

ACTION RESEARCH: A DISTRICT-WIDE MODEL FOR ARTS INTEGRATION IN
A LOW SOCIOECONOMIC URBAN SCHOOL DISTRICT

A Doctoral Thesis Presented to the
Faculty of the College of Education
University of Houston

In Partial Fulfillment of the
Requirements for the Degree

Doctor of Education
in Professional Leadership

by

Joseph R. Clark

May 2017

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Dedication

This study is dedicated to the incredible fine arts teachers in the Department of Performing and Visual Arts who have supported me in every way and to the inspirational Board of Trustees who have always supported our teachers with your dedication and your countless hours of volunteered service.

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Abstract

Background: The benefits of the arts in public education are well documented, and interest is developing for integrating arts into academic subject areas in order to enhance student success with creative and effective new learning opportunities. However, introducing arts integration into public education is challenging as districts struggle to manage increasing accountability for student achievement in conjunction with diminishing financial support. Professional and non-profit organizations have experienced success with arts integration, yet very few studies address arts integration programs through the lens of public schools. **Purpose:** The purpose of this study was to develop a district-wide plan to implement arts integration in a large urban Title I public school system. This study explored the challenges, solutions, opportunities, and essential prerequisite conditions associated with successfully implementing the district-wide arts integration plan. **Methods:** The qualitative tradition of action research provided the structure needed for participants to collaborate as the primary architects of the implementation plan for arts integration. Participants, included fine arts teachers, staff, administrators, and other stakeholders. The data collection included a research journal, meeting agendas, informal observations, feedback from community experts and focus groups. **Results:** The study revealed that six essential components of successful arts integrated implementation plans were clearly addressed: administrative leadership, professional development; curriculum alignment and instruction; assessment; resources and staffing; and partnerships and collaborations with professional arts organizations. Participants identified four overarching themes that reoccurred in the literature: Arts Advocacy, Arts Education, Arts Integration, and Arts Partnerships. **Conclusions:**

Further study is needed on the process of organizing the essential components and framework into a strategic plan for implementation. By continuing to follow the qualitative tradition of action research, the collaborative properties of strategic planning will remain authentic and provide stronger prospects for sustained success.

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Chapter 1

Introduction

The benefits of arts in public education are well documented and interest is developing for integrating arts into academic subject areas in order to create more effective learning opportunities and to enhance student success (Burnaford, Brown, Doherty, & McLaughlin, 2007). However, introducing arts integration into public education is challenging as districts routinely face increasing accountability for student academic achievement but diminishing financial support. A paradox seems to exist between research evidence for the benefits of arts education and funding levels for arts integration, raising several questions. First, why would such a paradox persist? Might a solution be as basic as clarifying program goals or improving the efficiency of implementation? If so, what would a successful model for implementing arts integration look like from the perspective of a district level administrator within a school district? Further, might a successful model for arts integration have the potential to help identify critical components that could be strengthen less effective programs? Finally, are specific internal procedures available within a school district that may assist with implementing arts integration?

The current study is designed to evaluate the readiness of a fine arts department within a public school system to integrate the arts into an academic environment, identify challenges and opportunities that may exist, and develop appropriate procedures for participant training based on successful models for implementing arts integration. Participants, including fine arts teachers as well as other stakeholders and experts will collaborate to collect data that may include interview notes, staff surveys, meeting

agendas, informal observations, feedback from community experts and focus groups. Action research was chosen as a grounding methodology to encourage participant collaboration and facilitate organizational change. The qualitative data analysis procedures will be cyclical in nature, following a shared leadership or collaborative model.

The school district involved in this study recently completed an evaluation of operating procedures within the Department of Performing and Visual Arts (PVA). The clarification of procedures provided by the study is expected to enhance the effectiveness of the arts integration plan and better illuminate the nature and origin of challenges that may develop. Ultimately, collaboration among the PVA, other departments, and stakeholders within the school district is needed to accomplish the district's vision, mission and goals for arts integration.

Three models of evaluation will provide the framework for analyzing operating procedures and implementation plans for arts integration. Stufflebeam's CIPP (Context, Input, Process, Product) model of evaluation, Bolman and Deal's four frame model, and Action Research techniques offer different approaches to facilitating a collaborative-shared leadership culture and to answering the questions posed in this study.

Chapter One presents the design of this study, including the introduction and ten discrete elements of research. First is background information for the study, followed by a statement of the problem, a discussion about the purpose of the study, a statement about the significance of the study, a list of primary research questions, and a presentation of my hypotheses. Next will be details about the research design and theoretical framework

for the project, followed by a section describing Limitations of this study, another with definitions of terms, and a concluding summary.

Background

The subject district for this study is located in the south-central portion of the United States, and is a public independent school district that is identified under state law as a Title I (one) district. The subject district serves over 36,000 students ranging from prekindergarten through twelfth-grade. The district's 36 campuses include three comprehensive high schools that are classified in size as 6A; a high school career academy; an early college high school; six traditional middle schools with grades six through eight; a middle school of choice that focuses on math, science and the fine arts; one prekindergarten through second-grade primary school; one third-through fifth-grade intermediate school; and 23 prekindergarten through fifth-grade elementary schools (Garrison, 2015).

The author of this study is the Director of the PVA Department for the subject district. The PVA Department contains the following programs and sub-programs:

- Visual Art
 - Elementary School Art (grades K-5)
 - Middle School Art (grades 6-8)
 - High School Art (grades 9-12)
- Dance
 - Middle School Dance (grades 6-8)
 - High School Dance (grades 9-12)
 - High School Drill Team (grades 9-12)

- Music
 - Elementary School Music (grades K-5)
 - Middle School Piano/Guitar (grades 6-8 at middle school of choice)
 - Middle School Band (grades 6-8)
 - Middle School Choir (grades 6-8)
 - High School Band (grades 9-12)
 - High School Choir (grades 9-12)
- Theatre
 - Middle School Theatre (grades 6-8)
 - Middle School Speech and Debate (grades 6-8)
 - High School Theatre (grades 9-12)
 - High School Speech and Debate (grades 9-12)

There are approximately 175 full time and 150 part time teachers in the PVA department. The part time teachers provide private, individualized instruction as well as small group or master class instruction. Activities and organizations within these programs include, but are not limited to: Art Club, Drill Team, Elementary Honor Choir, Elementary Orff Ensemble, Drum Club, Concert Band, Marching Band, Jazz Band, Mariachi, Speech & Debate, High School Musical, and One Act Play. A partial list of competitions available to the activity participants and organization members include: Houston Livestock Show and Rodeo Art Contest, VASE (Visual Arts Scholastic Event), Junior VASE, TEAM (Texas Elementary Art Meet), UIL (University Interscholastic League), TMEA (Texas Music Educators Association), MFA (Music for All), and BOA (Bands of America) (Garrison, 2015).

Multiple groups within the PVA Department in the subject district have earned recognition at the state and national level. A partial list of these recognitions includes multiple performances at The Midwest Clinic: International Band and Orchestra Conference. The Midwest Clinic is the largest instrumental music education conference in the world (The Midwest Clinic, 2017). Participation in The Midwest Clinic has included concert band performances, jazz ensemble performances, percussion ensemble performances, small chamber ensemble performances, and clinics by band directors, district fine arts administrators, and the superintendent of schools. Most recently the fine arts administrator of the subject district volunteered and served in a leadership role for The Midwest Clinic as the facilitator of a new pilot program of clinic tracks (The Midwest Clinic, 2017).

Professional partnerships with multiple professional arts organizations have been utilized as a resource within the subject district. In 2015, the subject district arranged to host a concert from The President's Own United State Marine Band. The Houston Symphony and the Alley Theatre have also both performed in multiple capacities and on multiple campuses within the district. Additionally, they have both provided professional development for the fine arts teachers and the administrators in the subject district.

In 2016, the Grammy Foundation awarded one of the high schools in the subject district with the Grammy Signature Schools Enterprise Award. This award was one of eight awards given nationwide in 2016. This award was accompanied by a \$5,500 grant given to the high school music program (Peyton, 2016).

Many graduates from these programs have excelled in the arts as college students and as professional artists. In contrast to these remarkable success stories in the arts, the district's academic standing is below the state average.

Statement of the Problem

There have been numerous studies supporting the benefits of arts in public education and a growing number of additional studies supporting arts integration (Burnaford, Brown, Doherty, & McLaughlin, 2007). However, there is a gap in the literature addressing the sustained implementation of arts integration in lower socioeconomic urban school districts through the internal lens of a district-level fine arts administrator. Many implementation models come in the form of 1-2 week residencies from neighboring professional arts organizations. However, once the residencies end and the professionals leave, the progress and the momentum built by these initiatives is difficult to sustain. Therefore, the present study specifically intends to identify challenges, opportunities, and solutions presenting during the implementation of arts integration into a low socioeconomic urban public school district in Texas.

Need for the Study

A large body of work supporting the benefits of the arts in education currently exists. Studies from Chicago Arts Partnerships in Education (CAPE), the Kennedy Center, the federal government, as well as arts integration specialists such as Susan M. Riley (2012, 2014) have all contributed to the breadth and depth of integrating the arts into education. Therefore, it is not the goal of this study to try to identify gaps in their work. The goal of this study is to identify what a successful model for implementing arts

integration looks like from the perspective of a district level administrator within a school district.

This study intends to develop a clear, sustainable plan for arts integration that district level administrators can implement within their unique contexts and available resources.

Significance of the Study

Riley (2012) posits that definitive research has been conducted on the positive correlation between arts integration and student achievement; however, she calls for further research to be conducted on how the administrative support shown for arts integrated programs effects student achievement. For example, an earlier study at an elementary school in Maryland found that Riley's program resulted in an increase of student achievement in all areas except on one grade level. In a self-reflective conclusion to this study, Riley reported that the teacher of that grade level had never fully embraced the program, completing only the bare minimum amount of lessons suggested by the program.

The significance of this study is that it identifies obstacles that may impede the natural benefits of arts integration in the classroom. By offering a clear plan to administrators that addresses similar issues to Riley's uncooperative teacher, this study offers potential benefits for all students and teachers involved in a plan for arts integration.

Primary Research Questions

The research questions that are guiding this study include the following:

1. What does a successful, district-wide, and sustained model of arts integration look like in a low socioeconomic urban public school district?
2. What essential organizational structures or components are required to sustain a successful, district-wide model of arts integration?
3. What are the general and specific responsibilities of stakeholders within that district-wide model that will best support arts integration?
4. What professional development will be needed for teachers, administrators and staff to support the implementation of arts integration?

Theoretical Framework

Action research was chosen as the overarching research paradigm for its ability to resolve social or organizational issues while simultaneously generating new knowledge. Grounded in real issues in local contexts, action research uses local researchers and organizational members to develop solutions collaboratively (McDermott, Coghlan, & Keating, 2008).

The challenge of evaluating an entire department of fine arts can be intensified by the absence of a reliable evaluation model to systematically guide the fine arts program towards a common goal or direction (Zhang et al., 2011). Fortunately, the vision and mission statement for the subject school district provide the appropriate common goal and direction.

Evaluation is the process of delineating, obtaining, and providing useful information for judging decision alternatives (Stufflebeam, 1971). The three main points

of an evaluation process in this study include (a) delineating questions to be answered and information to be obtained; (b) obtaining relevant information; and (c) providing information to decision makers so that they can use it to make decisions and thereby improve ongoing programs (1971). Stufflebeam's Context, Input, Process, and Product (CIPP) evaluation model is "a comprehensive framework for conducting formative and summative evaluations of projects, personnel, products, organizations, and evaluations system" (Stufflebeam & Shinkfield, 2007, p. 325). After careful review of existing program evaluation models and evaluation research on fine arts programs, the CIPP model was chosen for the comprehensive framework just mentioned, its ability to incorporate stakeholder input, and its goal: "not to prove, but improve" (Stufflebeam, 1971). The CIPP Model is aimed at effecting long-term, sustainable improvements (2007).

Context. The aim of context evaluation is to diagnose problems and assess needs of the program. This evaluation provides information about the strengths and weaknesses of the program or department. Context evaluation can specifically help identify the community's needs as well as the needs of the service provided (Zhang et al, 2011). This is the decision-planning portion with the objective of assessing the overall environmental readiness of the project (Zhang et al, 2011). Possible context evaluation methods to be included for this study could include system analysis, surveys, document reviews, and secondary data analysis.

Input. Input evaluation can help prescribe a responsive project to address the identified needs (Zhang et al, 2011). During this evaluation, experts and stakeholders identify or create potentially relevant approaches to formulate a responsive plan (2011).

Possible input evaluation methods for this study could include: document analysis, interviews, literature review, visits to exemplary programs, advocate team studies, checklists, pilot test, and content analysis.

Process. Process evaluation monitors potential procedural barriers that may occur and identifies the extent to which the project is being carried out appropriately and effectively (Zhang et al, 2011). Process evaluations can be especially valuable for fine arts programs because they provide information to make on-site adjustments to the programs and foster the development of relationships between policy makers and stakeholders (2011). Process evaluation methods include monitoring the program's unanticipated defects, identifying needed adjustments, and obtaining additional information for corrective programmatic changes (Stufflebeam & Shinkfield, 2007).

Product. Finally, product evaluation measures, interprets, and assesses project outcomes to determine their merit and worth (Zhang et al, 2011), similar to an outcome evaluation. The purpose of this evaluation is to measure, interpret and judge a program's outcomes by assessing their significance and the extent to which the needs of all the stakeholders were met (Zhang et al., 2011). Possible techniques that could be utilized for this evaluation might include logs and diaries of outcomes; interviews of beneficiaries and other stakeholders; case studies; hearings; focus groups; document/records retrieval and analysis; rating scales and comparison of project costs and outcomes (Stufflebeam & Shinkfield, 2007).

Once a robust evaluation tool established, the need will still exist to capture the voice of every stakeholder. Bolman and Deal's four-frame model will be used to capture

the structural, political, and symbolic dimensions as well as the human resource component of the evaluation process.

Product evaluation can provide summative information, formative information, and detail the evaluation's sustainability and transportability. Sustainability of the evaluation and its transferability to other departments of is valuable to all stakeholders involved. The majority of data for this study will be collected from existing documents containing performance adjudication, artifacts from concert performance, ribbon results from art shows, and multiple other industry standards evaluations used across the State of Texas.

Limitations

Many researchers claim that researcher bias and subjectivity are unavoidable, and “while several evaluation approaches attempt to control bias, none are completely successful” (Fitzpatrick, et al., 2004). Bias subjectivity will be reduced or eliminated in this study by using archival data and existing information obtained from stakeholders and action research team members.

