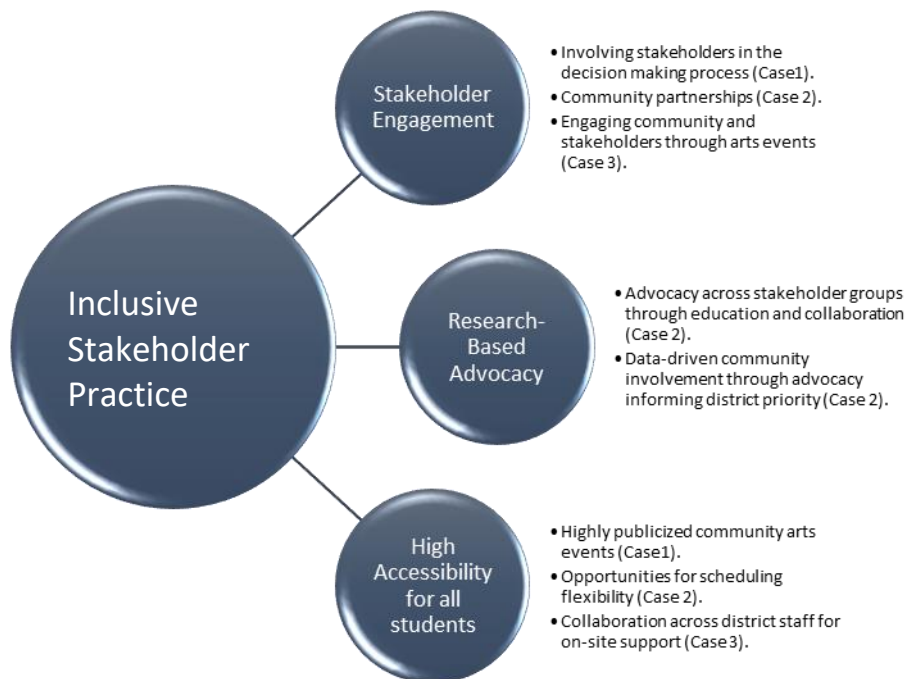


Figure 7. Creative leadership strategies to guide budget allocations and sustain access to arts education programming. This figure shows the development of the theme of inclusive stakeholder practice based on categories developed from each data source.

Inclusive practices included placing educational priority for arts programming into the general curriculum expectations. This practice was driven by proactive communication across all stakeholders. For example, across cases, educational leaders discussed advances in his or her arts programs such as the development of learning pathways and academic tracks. Each practice resulted from stakeholder involvement using research to support data-driven decisions. Additionally, the expectation that the arts are fundamental and a foundational principle in the development of the whole child played an integral role in the purpose and vision of inclusive practices. This expectation

was supported by positioning high access for arts programming. For example, Case 1 shared that community support called for continued access to arts programming and budget allocations driving program offerings for students, especially at the high school level. Case 2 highlighted the importance of advocacy across stakeholder groups and collaborative stakeholder engagement through data-driven engagement. Case 2 participants discussed the essential role of stand-alone arts programs and the considerations of the integrated benefits of arts across curriculum structures. Case 3 agreed stating that actively engaging stakeholders through research-driven advocacy placed educational priority for the inclusion of arts education and therefore influenced budgetary decisions.

Inclusive stakeholder practice includes stakeholder engagement, research-based advocacy, and high accessibility for all students. Examples of stakeholder engagement were observed throughout all three cases. Case 1 involved stakeholders in the decision-making process. Case 2 built upon this with the promotion of community partnerships. And Case 3 engaged with the community and stakeholders through arts events. Research-based advocacy engaged stakeholder groups through education and collaboration. Data driven community involvement through advocacy informing district priority also supported research-based advocacy. In summary, inclusive stakeholder practices encouraged community, collaboration, data driven decision making, and was supported through research for the promotion of arts education access for students across K-12 Title I schools. Each of these leadership strategies guided budget allocations to sustain access to arts education programming.

The last theme, synoptic performance, transpired through diagnostic analysis of program models and structure informed by research, educational policy, and stakeholder input. A variety of benchmarks constructed synoptic performance across cases. Figure 8 demonstrates the theme related to the categories that emerged from the coded data. Case 1 included stakeholders in the decision-making process and development of the district mission while placing an importance on arts education. Research-based decision making encouraged equitable access to arts education as part of the districts' mission. In response to Pennsylvania's strategic goal of the development of the whole child, Case 1 incorporated arts education into the core competencies under the districts' strategic plan.

Similarly, Case 2 stressed the importance of community involvement through invitations and publicly vocalizing the support for arts education across stakeholder groups. A common benchmark represented across Case 2 included a diagnostic cognizance that proactive program advocacy was essential to build community awareness and program support. Case 3 highlighted an increased focus on educational policy as a catalyst to begin discussions and involve community to support arts experiences while Case 1 and 2 reflected on the inclusion and dissemination of research for support. Case 3 placed importance on the benefits of creativity education under this framework. Each of these cases encouraged stakeholder input through education of the benefits of standalone arts education programs.

