INFLUENCE OF SUPERVISOR CERTIFICATION ON
ART TEACHER SATISFACTION AND SELF-EFFICACY

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Doctor of Education

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Abstract

This purpose of this qualitative research study was to examine art teachers’ perspectives regarding supervisor certification to determine its influence on art teachers’ satisfaction and self-efficacy. The data collected and analyzed were from eight art teachers who are members of Tennessee Art Education Association. The participants represented the diversity of schools in Tennessee. Data were collected from two surveys and by semi-structured interviews. The analysis of data offer a greater understanding of art teachers’ perspectives on how supervisor certification impacted the art teachers’ perspectives of support received, evaluations, self-efficacy, importance of art education, experiences, self-reflection, and learning. The findings of this study identified four common themes: art education experience; advocacy for art; self-reflection and professional growth mindset; and inconsistencies in supervision. The study’s findings also identified one sub-theme, private school views versus public school views. The study participants who had matched district-level supervisors unanimously indicated that their supervisors influenced their self-efficacy, and all participants, irrespective of supervisor certification, considered themselves highly effective.
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David Garfield Meade

July 16, 2017
Dedication

I dedicate this study to my mother. She may no longer be with me, but she is always my driving force.
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Chapter 1: Introduction

According to Irwin (13 September, 2017), "Advocacy is a slippery slope. While one argument works for a time, the field changes and that argument doesn't hold as well." Advocacy is necessary because non-arts individuals typically do not believe in the need for art, nor art as a core subject (Likes, 1995). This presents the need for people arguing for the arts so that others will view art as a necessary element in the curriculum.

The philosopher Heraclitus, in the 6th Century B.C., realized that people are estranged from that which they are most familiar, showing that the everyday occurrences are so familiar they may fail to be noticed, which is how the arts are perceived (Olson, 1970). Without experiences being viewed in a new context or expanding upon what is already known and understood, these experiences fade into the background. By providing schools with the arts, ensuring the use of curriculum, standards, funding, leadership, and experience, then educators can establish the embracing of life and all that it has to offer for future generations.

Introduction and Background

Art forms have been found in every culture on Earth. Neuroscientists have discovered clues about fundamental brain functions and how they respond to the mental and physical activities required by the arts (Sousa, n.d.). Visual arts influence the visual processing system so people can recall and create, both in reality and fantasy, with ease. Throughout history, interactions between people and their environments have demonstrated how the arts contribute to its culture. Dating back 17,000 years ago in the Lascaux Cave near Montignac, France, art was painted on cave walls depicting approximately 6,000 figures of animals, humans, and abstract signs. Thus, art is needed to share basic information through various cultures to allow younger generations to ascertain how these cultures have survived. The arts are also necessary for
aesthetic purposes. By the understanding the past, one can use the arts to be expressive and affective. In many instances, this overshadows the cognitive component of art. The arts aid in the development of critical thinking tools, (Sousa, n.d.) including:

- pattern recognition and development
- the mental representation of what is being observed or imagined
- symbolic, allegorical, and metaphorical representations
- careful observation of the surrounding world
- abstraction from complexity

Arts education contributes to the education of students and allows them to realize and utilize human experience as a way of thinking.

The researcher found connections between experience and art, specifically how the two relate and intertwine with each other. This connection is predicated upon the experiences one has with art, not the creation of art or the ability to create masterful works of art. Art is more than just pieces in a gallery or museum. Art surrounds one every day, but this is mostly unnoticed because people are over-exposed to it. This is the realization about the significant role of art in everyday life, as well as how dependent society is upon art without being aware of this dependence (Norris, 2011). Art should be functional as well as aesthetic. The visual arts provide visual enrichment, but the other forms of art are utilized daily. Various products, fashion, industry, interior design, graphic design, set design, and web design are all careers based on art that are sometimes forgotten because of the commonality of their products. The connection between art and daily life demonstrates the vitality of the need for quality arts education, starting a young age, to encourage and support, as well as show acceptance and promote creativity, freedom, self-respect, equality, and unity with nature (Wright, 2013).
The most recent completed research discovered by the researcher on arts supervisors was completed nearly three decades ago by Dr. Rita Irwin. The lack of research in this field is baffling due to the reauthorization of the Elementary and Secondary Education Act (ESEA) in 2015. The ESEA is now known as Every Student Succeeds Act (ESSA). This reauthorization focused on the issues of accountability and testing requirements, the distribution and requirements for fiscal grant accountability, and the evaluation of all educators (National Art Education Association, n.d.). Thus, the arts and music are included in a "well-rounded education," a term that has replaced the current definition of "core academic subjects," which only included the "arts." The use of Title I funds, Student Support and Academic Enrichment Grants, and arts and music education are all eligible for support under the "expanded learning time" provisions under ESSA, as are all subjects that are included in a well-rounded education. ESSA necessitates that arts educators have specific supervision within their field to ensure whole-student learning and education.

As the U.S. Department of Education implements new guidelines or adjusts existing guidelines, it is incumbent upon each state's Department of Education to ensure that these guidelines are provided to the local education agencies for implementation. Many times, these guidelines provide little to no information on how to implement or use the guidelines within schools. District-level supervisors of the local education agency often determine how these guidelines will be implemented and the appropriate standards met. With the inclusion of art and music as core subjects, many of these supervisors are unprepared to implement these standards or unaware of how these standards should be included. This lack of knowledge for how to include art and music as core subjects prompted this study.
Theoretical Framework

Frederick Herzberg developed the two-factor theory based on motivation and job satisfaction by researching the perceptions of people about their good and bad work experiences. Based on this, he determined that people’s job satisfaction depends on two factors. Factors of satisfaction, motivators and/or satisfiers (intrinsic motivators), and dissatisfaction, hygiene and/or dissatisfiers (extrinsic motivators). Intrinsic motivators, motivate individuals, are rooted within the job and include achievement, recognition, opportunities for growth, and level of responsibility. Extrinsic motivators, de-motivate individuals, are extrinsic to the job and include salary, working conditions, job security, and administration (Kuijk, n.d.).

The relationship between these two types of motivators is not linear and one factor does not necessarily increase as the other decreases. Instead this creates four combinations:

- High hygiene and high motivation: ideal situation for employees, highly motivated, few complaints
- High hygiene and low motivation: few complaints, not highly motivated, job viewed as paycheck
- Low hygiene and high motivation: employees are motivated, a lot of complaints, exciting and challenging work, salaries and working conditions are subpar
- Low hygiene and low motivation: worst situation for employees, not motivated, many complaints

Intrinsic motivators inspire motivation when present, while extrinsic motivators reduce motivation when absent. This is because of expectation. Extrinsic motivators are expected and will not increase motivation when in place, but they will cause dissatisfaction when they are
missing. Whereas, intrinsic motivators are additional sources of motivation. Therefore, to ensure satisfied and productive employees, attention must be paid to both motivators.

**Research Problem**

According to the State Education Agency Directors of Arts Education (2017), only 45 of the 50 states have state-level directors of arts education. These state-level directors are responsible for all school districts within their state, all grade levels within the schools, and all facets of arts programs. In Tennessee, there are 147 school districts, and only 18 of these districts have district-level arts supervisors who can assist with creation and implementation of curricula, evaluation of teachers, material and human resource acquisition (Irwin, 1988).

In 2015, the Arts Education Partnership (AEP) released its five-year plan for achieving a 2020 Action Agenda, stating that by 2020, every young person in America, from pre-kindergarten through grade 12, will have equal access to high-quality arts learning opportunities, both during the school day and in out-of-school time. The AEP's priorities are raising student achievement and success, supporting effective educators and school leaders, transform the teaching and learning environment, and build leadership capacity and knowledge. Their goals will be difficult to obtain without the assistance of matched district level art supervisors, as non-matched supervisors do not fully grasp or understand the arts curriculum and standards.

**Purpose of the Study**

The researcher used a qualitative case study to scrutinize the perspectives of art teachers in Tennessee, who had matched and non-matched direct and district-level art supervisors. The purpose of the study was to determine how the arts educators are supported and evaluated, as well as to determine their effectiveness with these supervisors. In this study, participants were divided into additional groups to determine if setting had any effect on the study. This study
allowed the researcher to obtain and understand art teachers’ perspectives about their support from supervisors, based on budgets, curriculum, pedagogy, and self-efficacy. This study sought to determine the impact of supervisors on teacher support, evaluations, and self-efficacy. Additionally, this study sought to ascertain if matched supervisors are necessary for art educators at the district level.