The researcher and author of this study is the Director of the Performing and Visual Arts Department in the subject school district; however, the possibility for bias will be limited by participant involvement in data collection and analysis. Assessment data may be retrieved from external sources, such as the University Interscholastic League's (UIL) Concert and Sight/Reading adjudication scores that are determined by a panel of six judges; the UIL One Act Play (OAP) adjudication scores that are determined by a panel of outside, certified judges; art show competitions that are evaluated by a panel of certified judges provided by The Houston Live Stock Show and Rodeo; and

dance evaluations performed by adjudicators certified by the Texas Dance Educators Association (TDEA).

Summary

In summary, this chapter has proposed the need to develop a model for implementing sustained, district-wide arts integration. The subject school district in this study will participate in multiple cycles of action research to determine the challenges, solutions, and opportunities that may exist within the context of a large, urban, low-socioeconomic public school district.

In the next chapter, an overview of relevant literature will be presented as the initial resource for the action research teams in the study. As the teams begin to function and seek specific information, a more detailed literature review will be provided by the researcher and developed by the action researcher teams.

Chapter 2

Review of the Literature

The literature reviewed in this chapter represents a framework of concepts that may assist the action research teams as they begin to focus their work towards developing a plan for implementing arts integration. Content literature was chosen to examine specific information related to implementing arts integration into school districts, and supplemental literature will introduce potentially helpful tools and techniques to evaluate and consider for use in the development of the implementation plan. Specifically, this literature will explore Stufflebeam's CIPP evaluation model, Bolman and Deal's four-frame model, and Action Research.

Arts Integration

Looking beyond the academic benefits realized by arts integration, Janna Thompson (2015) conducted a study to understand why arts integration works. Specifically, she set out to answer this question by gathering the voices and lived experiences of a set of students directly impacted by arts integration in their school community. Thompson concluded that the students in her study valued education more when they were emotionally invested in their school and lessons.

Many studies including Thompson's have identified the need to fully understand the starting point or the current organizational capacity prior to adding arts integration (Acuff, 2014; Thompson, 2015; Vazquez, 2014; Landley, 2017; Clinton, 2015; Burnaford, Aprill, & Weiss, 2009; Riley, 2012; Riley, 2014) or STEM/STEAM (Sousa, & Pilecki, 2013; Vasquez, Sneider, & Comer, 2013). Additionally, other sources point to the importance of first developing a vision and mission statement within the framework of a

strategic plan (ArtsBuild, 2016; SFUSD, 2008; Vasquez, et al., 2013; AEMS, 2004; ABC, 2017), mapping processes through process (Madison, 2005) or project (Alleman, 2014; Knight, Thomas, & Angus, 2012; HBR, 2012; Shenhar & Dvir, 2007) management.

Strategic Plans in Schools. The San Francisco Unified School District developed a strategic plan to insure a quality arts education in every school for every student, every day (2008). The Arts Education Master Plan (AEMP) began in 2000 when a special task force was formed to assess the state of arts education throughout the district.

The task force found inadequate funding for quality arts programs, no strategy for raising funds to support arts programs, lack of quality instruction or teachers skilled in the arts; poor instrumental inventory, and no infrastructure to support a comprehensive professional development in the arts. New funds were granted in 2004 through a community supported bond titled Proposition H, and a steering committee was formed six-months later to begin work on the master plan.

Similar to San Francisco, the Maryland Schools Systems developed a strategic plan to enable all Maryland students to achieve or exceed the state standards in the fine arts. This strategic plan was implemented by Arts Education in Maryland Schools Alliance (AEMS) (2004).

Although the student populations vary greatly between the city of San Francisco and the state of Maryland, the challenges and opportunities are almost identical. Both plans identify the need for professional development, advocacy, and quality instruction.

The Broward County Public School system has developed an initiative titled SMART Futures (Safety Music & Art Athletics Renovation Technology). Similar to the AEMP and AEMS programs, voters supported a bond to improve the quality of safety

and offerings in music, visual art, athletics, and technology. The SMART Futures initiative is not a stand-alone strategic plan; however, it is a component of the district's overall strategic plan (Broward County Public Schools, 2017).

Arts Integration Resources. The Chicago Arts Partnerships in Education (CAPE) began as a model for school improvement in the Chicago Public School system in which artists and educators co-planned engaging integrated lessons into the curriculum. CAPE builds upon the artist-in residence model, while also building the relationships between the school and the arts organizations in the community. CAPE accomplishes these goals by focusing on three strategies, including partnerships, arts integration, and research (Burnaford, et al., 2009).

Another resource for arts integrated lessons, scope and sequences, and curriculum mapping is the Kennedy Center's ArtsEdge program. The ArtsEdge program was instituted in 1996 as the educational media arm of the Kennedy Center. ArtsEdge provides lesson plans, audio stories, media clips, printed materials, and interactive online modules to families, schools, and communities for the purpose of supporting innovative teaching through the arts (ArtsEdge, 2014).

Project Zero at the Harvard Graduate School of Education was founded in 1967 by Nelson Goodman to study and improve education in the arts. Project Zero has conducted dozens of major research initiatives and published over 90 books as well as hundreds of articles and reports (2016). In addition to its resources in print and online, Project Zero hosts professional development sessions in the form of online courses and in-person training through the institute known as Project Zero Classroom. Online resources are organized into 14 subject topics, such as Arts & Aesthetics, Assessment

Evaluation & Documentation, Humanities & Liberal Arts, and Science Learning (Project Zero, 2016). Most relevant to this study are the topics of Arts & Aesthetics; Assessment Evaluation & Documentation; Leadership & Organizational Learning; Learning Environments; and Science Learning (Project Zero, 2016).

There are many online resources for arts integration lesson plans, curriculum documents, and professional development; however, few resources reach the breadth and depth of those offered by CAPE, ArtsEdge, and Project Zero. Each of these resources provide valuable perspectives for developing a plan to implement arts integration in a public school system.

Local Arts Partnerships. The Arts Integration Network (AIN), under the direction of Mary Sutton from the Alley Theatre, has established a rigorous professional development model for arts integration that has been utilized in the subject district since 2013. Sutton reports that the most successful professional models of arts integration address five important training activities, including job-embedded workshops, summer institutes, classroom demonstrations and modeling, arts coaching, and professional learning communities (Alley Theatre, 2017).

Sutton developed her model while participating in the Kennedy Center Partners in Education, her studies in teaching artistry from Project Zero at Harvard Graduate School of Education, and her work in the Palo Alto Unified School District. Sutton's model has a history of successful implementations that utilize local teaching artists. The AIN is supported by Dean Gladden Managing Director of the Alley Theatre, and Sutton's team led by Sarah Bassinger and Sara Beckham (Alley Theatre, 2017).

In their latest strategic plan, the Houston Symphony core values now include educational and community engagement. Under the leadership of Education and Community Programming Chief, Pam Blaine, and CEO Mark Hanson, the symphony has actively participated in the subject district through supplying Community Embedded Musicians (CEM), joint performances, and concert attendance opportunities. Blaine and her team model outreach for arts organizations by actively fostering connections between the symphony and the educational community. The symphony's strategic plan supplies this study with an example of the partnerships that are needed for arts integration in a public school system (Houston Symphony, 2017).

The Houston Arts Partners (HAP) Conference, under the governance of Young Audiences of Houston, was formed by local fine arts administrators to answer the need for higher quality professional development sessions and easier access to rich and diverse arts resources in the community. In 2010, over 53 local school districts participated in the request for a centralized database for arts organization and website to access resources for teachers, administrators and arts partners (HAP, 2017).

Measurement. Before a comprehensive discussion over evaluations or framework models can occur, a closer look at what is implied by the term metrics or measurements, must take place. This section of the literature review will review examples from existing research in fine arts as well as other fields of study such as project management and logic models.

Hubbard (2014) begins the topic of measurement by offering three reasons why we should care about measurements. In his book, *How to Measure Anything*, Hubbard states that measurements may (1) inform key decisions; (2) have actual market value

themselves and therefore may be sold to other parties; or (3) simply satisfy a curiosity or entertainment (p. 7). Although Webster (2017) offers the definition of measurement as “the act or process of measuring something: a size, length, or amount known by measuring something.” Hubbard (2014) defines measurement as “a quantitatively expressed reduction of uncertainty based on one or more observations” (Hubbard, 2014). Both Webster and Hubbard offer definitions to serve the purpose of their audiences, and Hubbard’s approach reduces uncertainty and provides greater relevance for the current study about evaluating the performing and visual arts department in a public school system.

In an article titled *Measure for Measure: When Quantitative meets Qualitative*, Atkins and Cuthbert (2014) postulate that any organization would face a nearly impossible task in coordinating efforts or assessing progress without evaluating using some form of metrics or measurements (Atkins & Cuthbert, 2014, p. 94). The business world may concentrate on share price and stock value, however, Atkins and Cuthbert (2014) remind us that these measurements are trailing indicators, or measures of what happened. Instead, the authors suggest choosing predictive measures that will move in tandem with the desired outcomes (Atkins & Cuthbert, 2014).

Atkins and Cuthbert give credit to Kaplan and Norton for the development of the Balanced Scorecard approach, which developed into a better understanding of the interactions between chosen measures (Atkins & Cuthbert, 2014, p. 94). The authors admit that while this was a large step forward, the work still relied heavily on quantitative measures (Atkins & Cuthbert, 2014).

Attempting to balance multiple dimensions, or lenses of the business, Atkins and Cuthbert offer three attributes to help qualify measures as meaningful indicators of measurement.

1. It must be relevant.
2. It must be replicable.
3. It must be reliable.

Atkins and Cuthbert suggest that this integrative approach combines the qualitative measures with the quantitative measures; the multiple dimensions of the business; and also includes both the input and output measures, or the trailing and leading indicators. More specifically, this integrative approach would use a framework that focuses on (1) results, (2) the process, and (3) the relationships (Atkins & Cuthbert, 2014). Finally, each of these frames would have five steps:

Step 1: Envision the Desired Future State.

Step 2: Identify Measures.

Step 3: Define Replicability.

Step 4: Identify Immediate Goals.

Step 5: Make it Habitual.

By following this integrated approach the authors suggest that a more balanced framework may aid in achieving the goals of the organization. The work of Atkins and Cuthbert becomes relevant to the current study as efforts are established to balance both quantitative with qualitative; trailing indicators with leading indicators, and finally input measures with output measures (Atkins & Cuthbert, 2014).

In their 2012 work, *The 4 Disciplines of Execution: Achieving Your Wildly Important Goals*, McChesney, Covey, and Huling postulate that the two measures that will track your progress and success are the lead measures and the lag measures (McChesney, Covey, & Huling, 2012). The authors describe the lag measure as the most important but also the most often mistaken for being able to change or influence. McChesney, et al. (2012) identifies examples of lag measures such as revenue, profit, market share, and customer satisfaction (McChesney, Covey, & Huling, 2012, p. 11). The authors continue by pointing out that lag measures cannot be changed once you receive the information, the performance that drove that indicator is already in the past.

As companies continue to increase their emotional connection with their customers, the challenge to quantify and measure emotional connections, or motivators increases. While discovering the lack of an established lexicon of emotions, researchers Magids, Zorgas, and Leemon (2015) compiled a list of more than 300 emotional motivators. Arguably the first to do so, Magids (et al., 2015) consulted with experts in anthropological and social science research, studying hundreds of brands in dozens of categories to conclude that it is possible to measure the emotional connections between customers and the loyalties they display towards brands (Magids, et al., 2015). Once created, Magids (et al.) postulates that their lexicon, which developed from their research, would allow companies to identify and then leverage specific emotional motivators to produce desired customer behaviors (Magids, et al., 2015).

Increasing the difficulty of measuring emotional motivators, the authors discovered that these emotional connections were neither uniform nor constant; they varied by industry, brand, touch-point, as well as where the customer was in their

decision making process (Magids, et al., 2015, p. 68). Magids, et al., (2015) then correlated any spikes in purchasing activity with specific motivators. The authors argue that their analysis revealed which motivators generated the most profitable customer behavior in the category. Through statistical modeling, the authors conducted intercept surveys of more than one million U.S. consumers, gathering data results between customer's emotional motivators with their purchasing behaviors. Using analytical techniques such as multivariate regression and structural equation modeling, the authors identified the strongest associations between customer behavior and their emotional motivators. From the 300 motivators identified in the study, authors found 25 to have a statistically significant positive association with customer value across all categories analyzed. Once the significant motivators were identified, the research would allow the companies to develop strategies to leverage those motivators to help predict desired customer behaviors (Magids, et al., 2015).

The Magids (et al., 2015) is relevant to the current study because it offers the means to quantify subjective variables, such as customer emotions and motivators. Similar to the present study, Magids, et al., reduced uncertainty by converting subjective data into a metric to facilitate better-informed decisions than might be achieved with raw, qualitative data.

Similarly, when developing a model that is intended to measure an entire department of fine arts, the challenge continues to be developing a metric that can withstand scrutiny from the industry. The work of Magids and his colleagues has been tested by businesses and several fields of industry. The ultimate metric for performance in business is most likely to be profitability.

Another perceptually challenging concept to measure is brand or brand strategy. While conventional marketing measuring tools measure brands by single-frame metrics such as market share, growth rate and profitability, they fail to take in consideration the consumer's perception of brand value. In 2015, Dawar and Bagga (2015) created a perceptual map to help measure the value of a company's brand in comparison to its competitors (Dawar & Bagga, 2015). Dawar and Bagga developed a centrality-distinctiveness map (C-D map) that measures consumer perceptions about the centrality (how representative of a category is the business), and distinctiveness (the business' perceived ability to stand apart from its competitors) of a given business in a brand category. In other words, Dawar and Bagga (2015) expanded the one-frame model, such as sales volume or price, into a two-frame model to measure brand placement within a category. The authors postulate that a business' centrality and distinctiveness provide better guidance for aligning resources to narrow the gap between desire market perception with actual market perception.

While Magids, et al. (2015) accepted the challenge of quantifying emotional motivators through one frame or lens, Dawar and Bagga (2015) developed a perceptual map using the dual frames of centrality and distinctiveness or C-D map. Both studies provide robust foundations for measuring philosophies; however, the work of Dawar and Bagga utilizes the dual-frame or multi-frame evaluation model. Further, the C-D map by Dawar and Bagga not only opens the discussion for multi-frame analysis but also serves as an example as a metric to determine value across brands, or different departments within an independent school for the current study, (Magids, et al., 2015; Dawar & Bagga, 2015).