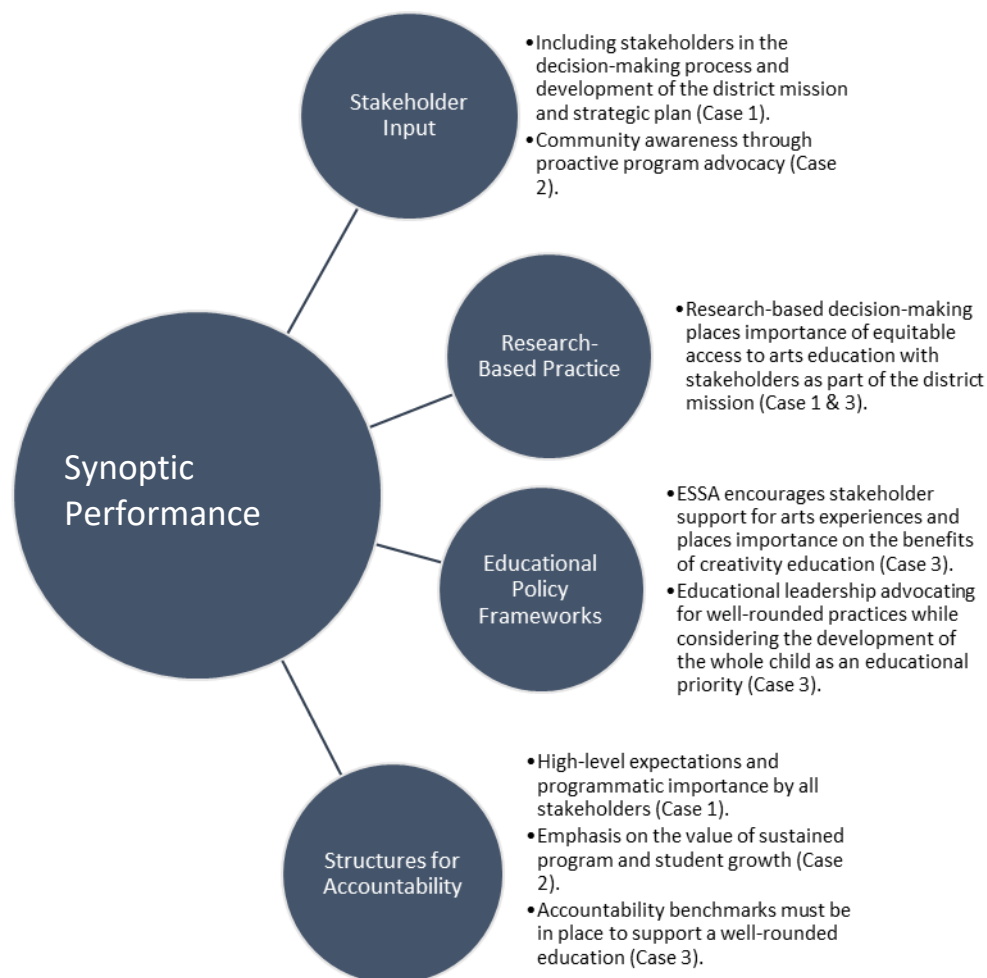


Figure 8. Constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks. This figure demonstrates the development of the theme of synoptic performance based on categories developed from each data source.

Synoptic performance was observed through the practice of accountability measures to sustain student access to arts education. For example, Case 1 discussed a prominent level of expectations and programmatic importance by all stakeholders. These included the use of current frameworks set in place by PDE regarding teacher evaluation. Further examples included expectations from community members to continue access opportunities and district compliance with contractual obligations. Accountability for

Case 2 was observed with an emphasis on the value of sustained programming and student growth. Like Case 1, contractual obligations sustained arts programs, allowed department growth through leadership positions, and were encouraged by expectations from the community. Other than graduation requirements, Case 3 illustrated a need for further accountability frameworks to be put in place to support a well-rounded education. A good example of this was seen with Urban1 advocating for instructional minutes to be part of an accountability framework instead of simply stating that students must have access to the arts. Case 3 illustrated that systems are supported primarily from leadership vision and highlighted that support may waiver with new leadership. Case 3 stated that the passing of ESSA provided awareness to the need of accountability frameworks to sustain access to arts education programs. In summary, the result of this multiple case study found that synoptic performance not only focused on briefly summarizing stakeholder input, research-based practice, educational policy frameworks, and structures for accountability to support arts education but examined in-depth processes involved in accountability frameworks. Through this extensive and comprehensive diagnostic analysis, leaders embedded constructs within his or her districts strategic plan and shared the importance of arts education across stakeholder groups.

In conclusion, educational leaders approached measures of accountability and sustainable frameworks by providing stakeholders a synopsis through performance models demonstrating a comprehensive approach. Overall, participants in this multiple case study highlighted multiple factors influencing leadership performance. Factors included stakeholder input, research-based practice, educational policy frameworks, and

structures for accountability. Each were diagnostically analyzed to determine program sustainability and to provide sustainable leadership in arts education for Pennsylvania K-12 Title I schools.

Evidence of Trustworthiness

Trustworthiness and reliability are two criteria for evaluating the quality of qualitative research designs. Trustworthiness ensured validity using effective sources and methods of data collection and interpretation (Burkholder et al., 2016; Lincoln & Guba, 1985). The use of purposeful sampling contributed toward a comprehensive review of sustainable leadership across an inclusive and saturated Pennsylvania landscape (Chenail, 2010). In addition, trustworthiness allowed the research to follow a framework to support itself and remain transferrable to future studies (Burkholder et al., 2016). In accordance with Merriam (1995), the research process included triangulation, offered member checks, and included a rigorous analysis of data (Ravitch & Carl, 2016) within an appropriate length of study. Each of these contributed to credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985).

Credibility measures the “complexities that present themselves” as part of a study including “methods and findings” (Ravitch & Carl, 2016, p. 188). Examples of credibility occurred throughout the study through reflexive practices. Upon the recommendation of Shenton (2004), background information regarding my professional role were referenced in the role of the researcher and played a role in the interview process. Participant review for accuracy of the data collected contributed to increased credibility as well (Shenton, 2004). After the interview process, participants were provided summative statements

related to each research question to ensure that the data were interpreted correctly. This member-checking resulted in accurate representation of the study findings. Additionally, the iterative process of responsive interviewing allowed for measures of consistency and accuracy. This iterative process took place throughout the four phone interviews as part of reflective conversation and through emails correspondences for the remaining participants.

Transferability refers to a study's ability to compare findings to "broader contexts while still maintaining his or her study's context-specific richness" (Ravitch & Carl, 2016, p. 189). Ravitch and Carl (2016) and Shenton (2004) encouraged researchers to include as much descriptive data as possible so that extrapolation might occur under similar circumstances. Descriptive data were included as part of the demographic data shared in the Setting. Figures 2, 3, and 4 presented student population and site-specific fiscal data in the form of average percentages per case. The use of percentages during the data disclosure aided in maintaining confidentiality of participants. The use of rich descriptive data regarding the rural, suburban, and urban settings contributed to greater transferability.

Dependability was observed through the alignment of the study's purpose and research questions and the consistency of instrumentation that was used for data collection. The use of an interview template encouraged consistency during the interview process and aligned to each research question (Ravitch & Carl, 2016). This template was used to provide a framework for responsive interviewing during the phone interviews and as a template that was completed through email correspondences with participants.

Further dependability included multiple sources for demographic and fiscal data using archival document review and the interview process (Yin, 2013). The use of triangulated data collection from multiple sources presented a rigorous and saturated emergence of themes.

Confirmability refers to a researcher's position and bias toward a study or component of the study (Ravitch & Carl, 2016). Participants were very inquisitive regarding the topic of the study and asked several questions regarding the purpose of the study. Identification during the interview process of professional and personal bias explained the subjective choices throughout the study with the study participants. Shenton (2004) described the identification of bias as an objective method to view the subjective nature of qualitative research design. Consistent effort to remain neutral during data collection increased confirmability and the objective representation of the study's findings.

Data Saturation

Researchers agree that data saturation is a difficult item to quantify and provide specific set-points (Guest et al., 2006; Mason, 2010). Saturation of data occurs when researchers begin to code themes among responses and the themes begin to repeat one another to the point where no additional information is likely to occur (Guest et al., 2006; Mason, 2010; Ravitch & Carl, 2016). Data saturation did occur during the process of second cycle coding. Corresponding categories emerged and provided saturated data to determine the themes of strategic resource management, inclusive stakeholder practices, and synoptic performance.

Summary

The purpose of this qualitative case study was to investigate how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. The study addressed the need for increased understanding among educational leaders regarding funding intervention strategies and presented models to inform best practice. My role as a researcher provided a representation of sustainable leadership practice from the perspective of the research participants. Multiple sources were used for data collection including archival document review, four phone interviews, and eleven email interviews. Each data source was coded to determine emergent themes. For sustainable leadership to take place, individuals must encourage, advocate, and interact with one another from a proactive and socially conscious perspective. Three themes were discovered from this study: strategic resource management, inclusive stakeholder practice, and synoptic performance.