**Research Questions**

The following questions were developed for this study.

1. What are related arts educators’ perceptions of how they are supported?
   - How might having matched or non-matched direct and district-level supervisors affect these perceptions?

2. What are related arts educators’ perceptions of their evaluations?
   - How might having matched or non-matched direct and district-level supervisors affect these perceptions?

3. What are related arts educators’ self-efficacy (perceptions of their effectiveness)?
   - How might having matched or non-matched direct and district-level supervisors affect these perceptions?

The researcher conducted a qualitative multi-case study with current members of Tennessee Art Education Association (TAEA).

**Limitations**

Homogeneous sampling is a possible limitation of this study because study participants were limited to current TAEA members. Within this group, the minimal number of matched
supervisors for art education could be the most substantial limitation of this study. Study participants could have been limited if TAEA members chose not to participate in this study. Finally, the researcher is a member of TAEA and serves on the executive board for the organization and is therefore known by the members.

**Rationale**

The gap between Irwin's research in the 1980's and this study shows that there is a need for additional research based on the reauthorization of ESSA. This lack of research on arts supervisors and how they support and evaluate arts educators indicated the need for this study and its findings. The U.S. Department of Education continually provides additional guidelines to ESSA and how these guidelines are implemented and applied to the classroom. The impact on arts educators and their pedagogies is unknown, thus the need for arts supervisors.

Currently, Tennessee does not designate a state-level supervisor to oversee arts education. Thus, resources for advice and guidance are often unavailable for arts educators in Tennessee. The National Art Education Association (NAEA) is available but is often unable to answer questions because Tennessee art standards differ from NAEA standards. There are 147 school districts in Tennessee with 2,742 individual schools, but there are only 18 district-level art supervisors (TCVPAS, personal communication, September 29, 2017; Tennessee Department of Education, n.d.). These figures prompted the necessity for this research study.

**The Researcher**

The researcher is a visual arts educator at a primary school in rural Northeast Tennessee with seven years of experience in preschool through college-level classrooms and is an advocate for arts education and programs at the district, state, and national levels. The researcher is a member of Tennessee Art Education Association (TAEA) and National Art Education...
Association (NAEA), as well as serving as a teacher leader on the Tennessee Council of Visual and Performing Arts Supervisors (TCVPAS); allowing the researcher to be an advocate for arts education at the district, state, and national level. The researcher has presented at many local, regional, and national-level professional development conferences. The researcher demonstrated all classroom subjects can be taught through the arts, showing that the arts are not an independent subject, but one that can be used to reach all students and be used as a catalyst to teach all subjects. The researcher’s experience as an art educator has allowed the researcher to experience both matched and non-matched supervisors, which provided the opportunity to note the differences between these supervisors.

**Definition of Terms**

2. *Visual art*: A modern term used for a broad category of art, including fine arts, contemporary arts, decorative arts, crafts, architecture, design, photography/videography, and more (Visual Arts, n.d.).
3. *Matched supervisor*: A person who is highly trained and educated in the same specific activity or area, and that supervises others in the activity or area (DeTrude, 2001).
4. *Non-matched supervisor*: A person who supervises others in an activity or area that he/she has little to no experience in.
5. *Self-efficacy*: An individual's belief in his/her capacity to execute the necessary behaviors to perform specific tasks (Bandura, 1977).
6. *Experience*: Where we make a connection between what we do to things and what happens to them or us as a consequence (Dewey, 1934).
7. **Well-rounded education**: Includes courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience (Every Student Succeeds Act, 2015).

8. **Transfer**: Learning something in one context will assist with learning something else in a different context (Deasy, 2002).

**Summary**

Arts education for all students is necessary to ensure that the needs of ESSA are met to provide a well-rounded education. Ensuring that the arts education provided by school districts is effective is essential to this process. Arts supervisors with experience in the arts education field provide knowledge about arts educators' pedagogy, curriculum, standards, needs, classroom, evaluations, and effectiveness. Subsequently, this will assist in providing a well-rounded education. With little research conducted on the subject of arts supervisors since the 1980's, this study will provide needed information about arts education and supervisors.

This study consists of five chapters. The first chapter introduced the concept of matched and non-matched supervisors for arts education at the district level and also included the introduction to the problem, the purpose of the study, the rationale for the study, definitions of key terms, and a summary. The second chapter consists of a review of literature and Dewey's Theory of Experience and how it relates to art. The third chapter introduces the methodology used to conduct this qualitative case study to investigate teacher perceptions of matched and non-
matched supervisors of art education at the district level. The fourth chapter provides the methods for data collection and presents the findings from the case study. The fifth chapter presents the conclusion and the use in future research.
Chapter 2: Review of Literature

Introduction

Art education can be traced through history to the eighth book of *Politics*, where in 350 BC, Aristotle saw the need for the inclusion of drawing in education. Aristotle divided education into four areas: reading and writing, gymnastic exercises, music, and drawing (Aristotle, trans. 2000). He stated that reading and writing and drawing are useful for life in many ways. Since this time, art education has fought for its importance in the classroom and the education of society.

In Dewey’s *My Pedagogic Creed*, Article Five, he stated his belief in democracy and schools was that education was the fundamental method of social progress and reform; that all reforms which rest simply upon the enactment of law, or the threatening of certain penalties, or upon changes in mechanical or outward arrangements, are transitory and futile; that in the ideal school we have the reconciliation of the individualistic and the institutional ideals; that through education society can formulate its purposes, can organize its means and resources, and thus shape itself with definiteness and economy in the direction in which it wishes to move; and that education thus conceived marks the most perfect and intimate union of science and art conceivable in human experience (Dewey, *My pedagogic creed*, 1897).

The Humanities

According to the New Oxford American Dictionary, 3rd Edition (2013), the humanities are the academic disciplines that study human culture. These academic disciplines include: anthropology, linguistics, law, literature, the arts, philosophy, and religion. Faust (2014) wrote that students often overlook the benefits of exploring their interests in art or linguistics of any of the other humanity disciplines. One’s interpretation, judgment, and discernment will always be
in demand, and these traits are cultivated and refined in the study of the humanities. Virginia
Penhune, a PhD candidate at Concordia University, conducted a study that indicated instrumental
music training produced lasting changes in motor abilities and brain structure (Kar, 2013). This
allowed for a stronger connection between the right and left hemispheres of the brain and the
ability to listen and communicate as an adult. A group of cognitive neuroscientists at
Northwestern University (White-Schwoch, Carr, Anderson, Strait, & Kraus, 2013) released a
study on older adults who took music lessons in their youth. These youth participants were able
to process sounds of speech faster than those who did not.

The Arts Expanded

The arts include the performing arts (music, theatre, dance) and the visual arts (drawing,
painting, film, game, etc.), but physical education and kinesiology also need to be included in the
discussion of the arts.

Boyd (2014) asserted that a student’s concentration, comprehension and recall abilities,
higher forms of communication, and being an active collaborator are some of the benefits on a
maturing student’s brain that come from the integration of the arts, foreign language, and
physical education. Education in the arts is crucial to the development of a student mind.

Art Education

Eric Jensen (Ball, 2002), member of the Society for Neuroscience and New York
Academy of Science, advocated for the support of art education because of its contributions to
development and enhancement of multiple neurobiological systems, including cognition,
emotional, immune, circulatory, and perceptual-motor systems. Jensen stated that ultimately, the
arts can help make us better people.
The changing concepts of the nature of art have shaped and formed what is known as Art Education. Today, art is autonomous and self-referencing, and it does not deal with the real world, as it did in the past. Therefore, art programs in schools suffer from the belief that art does not give meaningful information about the nature of reality. However, it is found that the changes in the reality of society are expressed through art and literature. Art does not avoid reality, but reality is redefined by the arts, sciences, and philosophies (Perrin, 1987).

**Defending and defining art education.**

In 2005, McCarthy, Ondaatje, Brooks, and Szanto reported that people could connect at a deeper level and are more open to new ways of seeing things if they have a stimulating art experience that provides intrinsic pleasure. In doing so, they are creating a foundation to develop social bonds and a sense of community. Thus, a strong school arts program helps close gaps that leave many children behind. Smith (2009) stated that children of affluent and aspiring parents are often exposed to the arts at younger ages and throughout their lives, schools do not provide the arts; for children of low-income families the opposite is true. Eric Cooper (Marklin, 2012), president and founder of the National Urban Alliance for Effective Education, stipulated that an arts education in schools allows children from low-income families to compete on a more level playing field with children from affluent families who have been providing art experiences. With the introduction of the No Child Left Behind Act (NCLB) in 2001, the pressure to raise test scores led to reduced time to devote to the arts. Instead, language arts and math were heavily emphasized. The purpose of NCLB was to ensure all children had fair and equal access to a high-quality education, but with a strong emphasis on assessment and performance, this affected the areas which were not assessed under the act. According to Sabol (2010), the reauthorization
of NCLB stimulated many conversations about the skills students need for college- and career-readiness, including skills identified by the Partnership for 21st Century Skills.