Project Management

Measurement has always been a critical component in the field of project management. Drawing from his experience in aerospace, defense, and enterprise information, Alleman (2014) suggests that project management is about making decisions in the presence of uncertainty. Hubbard (2014) and Alleman offer strikingly similar definitions of measurement, with both authors identify the reduction, not elimination of risk or uncertainty as an important aspect of measurement.

Measuring the progress of a project may become a challenge if there are no predefined progression points. For example, only measuring the money spent, or the amount of time that has past does not address the quality of the services purchased or the productivity of the time that has passed (Alleman, 2014). Knight, Thomas, and Angus (2012) remind us of project start up costs and how many materials must be purchased in the very beginning of the project. This information may skew our perception of how far we've really progressed in the project (Knight, et al., 2012). Knight, et al. have found success in measuring labor hours, but also agrees with Alleman that these labor hour forecasts should be recalibrated for accuracy every week by an experienced project manager (Knight, et al., 2012; Alleman, 2014).

During a project, Alleman (2014) suggests that it is just as important to measure the progress of the project, as it is the final product (Alleman, 2014, p. 56-58). Alleman further argues that the physical percent complete is the only meaningful measure that has the ability to provide evidence of project progress. Alleman defines the five progress measures as:

1. Business or Mission Need – This measure is a description of what capabilities the business needs to possess in order for the project to be successful. These capabilities state what “done” looks like in a form that is meaningful to the customer. For example, if we wanted to replace a transaction processing system with a cheaper one, we would define the target transaction costs before we started the development to ensure that everyone knows what “done” looks like.
2. Measures of Effectiveness – These are the operational measures of success that are closely related to the achievements of the mission or operational objectives evaluated in the operational environment, under a specific set of conditions.
3. Measures of Performance – These measures characterize physical or functional attributes relating to the system operation, measured or estimated under specific conditions.
4. Key Performance Parameters – These measures represent the capabilities and characteristics so significant that failure to meet them can be cause for reevaluation, reassessment, or termination of the program.
5. Technical Performance Measures – These measures are attributes that determine how well a system or element of a system is satisfying or expected to satisfy a technical requirement or goal. (Alleman, 2014, p. 57).

Similar to Magids, et al. (2015) and Dawar and Bagga, and Knight, et al (2012), Alleman (2014) attempted to measure a perceived immeasurable in planned progress. Whether intentional or not, all of these authors appear to have been influenced by Hubbard’s definition of measure in working to reduce uncertainty in their research. This

component has led to better-informed decisions and has furthered the discussion about what is measureable and what is not measureable.

According to Shenhar & Dvir (2007), all organizations, rely on projects and employ project managers, and educational institutions are no exception. The authors argue that all organizations can be divided between two activities, including operations and projects. Operations involve the repetitive, day-to-day activities that are necessary for an organization to function, whereas projects are the one-time initiatives that involve implementing new products or initiatives. After collecting data on more than six hundred projects over fifteen years in sectors such as business, government, and nonprofit organizations, Shenhar and Dvir (2007) have conclude that the average project runs past the completion date 70 percent of the time and over budget 60 percent of the time (p. 6).

Project management. As it is known today, project management can arguably be traced back to The Manhattan Project during World War II as the United States Military worked to develop the first atomic bomb (Shenhar & Dvir, 2007). These military project managers developed a control procedure called program evaluation and review technique (PERT), which evolved along side the critical path method (CPM). The CPM was invented by DuPont to help in construction projects. These two methods developed into network scheduling charts, which became standard planning and control tools. These charts make it possible to plan a project as a logical network of sequential activities to allocate the appropriate amount of time and resources within performance guidelines for each activity within the given project (Shenhar & Dvir, 2007, p. 8-9).

The Project Management Institute (PMI) has become one of the premier organizations within the discipline of project management that has helped develop the

rules, procedures, and tools that are accepted as the standard in the industry around the world. The PMI, which was founded in 1969, has worked to develop the Project Management Body of Knowledge (PMBok), which is used as the standard body of work in the discipline of project management (Shenhar & Dvir, 2007, p. 8-9).

Fine Arts Departments

Beczkala (1997) set out to identify the perceptions of secondary administrators regarding the role of the fine arts curriculum within their school systems. In other words, he wanted to determine whether or not administrators in the study really acknowledged the value of fine arts within the curriculum. Although Beczkala found that although most secondary administrators acknowledged the positive value of the fine arts curriculum, he also found that financial limitations often make it difficult to support their programs as desired. He found no significant difference in the perceptions of secondary administrators in regards to the administrator's years of experience, gender, or whether they taught in a public or private school; however, he was able to confirm that the administrator's background in fine arts as well as the size and location of the school were significant factors of influence on their perceptions of the role of the fine arts curriculum (Beczkala, 1997).

Beczkala (1997?) cited the 1991 research of Fowler and McMullan, as well as Ross and Berk that found eight benefits associated with schools that have strong fine arts programs:

1. Increased student motivation to learn;
2. Increased attendance of students and lower drops-out rates;
3. Improved multi-cultural understanding among students and less student hostility;

4. Renewed and invigorated faculties;
5. Increased academic achievement in basic subjects;
6. Development of higher order of thinking skills, creativity and problem solving;
7. Increased parental involvement;
8. Increased student self-esteem.

Beczkala (1997) concedes that fine arts might not be the answer to all the problems facing secondary education; however, he believes that strong fine arts programs can contribute to the quality and effectiveness of education in schools. Similarly, Fowler and McMullan (1991) argue that the quality of education in schools can increase through the influence of strong fine arts within the curriculum, reinforcing the relevance of the current study about implementing arts integration in public schools.

Beczkala's (1997) philosophy is relevant to the current study because it examines the evaluation of a fine arts measurement through the lens of secondary administrators, and it also examines the process of measuring the efficacy of the fine arts curriculum. This study hopes to build upon the work of Beczkala in terms of defining and evaluating the role of secondary administrators as project managers and in terms of measuring the success of arts integration to eventually evaluate an entire department of fine arts.

Evaluation/Framework

In 1987 the South Carolina Arts Commission received an Arts in Schools Basic Education Grant from the National Endowment for the Arts. The South Carolina Arts Commission later titled the project the Arts in Basic Curriculum (ABC). The ABC Project is a statewide initiative with the mission to provide leadership to achieve quality, comprehensive arts education in dance, music, theatre, visual arts, media arts and creative

writing for all students in South Carolina. The project is cooperatively directed by the South Carolina Arts Commission, the South Carolina Department of Education and College of Visual and Performing Arts at Winthrop University (ABC, 2017).

The leadership and governing body consists of a coordinating committee that meets regularly including annual retreats, and a large steering committee that meets three times a year. The steering committee is comprised of representatives from schools, districts, colleges, artists, arts organizations, teachers and community leaders. Recent strategic planning for 2013-2018 has identified three goals:

- Goal I: Increase delivery of quality arts education and arts-integrated learning for all South Carolina students.
- Goal II: Affect the creation of and maintenance of local, state, and national policy that ensures a quality, sequential, standard-based arts education for all of South Carolina students.
- Goal III: Leverage local, state, and national partnerships that advance education in and through the arts for all South Carolina students (ABC 2017).

Currently the project serves 159,655 students in 67 ABC sites in South Carolina and has built a library of online resources such as lesson plans, and documents to be used in the classroom. The project has also made available a list of website links to applicable state and national legislatures and arts advocacy organizations. This information is relevant to the current study as possible strategic plan example of implementation for arts integration.

In 2009, Steve Seidel, Shari Tishman, Ellen Winner, Lois Hetland and Patricia Palmer conducted another study titled *The Qualities of Quality: Understanding Excellence in Arts Education*. Seidel's study was commissioned by The Wallace

Foundation and conducted by Project Zero at the Harvard Graduate School of Education.

Seidel, et al. attempted to answer three questions pertaining to the character of excellence.

These three core questions where:

1. How do arts educators in the United States – including leading practitioners, theorists, and administrators – conceive of and define high quality arts learning and teaching?
2. What markers of excellence do educators do educators and administrators look for in the actual activities of arts learning and teaching as they unfold in the classroom?
3. How do a program’s foundational decisions, as well as its on going day-to-day decisions, affect the pursuit and achievement of quality?

Some of the major themes and finding of the overall study include the following:

- The drive for quality is personal, passionate, and persistent,
- Quality arts education serves multiple purposes simultaneously,
- Quality reveals itself “in the room” through four different lenses,
- Foundational decisions matter,
- Decisions and decision makers at all levels affect quality and;
- Reflection and dialogue is important at all levels.

The Qualities of Quality study presents a foundation for the discussion of the measurement of excellence in fine arts programs and in the development of a plan to integrate the arts into a public-school system.

Evaluation

In this section, we begin identifying the components of an evaluation that may assist in the development of the implementation plan of arts integration. The Joint Committee on Standards for Educational Evaluation define evaluation as “the systematic assessment of worth or merit of an object: (as referenced in Stufflebeam & Coryn, 1994, p. 3). More recently, Scriven and Coryn (2008) define a professional evaluation as a “systematic and well-supported determination Scriven and Coryn go on to explain that determining this value will not however, conclude how or why it works or doesn’t work. Stufflebeam and Coryn (2014) begin their work by reminding their readers that a well developed evaluation will only produce information to be used by the policy makers and stakeholders. There is no guarantee that the information obtained from the evaluation will be used in a manner that will positively effect the product or output.

Cranton and Legge (1978) offer several dichotomies to consider in building a philosophy of evaluation. The dichotomy of formative evaluations versus summative evaluations simply identifies when the evaluation takes place. Formative evaluations are conducted during the operation in hopes to provide useful information for development and improvement, while summative evaluations occur at the end of the operation.

Another overlapping dichotomy exists between internal versus external evaluations or evaluators. An internal evaluator may have the advantage of prior working knowledge of existing systems and perhaps being close to the work in question. Such proximity may also be counted as a disadvantage for an internal evaluator. Remaining objective while removing or isolating biases may prove to be challenging (Cranton &

Legge, 1978). The authors point out that the objectivity sought from an internal evaluator is actually the strength of the external evaluator.

Cranton and Legge (1978) suggest a third dichotomy between service and accountability, because the results of an evaluation must remain with the members of the program the evaluation is truly a service to the program. Conversely, when the results of an evaluation are presented to decision makers and/or funding agencies, the function of that information is that of accountability. Consequently, Cranton and Legge posit that the purpose of the evaluation must be clear, and how the results of the evaluation will be used must also be clear.

Using the established evaluation methodology based on program, personnel, and product evaluation, Scriven and Coryn (2008) postulate that clarity may be added to the methodology of research evaluation by using the frames these researchers use for the afore mentioned program, personnel, and product evaluation. In other words, we may be able to adapt what we know from program evaluations to help us better understand the evaluation of research (Scriven & Coryn, 2008). The American Evaluation Association (AEA) has also contributed to the evolution of the methodology of research evaluation (2008).

The authors look into the complexity of evaluating research in the field of technology (Scriven & Coryn, 2008). In their research, Scriven and Coryn quote Mallon as saying:

“...Merely producing a new game or simulation or software should not be sufficient to gain research merits and credit. A key question

that needs to be answered is, does it actually constitute scientific research or advancement?”

While Scriven and Coryn have agreed with this statement, it is only due to the lack of development in the field of research evaluation in technology. Further, the authors compare the complexity of this identification to that not only of conventional research such as science, engineering and medicine but also art and recreation (Scriven & Coryn, 2008, p. 90-91).

The authors with Mallon argue that a radically different model needs to be developed to effectively evaluate the research and development in broad fields such as technology. Technology, much like performing and visual arts departments, struggle with being evaluated by conventional means similar to the fields of science, engineering, and medicine. Utilizing peer review panels could aide in these evaluations; however, panel members may begin to include nonconventional peer “experts” from the fields of technology and the arts respectively. In other words, panel members may include professional video game individuals and professional musicians (Scriven & Coryn, 2008).

Measurement variables such as the number of jobs created, and the millions of dollars that have been brought into technology companies should be taken into account during the evaluation process (Scriven & Coryn, 2008).

The challenges in creating an evaluation model for technology closely resemble the challenges faced in evaluating a department of performing and visual arts within a public school system. For this reason, we look to Scriven and Coryn for any guidance they can offer in helping develop a systematic evaluation system with the rigor that will satisfy all stakeholders.

The authors state that there is currently no algorithm to help evaluate portfolios, or in our case a department that contains individual programs; however, there are suggestions or practices to help portfolio managers. Scriven and Coryn (2008, p. 95) use the example of hypothetical funding cut by 15% to a research center with six main projects of various sizes. The authors have found some portfolio managers will distribute a 15% reduction to all six programs, while other managers might utilize a top down approach, fully funding the currently most successful programs first and then adjust funding support through sequential rank order (Scriven & Coryn, 2008). Scriven and Coryn (2008) point out that both practices are filled with issues of inequities but have found in their research that many foundations often use very similar models (Scriven & Coryn, 2008).

On attempting to develop a model for portfolio evaluations, Scriven and Coryn (2008) state:

“Given the well-known deficiencies of peer review under the best conditions, and the well-known problems with getting any kind of agreement on interdisciplinary research proposals, it would be a mere leap of fantasy to suggest that panelists who are supposedly expert in judging research merit in a specific field are skilled in judging not just the merit, but also the *comparative cost-effectiveness* of research proposals in a variety of *fields that are competing with their own.*” (Italics in Original, Scriven & Coryn, 2008, p. 95)

In this statement, the authors acknowledge the challenges of identifying qualified expert panelists for a peer review evaluation while simultaneously begin to build the case

to use multiple frames for analysis rather than just single frames such as peer review panels. We will discuss multiple frame analysis in greater detail shortly (Scriven & Coryn, 2008).

Scriven and Coryn (2008) continue by reviewing the work of Quinlan, Kane and Trochim and their evaluation of large research centers, or more specifically, the efforts that are utilized to help determine funding of the research centers (Scriven & Coryn, 2008, p. 95-96). The strongest four approaches were determined to be (1) peer review, (2) concept mapping, (3) program logic modeling, and (4) systems analysis (Scriven & Coryn, 2008, p. 95-96). While Scriven and Coryn value the work of Quinlan, Kane, and Trochim as a possible list of cautionary items, Scriven and Coryn call to light four issues that need to be addressed or added in their analysis.