The three themes manifested through archival data review and participant interviews and aligned with each research question. The first research question asked, *how do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools?* The emergent theme answering this research question was strategic resource management. Strategic resource management was defined by the constructs of community engagement, district framework, and creative problem solving. The second research question asked, *how do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?* The emergent theme answering this

research question was inclusive stakeholder practice. Inclusive stakeholder practice was defined by the constructs of stakeholder engagement, research-based advocacy, and high access for all students. The third research question asked, *how do educational leaders employ constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks?* The emergent theme answering this research question was synoptic performance. Synoptic performance was defined by the constructs of stakeholder input, research-based practice, educational policy frameworks, and structures for accountability. Each theme contributes to an understanding of leadership practice to sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools.

Chapter 4 provided an analysis of the research questions in relation to the participants purposefully selected to represent rural, suburban, and urban school districts across Pennsylvania. The major sections of Chapter 4 included descriptive information in terms of participant and case setting, data collection procedures, an analysis of data per case, results of the analysis in respect to each research question, and evidence of trustworthiness. The chapter concluded with a summary of the results aligned with each research question. A saturation of data were achieved as part of this process and assisted with the development of themes per research question. Chapter 5 will summarize the data presented in Chapter 4 and discuss major themes identified in this study. In addition, Chapter 5 will review limitations of the study, discuss recommendations for further

research, and examine the potential impact for social change and suggestions for future practice.

Chapter 5: Discussion, Conclusions, and Recommendations

The purpose of this qualitative case study was to investigate how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. The study addressed the need for increased understanding among educational leaders regarding funding intervention strategies and presented models to inform best practice. A multiple case study allowed analysis within and across 15 Pennsylvania Title I school districts to help fill a gap in the educational leadership literature regarding alternative budgeting strategies to meet programming needs.

Key findings manifested through archival data review and participant interviews and aligned with each research question. Educational leaders sustained access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools through strategic resource management. Constructs of community engagement, district framework, and creative problem solving defined strategic resource management. Educational leaders used creative leadership strategies to guide budget allocations to sustain access to arts education programming through inclusive stakeholder practice. Inclusive stakeholder practice included constructs of stakeholder engagement, research-based advocacy, and high access for all students. Additionally, educational leaders employed constructs of TFL theory to produce measures of accountability and establish arts programming models based on sustainable frameworks with synoptic performance. Synoptic performance included constructs of stakeholder input, research-based practice, educational policy frameworks, and structures for accountability. Overall, each finding

complemented the others to collectively inform leadership practice to sustain access to arts education programs using alternative resources for students in Pennsylvania Title I schools.

Interpretation of the Findings

Debate and research surround the use of TFL in private and public sectors as a framework to drive global expectations, especially creativity and innovation (Al-Husseini & Elbeltagi, 2016; Constantino, 2015; Dinh et al., 2014; Salvador & Salvador, 2016). Urick and Bowers (2014) contributed to this debate, sharing how little information is available regarding the practical application of TFL to impact school outcomes. A goal of the study was to inform educational leadership practice to provide equal access to arts programming and, in turn, offer recommendations for transformative leadership approaches to sustain this outcome. The conceptual framework that guided the study emerged from TFL theory, Eisner's principles of creativity, and budgetary strategies. Findings demonstrated the practical use of TFL constructs to facilitate collective vision, creative thinking, and problem solving, and informed a sustainable framework for arts education using alternative resources.

Educational leaders sustained access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. Alternative budgetary resources were not confined to monetary support but included strategic resource management, inclusive stakeholder practices, and synoptic performance. Each of these constructs extended knowledge in leadership practice and organizational outcomes

presented in Chapter 2. Findings were interpreted within the context of the conceptual framework and displayed in Figure 9.

Emergent themes of strategic resource management, inclusive stakeholder practices, and synoptic performance aligned with each construct of sustainable leadership. Strategic resource management recognized previous literature addressing budgetary practices while building upon this literature to include community engagement, district framework, and creative problem solving. Inclusive stakeholder practices extended literature regarding Eisner's principles of creativity while addressing further considerations of stakeholder engagement, research-based advocacy, and high accessibility for all students. Synoptic performance built upon the conceptual framework while extending knowledge of TFL practice. This extension included stakeholder input, research-based practice, educational policy frameworks, and structures for accountability.



Figure 9. Findings of sustainable leadership in PA K-12 arts education programs interpreted within the context of the conceptual framework. This figure demonstrates the overlapping of emergent themes within the conceptual framework.

Budgetary Practice

The findings of this multiple case study support a variety of funding constructs and flexibility of pedagogical approaches to arts education. Budgetary practice, through strategic resource management, confirmed and built upon the literature presented in Chapter 2. For example, Larimer (2017) promoted arts thinking across all settings, including visibility of programming. Community engagement exhibited advocacy within the educational setting and broader community through highly visible programming. The study found that engaging with community drives programmatic priority. This finding extended Romesburg's (2016) study about community partnerships. Romesburg found that engagement with community partnerships through small-scale projects increased arts experiences. Cases 1, 2, and 3 shared similar successes through active engagement in community arts events. Another extension of community engagement was observed by not only providing community events and arts opportunities, but also using data-driven advocacy through community education during these events. Data-driven advocacy through community education placed priority on arts education programming. Lajevic (2013) and Robinson (2013) recognized the arts as catalysts for learning when integrated into other curricular areas. Data-driven advocacy, through community education, recognized the arts as a core subject area promoting academic and behavioral benefits. These benefits encouraged frameworks for ongoing program review to inform site-based practice.

In addition, district frameworks are an integral component of strategic resource management. The use of collaborative and cyclical program review using research

supported stakeholder input, created buy-in, and supported sustained programming. Langford (2016) argued that creative leadership was needed to overcome budgetary constraints. Creative leadership was observed across cases using creative problem solving to overcome challenges. Cases used collaboration to produce innovative solutions to adversity while encouraging community partnerships and engagement. Participants engaged in each of these practices, reflecting increased awareness of the benefits of arts education access for students in PA Title I schools.

The results of this multiple case study indicate convergence of traditional and alternative budgetary practices promoting increased access to arts education programs through strategic resource management. Access to programs included art as stand-alone programming, access to materials, and opportunities for arts experiences on and off campus. The study supported Barnett's (2016) findings regarding administrative perception as a driver of funding allocations and reflected concerns of inequity highlighted throughout the literature review (Biddle, 2016; Efland, 2017). This national concern (Ikpa, 2016) included inequality of funding practices within school districts (Barnett, 2016; Cowell et al., 2012). The implementation of ESSA's evidence tiers minimized these concerns across participants while encouraging the use of sustainable leadership to support art education practice (Herman et al., 2017). This multiple case study illustrated that community engagement and current educational policy promoted the arts as stand-alone programming across all cases when strategic resource management was in place.

Sustainable leadership included constructs of community engagement, district framework, and creative problem solving. Participants exhibited leadership using inclusive stakeholder practices to advocate for arts education with multiple stakeholder groups. Parents and students were provided research-based advocacy for arts education programming. Staff and members of the educational settings were exposed to data-driven research while reinforcing the arts as a core academic subject and equal partner in a well-rounded education. Overall, the use of strategic resource management supported educational leaders when sustaining access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools.