**Whole child education.**

The standardization of schools, excessive testing of students, and narrowing education to measurable intelligence does not work. Researchers in brain science have demonstrated that the more parts of a child’s brain that are engaged, the more likely the material will be retained and internalized (Educate the Whole Child, n.d.). Americans for the Arts (n.d.) stated that to have a balanced education, students need to be provided with the skills and knowledge to be college and career ready so that they can be productive and responsible members of society. This is the essential goal of education: to ensure students are ready to enter the world as prepared citizens who will care for the future of the world.

To educate the whole child, five types of learning have been identified that children need to be exposed to daily: cognitive-intellectual activities, creative-intuitive activities, structured and unstructured physical movement, handwork, and engagement with nature and community (The Myrin Institute, n.d.). The non-cognitive skills, or social and emotional skills, of critical thinking, creativity, problem solving, persistence, and self-control are essential to the full development of a child (Garcia & Weiss, 2016). These skills are linked to academic achievement, productivity, and health while being supported by life experiences. This demonstrates that children’s’ experiences, if supported and encouraged, aid in the development of their thinking and learning throughout life.

**Art education and the law.**

NCLB limited access and equity in schools by removing support for school integration, extra funding for high-poverty schools, and services for students with special needs. NCLB
promoted mandates on standards and testing, closing or restructuring of schools, and replacing staff. States were required to adopt curriculum standards and test students yearly to determine progress toward proficiency. This led to the creation of NCLB waivers by then-Education Secretary Arne Duncan, which allowed states to be granted these waivers based on specific criterion. Forty states were granted such waivers, indicating that NCLB was not the answer to the education system.

A subsequent educational reform strategy, Race To The Top (RTTT), did not include the arts. Instead of assisting schools, RTTT turned federal funding for education into competitive grants. This instigated the reauthorization of the Elementary and Secondary Education Act (ESEA) by President Obama signing the Every Student Succeeds Act (ESSA) in 2015. This updated the federal education policy to include “the arts” in the definition of core academic subjects (BPSArts, 2015). Americans for the Arts (n.d.) noted that at the center of the critical items of the bill is that “the arts” are core subjects, and are defined under current law as dance, music, theater, and visual arts.

According to ESSA, a “well-rounded education” includes the arts, as well as math and language arts, which allows for arts education programs and permits arts teachers to receive federal funds through both Title I and Title II funding (Zubrzycki, 2016). ESSA recognizes evidence-based professional learning, can collaborate, participate in job-embedded learning, and implement new skills immediately. Thus, the use of Title II funding for professional development expands beyond core-subject teachers. (Steinbacher-Reed & Rotella Jr., 2017). Therefore, teachers of all subjects, administrators, school leaders, and other school staff must have the opportunity to attend professional development to benefit themselves, the school, and the students. ESSA also allows for funding to be used for integrating arts into STEM (science,
technology, engineering, and math education) as well as a $20 million grant program for arts education (Zubrzycki, 2016). Decisions for distribution of funds are granted to each state to determine funding for the arts. It is essential that administrators understand that the arts are part of a well-rounded education and should receive funding to ensure they are one component of a well-formed student curriculum.

ESSA provided leaders more flexibility that assists them in better meeting student needs. This flexibility allowed for the use of innovative thinking, methods, and solutions to approach student achievement and provide experiences for all students to ensure a well-rounded education. This flexibility allowed districts to go beyond the traditional subjects of reading, writing, and math to include the arts, science, and the humanities as essential components in education (Education Commission of the States & Arts Education Partnership, 2017). The implementation of a well-rounded education is not a specific process, but instead is a process that is changing continually. As new priorities, policies, guidance, and rules are released, states and districts must refocus and adjust their policies to ensure adherence for the betterment of their students.

**ESSA and states.**

According to Senate Resolution 114-95 (2015), Title I, Part A, Subpart 1, Section 1005, each state must submit a plan that details the state's standards, assessments, and accountability systems, while providing descriptions of how the states plan to support their districts to ensure equality of a well-rounded educational experiences to all students. These accountability systems must include a minimum of one indicator of school quality or student success beyond student achievement, graduation rates, and proficiency in English (Education Commission of the States & Arts Education Partnership, 2017). These indicators can be based on school climate and culture, student access to advanced coursework, student/teacher engagement, or may be directed
by the state. Using arts-related indicators can be helpful to districts and states by addressing these areas:

1. The number of art courses offered.
2. The ratio of the students enrolled in art courses to receive postsecondary credit (AP/dual enrollment).
3. The ratio of certified arts educators to students.

**ESSA and the local education agencies.**

According to Senate Resolution 114-95 (2015), Title I, Part A, Subpart 1, Section 1006, districts must submit a plan to the state department of education to receive Title I funding. The plan must include how the district will identify any inequities in its educational opportunities and how it plans to help close the educational gap for all students. A description of how the district will provide a well-rounded education to all must be included in this plan. Using the arts education programs provided by the district and identifying how these programs provide students with a well-rounded education can help the states meet necessary requirements (Education Commission of the States & Arts Education Partnership, 2017).

**ESSA and schoolwide programs.**

According to the Senate Resolution 114-95 (2015), Title I, Part A, Subpart 1, Section 1008, Title I funding may be used to establish or implement plans to improve the education program of a school based on a needs assessment. For a school to be eligible for this funding, 40% of the school’s population must be identified as low-income, and the improvement plan must be predicated upon whole-school reform. As part of a well-rounded education, the improvement plan might provide strategies that include the arts to provide achievement
opportunities for all students. According to the Education Commission of the States & Arts Education Partnership (2017), these strategies could include:

1. Using the arts to engage students in non-academic skills to improve self-efficacy and creativity
2. Increasing access and opportunities to support student attendance and other non-academic indicators through the arts and other well-rounded subjects
3. Strengthen educator effectiveness by utilizing arts-based techniques in professional development programs to improve student learning outcomes

**ESSA and the targeted assistance school.**

According to the Senate Resolution 114-95 (2015), Title I, Part A, Subpart 1, Section 1009, Title I funding can be used by schools that do not meet the poverty threshold if these schools create programs targeted to help academically at-risk students meet state academic standards. The goal of the Targeted Assistance Schools program is to meet the school-established objectives for at-risk students. These programs can be conducted during the school day, before or after school, or during the summer and can include the use of arts-focused learning to support the students and provide a well-rounded educational experience (Education Commission of the States & Arts Education Partnership, 2017).

**ESSA and parent and family engagement.**

An important aspect of ESSA is the engagement of families. As stipulated in Senate Resolution 114-95 (2015), Title I, Part A, Subpart 1, Section 1006, school districts are required to provide families of English language learners (ELLs) with information on how these families may support their children with learning in all educational subjects. This can be done by
providing ELL families with the expectations for all educational subjects and strategies on how to encourage their children to engage in creative activities at home.

Title I, Part A, Subpart 1, Section 1008 of Senate Resolution 114-95 (2015) states schools are required to include parents, educators, and community stakeholders in the development of schoolwide programs and plans. By being part of this planning group, arts educators and others who are interested in the implementation of the arts in schoolwide programs can provide information and feedback to school leaders about how arts can impact the school's goals and achievements by being part of the strategy.

Title I, Part A, Subpart 1, Section 1010 of Senate Resolution 114-95 (2015) requires school districts to establish, implement, and annually review their policy with parents and community stakeholders on engaging families in their schools and how this policy improves student learning. This allows the families and stakeholders the ability to suggest the inclusion of the arts as part of engagement and improvement. Allowing the district to ascertain how the arts are viewed by the students’ families and the community is an important and needed component of a well-rounded education.

ESSA and Tennessee.