1. There should be a focus on undesired, as well as desired outcomes. Undesired outcomes can be just as important and could prove to be fatal if not discussed.
2. Change the duration between external reviews of the research centers from 5-7 years, to every 2 years (beginning 3 years after start-up).
3. Abandon the support to utilize a logic model approach, as this will be a huge diversion of resources with a disproportionate return of information.
4. Create a systematic approach for developing, reviewing, and improving an evaluation model that implements the mission and vision into the center of the process.

This general lack of design or absence of framework in the work of Quinlan, Kane, and Trochim has been described as complexity paralysis by Scriven and Coryn (2008). This complexity paralysis afflicts the accurate evaluation of research centers as

well departments of performing and visual arts in public school organizations. As we continue to identify the shared challenges between these two fields, we also gain access to the work of many scholars who have been proposing testable models of evaluation to complex systems that require accurate evaluation (Scriven & Coryn, 2008).

To address the challenge of evaluating the various large-scale projects such as research centers or by extension, fine arts programs, Scriven and Coryn have developed a very aggressive 15-point evaluation model. The authors have given this model the name HaCA (Hard-Core Approach, pronounced “hacker”) (Scriven & Coryn, 2008, p. 96-97).

The HaCA model shows great potential as a useful instrument of evaluation. It can be adjusted to serve as a formative or summative evaluation; while also serving large-scale projects as well as fine arts programs in a public school system. The remaining challenge in the HaCA model is its dependency on panels of judges. More specifically, each panel should be populated with judges who have been filtered for conflicts of interest and also be calibrated through training to resolve major differences between natural high-raters and low-raters (Scriven & Coryn, 2008, p. 96-97).

Framework

Using the examples of a college fraternity or sorority, the authors begin the discussion of creating organizational learning and change through the four frames model created by Bolman and Deal (1997).

The Structural Frame.

The structural frame assumes the following:

- Organizations exist to achieve goals and objectives;
- Things work best when rationality prevails over human needs;

- It is most effective and efficient to assign roles using specialization and division of labor
- Effective coordination and control is needed for individuals to work together to meet the organization's goals; and
- Problems are a result of poor structure

Common practices of organizations that fall within the Structural Frame are annual chapter goal setting and consistent goal assessment, and dividing responsibilities through the use of multiple roles and chapter "offices." Organizational structure is not to be confused with the Structural Frame. This is a hierarchically structure where the person on top has more power than the person on the bottom.

Downfalls of the Structural Frame

There is criticism of specialization of roles and division of labor. Each operation tends to focus too narrowly on its own priorities and goals rather than on the overall mission.

Incorporating themes from the other three frames is the best way to find a remedy for problems such as these.

The Human Resource Frame.

This frame regards people's skills, attitudes, energy, and commitment as vital resources capable of either making or breaking an enterprise.

"Organizations can be energizing, productive, and mutually rewarding."

Fully engage people's talents and energy, rather than putting them into narrowly assigned roles like the Structural Frame

The Human Resource Frame assumes the following things:

- Organizations exist to serve human needs, rather than humans existing to serve the organization's needs;
- People and organizations need each other: organizations need ideas, talent, and energy and people need jobs, salaries, and opportunities;
- The fit between the individual and the organization must both be good or else both will suffer

The Human Resource Frame identifies five human needs that effective organizations meet: physiological, safety, belongingness and love, esteem, and self actualization.

Constant conversation of providing incentives.

Downfalls of the Human Resource Frame

- More likely to benefit “smaller, more flexible” environments (p. 114)
- Tough to manage in a formally structured chapter with more than 100 members.
- Lack of focus on the organization's vision and overall responsibilities.

The Political Frame.

The Political Frame focuses heavily on what it views as the reality of conflict and power in organizations. It assumes the following perspectives:

- Organizations are coalitions of individuals and interest groups
- There are lasting differences among coalition members' values, beliefs, information, interests and perceptions of reality;
- Important decisions involve the allocation of scarce resources; scarce resources make conflict a central role in the organization, power then becoming the most important and coveted resource;

- Goals and decisions emerge from bargaining, negotiation, and jockeying for a position among different stakeholders (1997)

The Resources Frame.

Power is another aspect of the political frame that is often prevalent.

Downfalls of the Political Frame

- This frame does not incorporate enough room for the personal development that is so essential for adolescent college students to experience.
- This frame also does not seem to allow for a great deal of flexibility and honest communication.

The Symbolic Frame.

“Seeks to interpret and illuminate basic issues of meaning and belief that make symbols so powerful” (p. 216). It distills the following assumptions:

- What is most important about any event is not what happened, but what it means;
- Events have multiple meanings because everyone interprets experiences differently;
- Most of life is ambiguous or uncertain and high levels of uncertainty undercut rational analysis, problem solving, and decision making;
- In the face of uncertainty, people create symbols to resolve confusion and provide direction and anchor hope and faith;
- Many events are more important for what is expressed than what is produced (rituals, myths, or ceremonies that help people find meaning, purpose, and passion) (1997).

These symbols embody and express an organization's culture – the “interwoven pattern of beliefs, values, practices, and artifacts that define for members who they are and how they are to do things” (p. 217).

Downfalls of the Symbolic Frame

The drama and over-emphasized meaning that can sometimes result. The secrecy can alienate fraternal organizations from other students or campus groups; this does not help to promote involvement and collaboration with non-affiliated campus groups.

Frame Comparisons

Each of the four frames are theorized to all exist in each organization at on level or another. One frame is predominantly prevalent. Discover which frame is believed to fit their organization the best. They will have the ability to reframe their organizations and learn the skills and reorganization of structure that will allow their organization to more equally represent all four frames in a way that is most productive to the members and the organization's mission and/or vision. Must also note the difference between the four frames and leadership styles. Too much power to the organization's individual leader and this negates the importance of the organization's structure, members' influence, and all other important aspects that form the organization's frame structure.

Organizational Learning

Can organizations learn or is that something only individuals can do?

Bolman and Deal indicated that organizations are complex, surprising, deceptive, and ambiguous. Better to embrace these realities, rather than trying to make them go away. Organizational learning that leads to effective organizational change has become a topic of urgency. Leaders must move beyond the level of individual learning and be able to

analyze their organization's level of productivity, assess ways to enhance it, and lead a process of organizational learning to positive organizational change. The key is having the skills to provide our organizations and their reformed leaders with the knowledge to create organizational learning that leads to more permanent change initiatives.

Ideas for Action.

Leader is seen as:

- Structural Frame, the leader may be seen as mechanical, simply working to complete a task
- Political Frame sees the leader as a politician who is constantly developing agendas and a power base.
- Human Resource, sees the leader as someone who is responsive to member's needs
- Symbolic Frame, the leader may be seen as a brother or sister who brings faith and meaning to their fraternal experience

After evaluating current organization functions, it will be easy to create a list of strengths and weaknesses and decide which strengths and weaknesses fall into which frame's structure. These analyses compared to goals, values and missions, can allow for a true assessment of where each chapter is and where the community stands.

The goal is not to strive for equal frame representation but an organizational structure that represents all four frames in a way that is realistic to their organization.

Four frame modeling with true integrity involves vertically aligning the balancing of each frame not with each other but by balancing accordingly to the vision and mission

of the entire organization – given that the organization truly identifies with its own vision and mission statement.

The ability for an individual to take a backseat to the organization's needs is not only most effective for most groups' journeys of organizational learning, but also a great lesson in humility for many individual leaders. The ability to reframe an experience enriches and broadens a leader's repertoire... leaders are imprisoned only to the extent that their palette of ideas is impoverished" (p. 6).

Theoretical Framework

In Bensimon's (1990) research, multi-frame college presidents were viewed as more effective than their single-frame peers. Wimpelburg (1987) found similar results when he studied eighteen school principals and concluded principals of ineffective schools seemed to rely heavily on the structural frame whereas more effective principals used multiple frames. The most common affliction of leaders [is] seeing an incomplete or distorted picture as a result of overlooking or misinterpreting important signals (Bolman & Deal, 2008, p. 4). Reframing requires an ability to think about situations in more than one way" (Bolman & Deal, 2008, p. 6)

Rehmeyer points to examples of current publications classified under the business section of book retailers such as *The Last Link: Closing the Gap That is Sabotaging Your Business* which focuses on data, and *The SPEED of Trust: The One Thing That Changes, Secrets to Winning at Office Politics: How to Achieve Your Goals and Increase Your Influence at Work* and *The Starbucks Experience: 5 Principles for Turning Ordinary in to Extraordinary* which focus on communication. These publications focus on one component of an organization, however, Bolman and Deal posit that leadership must

utilize a multi-frame approach to address the challenges of the ever evolving organizations of present day).

Similar to Bolman and Deal's approach, Goffman (1974) first identified frame analysis as a method of organizing an experience. Since 1974, a substantial body of research followed explaining framing and reframing. Fiedler (1982), Fiske and Dyer (1985), Hastie (1981), Lord and Foti (1986), Neisser (1976), and Taylor and Crocker (1981) used the terms schemata or schema theory to describe the variety of perspectives leaders can use to analyze situations. Cognitive map, used by Weick and Bougon (1986), described the multi-frame approach used to plan for organizational action. Senge (1990) used the term mental models, while Quinn, Faerman, Thompson & McGrath (2003) simply used the term models.

In *The Qualities of Quality*, Seidel and his team identified several themes that emerged from their study. One theme in particular identified four lenses that aide in detecting signs of high quality arts education in the classroom. These four different, but overlapping lenses are (1) learning, (2) pedagogy, (3) community dynamics, and (4) environment.

These lenses while very helpful in helping identify quality in the classroom, perhaps by themselves lack the rigor in determining the quality of a department of performing and visual arts which may contain multiple classrooms across multiple content areas. Further study may be required to help with implementation.

General Motors and Roger Smith example of only using one frame to lead GM. Despite abundant evidence that something different was needed, Smith remained trapped in a structural and technological view of the world.

Bolman and Deal attempt to operationalize a model to evaluate how leaders see their organizations and whether or not they have the ability to utilize multiple frames or perspectives.) Possibly use this study as a comparison to the current PVA evaluation.

Because the world of human experience is so complex and ambiguous, frames of reference shape how situations are defined and determine what actions are taken.”

Structural Frame

- Emphasizes goals and efficiency
- Effective organizations define clear goals; differentiate people into specific roles, and coordinate diverse activities through policies, rules, and chain of command.

Human Resources Frame

- Focuses attention on human needs
- Assumes organizations that meet basic human needs will work better than those that do not
- Training and workshops

Political Frame

- Views organizations as arenas of continuing conflict and competition
- Scarce resources
- Networking, creating coalitions, building a power base, and negotiating compromises

Symbolic Frame

- Chaotic world in which meaning and predictability are social creations
- Facts are interpretative

- Symbolic leaders instill a sense of enthusiasm and commitment through charisma and drama
- Pay attention to myth, ritual, ceremony, and stories.

In their study, Bolman and Deal found that managers rarely utilized more than two frames and almost never used all four. In addition, the authors of the study found that managerial effectiveness was most consistent with the structural frame while the symbolic and political frames were both associated with leader effectiveness. Furthermore, the structural frame was the best predictor of managerial effectiveness while the symbolic and political frames were the best predictors of leadership effectiveness. (Bolman & Deal, 1991, p.524)

Eisner (2002) wrote the arts can serve as a model for teaching the subjects perceived to be important. In particular, the idea of the way the arts are taught can help teach other subjects that need higher order thinking skills.

Earnhart (2015) further contends that if we are to ensure funding for fine arts programs then we should develop the appropriate vocabulary, explanations, and metaphors to effectively communicate with the appropriate school administrators and decision makers. According to Benham (2001, as found in Earnhart), we must move away from developing strategies of survival and toward considering how to effectively share our vision. “This practice can essentially decode the intrinsic support of the district for music education” (Earnhart, 2015).

Research released in the Journal of Neuroscience on September 3, 2014, indicates that the neural coding of at-risk students improved after two years of instrumental music enrichment (as found in Earnhart, Kraus, et al., 2014). In her words, instrumental music

study has been found to close the neurological gap between children of poverty and their more privileged peers.

The mission statement defines the fundamental, unique purpose” for a school district (Hunger & Wheelen, 2007, p. 6). From Earnhart: Waller, 2007; Deere, 2010; and Johnson and Memmott, 2006 all confirm that music students out perform their non-music counterparts in academic achievement.

The dichotomies of evaluations offered by Cranton and Legge include formative versus summative, internal versus external, and service versus accountability. These authors expound on this idea by linking each of these to describe a formative assessment that is done internally for the purpose of serving the department while a summative evaluation is completed by external agents to assist in accountability.

Stufflebeam’s CIPP Model. The CIPP was chosen for this study to bring its comprehensiveness and ability to evaluate an existing program within a larger organizational structure (Hanchell, 2014).

Context Evaluation. The purpose of the context evaluation is to assess the needs, assets, and problems within a defined environment (CIPP Evaluation Model Checklist, Stufflebeam, 2007). For the purpose of this study, the context evaluation will be assessing the needs, assets or inventory, and problems or challenges of a fine arts department (Stufflebeam, 2007).

The inventory of the district is cataloged and recorded in an online data base software suite called Charms. Yearly inventory reports should be prepared and deliver to agreed-upon stakeholders. Stufflebeam also reminds us to assess the goals of the department and how they align with the bigger organization of the school district.

Hanchell utilized the context evaluation to determine how the objectives of the baccalaureate program are aligned with the needs of the enrolled student body of the Christian College they attend (Hanchell, 2014).

Input Evaluation. Hanchell utilized the input evaluation to examine the strategies, work plans and budgets of other existing programs that have similarities to the Christian College at the center of her research. Using the input evaluation in this way allows the researcher to develop a model for the program currently being evaluated (Hanchell, 2014).

Process Evaluation. The purpose of the process evaluation is to monitor, document, and assess program activities. Hanchell utilizes the process evaluation to monitor documents and assesses program activities to determine the progress being made during the implementation of the new policies to the baccalaureate program from within the Christian College (Hanchell, 2014).

Product Evaluation. The purpose of the impact evaluation is to assess the program's ability to reach the target audience. The product evaluation in Hanchell's research serves as an impact evaluation as it assesses the effectiveness of the program's reach to the targeted audience in the baccalaureate program within the Christian College (Hanchell, 2014).