Eisner's Principles of Creativity

Art education, cognitive growth, and global citizenship provided a platform for inclusive stakeholder practice. Interpretations of Eisner's principles of creativity include further considerations of stakeholder engagement, research-based advocacy, and high accessibility for all students. Eisner's principles of creativity involved understanding individuals' connection to the world, the role of arts education and transforming consciousness, cognitive growth, and building a climate for creativity (Eisner, 2002). The transference of these principles to inclusive stakeholder practice included these considerations while extending the literature.

Considering cultural and global expectations as part of the collective vision for an organization promoted followers to find meaning and work together to implement, execute, and reflect on innovative approaches to program sustainability. Podsakoff et al. (1990) discussed the importance of educational leaders setting the tone for programming

and related this importance through school vision as a model of accountable practice. Cases provided evidence of leadership tone for programming importance. Educational leaders proactively advocated for art education through ongoing communication and stakeholder input. Cultural expectations for innovative strategies influenced organizational goals and transferred to global citizenship (İşcana et al., 2014). The findings of the study support arts education as a vehicle for global citizenship while considering community as the common denominator (de Eça et al., 2017; Richards & Uhrmacher, 2012). Malin (2015) posited that the arts are a bridge between individuals and community. Arts education and events reflected the importance of community and the ability of the arts to bridge society.

Research-based advocacy confirmed the literature related to creative growth. Advocacy across stakeholder groups through education and collaboration occurred. Data-driven community involvement through advocacy informed district priority. Educational leaders considered principles of creativity (Eisner, 2002) when examining systemic, innovative approaches toward common goals through communication and collective input (American Education Research Association, 2016). Including research while advocating for the arts supported district initiatives, encouraged communication, and informed collective input among stakeholder groups. Overall, inclusive stakeholder practice represents the use of creative leadership strategies to guide budget allocations for sustainable access to arts education programming.

Transformational Leadership Theory

Synoptic performance built upon the conceptual framework while extending knowledge of TFL practice. This extension included stakeholder input, research-based practice, educational policy frameworks, and structures for accountability. This multiple case study supported findings by Berkovich (2016) and Dellve and Eriksson (2017) that other phenomena contributed to the successful integration of TFL leadership strategy. Synoptic performance identified four phenomena congruent to successful integration: stakeholder input, research-based practice, educational policy frameworks, and structures for accountability.

Observed trends focused on the education of the whole child contributing to ESSA language regarding a well-rounded education. These trends reflected earlier research (Arts Education Partnership, 2013) and found that arts engagement was a significant variable in improving school culture. Stakeholder input supported arts engagement by including stakeholders in the decision-making process, encouraging discourse and committee involvement for the development of the district mission and strategic plan, and ensuring community awareness through proactive program advocacy.

TFL encouraged the collective culture when considering beneficial goals and collaboration to achieve greater outcomes (Bass, 1990, 1996, 1999). Synoptic performance extends this literature highlighting the importance of research-based and culturally informed practice. Research-based and culturally informed practice places the importance of equitable access to arts education with stakeholders as part of the district mission. The literature found that culturally informed leaders considered local, regional,

and global influences when determining programming needs (Day et al., 2016; Mainemelis et al., 2015). The use of research-based and culturally informed practice earmarked the importance of collective input supporting cultural expectations and vice versa. Collective input drives cultural expectations such as global citizenship and an innovative mindset. Each places importance on arts education and creative growth, therefore setting a stage for cultural expectations driving collective input.

Collective input includes collaboration within and across educational communities. Literature supports collaboration to encourage creativity and innovation (Choi et al., 2016; Qu et al., 2015). Those who create educational policy are recognizing the need for the inclusion of creativity and innovation within curricular programming. Pennsylvania's strategic goal of the development of the whole child and ESSA's language regarding a well-rounded education encouraged systemic restructuring across cases. Reflective of Hallinger's (1992, 2003) research, several participants indicated the need for school reform as practice to overcome financial burdens. This multiple case study found that the collective agreement of members of the community encouraged educational leaders to place greater importance on access to arts education as part of school reform (Bradford & Cohen, 1984). Policy encouraged school reform in the development or revision of district missions and strategic plans. The passing of ESSA and the finalization during 2017-2018 of Pennsylvania's ESSA plan encouraged the practice of collective collaboration while revising or developing innovative pathways for arts education programs.

Collective vision built on the constructs of collaboration, culturally informed decision making (Bush, 2014), and climates of innovation and creativity (Diebig et al., 2017). The study emphasized idealized influence and intellectual stimulation, with each contributing specifically to the importance of art education within the collective vision and innovative strategies to fund arts education programs using alternative resources. All cases observed idealized influence through proactive modeling of the importance of arts education across stakeholder groups and a variety of highly visible arts events. Like Ghasabeh et al. (2015), participants connected the TFL tenet of intellectual stimulation with his or her ability to overcome fiscal challenges through innovative strategies using school reform and collective vision as a framework for support.

In conclusion, the rigorous analysis of three cases representing rural, suburban, and urban educational settings supported sustainable leadership practices. The findings confirmed prior research and extended leadership practice through innovative and collaborative constructs. Many factors contributed to sustainable leadership in arts education using alternative resources in Pennsylvania Title I schools. Sustainable leadership, as investigated in this study, encourages further research to take place examining the constructs of strategic resource management, inclusive stakeholder practices, and synoptic performance.

Limitations of the Study

In this study, I anticipated three limitations to trustworthiness. First, situational limitations included differences in educational climates across and within cases. Second, contextual weaknesses included a bias toward the goal of sustainable arts education

programs using alternative budgetary resources in Pennsylvania Title I schools. The third anticipated limitation referenced methodological weakness due to sampling bias. The execution of interventions supported the study limitations and increased trustworthiness.

The study observed situational limitations. This multiple case study found diverse climates between cases. Considerations for educational climate including community context and cultural needs were part of the study design (Bass et al., 1987). Three cases based on rural, suburban, and urban settings recognized differences that emerged in leadership performance (Dinh et al., 2014; Fackler & Malmberg, 2016). Three settings provided similar groupings of participants and reflected climates situated in school demographics. This grouping reflected the importance of culturally informed and responsive leadership strategies to reflect the diverse needs of each educational setting supporting implications for the transferability of this study.

The second limitation of contextual weakness included a bias toward the goal of sustainable arts education programs using alternative budgetary resources in Pennsylvania Title I schools. Objectivity during the interpretation of data minimized bias and allowed the research to remain emergent. Rodriguez and Brown (2016) shared that goal displacement occurs when leaders place personal interests ahead of organizational needs. Cases reported leadership bias contributing to goal displacement. Participants iterated that sustainable leadership was dependent upon the personal interests of educational leaders and that support might waiver during transitions in leadership. In addition, general fund allocations were dependent upon site-specific management and did not demonstrate equity across district settings. Apart from Urban2, principals determined

program funding based on site-specific organizational needs. Urban2 reported the development of a funding formula based on per-pupil allocation instead of site-specific management. This formula will be in place for the 2018-2019 school year. Although cases presented bias, measures were discussed to offset personal interests and encourage equitable funding constructs.