According to the TDOE report, Every Student Succeeds Act: Building on Success in Tennessee ESSA State Plan (2017), the use of 21st Century Community Learning Centers (21st CCLC) programs and Title IV grants to support a well-rounded education are the only areas that
include the arts and music. The 21st CCLC allows for the use of federal funding to establish or expand community learning centers. These centers are to be available during non-school hours or when schools are not in session. The goal of the 21st CCLC programs is to provide students, especially students who attend low-performing schools, with academic enrichment and support so they meet state and local standards in core subject areas. Among the approved pursuits for the 21st CCLC are arts and music activities.

The report stated that the plan was to use available flexibility until Title IV, Part A of the Student Support and Academic Enrichment (SSAE) program will allow districts and schools to use this federal funding to meet the needs of all students to attain a well-rounded education. According to the TDOE, these funds and the areas of allowable expenditure will be most directly related to our priority goal areas of All Means All and High School & Bridge to Postsecondary (Tennessee Department of Education, 2017, p. 203). Tennessee’s goal for ensuring well-rounded educational opportunities for students is to improve access to foreign language, arts, and music courses; as well as provide additional resources for libraries and librarians, arts and music education, and other specialized instructional supports (Tennessee Department of Education, 2017, pp. 205-206).

The TDOE (2017) believes that all students should receive a high-quality education that also provides well-rounded experiences and prepares all students for life after high school. This can only be accomplished by supporting the whole child and ensuring a supportive learning environment. The TDOE report, Every Student Succeeds Act: Building on Success in Tennessee Status Report (2016), heard from hundreds of parents and teachers about how critical the arts and music are to the development of students and how these subjects support students’ academic interests and lifelong learning.
Student achievement through art education.

According to the National Center for Education Statistics (2010), students who attend high-poverty schools are more than twice as likely to have no access to the arts. According to Rabkin and Redmond (2005), this is because the arts are traditionally viewed as affective and expressive, not academic or cognitive. Rabkin (2002) noted that reports from art educators have shown the connection between the arts and academic achievement, positive social development, habits of mind, and deeper thought. This is an example of how learning through the arts is beneficial to students and their development.

Research conducted by the Arts Education Partnership (n.d.) demonstrated that education in the arts prepares students for success in school, work, and life by increasing math and literacy achievement, developing creativity and critical thinking skills, strengthening perseverance, and aiding in cross-cultural understanding. Studies have found that education in the arts engages underserved students, including students from low-socioeconomic families, ELLs, and students with special needs (Education Commission of the States & Arts Education Partnership, 2017). These students thrive in arts-rich schools, as opposed to schools with limited arts offerings, demonstrating the need for arts education in all schools.

Richard Deasy’s (2002) Critical Links compendium discussed 65 distinct relationships between the arts and academic and social outcomes, including visual arts and reading readiness, traditional dance and nonverbal reasoning, and learning piano and mathematics proficiency. The compendium also identified six major types of benefits associated with studying the arts and student achievement (Deasy, 2003):

1. Reading and Language Skills
2. Mathematics Skills
3. Thinking Skills

4. Social Skills

5. Motivation to Learn

6. Positive School Environment

These achievements can be seen in Table 2.1 from The College Board (2005).
Table 2.1

*Arts Course-taking Patterns and SAT Scores, 2005*

<table>
<thead>
<tr>
<th>Years of Art Courses</th>
<th>Verbal</th>
<th>Math</th>
</tr>
</thead>
<tbody>
<tr>
<td>4+ years arts</td>
<td>534</td>
<td>540</td>
</tr>
<tr>
<td>4 years</td>
<td>543</td>
<td>541</td>
</tr>
<tr>
<td>3 years</td>
<td>514</td>
<td>516</td>
</tr>
<tr>
<td>2 years</td>
<td>508</td>
<td>517</td>
</tr>
<tr>
<td>1 year</td>
<td>501</td>
<td>515</td>
</tr>
<tr>
<td>½ year or less</td>
<td>485</td>
<td>502</td>
</tr>
<tr>
<td><strong>Average for All SAT Test Takers</strong></td>
<td><strong>508</strong></td>
<td><strong>520</strong></td>
</tr>
</tbody>
</table>

These scores show students with four years of arts coursework outperformed their peers at any other level of arts coursework.

Rabkin and Redmond (2005) reported both a Chicago and Minneapolis study of arts-integration programs showed test scores rose two times faster than comparative schools and they were most powerful for disadvantaged learners. The gains these integrated programs demonstrated went beyond student test scores by energizing and challenging the teachers. Everyone involved became emotionally invested and grew their capacity for thinking by learning from each other and creating learning communities in the classroom. For this arts-integration to work, the related arts teachers must become the core of the equation to ensure interdisciplinary study is taking place. With this occurring in all subjects, the conditions are ideal for authentic and challenging learning. It allows for learning in all subjects to become viable through the arts. Schools that embrace arts-integration ensure the arts are not just emotional and creative but are also highly cognitive. This allows students to develop higher levels of thinking. Students can
use careful observation, mentally imagine, make abstractions, recognize and develop patterns, make qualitative judgments, and create symbolic, metaphoric, and allegorical representation. These are the same tools used for thinking in science, philosophy, math, and history.

The Education Commission of the States and the Arts Education Partnership (2017) reported that students in schools that provide a broad offering of arts not only learn the arts as part of a well-rounded education, but they also score better on state and district standardized tests. This allows those students to have a greater opportunity to achieve and succeed as opposed to students in schools that lack arts programs.

As a core academic subject, the arts are supported by a set of rigorous, but voluntary, national standards and assessment framework which are designed to improve and support arts learning. Forty-eight states and the District of Columbia supported sequential arts learning and have state adopted arts standards (Americans for the Arts, n.d.).

**Learning and the brain.**

In the middle of the 19th Century, drawing and singing were introduced into American schools, and the debate of the role of arts in education has continued since that time. Education movements of the 20th Century and high-stakes testing have forced arts education to fight for its place and importance in learning.

The Naperville (IL) School District experimented with beginning each day with a mandatory mile run for all students, and 8th grade students in this district who took the international math and science tests finished 1st in the world in science and 6th in math (The Free Library, n.d.). Students in Chinese Taipei had the second-highest scores on international math and science tests, followed by students in Singapore, Hungary, Japan, and the Republic of
Koreas. U.S. students typically rank 18th in the world. Naperville credits these results to the fitness-based education program.

The importance of arts on education, learning, and brain development started with Project Zero, a Harvard study, which scrutinized the cognitive aspects of the arts. Researchers viewed artistic activities as something that involved mental processes fully as powerful and subtle as those used in the sciences (Harvard Graduate School of Education, n.d.).

Hannaford (2005) believed that thinking and learning are not solely mental, claiming that the senses of the body feed the brain all environmental information, which is needed to understand the world and allow one to create new possibilities from experience. These neurocognitions help to create social and emotional intelligences.

The limbic system of the brain is where aesthetic perception is formed, allowing for cognitive imaging. With the greatest development in the limbic system occurring between the age of 15 months and 4.5 years, and completing development around 11 years of age, it is important children are exposed to the arts (Burrill, 2010). Children start scribbling between the ages of 2-3 years as a psycho-biological expression, which is based on motor-sensory-feeling using the dynamics of shapes to express themselves. As children grow, they create balanced designs and start to center their self-taught geometric forms. This is when the gestalt hemisphere of the brain begins to process images separate from motor-sensory, allowing for cross-sensory imaging in the limbic system. This allows for the imagery to be reflective, integrative, intuitive, antipolitical, and metaphoric. The creation of this imagery shows the fundamental thinking skills of aesthetics and artistry, which lead to the understanding that art is fundamental in the learning and developmental processes of the brain.
Education and engagement in learning art are shown to be beneficial to the educational process through brain research. Studying the arts aid in the development of neural systems that assist with fine motor skills, creativity, and emotional balance. Judith Burton, a researcher at Columbia University, concluded in a study that subjects like math, science, and language require both complex cognition and creative proficiency, which are both typical of arts learning (Burton, Horowitz, & Abeles, 1999). Jenson (2001) determined that the arts provide opportunities for the simultaneous development of multiple brain systems, including integrated sensory, attentional, cognitive, emotional, and motor capacities. Thus, this indicated that the arts can be the driving forces behind all learning.

Schools that are integrating the arts into their curriculum, as part of a reform strategy, are documenting positive change in the school’s environment and improvement in student performance, thus introducing the concept of transfer. There is a commonly held view that all learning experiences involve some degree of transfer both from life and learning, and this can be contributed to the works of John Dewey on experience. Dewey stated that:

What is called the magic of the artist resides in his ability to transfer these values from one field of experience to another, to attach them to the objects of our common life and by imaginative insight make these objects poignant and momentous. (1934, p. 118)

Art and Dewey.