Integrating CIPP Evaluation Model. Depending on the needs of the evaluation, the different components of the CIPP model may be employed selectively, in a different sequence or even simultaneously (CIPP Evaluation Model Checklist, Stufflebeam, 2007). Based upon the findings of the program evaluation Hanchell (2014) found the baccalaureate program functioning at a satisfactorily level, however, recommendations

were made for improvement. Hanchell's evaluation found the need to display the complete course sequence with prerequisites on the organization's website (p. iv).

A Frame is a coherent set of ideas or beliefs forming a prism or lens that enables you to see and understand more clearly what goes on from day to day" (Bolman & Deal, 2013, p. 41)

According to Bolman and Deal's research, the ability to use multiple frames was a constant correlate of effectiveness. This conclusion is supported by Bensimon's (1990) research. (Rehmeyer, 2014, p8) Furthermore, Wimpelburg (1987) found similar results when he studied eighteen school principals. He concluded principals of ineffective schools seemed to rely heavily on the structural frame whereas more effective principals used multiple frames.

The purpose of this study is to develop a district-wide plan to implement arts integration in a large urban Title I public school system in the South Central portion of the United States using Bolman and Deal's Four Frame Model. The first step will be to begin framing and reframing the entire fine arts department as one organization together to learn the parameters and boundaries of each fine arts program (art, dance, music, theatre) on every campus (26 elementary, 7 middle, 5 high schools). This will allow the researcher to view the entire fine arts department more clearly as it begins to be viewed through the four frames of Bolman and Deal's model. The four frames of the Bolman and Deal model consist of (1) the structural frame emphasizing rules, roles, goals and policies; (2) the human resource frame, which relies heavily on skills, relationships and empowerment; (3) the political frame as it focuses on power, conflict, competition and organizational politics; and finally (4) the symbolic frame, which is representative of the

organization's culture (Bolman & Deal, 2013; Rehmeyer, 2014). This research will begin to shape the fine arts department into the four frames mentioned above (Bolman & Deal, 2013) while towards the end of this research, the author will share a hypothesis of possible evaluation models that may be utilized for further study, specifically, Stufflebeam's CIPP evaluation model (Stufflebeam, 2007).

Leaders in both the academic and in the business world have utilized Bolman and Deal's model to assist in framing and reframing organizations. Before we present several examples of academic studies that have utilized the framework, Bolman and Deal have offered to define the terms "frame" and "reframe" (Bolman & Deal, 2013):

"A frame is a mental model – a set of ideas and assumptions – that you carry in your head to help you understand and negotiate a particular "territory." A good frame makes it easier to know what you are up against and, ultimately, what you can do about it." (Bolman & Deal, 2013, p. 10).

Conversely, the authors offer a definition of reframing as simply matching mental maps to circumstance or "frame breaking" (Bolman & Deal, 2013). Bolman and Deal (2013) further describe reframing as a powerful tool for gaining clarity, regaining balance, generating new options and finding strategies that make a difference.

Examples of studies that were just previously mentioned are Rehmeyer (2014), who used the Four Frame Model to study the impact of gender on perceived leadership effectiveness of elementary school principals in Central Pennsylvania. Followed by Ocegüera (2014) in California, who concentrated on higher education while looking at the leadership styles of college presidents in the Community College system, and lastly, while Thompson (1993) decided to instead use the CVF (Competing Values Framework)

to conduct their research, he admittedly used the Bolman and Deal Framework prior to the CVF in his undergraduate courses at Brigham Young University. All three of these examples offer deep insight and resources in how to adapt these four models to help develop a district-wide plan to implement arts integration in a large urban Title I public school system inside a large school district in the South Central United States. Their influence will be drawn upon for the duration of this study (Rehmeyer, 2014; Ocegüera, 2014; Thompson, 1993).

Returning to the Four Frame Model, each frame or distinct lens is logical and powerful in its own right, but together they help decipher the full array of significant clues, capturing a more comprehensive picture of what is going on and what to do about it (Bolman & Deal, 2013, p. 5).

At any given time it may be necessary to view and evaluate a department within a school district that may be at a strategic crossroads, an important developmental turnaround, or just in need of a departmental analysis to realign resources. On a broader design, the department may be simultaneously high functioning, however, poorly aligned with the district's vision, mission and goals. Choosing a frame, multiple-frames, or a combination of frames to evaluate perspectives, involve a combination of analysis, intuition, and artistry that will be essential in aligning the proper resources to the organization (Bolman & Deal, 2013).

For the purpose of our departmental analysis of a fine arts department in a large school district in the South-Central United States, an in depth look at Bolman and Deal's (2013) Four Frame Model was examined. Bolman and Deal have posed questions to help facilitate an analysis and stimulate guiding questions for the purpose of assisting the

leader(s). Bolman and Deal's primary premise is that leadership failure originates from faulty thinking based on inadequate ideas (Bolman & Deal, 2013). The research used in this study uses the framework developed by the authors into the four frames, which have been divided into theories of organizations, possible leader type, and leadership process in Table 1 (Bolman & Deal, 1984, 1991):

Table 1.

Bolman and Deal framework for leaders and the leadership process.

| Frame | Leader | Leadership Process |
|----------------|-------------------|---------------------------------|
| Structural | Social Architect | Analysis, Design |
| Human Resource | Catalyst, Servant | Support, empowerment |
| Political | Advocate | Advocacy, Coalition-Building |
| Symbolic | Prophet, Poet | Inspiration, Framing Experience |

A secondary goal of this study is to strengthen the research beyond reproach and to create a tool that may be utilized by other fine arts departments as well as other academic departments. We will be able to measure success by the number of districts that make policy adjustments and decisions based upon data collected from the influence of these frames.

Many, if not all school districts have developed some list of objectives, goal statement, or some variation of a verbal metric in attempt to create an alignment amongst stakeholders. Developing a single framework or model to encapsulate every mission,

vision, or guiding principle of the district being analyzed would be a significant challenge to the researcher. In addition, for the purpose of replication, developing a single model that would encapsulate all visions, missions, and guiding principles for every school district for future study would be an even greater challenge. Bolman and Deal's (2013) four frames of structural, human resource, political, and symbolic were chosen for this study for their flexibility, and their potential ability to be replicated by other academic leaders wishing to repeat this study for their own organization (Bolman & Deal, 2013).

The author of this research will later introduce the vision, mission, and guiding principles as well as the strategic five-year plan of the district currently affiliated with this study. This will measure the ability to apply Bolman and Deal's (2013) Four Frames Model to a specific organization within the school district. More specifically, the author will apply all four frames of the Bolman and Deal model to the fine arts department previously discussed and identified.

To build upon this study, future research may include an evaluation model, specific vision, mission, and guiding principles, as well as any possible strategic five-year plan that may be implemented in the district of study. However, the remainder of this current study will attempt to take a very thorough look at Bolman and Deal's Four Frames Model so as to be prepared to effectively apply all frames to the fine arts department previously discussed.

History of Four Frames Model

In 1984, Bolman and Deal developed a unique approach to studying and understanding organizations and leadership behavior (Bolman & Deal, 2013). Now on their sixth edition of *Reframing Organizations*, their first text in 1984 was titled *Modern*

Approaches to Understanding and Managing Organizations. The title became *Reframing Organizations* in 1991.

Some of the early pioneers such as March and Simon (1958) began their seminal work by defining a structure and a language for the study of organizations. It was their 1958 book, *Organizations* that helped Simon win the 1978 Nobel Prize for economics. March and Simon's (1958) work actually built upon Simon's earlier work in 1947 titled *Administrative Behavior* that was a critique of the economic view of the "rational man" (March & Simon, 1958; Simon, 1947).

Oceguera (2014) utilized Bolman and Deal's Four Frame Model to investigate the predominant leadership style used by California community college presidents, the culture that influences the policy makers as well as examining the knowledge, skills, and abilities needed to serve as president of a California community college.

Plagued with rising operational costs, legislative mandates, participative governance, inadequate funding and higher levels of accountability, the California community college system has had to make drastic changes to survive (Oceguera, 2014). While utilizing Bolman and Deal's (2013) Four Frame Model, Oceguera's purpose was to not only investigate the leadership styles of the college presidents as discussed above but to also examine how participating governance and institutional culture influenced leadership orientation (Oceguera, 2014).

Alternatives to Four Frames

As previously mentioned, another alternative to the Four Frames Model is the Competing Values Framework (Thompson, 1993). The CVF (Competing Values Framework) has been used in research on organizational and leadership effectiveness and

has become a major instrument for teaching management and leadership in universities across the nation (Thompson, 1993). Similar to this study, Thompson (1993) also investigated several alternatives to the four frames model for possible implementation. In the interviews of ten professors in Thompson's (1993) study, half of the respondents found the efficiency of the CVF appealing.

Previously, Thompson relied on the four frames model prior to his usage of the CVG in his undergraduate courses at Brigham Young University (Thompson, 1993). While several participants in Thompson's study found the Bolman and Deal Four Frame Model friendly and useful, members of the study cited the lack of tension or connectedness to be some of the limitations or drawbacks of the model.

A frequently utilized modification of the four frames model would simply be the Single Frame Orientation, or the single frame alternative to using all four frames of Bolman and Deal's Four Frame Model. Instead of utilizing multiple frames, the leader would frame their organization with the one model that best fits the needs of their organization (Bolman & Deal, 2013).

In support of the Cognitive Frames Model, Bensimon (1989) wrote, "Cognitive frames determine what questions might get asked, what information is collected, how problems are defined, and what courses of action should be taken" (Bensimon, 1989, p. 110). Along with Bensimon, Birnbaum developed a model in 1988 that even more closely resembled the Bolman and Deal model with frames that include bureaucratic, collegial, political, and symbolic (Birnbaum, 1988). Even after careful consideration of the benefits of these various models, the Bolman and Deal (2013) Four Frames Model

appears to still contain the most desirable structure and flexibility for our purpose in this research (Bolman & Deal, 2013).

The structural frame looks beyond individuals to examine the social architecture of an organization (Bolman & Deal, 2013). Bolman and Deal (2013) identify two issues that are central to the structure of design: differentiation and integration. Organizations must divide the work by creating a variety of specialized roles, functions and units but then integrate them together using both vertical and horizontal strategic procedures. The purpose of this model is not to add overwhelming constraints or to remove all structure, but to understand the complexity and variety of design possibilities. The right structure is dependent on the prevailing circumstances and considers the organization's goals, strategies, technology, people and environment (Bolman & Deal, 2013).

This section will discuss the history of the structural frame; the two central design issues of differentiation and integration; as well as using both vertical and horizontal strategic procedures to find the best fit with the organizations culture and environment.

The history of the structural frame. The structural frame is the oldest of the Bolman & Deal Four Frame Model. Comprised of two principal intellectual roots, the structural frame finds its foundation in (1) maximizing efficiency and (2) maximizing norms of rationality. Before we look closer at these two seminal roots as well as the founders of these models, let us examine Bolman and Deal's (2013) current approach to organizational design. Bolman & Deal (2013) primarily argue putting people in the right roles and relationships. Properly designed, these structures can accommodate both collective goals and individual differences that would maximize people's performance on the job. This closely parallels the work of Jim Collins (2001, p. 13) and his principle of

“First Who...Then What”, or “getting the right people on the bus, the wrong people off the bus and the right people in the right seats...” (Collins, 2001). We will examine and apply the research of Collins and his colleagues in the future; meanwhile, Bolman and Deal give us the six assumptions that undergird the structural frame:

1. Organizations exist to achieve established goals and objectives.
2. Organizations increase efficiency and enhance performance through specialization and appropriate division of labor.
3. Suitable forms of coordination and control ensure that diverse efforts of individuals and units mesh.
4. Organizations work best when rationality prevails over personal agendas and extraneous pressures.
5. Effective structures fit an organization’s current circumstances (including its goals, technology, workforce, and environment).
6. Troubles arise and performance suffers from structural deficits, remedied through problem solving and restructuring.

Maximizing Efficiency

Designing organizations for maximum efficiency was most predominantly developed by Frederick W. Taylor (1911). Taylor, who was known as the father of time-and-motion studies, founded the approach labeled “scientific management.” This “scientific management” system broke larger tasks into smaller parts for maximum efficiency. Workers were retrained to get the most from each motion and movement spent on these smaller tasks. Other theorists contributed to the scientific management approach by developing principles that focused on specializations, span of control,

authority, and delegation of responsibility (Fayol, [1919] 1949; Urwick, 1937; Gulick & Urwick, 1937).

Maximizing Norms of Rationality

In the late nineteenth century, formal organizations were still a relatively new phenomenon. The primary organizing principle was still the patriarchy, or father figure ruler with almost unlimited authority. In response to the evolution of new organizational models, the German economist and sociologist, Max Weber (1947) developed a new model of “monocratic bureaucracy” for maximizing the norms of rationality. His model outlined several features (Weber, 1947):

- A fixed division of labor
- A hierarchy of offices
- A set of rules governing performance
- A separation of personal from official property and rights
- The use of technical qualification (not family ties or friendship) for selecting personnel
- Employment as primary occupation and long-term career

After World War II, other theorist rediscovered Weber’s work and furthered the research into a bureaucratic model (Blau & Scott, 1962; Perrow, 1986; Thompson, 1967; Lawrence & Lorsch, 1967; Hall, 1963). The work of Weber and these theorists inspired a substantial body of theory and research that allowed a closer look at why organizations chose one structure over another as well as the effects these organizational structures had on moral, productivity, and effectiveness (Bolman & Deal, 2013).

To further the body of work of organizational structures, James D. Thompson (1967) attempted to build on the closed, rational systems of both Taylor and Weber as well as the existing open, natural systems which survival of the system was the goal (Thompson, 1967, p. 6). From the melding of the closed and open models, Thompson attempted to build on the “newer tradition” that was emerging from the work of March and Simon (1958), and Cyert and March (1963). Thompson developed a series of propositions about how organizations design and manage themselves in an uncertain world. Thompson believed the two primary sources of uncertainty were technology and the environment. His goal was to protect the technical core by increasing the ability to anticipate and control the fluctuations that may occur from the environment.

Structural forms and functions are essentially the blueprints for formally sanctioned expectations and exchanges between internal and external organizational entities. The internal entities would be the executives, managers, and employees while the external entities could be the customers, competitors, regulating agencies, and clients (Bolman & Deal, 2013).

Previously we discussed the differences between the open and closed, or the constrained and loose model. To further this discussion, Moeller (1968) applied these theories to a study involving two schools. One school system was loosely structured with wide decision making parameters while the second school system had a clear chain of command with a more centralized authoritative characteristic. Moeller found the faculty morale to be higher in the school system with tighter controls than the loosely structured school system (Moeller, 1968). At this time, it must be mentioned that this study was

conducted in a very different time period in our educational evolution. A repeat of this study in present day's context would add breadth and depth to these findings.