Factors contributed to organizational needs such as stakeholder input, research-based practice, educational policy frameworks, and structures for accountability to balance bias. This multiple case study described systems of support from each educational setting to provide analytic framework for process reflection and attainment of intended transferrable goals. Overall, analysis of cultural expectations and creativity's role in the development of 21st century global outcomes avoided further goal displacement.

The third limitation of this multiple case study existed within the purposeful sampling of participants. To increase transferability, purposeful sampling was taken from a broad scope of educational settings. Yin (1984) criticized case study analysis based on a single case analysis for the lack of transferability. The broad sampling of participants (Collier & Mahoney, 1996) included five educational settings within each of the three cases to further support transferability. The use of multiple cases representing rural, suburban, and urban demographics allowed for comparative analysis within and across cases while maintaining transferability.

Recommendations

The study illustrated how educational leaders, in low-income communities, maintained arts education programs through creative and alternative budgeting to address the gap in literature. Recommendations resulting from the study inform future leadership practice to encourage a comprehensive approach to sustainable leadership in arts education using alternative resources in Pennsylvania's Title I Schools.

Educational leaders identified several models of alternative budgeting with the general fund at the center of the funding structure. Also, participants discussed a variety of alternative resources used to supplement the general fund. These resources included grants, parent-teacher organizations, fundraising, services and financial support from community partnerships, and the use of Title money. While each of these resources reflected creative funding support to supplement or enrich programs, program sustainability occurred through educational leadership.

The study found three emergent themes promoting sustainable leadership: strategic resource management, inclusive stakeholder practices, and synoptic performance. Each theme aligned with the conceptual framework to promote sustainable leadership. The gap in the literature regarding sustainable leadership to promote access to arts education in Pennsylvania Title I schools was recognized through participant data reflecting the 2017-2018 school year as a year of program development and growth. Recommendations for further study include an analysis of future sustainable leadership practice exploring the creative problem solving addressed in this multiple case study. A primary focus may be on the restructuring of school settings and the use of learning

pathways and academic tracts to provide well-rounded educational opportunities for students.

Implications

The purpose of the study was to investigate how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. Implications for positive social change include creativity returning to pedagogical structure and becoming a secondary product of every learning engagement while supporting stand-alone arts education programs. Educators, administrators, and policymakers benefit from creative approaches to budgeting and the exploration of alternative approaches to problem solving through sustainable leadership. As a result, art education maintains its role as an integral member of the curricular structure supporting students with college and career readiness and life skills that demonstrate innovative and creative mindset.

Research in higher education supports the need for sustainability education to include TFL theory into approaches for innovation and creative mindset (Bolman & Deal, 2017; Gaard, Blades, & Wright, 2017). Bolman and Deal (2017) referenced the complexities involved and the role community played in sustainable leadership. The push for sustainability education at the university level reinforces the need for further study within the K-12 educational landscape. Educational research reflected sustainable leadership models or lack thereof for programming (Arevalo & Mitchell, 2017), curriculum development (Gaard et al., 2017), and teacher education (Evans, Stevenson, Lasen, Ferreira, & Davis, 2017). Findings of this multiple case study support implications

regarding a gap in literature for sustainability practice within the education setting (Evans et al., 2017).

This multiple case study identified underlying challenges educational leaders faced when considering cutting or including arts programming in public schools during the 2017-2018 school year. This qualitative approach encouraged a systemic understanding of leadership practice to sustain arts education programs in low-income school environments. The study supported current theories of creativity and leadership, as well as strategic use of alternative resources, and contributed to a practical understanding of how theory and action intersected to benefit students. The methodology included practical applications by educational leaders in low-income communities to maintain arts education programs through creative and alternative budgeting and addressed the gap in literature.

Art education encourages integrated pathways for student learning. However, research warns that stand-alone art programs are essential and must not yield to integrated arts models (N. C. Brown, 2017). Math and science teachers supported professional development opportunities for interlacing content and advancing student inquiry relating to STEAM curricular connections (Herro & Quigley, 2017) supporting findings of this multiple case study. In addition, research called for sustainable leadership in art education for social change and community engagement (Schlemmer, 2017). The benefits of stand-alone art education programs contribute to social change initiatives and encourage innovation and creativity across curriculum boundaries.

Conclusion

Budgetary constraints have led many educational leaders to limit arts education programming to students across the state of Pennsylvania. The purpose of this qualitative dissertation was to investigate how educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. A multiple case study provided analysis within and across Pennsylvania Title I schools to help fill the gap in the educational leadership literature regarding alternative budgeting strategies to meet programming needs. The conceptual framework integrated TFL, principles of creativity, and budgetary strategies.

Key research questions explored sustainability frameworks currently in place by educational leaders to maintain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools. Additionally, the research questions explored the use of creative leadership strategies to guide budget allocations and sustain access to arts education programming while analyzing how educational leaders employed constructs of TFL theory to produce measures of accountability. The study employed a multiple case study approach for qualitative inquiry using an in-depth interview process and document review of fifteen school districts across Pennsylvania. Multiple case study analysis allowed for the exploration of leadership decisions within the current fiscal landscape of Pennsylvania Title I public schools. Criteria included Title I eligibility as well as documentation of art education access for K-12 students during the 2017-2018 school year.

The study found that alternative budgetary resources were not confined to financial support but included strategic resource management, inclusive stakeholder practices, and synoptic performance. Each of these constructs extend knowledge in leadership practice and organizational outcomes. For sustainable leadership to take place individuals must encourage, advocate, and interact with one another from a proactive and socially conscious perspective.

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Appendix A: Recruitment Email

Good morning _____,

Your school district is one of fifteen districts across the state of Pennsylvania selected to participate in a recent study regarding leadership and arts education. This study is part of a doctoral dissertation with Walden University.

The study is titled: Sustainable Leadership in Arts Education Programs using Alternative Resources in Pennsylvania Title I Schools.

The purpose of this study is to investigate how current educational leaders sustain access to arts education programs using alternative budgetary resources for K-12 students in Pennsylvania Title I schools. The goal is to demonstrate creative solutions to programming needs currently employed by your district.

_____ School District met the following criteria to be considered for this study:

- Title I Classification
- K-12 Access to Arts Education Programming with great visual presence on your website including maps and frequency of program access.

The details:

- This study consists of 10 interview questions completed at your convenience via email, phone, or video conference.
 - Eligible participants include educational leaders within your district such as the Superintendent, a Cabinet member, a Supervisor, a Coordinator, or an Administrator. One member from the district may complete the interview.
 - The interview should take less than 40 minutes to complete.
 - All interviews will conclude on July 31, 2018.
- Your information and identity will be kept confidential as part of the entire process.
 - Districts will be coded using the following descriptors: Rural1,2,3,4,5; Suburban1,2,3,4,5; and Urban1,2,3,4,5.
- You will receive a summary and full access copy of the research report.

Participants that demonstrate an interest are asked to review the attached informed consent document and reply to the email within a two-week period. If you feel you understand the study well enough to make a decision about it, please indicate your consent by replying to the email with the words, "I consent." In addition, please indicate your choice of interview method: email, phone, or video conference.