Arne Duncan (President's Committee on the Arts and Humanities, 2011), U.S. Secretary of Education, wrote that an education in the arts creates an essential creativity that is necessary for the global economy. This refers to the workforce of today and how knowledge and creativity can help transform how society communicates, socializes, and does business. Dewey (1934) explained the indefinable nature of art, discussing how art defies classification and labels that we
traditionally hold for objects, colors and other creative processes such as music and literature. Creative experiences are part of daily life, especially in the work of engineers, business leaders, and many other professionals. American youth need to be inventive, resourceful, and imaginative to provide society with the means to build and progress socially and economically. The only way to encourage the necessary creativity is through arts education. According to Dewey, an educative experience is an experience in which we make a connection between what we do to things and what happens to those things or us in consequence; the value of an experience lies in the perception of relationships or continuities among events.

Between 2008 and 2014, funding for U.S. school districts had been cut by more than 80%, and very often the disciplines that are cut are those pertaining to the arts, such as music, visual art, dance, and theatre (Boyd, 2014).

Theoretical Lens and Related Theoretical Literature

Dewey believed that art functions as experience, and by processing the inquiry of experience, looking and finding meaning, and extending connections, creates transformative experiences (Goldblatt, 2006). Art education nurtures the thoughtful reflections of the human mind, which become the essential parts for transformation. These transformative experiences allow for viewing new concepts in ways they would not be seen before, creating a new experience.

Thompson (1983) stipulated that everyday experiences create the knowledge that is needed for existence. Through these everyday experiences, one's attitude toward reality allows him/her to participate in normal daily life. In one's daily routines he/she finds there is no reflection on every day and conforms himself/herself to behavior that is deemed popular. This is a loss of experience and reality. It is through reflection that the reality of one's experiences,
which defines individuals, becomes available and allows these individuals to find themselves through their actions and modify their society.

**Experience.**

Dewey defined education as a continual reorganization, reconstruction and transformation of experience (1916). Dewey’s work demonstrates that art education is needed to fulfill one’s potential. Culture aids in the cultivation of personal history, which is based on a multitude of experiences and further shaped by visual experiences and education. Many forms of art influence daily life as part of educational experiences. Personal history is intersubjective and continually changing as people experience their surrounding culture (Thompson, 1983). Arts supervisors need to scrutinize the art curriculum, the creation and viewing of the arts, and how educators can influence their students for a lifetime of learning.

Arts educators must undo, or work against, the education process that takes place in other classroom subject areas, such as math, science, and reading (Smith, 2009). Dewey (1934) explained art by discussing how it defies classification and labels. For arts educators, this presents the struggle of creating a curriculum where the labels that have been meticulously taught in every other aspect of education must be consciously acknowledged and then abandoned or ignored. This works against the process established as part of the school’s curriculum. In the curriculum, the arts provide material that allows the consciousness to understand and process the world (Goldblatt, 2006). Dewey stipulated that educators must consider the unique differences between students and their past experiences (Neil, 2005). Accordingly, teaching and curriculum must be designed in ways that allow for such individual differences. This is evident in the use of “Studio Habits of Mind” and how a studio arts class is taught. The creation of the arts and the teaching of the arts will only help with the understanding and learning of the other subject areas.
Soltis (n.d.) stated that Dewey's view of an educative experience is where one makes a connection between what is done to something and the reaction that occurs as a result, thus the educative experience has value in the perception of actions and reactions, relationships, and events. Prior to formal instruction, children learn by doing and reflecting about the world, themselves and others, thus creating a natural learning experience. A work of art for Dewey is not an art object *per se* but a person’s experience of it, whether as producer or audience, just as the meaning of a work of art is not some intrinsic property of the art object but the quality of the experience it causes in its audience. Creating an art object is an act of expression, which exemplifies an experience in the highest manner possible. Dewey contended that interactions with environment allow people to store the experiences, be receptive to new experiences, reflect and organize daily events as experiences, and reinterpret the information that is gained from the experiences. That is how art is created (Goldblatt, 2006). In contemplating a work of art, the audience will recreate the experience of the artist. This connects art with everyday experience and serves as a reminder that the highest responsibilities of art, society, and the individual have always owed to one another; that works of art are the most profound and powerful way of getting individuals to share within society. This connection shows that a civilization is uncivil because human beings are divided into non-communicating sects, races, nations classes, and cliques (Dewey, 1934).

Experience is essential to all education and learning. It essential for educators, especially arts educators, to instill the belief that learning never ends and students can learn from everything they see, hear, or imagine. Once an educator has developed a theory of experience, he/she can then progressively organize subject matter in a way which considers students’ past experiences. Subsequently, educators can then provide these students with experiences which will enhance
access to future growth experiences, thereby expanding the person’s likely contribution to society (Dewey, 1938).

**Supervision in Education**

The process of supervision is complex and is multifaceted with ever-changing people and elements. Storm and Todd (DeTrude, 2001) described supervisors as being faced with the responsibility of protecting the welfare of their charges, with mentoring supervisees in their professional development, and with protecting the interests of their profession and the public at large. The role of a supervisor is to increase competence, bearing a high level of responsibility to ensure that their supervisees are working within their competence and working to increase these competences. Supervisors are responsible for ongoing professional development and growth; thus, they must provide support to their supervisees.

The responsibilities of supervisors in education are various. The supervisor must consider human interactions and relations, curriculum and instruction decisions, staffing issues, staff development, budget issues, assessments, and evaluations. Supervisors are referred to by different titles in different school systems - consultant, change agent, or supervisor, but they all have the same duties. They serve as the person responsible for all grade levels, all facets of a program or specific content area, the implementation of curriculum and change, evaluations of educators, and material and human resource fulfillment (Irwin, 1988).

There are many definitions of supervisors’ roles in education. Wiles and Bondi (1996) stated that supervision within a school is nothing more than a general function of leadership that manages the activities that are connected to learning. Bartky (1953) claimed that supervisors have the responsibility of improving classroom instruction by providing in-service opportunities.
for educators, Wiles (1950) believed that supervision was a service action that is designed to help teachers be more effective.

Robbins and Alvy (2003) stated that leading a school is lonely and wandering around can help to reduce the isolation of an administrator. By wandering around, administrators are being present and showing all staff members and visitors of the school that they are present. If school leaders remain in their offices, they may be unaware of what is actually occurring in their schools. According to Kelehear (2010), leading a school is a lonely, and wandering around can help to reduce the isolation of an administrator.

**Administrator-teacher relationships.**

Teachers and administrators both agree they want children to have school experiences that are about more than just subject learning. They also want them to learn skills for life; critical thinking, creativity, problem solving, persistence, and self-control to ensure that they are empowered, thoughtful individuals (Martinez & McGarth, 2013).

Administrators and teachers want to provide students with differentiated ways of learning, but this does not always occur because administrators believe teachers are reluctant to change, and teachers believe this is a difficult talk due to the requirements set forth in new state standards. Thus, both teachers and administrators continually blame the other for no change occurring. Communication barriers are the most problematic. Teachers and administrators should create a shared language, which both comprehend, to ensure that all understand the communication. This language between teachers and administrators is fundamental in building good communication (Shapiro, 2015).

Jessica Millstone, Director of Engagement at BrainPOP, (Shapiro, 2015) explained that administrators struggle with ways to identify and reward teachers to experiment with new
strategies. Communication breakdowns between teachers and administrators often occur because teachers are unclear of what is being asked of them and administrators do not know what to do. Common language and effective communication are required for all involved to ensure everyone is collaborating effectively.

Administrators want to ensure teacher welfare, morale, and trust. To do so, they need to be forthcoming with any information about change. This transparency allows teachers and administrators to discuss their concerns and find answers together (Calahan, 2014). By allowing teachers to be involved in the learning and discovery of changes and issues, teachers are invested in the school climate and environment.

Teachers and administrators are on different planes of practice, and this is what causes the communication deficiencies between them. Administrators are out of the classroom and lose pace with current practices in the classroom. While classroom teachers are the experts on current practices, they sometimes lack the skills or ability to lead their schools in these practices (Steinbacher-Reed & Rotella Jr., 2017). “Teachership” is defined as exceptional leading with exceptional teaching and prompts administrator engagement in classroom-based professional learning while allowing exemplary teachers to lead from within the classroom. By working together, administrators and teachers can conquer the challenges of teaching and leading, while developing a deeper level of understanding of the other's role. This allows administrators and teachers to collaborate instead of work against each other to strengthen school culture, pedagogy, and the education of students.