Returning back to the two central issues of differentiation and integration, organizations must create specialized roles, or a division of labor to allocate and coordinate specific tasks. These allocations (differentiation) and coordination's (integration) are the keystone of every organizational structure (Bolman & Deal, 2013). The division of labor frames the options for differentiation into function, time, product, customers or clients, place (geography), and processes. The two primary ways organizations coordinate individuals and group efforts to accomplish goals are through (1) vertical strategies or through formal chains of command, and (2) horizontal strategies or through meetings or committees.

Vertical coordination requires executives, managers, and supervisors to control the work of subordinates through authority; rules and policies such as standard operating procedures (SOPs); and through planning and control systems or forecasting and measuring (Bolman & Deal, 2013). The vertical coordination works best when the authority is both endorsed by subordinates and authorized by superiors (Dornbusch & Scott, 1975).

Horizontal or lateral coordination is typically less formal and more flexible than the authoritative bound systems of the vertical structures. Lateral techniques can be formal and informal meetings; task forces; the coordination of roles; matrix structures; and structures of networks. Common in large global corporations, a matrix structure may have subsidiaries reporting to multiple managers or departments. This design carries with it the benefit of catering to large organizations as well as the inevitable risk of

confusion, tension, and conflict between subsidiaries. Another lateral structure that caters to large global corporations is the network structure (Ghoshal & Bartlett, 1990).

Multicentric organizations utilize the network structure to form internal horizontal linkages that allow initiatives and strategies to emerge from multiple departments or locations from within the organization. However, multiple players and decision nodes make networks inherently difficult to manage (Bolman & Deal, 2013).

Bolman and Deal (2013) suggest that organizations should use a combination of both vertical and horizontal procedures for coordination. The optimal blend of vertical and horizontal structures depends on the context of the organization. Vertical coordination is generally superior if an environment is stable while horizontal coordination works best in turbulent, fast-changing environments (Bolman & Deal, 2013).

Structural Imperatives

Bolman and Deal suggest that organizations must discover their ideal social architecture to achieve optimum performance (2013). This social architecture can be developed through the identification and classification of the organization's internal and external parameters. These parameters can be identified as the size and age; core process; environment; strategy and goals; information technology; and nature of the workforce (Bolman & Deal, 2013).

The size and age of an organization will affect its structural shape and character, growing more complex and formal as they increase. Smaller organizations have the ability to operate with a less formal architecture than their larger counterparts. Also affecting the structural shape of an organization is its core processes, or its method of producing a product. The core process shapes the organizational structure and responds

appropriately to the external pressures of the customers and the reliability of available technology. Similarly, the environment has the ability to shape the complexity of the organization. Stable environments allow for simple structures while unstable environments require more attention to detail in structure design (Bolman & Deal, 2013).

Bolman and Deal (2013) have offered strategies and goals as parameters in the shaping of the long-term direction of an organization. While the structure surrounding an educational institution may be perceived to be clearly defined the goals other than student achievement may be subtler in nature. Also bringing us into the future is the advancement of the technology available to organizations. These new technological advances allow for the increase of information delivered as well as the speed of delivery. This advancement allowed many organizations to reduce the number of many mid-level staffing units, no longer requiring the extra support in management positions. This issue has only been compounded as the level of specialization has steadily increased for many mid and low-level positions (Bolman & Deal, 2013).

Conclusion

In conclusion of the structural frame, Bolman and Deal (2013) identify two issues that are central to the design of structure: differentiation and integration. Organizations must divide (differentiation) the work by creating a variety of specialized roles, functions and units but then integrate (integration) them together using both vertical and horizontal strategic procedures. The purpose of this model is not to add overwhelming constraints or to remove all structure, but to understand the complexity and variety of design possibilities. The right structure is dependent on the prevailing circumstances and

considers the organization's goals, strategies, technology, people, and environment (Bolman & Deal, 2013).

The human resource frame highlights the relationship between people and organizations (Bolman & Deal, 2013). There is a need for people within an organization just as people need organizations for the rewards they offer. Motivational theory becomes increasingly important to organizations desiring to get the most production from their workers. Along with motivation, organizations that experience turbulence and rapid change challenge the balance between being lean and mean within an organization and investing in its people (Bolman & Deal, 2013). There are a variety of strategies to reduce an organization's workforce such as downsizing, outsourcing, use of temporary and part-time workers, however, these strategies run the risk of losing talent and loyalty while emerging evidence supports poor results from these techniques (Bolman & Deal, 2013).

The History of the Human Resource Frame

Early pioneers of the human resource frame argued against the managerial assumption that the duty of the worker was to work hard and follow orders. Mary Parker Follett (1918) and Elton Mayo (1933, 1945) criticized this view on the grounds that it was (1) unfair, and (2) it was bad psychology. Follett (1918) and Mayo (1933, 1945) believe that people's skills, attitudes, energy, and commitment are vital resources that could greatly benefit the organization. Cable and DeRue (2002) help address the question of best fit between the workers and the organization by asking three clarifying questions: (1) how well an organization responds to individual desires for useful work; (2) how well jobs let employees express their skills and sense of self; and (3) how well work fulfills individual financial and lifestyle needs (Cable and DeRue, 2002).

Maier tells us if the worker has both talent and desire, they will do well. Many theorists have developed influential models of workplace motivation that now shape how we use the human resource frame. Herzberg's (1966) "two factor" theory argues that extrinsic factors like working conditions and company policies can make people unhappy and unmotivated, while intrinsic factors such as achievement, responsibility, and recognition for good work are all things that can have a positive impact on worker's productivity.

Abraham Maslow (1954) continues to be one of the oldest and most influential of the models in motivation with his hierarchy of needs. At the base Maslow's pyramid is physiological, continuing up to safety, social/belonging, esteem, and self-actualization. In Maslow's view, basic needs for physical well-being and safety have to be satisfied first. Despite the difficulty in testing and the modest evidence collected on Maslow's theory, it remains as one of the most widely accepted and influential model in managerial practice.

Building upon Maslow's theory, Douglas McGregor (1960) has developed his "Theory X and Theory Y" (McGregor, 1960). "Theory X" builds upon the manager's assumptions about people becoming self-fulfilling prophecies. McGregor argued in this theory that most managers believed their workers were passive and lazy which simultaneously produced workers who fulfilled their manager's beliefs. There were two versions of varying degrees of "Theory X". The "hard" version emphasized coercion, tight controls, threats, and punishments while the "soft" version generated low productivity, antagonism, militant unions, and subtle sabotage (Bolman & Deal, 2013). "Theory Y" was built upon Maslow's hierarchy of needs as a foundation in that the key proposition is "the essential task of management is to arrange conditions so that people

can achieve their own goals best by directing efforts toward organizational rewards” (McGregor, 1960, p. 61). McGregor (1960) concedes that if the individual finds no satisfaction in their work, management has no choice but to rely on “Theory X” and other external controls. However, the more an organization can rely on “Theory Y” as a principle of self-direction, the more their employees will be aligned with the organization (McGregor, 1960).

Like McGregor, Chris Argyris (1957, 1964) believed organizations often treated workers like children rather than adults. In his research, Argyris identified six options or themes that employees took to try to stay sane by looking for ways to escape the frustrations of narrowly specialized jobs.

1. They withdraw – through chronic absenteeism or simply by quitting.
2. They stay on the job but withdraw psychologically, becoming indifferent, passive, and apathetic.
3. They resist by restricting output, deception, featherbedding, or sabotage.
4. They try to climb the hierarchy to better jobs.
5. They form alliances (such as labor unions) to redress the power imbalance.
6. They teach their children to believe that work is unrewarding and hopes for advancement are slim.

Argyris and McGregor both formed their views on the basis of research observed in the U.S. while in the 1950s and 1960s. More recently, Bolman and Deal tell us of Orgogozo, (1991) who conducted similar research in French management organizations with very similar results.

Human Capacity

When organizations are pressured to simultaneously increase flexibility and employee skills, a challenge of capacity is presented to human resources. A skilled and motivated workforce is a powerful source and a competitive advantage for any organization. High-performing companies do a better job of understanding and responding to the needs of both employees and customers. Simply put, these companies attract better people who are motivated to do a superior job which is consistent with the core human resource assumptions of this model (Bolman & Deal, 2013). To strengthen the bond between individual and organization, Bolman and Deal suggest “paying well, offering job security, promoting from within, training the workforce, and sharing the fruits of organizational success” (2013, p. 160).

In **The Political Frame**, Bolman and Deal tell us “politics is the realistic process of making decisions and allocating resources in a context of scarcity and divergent interests. This view puts politics at the heart of decision making.” (Bolman & Deal, 2013, p. 183). Traditional views of politics see organizations as created and controlled by legitimate authorities that set goals, design structures, hire and manage employees, however, the political frame views the world differently (Bolman & Deal, 2013). Bolman and Deal first describe the political frame’s basic assumptions and explain how they work. Next, we look at the organizations as coalitions rather than as formal hierarchies. Bolman and Deal also find it helpful to outline multiple sources of power as well as conflict among members of described coalitions. Lastly, the question of political dynamics as they relate to moral principles and ethics.

Political Assumptions

Five propositions summarize the perspective on the political frame views of organizations (Bolman & Deal, 2013):

1. Organizations are coalitions of different individuals and interest groups.
2. Coalition members have enduring differences in values, beliefs, information, interests, and perceptions of reality.
3. Most important decisions involve allocating scarce resources deciding who gets what.
4. Scarce resources and enduring differences put conflict at the center of day-to-day dynamics and make power the most important asset.
5. Goals and decisions emerge from bargaining and negotiation among competing stakeholders jockeying for their own interests.

Organizations as coalitions

It is widely believed that organizations or coalitions should have a clear set of consistent goals developed by the owners or top management. Unlike the structural frame, the political frame takes a closer look at the relationships and alliances needed to utilize the power that is usually identified with a specific role within an organization. Specifically, an inexperienced classroom teacher may struggle with maintaining the desired classroom environment regardless of assumed authoritative power associated with their role.

Cyert and March (1963) argue that organizations should be viewed as coalitions made up of individuals and sub-coalitions. This view implied a central idea of the political frame: goals emerge out of a bargaining process among coalition members (Cyert & March, 1963).

The four relational concepts developed by Cyert and March for the purpose of analyzing decision making are (1963):

1. *Quasi-resolution of conflict*. Instead of resolving conflict, organizations break problems into pieces and farm pieces out to different units. Units make locally rational decisions (for example, marketers do what they think is best for marketing). Decisions are never fully consistent but need only be aligned well enough to keep the coalition functioning.
2. *Uncertainty avoidance*. Organizations employ a range of simplifying mechanism – such as standard operating procedures, traditions, and contracts – that enable them to act as if the environment is more predictable than it is.
3. *Problemistic search*. Organizations look for solutions in the neighborhood of the presenting problem and grab the first acceptable solution.
4. *Organizational learning*. Over time, organizations evolve their goals and aspiration levels, altering what they attend to and what they ignore, and changing search rules.

Power and Decision Making

Pfeffer (1992) defines power as “the potential ability to influence behavior, to change the course of events, to overcome resistance, and to get people to do things they would not otherwise do” (1992, p. 30). This perspective is a slight contrast to the structural theorist who typically emphasizes authority as the legitimate prerogative to make binding decisions (Bolman & Deal, 2013). As we learned previously, human resource theorists place even less emphasis on power and more on empowerment (Bennis & Nanus, 1985; Block, 1987). Returning to the political frame, we learn that there are

may different forms of power. The political frame recognizes the importance of the individual and group needs while simultaneously understanding that the lack of resources and incompatible preferences will cause these individuals and groups to collide (Bolman & Deal, 2013).

Now that we've discussed the power and the decision making as they pertain to the political, structural and human resource frame, we will now refocus on the political frame, the two categorical members of organizations and society (authorities and partisans), and the sources of power. Beginning with the authorities and the partisans, Gamson (1968) described the relationship between the two as antagonists. By virtue of the office, the authorities are entitled to make decisions, binding subordinates while the potential partisans exert bottom-up pressure upon the coalition (Gamson, 1968). Gamson further describe this relationship such:

“Authorities are the recipients or targets of influence, and the agents or initiators of social control. Potential partisans have the opposite roles – as agents or initiators of influence, and targets or recipients of social control” (Gamson, 1968, p. 76).

Effective political leaders will use their influence and power to achieve their desired goals. The sources of this power may come from a number of different places. Bolman and Deal (2013) have gathered the research from many different social scientists that have identified the various sources of power, a partial list would include (as referenced by Bolman & Deal, 2013 p. 196-199):

- *Position power (authority)*. Positions confer certain levels of legitimate authority. Professors assign grades; judges settle disputes (Pfeffer, 1992).

- *Control of rewards.* The ability to deliver jobs, money, political support, or other rewards brings power. Political bosses and tribal chiefs, among others, cement their power base by delivering services and jobs to loyal supporters (Mihalopoulos & Kimberly, 2006).
- *Coercive power.* Coercive power rests on the ability to constrain, block, interfere, or punish. A union's ability to walk out, students' capacity to sit in, and an army's ability to clamp down exemplify coercive power (Pape, 2006, p. 4).
- *Information and expertise.* Power flows to those with the information and know-how to solve important problems.
- *Reputation.* Reputation builds on expertise. In almost every area of human performance, people develop records of accomplishment based on their prior performance.
- *Personal power.* Individuals who are attractive and socially adept – because of charisma, energy, stamina, political smarts, gift of gab, vision, or some other characteristic – are imbued with power independent of other sources (French & Raven, 1959).
- *Alliances and networks.* Getting things done in an organization involves working through a complex network of individual and groups. Kotter (1982) suggests that friends and allies make things a lot easier.
- *Access and control of agenda.* On by-product of position as well as networks and alliances is access to decision arenas (Lukes, 1974; Brown, 1986).
- *Framing.* Control of meaning and symbols, what Mann (1986, 2013) refers to as ideological power.

Cialdini (2008) also developed a list of techniques used in the power of influence or persuasion as the following (Cialdini, 2008):

1. Reciprocation
2. Commitment and consistency
3. Social proof
4. Liking
5. Authority
6. Scarcity

Bolman and Deal conclude that when resources are scarce and conflict occurs between members, politics will be more prominent. During these times is when power and control become organizational issues. Pfeffer (1992) defines power as “the potential ability to influence behavior, to change the course of events, to overcome resistance, and to get people to do things they would not otherwise do” (p.30).