Thank you for considering your participation in this study.

Appendix B: Interview Template

Sustainable Leadership in Arts Education Programs using Alternative Resources in Pennsylvania Title I Schools

Interview Questions

Research Q1: How do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools?

1. How do you maintain structures of program fidelity for stand-alone art education programs in your district?
2. What alternative budgeting strategies are employed to provide access to art education classes annually?
3. What, if any, challenges have you faced regarding sustainable programming for the arts?
 - If challenges were present, how have you encouraged creativity and innovation to overcome the challenges?

Research Q2: How do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?

4. What type of leadership skills or strategies assist with budgetary decisions?
5. What type of leadership skills or strategies assist with determination of program sustainability?
6. What type of leadership skills or strategies contribute to the access of arts education programs?

Research Q3: How do educational leaders employ constructs of transformational leadership theory to produce measures of accountability and establish arts programming models based on sustainable frameworks?

7. How do stakeholders and community members contribute to arts programming models?
8. How has modeling the importance of arts education informed your practice of resource management?
9. How does arts education inform the collective vision for your district and align with Pennsylvania's strategic goal of the development of the whole child?
10. What measures of accountability are in place to sustain student access to arts education?

Appendix C: The Process of First and Second Cycle Coding and Emergent Themes

RQ1: *How do educational leaders sustain access to K-12 arts education programs using alternative budgetary resources in Pennsylvania Title I schools?*

Interview question	How do you maintain structures of program fidelity for stand-alone art education programs in your district?			What alternative budgeting strategies are employed to provide access to art education classes annually?			What, if any, challenges have you faced regarding sustainable programming for the arts? o If challenges were present, how have you encouraged creativity and innovation to overcome the challenges?		
	1st Cycle Descriptive	1st Cycle Concept	2nd Cycle Coding	1st Cycle Descriptive	1st Cycle Concept	2nd Cycle Coding	1st Cycle Descriptive	1st Cycle Concept	2nd Cycle Coding
1 RURAL1	Embedded into the curricular structure and expected coursework.	embedded into curricular structure	embedded into the curricular structure through creative scheduling	General budget extra support from in house ed foundation.	general fund + foundation	general fund as primary and supplemented with grants, Title IV, education foundations, fundraising and PTA	none	no	Challenges in previous years, but currently no challenges.
2 RURAL2	shared scheduling structures with travelling teachers at the elementary levels. Arts integration is embedded into the general curriculum as well to supplement the stand-alone arts classes.	embedded into curricular structure with travelling teachers and arts integration		general fund, mini-grants through community education foundation, and encouragement to apply for larger grants with district support.	general fund, foundation grants, and support for larger grants		extreme budget constraints have required retired positions to be absorbed in the past. Currently system is sustainable, but cyber schools presenting a challenge.		

3 RURAL3

Department Chair works closely with the Director of Curriculum to review structures and articulated curriculum. Throughout the year, there are department meetings that provide time for the department to review the work they are doing in relation to the 5-year plan designed for the department.

Common planning time for department chair and director of C&I based on a 5 year program review.

In addition to monies built in to each building for the art department, we make use of Title IV funding and grants from the local education foundation.

general fund, Title IV, and local education foundation

none

no

4	RURAL4	historical funding allocations based on a scaffolded 7 year program review	imbedded into the strategic plan schedule for PQR and funding	boosters, PTA, self-sustained activities, and state grants provide supplemental funding for programs outside of the general curriculum structure.	general fund, PTA, grants	none	no
5	RURAL5	stable curriculum with annual updates	embedded into curricular structure	general funding stable for consumable and non consumable, parent fundraising to supplement		no, maintains support with stakeholders via trips and speakers	no

6	SUBURBAN1	The Art Coordinator provides oversight for curriculum and assessments and data drives program fidelity.	educational leader advocate and support	engaging community drives priority	Program review annually and collaborative program design via the Art Coordinator and Director of C&I using a Program Improvement Proposal that is presented to the School Board Curriculum Committee for review. Program growth over the past 4 years to 6 new HS course offerings.	collaborative program review.	general fund as primary and supplemented with grants, Title IV, and collaborative partnerships	• No challenges are present.	none	overcome past hardships using collaboration and creativity with stakeholder input and support
7	SUBURBAN2	General budget divided among schools based on need. Elementary Art is a placeholder for teacher prep and therefore will maintain sustainability.	embedded into curricular structure		Grants from non-profits to supplement especially at the elementary level.	general fund + grants		none	none	

8	SUBURBAN3	highly visible program and clubs	community engagement	general fund, PTA, fundraising	general fund, PTA, grants	collaborative department, community involvement: parents, school board	stakeholder input
9	SUBURBAN4	high standards, exhibitions, local governing meeting, parental involvement	community engagement	general fund, teacher grants, title \$ for art show	general fund, teacher grants, title \$ for art show	Minimizing staff, use parent advocacy through program visibility.	collaboration
10	SUBURBAN5	supportive funding in place and program growth. We have been proactive in sharing the strengths of our program with board and community members to share the value of art education	community advocacy	general fund, community partnerships for artists in residence programs	general fund, community partnerships for artists in residence programs	The cost of running our district is going up about 5% a year and revenue is going up about 2-3% a year. Community Partnerships have assisted in providing opportunities for students and faculty.	community

11 URBAN1	Using a standard of service living document that informs practice, but does not determine budgetary policy for equity across school sites	district framework that informs site-based practice	built upon a district framework	General fund only, supplemental activities using grants and fundraising. Currently, no open grants.	General fund only, supplemental activities using grants and fundraising. Currently, no open grants.	general fund, grants, on and off campus community partnerships, fundraising	Inequity exists across school sites and arts are funded dependent on personal experience of the administrators. Some have positive experiences with the arts and support the access for students through budgetary allocations. Others provide minimal budget allocations and create disparity between school sites. Senior Program Officer of Art Education advocates for district-based management instead of site-based.	inequity based upon leadership decision	restructure district and funding
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12 URBAN2

to advocate and the teachers and the arts to try to build the program and trying to show that art is a core subject area and we should receive the same amount of respect and funding as everyone else.

advocacy through community education

general fund surplus handed to the art department to compensate for lack of any budget from following years, now budgeted as line item in the general fund and provided to schools as a per pupil allowance, no longer principal discretionary funding, grants, community partners provide services on and off campus

general fund line item with district-based management, grants, community partner services on and off campus

no budget at all for several years, gained superintendent support through advocacy

leadership support

13	URBAN3	engage with community to demonstrate the importance of the arts to the development of students through musicals, art exhibits with community partners, and musical performances	community engagement	general fund, grants, community partners provide funding and services	general fund, grants, community partners provide funding and services	coming from a 26-million-dollar deficit. Furloughs and school closures lent to Restructured school format. Last year, district was finally in a good place	restructuring
14	URBAN4	advocacy for per pupil funds using research driven data including academic and behavioral	data-driven advocacy through community education	general fund, fundraising	general fund, fundraising	district wide funding cuts - curriculum/class changes. Engaging community sponsorship	community input

15	URBAN5	District wide art event collaborative with music and art. Community engagement. Working from a newly developed curricular framework.	framework and collaboration with community	independent non-profit foundation for district provides supplemental funding through grants. Also - "Adopt a Classroom" program in which local businesses, churches, etc. make a \$500-dollar donation to the foundation	general fund, grants, adopt a classroom community partnership	at the discretion of the building principals creating inequity across schools in district. Teachers supplement through material swaps, using the public-school Foundation's mini grants and classroom adoption program to help offset budgetary concerns.	leadership drives structure
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RQ2: How do educational leaders use creative leadership strategies to guide budget allocations to sustain access to arts education programming?