**Job satisfaction.**

Demirtas (2010) stipulated that teacher satisfaction is a function of the perceived relation between what one wants from one’s job and what one perceives teaching as, offering or
entailing. Teachers’ level of job satisfaction significantly affects educational aims of a school or district. Schools that have teachers with high levels of job satisfaction provide quality education and educate successful students. Teachers with high job satisfaction do so by means of balancing their work with administrators, students, and parents. Low teacher satisfaction is expected to correlate with the outcomes of work stress, which are psychological distress and low self-esteem (Ho & Au, 2006). The after-effect of chronic stress is burnout (Cunningham, 1983). Teachers under stress often experience feelings of exhaustion, irritability, tension, and headache (Dunham, 1984).

The 2012 MetLife Survey of American Teachers stated that teacher job satisfaction had plunged to the lowest level in 25 years, from 62% in 2008 to 39% in 2012, totaling a 23-percentage point drop (Robertson & Walker, 2013). The survey examined the views of teachers on challenges facing schools, budgets and resources, professional satisfaction, and the implementation of Common Core State Standards. The teachers in the survey attributed the low levels of satisfaction to shrinking budgets, fewer opportunities for professional development, and less time allotted for teacher collaboration. Over half of the survey participants reported feeling “under great stress” most days of the week.

The Alliance for Excellent Education (2014) stated that nearly half a million teachers in the United States either move or leave the profession each year. This high turnover rate disproportionally affects high-poverty schools and compromises the assurance that all students have access to skilled educators. According to a study conducted by researchers at the Peabody College of Vanderbilt University in Tennessee (Koedel, Li, & Springer, 2014), higher-effectiveness ratings for teachers caused their perception of satisfaction in their job to increase, just as lower-effectiveness ratings decreased satisfaction. These findings are suggested to be
related to the “more rigorous” evaluation system that Tennessee implemented in 2011. Springer, a Vanderbilt researcher, (as cited in Iasevoli, 2017) established that it is reasonable to expect that Tennessee’s evaluation system will influence teacher attrition in a way that improves student achievement in the long run. While Tennessee offers this type of evaluation system, it does not provide content-specific or content-knowledge specialists to conduct evaluations for non-tested subjects like the arts.

**Art supervisors.**

Irwin (1992) affirmed that very little research had been done on the role of fine arts supervisors, and a profile of an individual in the role of art supervisor is presently lacking.

Al Hurwitz (1968) noted in the 1960’s that art educators were questioning the doctrine at all levels. During this time, art educators were considered to be experts in the field of specialized education and were valued as a source of support and assistance in the entire education field. Additionally, the art supervisor was endangered due to the changes in education and curriculum. Supervisors of the day were viewed as persons who concerned themselves with administrative tasks and pedagogy. This provided supervisors a way out by hiding in offices attending to those tasks. However, for supervisors to be effective, they must make a distinction between skill and knowledge. To attain a higher level of supervision, supervisors must think and do what is beyond the effectiveness of teachers, administrative tasks, and testing materials. Supervisors need to be creative leaders, and by doing so they can become agents of change and affect teachers, students, and education as a whole.

Apart from art educators, few people view the arts as what they are or how they can be used. Experimental and practical knowledge of specific subject-areas allows for supervisors to develop important perspectives. Supervisors progress from being a master teacher in a specific
subject and use that knowledge to become more effective (Irwin, 1992). Experimental knowledge is gained through educators’ knowledge of beliefs, as well as their intents and purposes that guide them in their practice of education.

Supervisors become vested in the implementation of curriculum, instruction, milieu, and policy. In doing so, the practical knowledge of a supervisor is fundamentally different from a teacher.

According Hurwitz (1968), an art supervisor is similar to a student that learns in many different areas. These areas include:

1) The school system, its policies, teachers, and students

2) The direction of art education, curriculum, philosophies, new research, and pedagogies

3) Their self, their beliefs, capabilities, and commitment

Their abilities to be a mentor, colleague, and participant of art education allow these supervisors to be effective. Therefore, these supervisors can provide the needed support, materials, curriculum, as well as advocate for the rights of their teachers and students.

Kelehear (2008) insisted that teaching was art and that the instructional leadership of teaching, in turn, must also be art. This leads to the fact that leadership itself is an art form. Instructional leadership is an artistic or aesthetic process that includes technical observations. For an administrator to observe teaching as art, he/she needs a developed manner of viewing instruction, similar to an artist viewing a painting. According to Brenner (2004), this is known as art-based learning, where artistic expression is used as a catalyst for improving performance. There are two ways of leadership development using art-based learning: using the artistic process
to see connections to leadership and creating or engaging with art firsthand. Art-based learning demonstrated positive change in leadership beliefs, risk-taking, collaboration, and self-image. There are several reasons for these conclusions, including:

- That the arts tapped into the emotions in a way to defy rationality
- That artists and leaders have more in common, allowing for intriguing and fruitful associations
- That perception was altered though art to allow the truth of an issue or subject to come forward

These mechanisms are already developed in persons who are trained and certified art educators, allowing them to use past experiences to aid in the evaluation of art educators. Therefore, art educators as matched supervisors for other art educators leads to the enhanced effectiveness of evaluations and instruction.

**Art teachers and evaluations.**

Disagreements between the principal and teacher on evaluations are going to occur, but how the disagreements are handled is essential to a positive, continuous, professional working relationship (Bacal Associates, n.d.). All parties must be aware that endless argument is counterproductive and comments from both parties should be included in the evaluation documentation. Evaluation disputes between teachers and administrators can occur at any time, in both tested and non-tested subjects. When these disputes occur, it is the responsibility of the principal to handle these disputes accordingly. Similarly, the teacher has the right to dispute the evaluation. The teacher also needs to know his/her rights regarding the evaluation.

Teacher quality varies. In the past, teachers were deemed qualified based on their credentials and experience, but classroom performance was not considered as a component of
teacher quality (Whitehurst, Chingos, & Lindquist, 2015). More recently, teachers are viewed using student achievement data, and student growth. Classroom observations are used for teacher evaluations to determine teacher effectiveness (Administrator Assistance, 2016). The use of teacher evaluations to determine a teacher’s effectiveness meets the state-level requirements. In non-tested subjects such as the arts, the determination and development of ways to show student achievement, student growth, and a teacher’s effectiveness must be considered in developing, implementing, and using evaluations. These evaluations, in response to RTTT, require evidence-based feedback on a teachers’ practices to ensure that they continue their learning and their effectiveness (Coggshall, Rasmussen, Colton, Milton, & Jacques, 2012). The key tenet of teacher evaluations is the opportunity to provide feedback and allow for revision to ensure that what is being assessed is in line with a teacher’s practice (Bransford, Brown, & Cocking, 2002).

Knowing and understanding the requirements of non-tested subjects, their standards, curriculum, and expectations are essential for an administrator or evaluator. According to Hope Street Group (n.d.), most teachers fall into the wide category of the non-tested subjects and grades, such as fine arts, early education, and foreign languages. It is known that the formal classroom observation process and the results offer substantive feedback that allows for the improvement of the teacher's practice (Di Carlo, 2016).

According to the Southern Regional Educational Board (SREB), many teachers, upon receiving an evaluation, are just handed a rubric with their score, sometimes given a brief explanation, asked if they have questions, and then required to sign an agreement (Loewus, 2017). This form of post-conferencing complies with state requirements but is not going to assist in leading to more effective teaching. The SREB suggests administrators should provide
feedback but allow the teacher to lead the post-conference. Conversations derived from these conferences should be focused on areas of improvement and finding resources to make necessary changes (Loewus, 2017). However, these types of conferences are sometimes problematic because many administrators lack the necessary content-knowledge that can effectively assist arts teachers. Thus, these administrators are often uncomfortable providing feedback and do not know how to tailor recommendations for improvement. Therefore, there is a need for instructional coaches or content-specific supervisors who can locate the resources to assist art teachers to be more effective.

ESSA also dictates the need for a comprehensive measurement strategy for the arts. This strategy should include program evaluations that merge assessments of student and teacher learning, which would require the frequent monitoring of data from students, parents, teachers, administrators, and stakeholders. The National Assessment of Educational Progress (NAEP) relies on assessing creative tasks for arts education (Iyengar, 2017). For arts education to reap the rewards of personal understanding of how people learn, work, and play as individuals, teams, and members of society, now is the time to act.