In summary of Bolman and Deal’s political frame, there will be politics any where there exist individuals and groups with varying interest for power within an organization. The political frame views organizations as arenas of ongoing conflict and tension where competition over the allocation of resources is evident (Bolman & Deal, 2013). The challenge within this frame is deciding when to implement a collaborative versus an adversarial approach. Leaders will need to rely on their own values and ethics to be successful and effective within their organization (Bolman & Deal, 2013).

The Symbolic Frame. Symbols carry powerful intellectual and emotional messages that speak to both the mind and the heart. They are the basic elements of culture that people shape to fit unique circumstances and are part of everyday life

(Bolman & Deal, 2013). The symbolic frame highlights the tribal aspect of contemporary organizations. Leaders who operate under the symbolic frame recognize and use existing practices and rituals as a means of communicating messages to their constituents and to lead their organizations (Oceguera, 2014).

While some argue that some organizations have cultures; other still insist that organizations are cultures. Schein (1992) offers a formal definition of culture as the following:

“a pattern of shared basic assumptions that a group learned as it solved its problems of external adaptation and integration, that has worked well enough to be considered valid and therefore to be taught to new members as the correct way to perceive, think, and feel in relation to those problems.” (Schein (1992, p. 12)

By comparing an organization to its culture, Bolman and Deal (2013) suggest that what happens in an organization is not always more important than what the symbol or culture means. In another study, Oceguera used the symbolic frame to help determine the leadership styles of California Community College Presidents. Oceguera found that everyone (faculty, staff, students, administration, and community) has a role in shaping organizational culture and, therefore, administrators must have a good understanding of organizational culture to better deal and solve administrative problems (Oceguera, 2014). In a similar study conducted by Smart and Hamm (1993) evidence was found that community colleges with a culture were able to resolve more internal and external issues (Smart & Hamm, 1993).

In conclusion, Bolman and Deal suggest that meanings and symbols create a culture within an organization, and help resolve confusion and give direction. These symbols assist people in identify with the purpose of an organization (Bolman & Deal, 2013). However, in cases where symbolic leaders spend more time channeling the institution's activities in subtle ways instead of actually leading the institution, the leader may appear to be more of a figure than a decision maker (Bensimon, 1989).

Integrating Four Frames Model for Effective Practice

We have now looked at Bolman and Deal's four frames independently. This has given us four distinctive ways to view, analyze and think about an organization, however, determining what's happening in a complex organization is not a single-frame activity. A multi-frame approach to viewing an evaluation tool is recommended for maximum clarity. Strategic planning, decision making, and conflict resolution all take on different meanings depending on how they are viewed (Bolman & Deal, 2013).

Further study

Further study is now needed to apply Bolman and Deal's four frame model to an evaluation model to help disseminate the results to all stakeholders. While there are many excellent evaluation tools in practice in the academic and business world, it is the hypothesis of this researcher that Stufflebeam's CIPP model would serve as an appropriate companion to Bolman and Deal's four frame model. Stufflebeam's CIPP Model is made up of four separate evaluations, which are listed below with their paired question (Stufflebeam, 2007):

1. Context – "What should we do?"
2. Input – "How should we do it?"

3. Process – “Are we doing it correctly?”
4. Product – “Did it work?”

The combination of Bolman and Deal’s four frame model with the CIPP evaluation will allow an organization to perform a detailed multi-framed evaluation at the entire fine arts department in a large school. More specifically the model would resemble the following:

Chapter 3

Methodology

This chapter describes the methodology that will address the research questions presented in the current study. After this introduction, there will be a review of the research questions, followed by justifications for choosing action research, and then statements about the research plan, the setting of the study, data collection and management procedures, data analysis, notes on the design of the study, possible limitations of this study, and a chapter summary.

Research Questions

The current study has been designed to answer the following questions:

1. What does a successful, district-wide, and sustained model of arts integration look like in a low socioeconomic urban public school district?
2. What essential organizational structures or components are required to sustain a successful, district-wide model of arts integration?
3. What are the general and specific responsibilities of stakeholders within that district-wide model that will best support arts integration?
4. What professional development will be needed for teachers, administrators and staff to support the implementation of arts integration?

Setting

The district that will be used in this study is a public independent school district located in the South Central United States and is considered a medium-large to large urban low socioeconomic Title I (one) district. It serves over 36,000 prekindergarten

through twelfth-grade students from 36 campuses. These campuses include three comprehensive high schools that are classified in size as 6A; a high school career academy; an early college high school; six traditional middle schools with grades six through eight; a middle school of choice that focuses on math, science and the fine arts; one prekindergarten through second-grade primary school; one third-through fifth-grade intermediate school; and 23 prekindergarten through fifth-grade elementary schools (Garrison, 2015).

The researcher of the current study is the Director of the Performing and Visual Arts (PVA) Department within the public school district described above. At the time of this study, the Director of the PVA Department is in his fourth year in this administrative position. Prior to administration, he was a band director in the same district for 10 years, with an additional 4 years in a previous district not included in the present study. With a total of 14 years inside the current district, a strong foundation of historical context was made available for this study.

The following programs and sub-programs are all contained within the Department of Performing and Visual Arts:

- Visual Art
 - Elementary School Art (grades K-5)
 - Middle School Art (grades 6-8)
 - High School Art (grades 9-12)
- Dance
 - Middle School Dance
 - High School Dance (Ballet, Modern, Jazz, Tap)

- High School Drill Team
- Music
 - Elementary School Music (grades K-5)
 - Middle School Piano/Guitar (at middle school of choice)
 - Middle School Band
 - Middle School Choir
 - High School Band
 - High School Choir
- Theatre
 - Middle School Theatre
 - Middle School Speech and Debate
 - High School Theatre
 - High School Speech and Debate

There are 175 full time teachers in the fine arts department as well as approximately 150 part time teachers. The part time teachers fill the roles of private lessons as well as small group, master class instruction. Sub-groups within these programs include, but are not limited to: Art Club, Drill Team, Elementary Honor Choir, Elementary Orff Ensemble, Drum Club, Concert Band, Marching Band, Jazz Band, Speech & Debate, High School Musical, and One Act Play. A partial list of competitions includes: Houston Livestock Show and Rodeo Art Contest, VASE (Visual Arts Scholastic Event), Junior VASE, TEAM (Texas Elementary Art Meet), UIL (University Interscholastic League), TMEA (Texas Music Educators Association), MFA (Music for All), and BOA (Bands of America). Professional affiliations within the community area

arts organizations include: Houston Symphony, the Alley Theatre, Houston Ballet, Houston Arts Partners, and Young Audiences of Houston (Garrison, 2015).

Multiple groups within the PVA Department in the subject district have earned recognition at the state and national level. A partial list of these recognitions includes multiple performances at The Midwest Clinic: International Band and Orchestra Conference. The Midwest Clinic is the largest instrumental music education conference in the world (The Midwest Clinic, 2017). Participation in The Midwest Clinic has included concert band performances, jazz ensemble performances, percussion ensemble performances, small chamber ensemble performances, and clinics by band directors, district fine arts administrators, and the superintendent of schools. Most recently the fine arts administrator of the subject district volunteered and served in a leadership role for The Midwest Clinic as the facilitator of a new pilot program of clinic tracks (The Midwest Clinic, 2017).

Professional partnerships with multiple professional arts organizations have been utilized as a resource within the subject district. The Houston Symphony and the Alley Theatre have both performed in multiple capacities and on multiple campuses within the district. Additionally, they have both provided professional development for the fine arts teachers and the administrators in the subject district.

In 2016, the Grammy Foundation awarded one of the high schools in the subject district with the Grammy Signature Schools Enterprise Award. This award was one of eight awards given nationwide in 2016. This award was accompanied by a \$5,500 grant given to the high school music program (Peyton, 2016).

Action Research

As Coghlan and Brannick (2010) mention, Zuber-Skerritt and Perry were first to postulate all action research projects contain two action research cycles running in parallel and simultaneously. They identified these cycles as the core action research cycle and the thesis action research cycle. The core action research cycle is the project that is undertaking the core work in relation to completing the project's aims. The thesis action research cycle is the reflective cycle or the meta-cycle. This second research cycle is an action research cycle about the action research cycle (Coghlan & Brannick, 2010, p.12-13).

This dichotomy of core versus thesis action research cycle has been identified in the current study as well. The work of the core action research cycle is represented by the evaluation that has taken place within the Department of Performing and Visual Arts; whereas the thesis action research cycles can be identified as the work being proposed in this study.

Action research was selected as the methodology for this study for its ability to facilitate positive organizational change, generate new knowledge, and encourage personal and professional growth. Coghlan and Brannick (2014) remind us that not every issue will readily volunteer itself for resolution. Further, it is the stakeholder's perception that determines the actual realized intensity of each issue needing attention. A robust methodology that can facilitate an authentic and collaborative effort to appropriately uncover the stakeholder's perception of the key issues must be employed. Action research contains the constantly evolving cyclical research spiral necessary for

discovering these issues, in addition to developing the most efficient plan for implementation.

Lastly, action research allows for the independent completion of action research cycles with different objectives. In other words, multiple cycles may be progressing simultaneously with multiple anticipated dates of completion. The researcher and action research teams would still work in collaboration to develop a plan based on empirical evidence, but with the freedom to assign more appropriate expectations regarding the amount of time each cycle may require (Herr & Anderson, 2005).

Justification for the Type of Action Research Employed

Using the rubric titled continuum and implications of positionality developed by Herr and Anderson (2015, p. 40-41), the positionality of the current researcher in combination with the current perception of the contextual setting of the study suggests what Herr and Anderson refer to as insider in collaboration with other insiders (2015). Herr and Anderson quickly comment; however, how emerging stakeholder perceptions may later identify closer to another area of the rubric. The authors present a clear message of the importance of self-reflection as the study moves through multiple cycles of action research (Herr & Anderson, 2015).

Research Plan

The research plan will begin with a description of the setting of the study. The setting will describe the school district the programs offered and the action research teams once they are formed. Following the description of these contextual factors and discussion of the procedures used for data collection and actions taken will be identified.

Positionality

The Director of the Performing and Visual Arts (PVA) Department is the researcher conducting the current study. This position within the school district is a district level administrative position. The Director of PVA is responsible for the direct support of the fine arts programs in the district, but the responsibility of PVA teacher and staff evaluations still resides with the campus administration. Given the positionality of a district-wide administrator with access to valuable and applicable research data with no evaluative teacher responsibilities, an Insider Action Research with Insider collaboration appears to be the most appropriate specific methodology within action research (Herr & Anderson, 2005).

Data Collection and Management Procedures

As the number of completed action research cycles increases and the action research teams begin to form, so will the detail, breadth and depth of the data collection. Current data that have been collected include preparatory information in anticipation of the potential needs of the collaborative process. Once the action research teams are confirmed, they will begin collecting data to assist in addressing each research question. Data items may include but will not be limited to interview notes, staff surveys, meeting agendas, informal observations, and feedback from community experts, focus groups, teacher-student artifacts, and teacher-researcher action journals.

The data collected through the focus groups and action research teams will identify specific challenges and or obstacles to arts integration. Due to the short cyclical nature of the action research cycles; action research teams will be able to respond in a timelier manner than with other methodologies that might discourage direct interaction.

Data Management

The action research journal that is being maintained by the author of this study is being stored in both electronic and hard copy form. Teachers were also encouraged to document their experiences in both electronic and hard copy form to make collaboration an easier process.

Data Analysis

The emergent nature of the action research cycle encourages sustained self-reflection among the action research teams. As data are collected, they will be coded into themes, peer reviewed, member checked and inspected for researcher bias. Specifically, by including industry experts along with other school and district leaders in the triangulation process, a more robust description of a final program may emerge.

Limitations

The greatest limitation to this study was the lack of human resources to pull the data from the action research team and the actual time required of the team members. The action research team consisted primarily of fine arts teachers who taught during the school day and remained very active in their afterschool program activities and performances. Gathering input from these stakeholders was also a challenge for the researcher of this study, whose primary job responsibilities only escalated during the study. Many of the tasks were entrusted to many growing leaders within the PVA Department and were used as transformational leadership opportunities.

Summary

This chapter has described the overarching research paradigm of action research, the methodology and the data collection methods to be utilized. The action research

teams will use the techniques describe here, while also developing their own tools and techniques to further address the challenges presented. The following chapter will present the results of the action research teams as well as the framework that will organize the study that will address the research questions.

Chapter 4

Results

Introduction

The purpose of this study was to develop a district-wide plan to implement arts integration in a large urban Title I public school system. This study explored the challenges, solutions, and opportunities that emerged through a collaborative inquiry process of implementing the district-wide arts integration plan. In addition, this study identified any prerequisite conditions that needed to be in place in order for the district to achieve success with the arts integration plan. The qualitative tradition of action research provided the structure needed for participants to collaborate as the primary architects of the implementation plan for arts integration (Herr & Anderson, 2015; Stringer, 2008; Coghlan & Brannick, 2014; Reason & Bradbury, 2008) while the dichotomy of core action research cycle and thesis action research cycle allowed the metacognitive structure of this study (Coghlan, Brannick, 2014, p. 12). In other words, it is the reflection on reflection that incorporates the learning process, or the meta-learning (Coghlan, 2007).

The action research cycle of look, think, and act provided the systematic process of inquiry that organizes this chapter. The look phase contains the gathering of information by careful observation and recording. The think phase is the analysis of the information that was gathered to identify significant themes and elements to be acted upon. Lastly, the act phase is the formulating and devising of solutions that are about to be implemented (Stringer, 2008, p. 4-5). These action cycle descriptions addressed the four research questions and will be followed by a summary of their findings.

Results

Results for this study were gathered from existing documents collected from action research cycles of the Department of Performing and Visual Arts (PVA) within the subject district. Participants of the district's action research cycles are members of the PVA department within the district; however, no other identifying characteristics were collected. Responses collected from the documents will be organized by the four research questions and then by the research action cycles of look, think, and act.

Research Question 1

Q1: What does a successful, district-wide, and sustained model of arts integration look like in a low socioeconomic urban public school district?

Look. Action research team members discussed the need to first clearly identify the current capacity of each program before adding any new initiatives which might distract from the normal operating procedures of the classroom and/or program. Second, they discussed the need to locate any existing implementation models of arts integration in a public-school setting. The following is a list of agreed upon standards to determine program capacity before implementing arts integration:

- Total program enrollment including retention from year to year;
- teacher retention;
- existing curriculum documents in use and vertically aligned with the other programs within the district as appropriate;
- instructional time allotted for fine arts class per week;
- the number of competitive and non-competitive experiences that were made available to the students each year; and

- the number of district required performances/shows that were completed each year.