Interview Question	What type of leadership skills or strategies assist with budgetary decisions?			What type of leadership skills of strategies assist with determination of program sustainability?			What type of leadership skills or strategies contribute to the access of arts education programs?		
	1st Cycle Coding	2nd Cycle Coding	2nd Cycle Coding	1st Cycle Coding	2nd Cycle Coding	2nd Cycle Coding	1st Cycle Coding	2nd Cycle Coding	2nd Cycle Coding

1	RURAL1	Inclusive practices. Education is a priority over extra-curricular. Weigh options and prioritize needs.	inclusive practices based on educational priority	inclusive practices based on educational priority using ongoing communication and stakeholder input.	Well rounded students based on meeting all student needs.	well rounded	stakeholder support using research to support data-driven decisions for a well-rounded education while meeting college and career readiness goals.	Follow state guidelines to reach all learners and provide access to art throughout all facets of the schedule.	state guidelines access to all students	high access for all students through program offerings
2	RURAL2	creative thinking and collaboration with others uncover sources of income in unexpected places and encourages creative solutions to ensure a minimum negative impact from budget cuts.	creative collaboration to funding solutions		the ability to analyze data to make informed decisions about the impact of a program. If a program is not sustainable, it is necessary to utilize data, creativity, and collaboration to create sustainability within the program.	data driven collaboration for solutions		no answer		

3 RURAL3

sound fiscal management (equity) and visionary thinking within a comprehensive planning framework while understanding the needs of the students to be successful in his or her program.

inclusive practices based on educational priority

based on the offerings that are available for students. For example, the most recent addition to the course of study is “Art and Engineering Design”. This pathway was identified as an area of want by faculty, students and community members, alike. Ensuring that the pathway has what it needs for students will contribute to sustainability.

Based on student interests and promoted through high accessibility. Align with college and career readiness and stakeholder input.

Again, visionary leadership is key. Finding ways to ensure that as many students that want to take the courses that are offered is important to provide as much access to as many students as is possible.

high access places importance

4	RURAL4	communication with school board and broader community, for example weekly newspaper column, social media, district website. Communications include state legislative updates as well as district updates.	ongoing communication across diverse outlets.	community events such as creative arts expo night, art shows, performances, professional scale musical and a professional scale dinner theater. Garnering community support.	community engagement events	highly energetic and enthusiastic staff, public relations position, employing creative talents of parents to support arts events. Block scheduling.	stakeholder importance drives block scheduling format
5	RURAL5	differentiate between wants and needs. If needs present, ask for support from NAHS funds	creative collaboration to funding solutions	member of school board and directly engaged in budgetary decisions has helped broaden understanding of challenges	active participation in budgetary process	an understanding of the whole picture is important to see how curriculum meets district vision	stakeholder importance drives curriculum decisions

6	SUBURBAN1	a belief system that values arts education for all students and encourages a full effort to allocate funds for this purpose when weighing options over other curricular needs.	belief in the value of arts education to encourage support	collaborative community engagement built upon stable framework	advocacy, prioritization and budgetary skills	advocacy, prioritization and budgetary skills	advocacy across stakeholder groups through education and collaboration	advocacy and an understanding of the potential benefits of arts education on students.	advocate the benefits of arts	data-driven advocacy connecting community and students to inform priority
7	SUBURBAN2	Identify importance of art in curriculum. Create cross curricular schedule to introduce mastery between subjects and art.	arts integration and highlight art as stand-alone	Community awareness of importance of creative thinking and problem solving. Budget constraints and core content needs.	community awareness	Well rounded includes exposure to a variety of educational instruction.	federal guidelines access for all students			

8	SUBURBAN3	active engagement with whole school and stakeholders	community engagement	sharing voice through active community involvement and cross curricular programming	sharing voice through active community involvement and cross curricular programming	a variety of opportunities to involve students in the arts within the school and the greater community	encourage arts as a community act
9	SUBURBAN4	cyclical budgeting and prioritizing funding where needs are presented	consistent budget framework	visible support and praise. Engaging parents using title \$	engaging parents and visible support	strategic scheduling to limit pull outs using block periods	strategic scheduling
10	SUBURBAN5	Program chairs assist in developing a budget because they know the needs of his or her department.	collaboration between departments and administration during decision-making	The upper administration and accounting work closely with program chairs to meet the needs of department while keeping financial stewardship in mind.	collaboration between departments	Leaders spend a great deal of time making connections with community partners which has contributed to access to the art education program.	leadership driven community partnerships

11	URBAN1	Through strategic leadership.	actively engaging stakeholders to identify needs	actively engaging stakeholders through research-based advocacy and ESSA language	Communication with broader community by building relationships with regional partners.	communication with regional partnerships	engaging community and stakeholders through events	Understanding that language is interpretative and constructing access expectations based on instructional minutes to include frequency of access, not just stating that students have access.	consider language and advocate for frequency standards	administrative support and collaboration to increase access opportunities
12	URBAN2	ESSA contributed to educating stakeholders about the importance of the arts as a core subject	educating stakeholders with ESSA language and art as a core subject		stakeholder awareness of educational priority provided budgetary structure to sustain programs	stakeholder awareness		course offerings available for a variety of arts media and students encouraged to arts experiences	increase access opportunities, encourage	

13	URBAN3	"if you want to promote a program, you must know how to build relationships with people, and I'm not just talking about externally, but you also have to build that relationship with the people internally in the organization. "	community engagement	strong presence across the school and local community promoting the arts in events throughout the year.	engaging community and stakeholders through events	visible programmatic support from the admin level builds community understanding of the importance of the art program.	support from admins drives community support
14	URBAN4	research based advocacy	research based advocacy	ongoing advertising of programs - exhibits and social media	engaging community and stakeholders through events	enlisting counselors, teachers, and parents to encourage participation	collaboration encourages support

15	URBANS	principal discretion - high school level art teachers collaborative order items from principal budget.	top-down approach with some collaboration	at the lower level, principals determine program sustainability, at the high school level lead teachers work with committee members regarding scheduling and access to programs.	principal support and collaboration with committee members	collaborative department and administrative involvement to promote access to arts programs	collaboration for promotion
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Interview Question		How do stakeholders and community members contribute to arts programming models?			How has modeling the importance of arts education informed your practice of resource management?			How does arts education inform the collective vision for your district and align with Pennsylvania's strategic goal of the development of the whole child?		
		1st Cycle Coding	2nd Cycle Coding	2nd Cycle Coding	1st Cycle Coding	2nd Cycle Coding	2nd Cycle Coding	1st Cycle Coding	2nd Cycle Coding	2nd Cycle Coding
1	RURAL1	National standards drive curriculum. Diverse approaches. Teacher flexibility to deliver curricula based on student needs.	standards-based differentiated instruction	Including stakeholders in the decision-making process and development of the district mission and strategic plan while placing importance on arts education.	Places importance on art with all stakeholders.	place importance with stakeholders	research-based decision-making places importance of equitable access to arts education with stakeholders as part of the district	Offering art to many grade levels emphasizes its importance.	high access places importance	incorporated into the core competencies under the district's comprehensive plan with high access for students.