Tennessee Education Law

In early 2017, State Senator Mark Green (R-Clarksville) and State Representative Jay Reedy (R-Erin) sponsored legislation labeled as the “Teacher Bill of Rights” that contained multiple issues of concern to educators. The proposed bill included the disciplining of students, standardized testing, the spending of personal money to equip a classroom, and evaluations of teachers. The original proposal of the bill stated that an educator should not be evaluated by professionals without the same subject matter expertise as the educator, according to the teacher evaluation advisory committee (Stein, 2017). This provision would have allowed for all
educators, including arts educators, to be evaluated by someone who understood what was expected in those classrooms, but this provision was removed from the bill. Instead, educators can now be evaluated by any approved evaluator, as designated by the state, including someone who does not have the necessary content knowledge to effectively evaluate arts teachers. Teachers of non-tested grades and subjects are also evaluated, in part, based on the performance scores from tested subjects and grades. This is one of the flaws of the current evaluation system (Wilson, 2017). It may be necessary for the state to consider allowing local education agencies to use alternative growth models for teachers in non-tested grades and subjects. The TDOE needs to work to develop alternative student growth models for grade levels and subjects that do not have growth models; this would be a huge step in addressing the concerns of educators and cannot be ignored any longer.

**Arts Supervisors in Tennessee**

The State Education Agency Directors of Arts Education (2017), determined that 45 states had state-level directors for the arts. Although these state-level directors are responsible for all school districts within their state, the five states without state-level directors for the arts, including Tennessee, are supervised differently. The Tennessee Council of Visual and Performing Arts Supervisors (TCVPAS) is responsible for curriculum, portfolios, evaluations, and all other aspects of teaching the arts (TCVPAS, personal communication, September 29, 2017). TCVPAS is comprised of 21 members, including district-level arts supervisors and lead teachers in the arts. Of these 21 members, 18 are district-level supervisors and 12 are visual arts specialists. TCVPAS is responsible for the leadership and advancement of the arts in Tennessee and works in conjunction with the state department of education and the state-level art education association to benefit arts educators in Tennessee.
Summary

Studying art is empowering. It aids in the development of imaginative problem-solving, boldness, the ability to plan and execute, independence, experience with hard work, and the satisfaction of being able to use one's mind and skills to produce something of value, be it monetary or intrinsic (Kohl & Oppenheim, 2012).

Dewey’s Theory of Experience supports the premise that supervisors should have previous related experiences to suitably supervise their teachers. These related experiences provide supervisors with greater knowledge of teacher practices within the classroom. For art teachers, matched supervisors are necessary to fully understand their instructional methods.
Chapter 3: Methodology

The purpose of this qualitative research study was to determine the perceptions of the support received, evaluations, and the self-efficacy of art educators with matched and non-matched supervisors. Art educators are tasked with providing a viewpoint of the world that other classroom teachers cannot provide. This exploration and exposure allows students to experience the world differently, which subsequently prepares these students for real life. Exposure to the arts allows these students to develop stronger communication skills, analytical skills, and creativity that are needed in today’s workforce. Without having the proper support and self-belief, arts educators cannot effectively teach students, and the development of these the essential skills will be stifled.

Research Question

This qualitative study sought to answer the following questions:

1. What are related arts educators’ perceptions of how they are supported?

   - How might having matched or non-matched direct and district-level supervisors affect these perceptions?

2. What are related arts educators’ perceptions of their evaluations?

   - How might having matched or non-matched direct and district-level supervisors affect these perceptions?

3. What are related arts educators’ self-efficacy (perceptions of their effectiveness)?

   - How might having matched or non-matched direct and district-level supervisors affect these perceptions?
Description of Qualitative Research

Qualitative research is used to learn and understand the participants’ behaviors and perceptions of specific research topic(s) (Qualitative Research Consultants Association, 2017). Denzin and Lincoln (2017) define qualitative research as using an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena regarding the meanings people bring to them. The use of a qualitative research method for this study is essential to being able to discern and analyze the perceptions of art educators.

The researcher utilized surveys, in-depth interviews, and artifact collection to ascertain participants’ experiences and perceptions with their supervisors. These data collection methods assisted in linking the art teachers’ experiences with their supervisors, which provided greater insight into support, evaluation, and self-efficacy. Subsequently, this allowed for the collection and dissemination of their experiences in their own words to provide their story (Patton, 2002).

The use of surveys permitted the researcher to gather information from the participants and provide the perspectives of art educators regarding supervisors and the educator’s self-efficacy. The surveys were the catalyst for in-depth interviews and provided the researcher with information to craft questions that probed for deeper understanding and further knowledge needed for the study. Surveys are a systematic method use to gather information from a sample of entities to construct a narrative description of the attributes of the larger population of which the entities are members (Groves, et al., 2004).

Interviewing research participants enabled the researcher to further explore their experiences with supervisors and prompted follow-up questions derived from survey responses. In qualitative research, the purpose of interviews is to seek meaning of central themes and ideas
in the world of study participants, which allows the researcher to understand the meaning of what the participants are saying (Kvale, 1996).

**Description of Specific Research Approach**

Constructivism is the recognition that reality is a product of human intelligence interacting with experience in the real world and to accept constructivism one must include human mental activity in the process of knowing reality (Elkind, 2005). Constructivists asserted that people construct their understanding and knowledge through experience and reflection. Thus, truth is relative and dependent on one's perspective, indicating that individuals construct reality based on perception. This constructed reality depends on two components: the properties of the object and the mental activity of the person. Thus, different people experience the same reality differently and create their own perspectives based on these experiences.

Schramm (1971) described the essence of a case study as the illumination of a decision or set of decisions: why they were taken, how they were implemented, and with what result. Yin (2009) based his approach to case studies on this constructivist approach, which allows for close collaboration between the researcher and the participants while still permitting the participants to express their perspectives (Crabtree & Miller, 1999). The constructivist approach subsequently leads to a case study. A multi-case study allowed the researcher to explore the perspectives of the participants through a survey and in-depth interviews. The researcher used the current members of the Tennessee Art Education Association (TAEA) in the case study approach to compare perspectives on matched and non-matched supervisors of arts educators (see Appendix A).
Description of the Study Participants and Setting

Study participants were selected by using homogeneous sampling, which is a way of addressing a particular group that is being examined or researched in detail, based on specific characteristics or traits represented by the group (Laerd Dissertation, n.d.). Study participants consisted of arts educators, arts supervisors, retired art educators, and museum educators that were TAEA members at the time of the study. Homogenous sampling was used for this study because all participants were art educators with supervisors. The researcher contacted the TAEA to obtain permission to conduct the study with the current members. Subsequently, the researcher sent the initial survey to all members. The researcher extracted responses from only current art educators to be included in the study. The initial survey sought to determine the participants; educational setting: location (rural or urban), teaching grade-level band, socio-economic status of the school and district, and if these participants had matched or non-matched supervisors.

Selected individuals were then chosen, based on their responses, to participate in an additional survey, as well as in-depth interviews and artifact collection. These individuals were selected using criterion sampling, which is conducted by the creation of attributes, central themes, and commonalities within a specified group (Merriam, 1998). Study participants that completed the final survey, consented to interviews, and assisted with artifact collection were selected based on whether they had matched or non-matched supervisors.

Data Collection Process

The researcher used surveys, in-depth interviews, and artifact collection for this study. Online surveys were distributed to all current members of the TAEA to identify their educational setting and to determine if they had matched or non-matched arts supervisors. After receiving
the first survey, the researcher selected 3-5 participants from each location setting, grade-level band, School Socioeconomic Status (SES), and supervisor experience to conduct a second survey, in-depth interviews, and artifact collection. These participants were grouped into two groups: one with matched supervisors and the other with non-matched supervisors. The researcher further categorized the groups by either rural and urban settings.

A second survey was used to determine how study participants were supported by their school and district, the perceptions of their evaluations, and their perception of effectiveness in their teaching and their supervision. The data collected from this survey was used to create questions for the in-depth interviews.

In-depth interviews were conducted with the selected arts educators who participated in the second survey. The researcher asked questions to determine how the arts educators are supported and evaluated by their supervisors and their belief of self-efficacy.

Finally, artifacts were collected from the arts educators and arts supervisors. These artifacts included job descriptions, budgets, and forms of support. Through the review of these artifacts, the researcher determined the requirements for the position of the matched and non-matched supervisors, the effectiveness of art educators based on their experiences with evaluations, how and if arts educators are supplied with an adequate budget for their classrooms, and other information that could offer insight into the relationships between arts educators and arts supervisors.