Team members did not consider any responses to these standards as exclusionary for arts integration implementation; only for these variables to be taken into consideration prior to implementation.

The action research team identified school districts and organizations to be considered during further discussions as possible models of implementation. The districts and organizations that were reviewed include:

- San Francisco Unified School District: Arts Education Master Plan;
- Moving STEM into the Main STREAMS: Orange County Public Schools, Orlando, FL;
- ArtsBuild: Strengthening the Region through Creativity, Arts & Culture (Chattanooga, TN);
- CAPE: Chicago Arts Partnerships in Education;
- ABC Project: Arts in Basic Curriculum (South Carolina);
- The Kennedy Center: ArtsEdge;
- SMART Futures: Broward County Public Schools (Ft. Lauderdale, FL);
- Houston Arts Partners (HAP) Conference;
- The Alley Theatre: Existing Partnership; and
- The Houston Symphony: Existing Partnership.

Think. The action research team found several proposed examples to be useful in answering the first research question while other examples were more helpful in other research questions.

The models found with relevant themes were The San Francisco Unified School District: Arts Education Master Plan; Moving STEM into the Main STREAMS: Orange County Public Schools, Orlando, FL; SMART Futures: Broward County Public Schools Ft. Lauderdale, FL; ArtsBuild: Strengthening the Region through Creativity, Arts & Culture; and the existing partnerships with the Alley Theatre and the Houston Symphony. Each of these programs were either public school districts that implemented a district wide model of arts integration or were organizations with a similar model that the team believed would be useful for further study. The other models were determined to be quality resources of information and would serve to answer other research questions more appropriately.

Act. The action research team identified the necessary components of the action plan to implement arts integration district wide in a public-school system. The components of the plan were identified as common themes in the school district and organization examples brought forth by the team during the look cycle. The components or pillars of the plan were:

- Arts Education – Each program must have an agreed upon foundation of Arts Education before adding any additional responsibilities
- Arts Advocacy – Every program must be an advocate for the arts in their community.
- Arts Integration – Every program must be authentically engaged in moving towards an arts integrated model of curriculum and instruction.
- Arts Partnerships – Partnerships with professional arts organizations are essential in including teaching artists

Research Question 2

Q2: What essential organizational structures or components are required to sustain a successful, district-wide model of arts integration?

Look. The action research team identified school districts and organizations to be considered as possible models of organizational structures or components required to sustain a successful model of district-wide arts integration. The districts and organizations that were proposed include:

- San Francisco Unified School District: Arts Education Master Plan;
- ArtsBuild: Strengthening the Region through Creativity, Arts & Culture (Chattanooga, TN);
- ABC Project: Arts in Basic Curriculum (South Carolina); and
- SMART Futures: Broward County Public Schools (Ft. Lauderdale, FL).

ArtsBuild: Strengthening the Region through Creativity, Arts & Culture (Chattanooga, TN); and ABC Project: Arts in Basic Curriculum (South Carolina) are programs associated with multiple schools regardless of school district; however, they were included for their robust organizational structure.

Think. The action research team identified several common themes of organizational structure or components present in the examples that were obtained.

The examples with relevant themes were San Francisco Unified School District: Arts Education Master Plan; ArtsBuild: Strengthening the Region through Creativity, Arts & Culture (Chattanooga, TN); ABC Project: Arts in Basic Curriculum (South Carolina); and SMART Futures: Broward County Public Schools (Ft. Lauderdale, FL).

Each of these programs were either public school districts that implemented a district wide model of arts integration or were organizations with a similar model the team believed would be useful for further study. The other models were determined to be quality resources of information and will serve to answer other research questions more appropriately.

The following were the common organizational structures identified by the action research team:

- Planning committee that meets frequently throughout all stages of implementation
- Steering committee that meets less frequently than the planning committee but gathers input from as many stakeholders as functionally possible,

The following were additional required components that were pulled from the examples as themes and identified by the action research team:

- Administrative leadership – Distribute leadership responsibilities to principals and teachers while developing site leadership teams to further engage the community;
- Professional Development – Provide meaningful professional development in and through the arts;
- Resources and Staffing – Recruit and retain the highest quality arts educators appropriate to meet the needs of the students;
- Curriculum and Instruction – Using the State standards as the foundation and framework to build a more rigorous and sequential curricular resource which may also lead to increased offerings in advanced level fine arts courses;

- Partnerships and Collaborations – Develop relationships to secure and increase financial support and to gain access to professional teaching artist from the community; and
- Assessments – Provide training and clear expectations to supervisors and teachers. Assessments will be formative and summative; and qualitative and quantitative.

Act. The action research team proposed that the items and standards discussed be developed into a strategic plan with goals and objectives for completion. The team suggested the formation of a strategic planning committee as the next action step.

Research Question 3

Q3: What are the general and specific responsibilities of stakeholders within that district-wide model that will best support arts integration?

Look. The action research team gathered information from inside the subject district primarily before using information from the other plans as discussed in previous research questions. The primary concern of the team was the quality at which their colleagues were completing their individual job expectations.

Think. The standards identified previously in research question one were used to determine the program capacity and the quality at which the lead teacher of that program was completing their job responsibilities.

Act. The action research team suggested the creation of a document with the transparent intent of clearly communicating job expectations, resources, and assessments for every position in the department. Further, they suggested the strategic planning committee make this a part of their document and charge to clearly identify the current capacity before adding additional responsibilities without the resources to be successful.

Research Question 4

Q4: What professional development will be needed for teachers, administrators, and staff to support the implementation of arts integration?

Look. The action research team identified school districts and organizations to be considered as possible resources for professional development for teachers, administrators and staff to support the implementation of arts integration in a public-school system. The school districts and organizations that were reviewed by the team were:

- San Francisco Unified School District: Arts Education Master Plan;
- Moving STEM into the Main STREAMS: Orange County Public Schools, Orlando, FL;
- ArtsBuild: Strengthening the Region through Creativity, Arts & Culture (Chattanooga, TN);
- CAPE: Chicago Arts Partnerships in Education;
- AEMS Arts Education ins Maryland Schools Alliance; and MAIN (Maryland Arts Integration Network, also found as ‘AIMS’);
- A+ Schools Program: North Carolina, Oklahoma, and Louisiana;
- ArtsEdSearch;
- Americans for the Arts;
- Arts Education Partnerships;
- ABC Project: Arts in Basic Curriculum (South Carolina);
- The Kennedy Center: ArtsEdge;
- SMART Futures: Broward County Public Schools (Ft. Lauderdale, FL);

- Project Zero: Harvard Graduate School of Education;
- Arts Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-10: National Center for Education Statistics, Institute of Education Sciences, U.S. Department of Education;
- National Coalition for CORE ARTS Standards;
- Re-Investing in Arts Education: Winning America's Future Through Creative Schools: President's Committee on the Arts and the Humanities (PCAH);
- Houston Arts Partners (HAP) Conference;
- The Alley Theatre: Existing Partnership; and
- The Houston Symphony: Existing Partnership.

Think. The action research team identified several themes within the organizations, school districts, and collaborations as quality resources that would help in implementing arts integration district wide in a public-school system, however, the quantity of quality resources was found to be challenging. The team members identified the need to separate and categorize the resources to better identify the needed professional development. Further, some resources were focused on addressing the national common core standards which would not pertain to the district in this study.

Act. The action research team determined the next action step to address this research question would be to include this task in the strategic planning guide. The team decided more time and a greater number of stakeholders needed to be present and involved in the development of professional resources for teachers, administrators, and staff in the implementation of arts integration in a public-school system district wide.

Other Components. The action research team identified additional components they felt were vital to the success of an arts integration implementation in a public-school system. Specifically, the goal statement from San Francisco Unified School District: Arts Education Master Plan clearly stated the views of the action research team (2008).

At the heart of the Arts Education Master Plan (AEMP) process was a commitment to gather as much information from as many stakeholders as possible. The data that resulted from this process were used to formulate the following goals for the master plan, driven always by the mission to provide quality sequential arts education to all pre-K through grade 12 students (p. 9).

The Arts Education in Maryland Schools Alliance (2004) was also identified by the action research team as a quality resource for strategic planning and support. Specifically, the team identified the opportunity to offer more advanced level courses in fine arts and the intentionality of adding motivational strategies to the requirements of the collaborations in the Maryland Schools Alliance Strategic Plan. Other components present in the Maryland Schools Alliance Strategic Plan include clear branding and advertising responsibilities of a communications department.

The additional components were:

- A mission and vision statement;
- A fully agreed upon set of core values, or guiding principles;
- Sustained and continued involvement of all possible stakeholders; and
- Internal and External Communications Plan including Branding of the Plan.

Summary

Chapter four presented data to answer the four research questions of:

1. What does a successful, district-wide, and sustained model of arts integration look like in a low socioeconomic urban public school district?
2. What essential organizational structures or components are required to sustain a successful, district-wide model of arts integration?
3. What are the general and specific responsibilities of stakeholders within that district-wide model that will best support arts integration?
4. What professional development will be needed for teachers, administrators and staff to support the implementation of arts integration?

The purpose of this study was to develop a district-wide plan to implement arts integration in a large urban public school system. The data found by the action research team assisted in identifying the challenges, solutions, and opportunities that emerged through a collaborative inquiry process of implementing an arts integration plan in a public-school system district wide. In addition, this study identified additional conditions to be addressed in order to achieve success with the plan. The qualitative tradition of action research provided the structure needed for participants of the action research team to collaborate as the primary architects of the implementation plan for arts integration (Herr & Anderson, 2015; Stringer, 2008; Coghlan & Brannick, 2014; Reason & Bradbury, 2008) while the dichotomy of core action research cycle and thesis action research cycle allowed the metacognitive structure of this study (Coghlan, Brannick, 2014, p. 12). The action research cycle of look, think, and act provided the systematic process of inquiry that organized this chapter.

The results and findings confirmed the existence of resources found in other school districts, organizations, and collaboratives that may be essential in the developing of a needed strategic plan. Chapter 5 will provide further reflections, implications for district leaders, a summary of findings, a conclusion and recommendations for further study

Chapter 5

Summary

Introduction

This study followed the qualitative tradition of action research to gather the needed collaboration of the fine arts teachers, staff, administrators and other stakeholders to identify the needed components of a successful arts integration implementation plan. The study used the existing meeting notes, research journal entries, agenda items and focus group feedback as the data to support the findings. Following this introduction, this chapter includes a summary and conclusions of the results of the study followed by implications and recommendations for future research.

This study addressed the following research questions:

1. What does a successful, district-wide, and sustained model of arts integration look like in a low socioeconomic urban public school district?
2. What essential organizational structures or components are required to sustain a successful, district-wide model of arts integration?
3. What are the general and specific responsibilities of stakeholders within that district-wide model that will best support arts integration?
4. What professional development will be needed for teachers, administrators and staff to support the implementation of arts integration?

Findings.

The subject district has strong existing relationships with the Alley Theatre, the Houston Symphony and the Houston Arts Partners to access for support in developing a plan to implement arts integration. The findings of the study identified six common

components of successful arts integration plans. The components include administrative leadership, professional development; aligned curriculum, instruction and assessment; resources and staffing; and partnerships and collaborations with professional arts organizations. The components that were identified as common themes by the action research team were the same components found in the literature review. Likewise, participants identified four overarching themes that identical to the reoccurring overarching themes in the literature review: Arts Advocacy, Arts Education, Arts Integration, and Arts Partnerships.

Recommendations

The recommendation of the action research team and the author of this study are to first determine the minimum and optimum standards that are acceptable by all appropriate stakeholders. The next action would be to conduct an evaluation of all fine arts programs in the district, determining the needs of all programs that do not meet the minimum standard, and then ensuring those assessment standards are clearly addressed in the strategic plan that will be developed. Ultimately, goals, objectives, and strategies should be developed that not only address all the concerns of each stakeholder but also align with the vision and mission of the district.

Moving forward, the strategic plan should outline the mission and vision of the department which encompasses the implementation plan for arts integration.

Recommendations for further research. Further study is needed on the process of implementing the six components into a strategic plan. By developing goals, objectives, and strategies for each component and then including them into the strategic

planning process, the prospects for sustained success of the strategic plan and arts integration increases dramatically.

The overarching recommendation from the action research team was to focus on a plan that addresses overall growth for the fine arts department rather than a plan that deals exclusively with arts integration. All team members agreed that arts integration is important and represents a goal that the department should pursue but not at the expense of arts education and the overall growth and momentum of the department.

Implications

Implications for district leaders. When participating in action research cycles, the participating stakeholders must have a foundational knowledge of action research and will need training to develop actionable knowledge. Provisions for time and professional development should be considered during the planning process prior to the scheduled beginning of the project. In other words, time must be invested to determine present capacities in action research techniques, plan required professional development sessions, and assess comprehension and understanding. Further, the reports generated by each action research team should represent evidence of both action and research equally.

The subject of study must be a project in which change is perceived to be needed and there is an appropriate degree of inherent ownership on the part of all stakeholders. Gathering an adequate number of stakeholders is important; however, all stakeholders should truly perceive a need for change and have a vested interest in the change project in order for the project to achieve its maximum potential.

District leaders and project leaders may also need to address preunderstanding, role duality and organizational politics as much as possible. If a supervisory relationship is present, efforts may need to be taken to address unwanted research results.

Conclusions

The initial review of literature pertaining to Bolman and Deal's Four Frame Model and Stufflebeam's CIPP Evaluation proved to be beneficial as action research team members framed each challenge through the lens of different stakeholders, such as principal, parent, and school board member. By allowing each member to take their topic through the steps of the CIPP analysis, the research plan provided structure needed to develop action steps that could address perspectives seen only through each unique stakeholder lens. The literature covering project management and process mapping was also seen as valuable by team members. Action research team members reflected on the value these tools will be in the next stage of strategic planning.

In conclusion, the collaborative process of action research allowed all team members to feel a part of something larger than themselves and their isolated programs. Individual talents were fostered and exposed to leadership, creating opportunities that didn't previously exist. Not only did this collaborative project help connect individuals, programs, and campuses, but it also helped connect the entire fine arts department to the district. The ongoing action research framework that began with this study will continue to provide benefits to the district through the newly formed bonds that were fostered through this process.

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