2 RURAL2

district wide comprehensive planning and goal setting, which includes the arts programs. Building principals have been more directly involved in the scheduling of art courses and creation of new courses for our arts programs.

integrated into the comprehensive district plan

research shows the importance of arts education in the development of 21st century skills (4Cs) for students, which is part of the district mission in moving our students forward.

research-based decision-making places importance as part of the district mission

mission

Arts education is part of the district's mission in developing our students critical thinking, creativity, collaboration, and communication skills. Exposing students to pathways in art education is necessary when developing these skills.

district mission places importance on the development of the whole child.

3 RURAL3

engage multiple stakeholders and various community members. By inviting those individuals to volunteer or participate in programming may result in additional funding. Also, students at the high school level may find themselves able to participate in internships or even part-time jobs through opportunities that have engaged stakeholders and community members in the arts program.

place importance with stakeholders through invitation to participate on committees and with programming

it is important to keep in mind the need to replace consumables so that students can have similar experiences to access the articulated curriculum in a meaningful way.

proactive mindset regarding non-consumable funding needs to ensure equitable access for all students

We believe that the arts are an important part of a child's development and supporting those programs ties directly into the *enriching environment* section of our core competencies, which is an off-shoot of our comprehensive plan.

incorporated into the core competencies under the district's comprehensive plan.

4	RURAL4	parent involvement through videography and promotion of arts events. Consistent communication and diversity with a variety of arts events throughout the school year.	incorporation of stakeholder talents to support and contribute to ongoing arts events throughout the year.	strong public perception and board's commitment to maintain this. Newly built Performing Arts wing with district parent as certified financial fundraising consultant guiding strategic planning to secure funding and community support.	strong community support and expectations.	The arts are incorporated as an integral component within a student's development and participation is highly promoted with access to many arts' education opportunities.	incorporated into the core competencies under the district's comprehensive plan.
5	RURAL5	including community and district stakeholders brings "super powers" to the table	including all stakeholders in ongoing events brings multiple talents to the table	whole school support for the importance of the arts and collaboration across disciplines	importance with stakeholders and colleagues	STEAM education of high importance and incorporated into mission. New STEAM labs.	district mission places importance on the development of the whole child.

6	SUBURBAN1	community forum where discussions take place regarding a rationale, justification, method of evaluation and estimated cost for the request as part of the next year's budget. Stakeholder input is encouraged as part of the process.	community forum with stakeholder engagement	community involvement	Arts events modeling of the importance of arts education to the community and continued promotion of researched-based evidence of the positive effects arts education have on students.	art events for community	community awareness through proactive program advocacy	District beliefs include educating the whole child while engaging in social and emotional learning provides a well-rounded program for all students that unquestionably includes arts education.	strongly incorporates art into educational priorities.	educational priority as foundational skill
7	SUBURBAN2	Publicize importance of art program through vocalized support across stakeholder groups. Using TFL approaches creates community buy-in.	place importance with stakeholders		Art shows demonstrate value of program to community and promotes funding.	community awareness		Offers problem solving, increases ability to work with abstract concepts, and drives curricular connections.	curricular connections	

8	SUBURBAN3	inviting community members into the classroom, social media presence	community	community related continuous exposure	community related continuous exposure	especially at primary level to build foundational skills	builds foundational skills
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9	SUBURBAN4	active engagement through exhibitions	community	understanding the role is a part of the larger educational goals and well-rounded needs	community education regarding the benefits of arts	fill with students that may have otherwise not taken coursework, encourage broader attendance	encourage broader attendance through exposure
			_____		_____		_____

10 SUBURBAN5

Community members (specifically partnerships) have contributed to the arts programs. A local gallery at a college has funded all our professional development since 2013. An arts learning center provided after school programs and camps to our students as well as funding for a Youth Art Month Show. Another arts-based company has provided funding for artist in residency programs for k-12.

community partnerships

the district is very supportive of the arts. Proactive program advocacy across stakeholders builds support

proactive program advocacy with stakeholders

art is required within the general curriculum at the ES and MS levels and HS graduation credit requirements

curricular expectations set by district

11 URBAN1	Community members (specifically partnerships) have contributed to the arts programs or initiatives.	community partnerships	involving community	Leverage your educational experience as well as your work experience to set expectations high.	demonstrate best practices through experiences	ESSA encourages stakeholder support for arts experiences and places importance on the benefits of creativity education.	Art education does not inform the strategic plan as it focuses on ELA and Math exclusively. Arts integration of ELA and Math concepts in the stand-alone art room assist with the strategic plan, but the focus is on state level accountability models such as standardized testing.	art is seen as an integrative process and not an educational priority due to the accountability of state mandated tests.	accountability needs must be in place to support well-rounded education
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12 URBAN2

Community partnerships from a variety of sources provide supportive services to schools and free programs for students to visit out of school. Local universities provide free professional development for staff.

community partnerships

ESSA demonstrated the importance of the arts and the necessity for students to have access to the arts. Students may experience things that otherwise they would never have exposure to and find talents that did not realize were there.

ESSA provides framework for student exposure

superintendent strong supporter coupled with community support advocates the importance of arts experiences.

superintendent drives community support for arts experiences

13	URBAN3	Continuous opportunities and exposure for students to community events. Community partnerships brought into the school setting as well.	community partnerships	to encourage college and career readiness, the performing arts magnet school was developed under the collegiate academy for students interested in a career in the arts. In addition, arts are offered to every level with a variety of course options such as drawing/painting, ceramics, photography, digital media.	strong advocacy for the benefits of the arts and expectation to engage in arts experiences	Director of performing arts magnet on the board for strategic planning to incorporate arts into the collective vision for the district	incorporation of arts leaders in the development of collective vision
14	URBAN4	occasional financial support	community financial support	inform community of student achievements	engage stakeholders in student achievements	art does not inform collective vision, but is being recognized as part of the process	recognize art as part of the process to a well rounded education

15 URBAN5

a variety of displays throughout the community including a cultural celebration promoting diversity at City Hall and a therapeutic display at a local hospital promoting calm, inviting a variety of community arts organizations to share his or her programs resources with those attending with families and students.

community partnerships

while other positions have been cut across the district annually due to budget constraints, the arts have had minimal cuts over the last thirteen years.

lack of program cuts demonstrates the importance of the arts and the ability to creatively maintain programs

With the current implementation of a district curriculum framework all students should be receiving an arts education focused on the PA Standards holding the classroom teachers accountable to provide the students with a rigorous and diverse arts education.

curricular expectations set by district