**Ethical Considerations**

The researcher’s primary concern was the anonymity of educators, supervisors, and school districts. To ensure anonymity, the researcher obtained permission from all participants before research was conducted and notified participants of the purpose of the study. All
participant information was protected to ensure that unbiased information was gathered. The names of all participants and specific locations were altered to conceal identities and ensure confidentiality. Participants were assigned a pseudonym or number for identification in the study. Each participant signed a consent document and was informed that participation in the study was completely voluntary.

**Data Analysis Procedures**

Being able to convey an understanding of the collected data is of the foremost importance to the researcher and the study (Merriam, 1998). Stake (1995) stated that researchers must analyze data with a sense of correspondence to ensure consistency within a study to find a pattern or the significance through this interpretation, asking, "What do you mean? For more important episodes or passages of text, we must take more time, looking them over, again and again, reflecting, triangulating, being skeptical about first impressions and simple meanings" (p. 78).

According to Lodico, Spaulding, and Voegtle (2006), the collection of data and its analysis in qualitative research are an inductive process. Thus, many small pieces of collected information are combined after each step of a study to gain a broader and more general description, conclusion, and understanding of the data. In qualitative data analysis, the following steps are common in most studies:

1. Preparing and organizing the data
2. Reviewing and exploring the data
3. Coding the data into categories
4. Constructing descriptions of people, places, and activities
5. Building themes and commonalities
6. Report and interpreting the data

The analysis of collected data occurred after each part of the data collection process. Data collected in the initial survey was coded and reduced to determine the participants in the second survey. The second survey results were coded and reduced to determine concepts, ideas, and commonalities within the data.

Data collected from the second survey were used to determine specific interview questions. These questions were used to refine and confirm the identified concepts, ideas, and commonalities, as well as the exploration of how they are related. The researcher analyzed the data for familiarization and organization and kept a reflective log to track thoughts and opinions of the collected data.

Artifacts were collected from participants, and the information was coded to determine concepts, ideas, and commonalities. This data were used to triangulate the validity of all data that were obtained during the study.

Coding of Data

Coding is the process of identifying different segments of the data that describe related phenomena and labeling these parts using broad category names (Lodico, Spaulding, & Voegtle, 2006). Therefore, the researcher must assign a “short-hand” designation, single words, letters, numbers, or phrases, to different parts of the data so they can be easily retrieved (Merriam, 1998). According to Saldana (2009), coding is an exploratory problem-solving technique without specific formulas to follow and only the initial step. Coding is about more than just labeling; it is the linking of the data to an idea and from the idea back to all pertaining data (Richards & Morse, 2007).
The first level of coding occurs right after the collection of data. Therefore, after each survey, interview, and artifact collection, the researcher documented any identifying notions (Merriam, 1998). These notions contained when and where the collection took place, the characteristics of the participants, and any other information that the researcher deemed important, including a description of the experience and the researcher’s perception.

The researcher used an attribute coding approach with the survey data to determine the setting, grade-level band, SES, and supervisor experience. These areas of classification allowed the researcher to determine which participants and the number of participants that were to be included in the second survey and interviews. The researcher coded each survey with a pseudonym for participant name, grade-level band, and SES to ensure the confidentiality of participants.

The second level of coding consisted of the interpretive constructs that are related to the data. At this level, coding and recoding of data manages, filters, highlights, and focuses the pertinent features of the qualitative data record for generating categories, themes, and concepts, grasping meaning, and building theory (Saldana, 2009). As these commonalities emerged from the data, they were grouped into categories to reduce the number of codes necessary and give greater strength to the data, thus affording the data the potential to predict and explain what is occurring (Corbin & Strauss, 1990).

The researcher indicated the first cycle of coding at this level by utilizing structural or holistic coding to formulate an overview of the concepts, ideas, and commonalities within the participant group for the second survey. The examination of the data from the second survey was used to determine relationships between matched and non-matched supervisors. The
researcher continued coding each survey with pseudonyms for participant name, grade-level band, and SES to ensure the confidentiality of participants.

With the process of coding being a cyclical process, as Merriam (1998) suggested, Saldana (2009) suggested that the nature of coding was, comparing data to data, data to code, code to code, code to category, category to category, and category back to data. A category is a stand-alone conceptual element of a theory that is constructed through the constant comparison of data (Glaser & Strauss, 2017; Merriam 1998). The determination of categories is dependent upon the study and its purpose and is created by the researcher as data analysis is conducted.

The researcher used the analyzed data from the second survey to formulate the interview questions based on the categories and themes that were discovered. The researcher employed the use of triangulation to construct the interview questions for the study and to validate the data after it were collected. Triangulation is defined by Merriam (1998) as a way of using multiple forms of investigation, from multiple sources of data, or from multiple methods to confirm the emergence of the study findings.

The participant interviews were transcribed, with field notes included, and coded using descriptive coding to determine basic topics of passages. These topics were considered categorized inventories of the content of the data and the collected data from these categories will further be analyzed using axial coding to organize them from their split and fractured state from the previous coding (Strauss & Corbin, 1998). This created subcategories from the categories to specify the properties and dimensions within the existing categories (Charmaz, 2006). The collected artifacts from participants were analyzed using the same techniques as the interviews. Member checks were incorporated into the surveys and were done with each participant after the interviews were conducted to ensure that the researcher understood what the
participant had intended. Merriam (1998) describes these member checks as a way to take the data and interpretations back to the participants to verify that the results are logical.

To safeguard credibility of the researcher, a peer debriefer was utilized to ensure that researcher biases, perceptions, and assumptions did not influence the data. The peer debriefer was a colleague of the researcher and was provided with all surveys, interview questions, transcriptions, and field notes, which allowed the debriefer to question the researcher and assist in the reexamination of data to consider alternate viewpoints regarding the data (Lodico, Spaulding, & Voegtle, 2006).

The researcher ensured the validity of the study by using referential adequacy. The researcher archived raw data on teacher self-efficacy from the second survey so that it could be compared with the data gathered from the participant interviews. By archiving this raw data, the researcher was able to conduct data analysis after the collection of additional data to check and test the validity of the findings (Lincoln & Guba, 1985).

**Summary**

The purpose of this study was to provide needed information about matched and non-matched supervisors of the arts to further research on this subject. The researcher had prior knowledge of expectations of arts educators and arts supervisors. Throughout the study, the researcher gained additional knowledge of the relationship between matched and non-matched supervisors. Ideally, this study will provide additional insight into this subject.
Chapter 4: Analysis of Data

The purpose of this qualitative research study was to determine the perceptions of the support received, evaluations, and the self-efficacy of art educators with matched and non-matched supervisors. The analysis of the collected data from this study provided a better understanding of how supervisor certification impacted art teacher satisfaction and self-efficacy. The qualitative study consisted of data collected from open-ended questions from two surveys of 19 art teachers and open-ended, semi-structured interviews with eight art teachers. The survey questions ranged from descriptions of support for art programs from direct and district level supervisors to a personal view of effectiveness as an art educator. The interview questions ranged from a personal view of why art education is important to how participants’ self-efficacy is influenced by their direct and district level supervisors. The final question posed to each participant explored the participant’s opinion of the importance of having an art-certified direct and district-level supervisor.

Presentation of Participants

All participants in this study were current members of Tennessee Art Education Association (TAEA), teaching in elementary, middle, and high schools; working in rural, suburban, urban settings; and serving in a variety of socio-economic settings. Sample selection began with an email invitation disseminated to all current members of TAEA to request contact information, demographics of school and district settings, supervisor certifications, and to obtain informed consent to participate in the study (see Appendices B, C, and D). Nineteen TAEA members responded, who were then provided the second survey as a follow up from the initial survey. The second survey was used to obtain information about how the art programs were supported by both direct and district-level supervisors, how and who conducted evaluations.
within their school and district, participant satisfaction of evaluations, and their view of self-efficacy and how it is viewed by supervisors (see Appendix E). Of the 19 follow-up surveys distributed, there were 10 respondents. The 10 respondents of the second survey were contacted to schedule a one-on-one interview. Of the 10 respondents who were asked to be interviewed, eight agreed to participate in a one-on-one interview. During the interview, participants were questioned about years of experience, why art education is important, supervisors, support given by their school and district, the evaluation process that they experience, their self-efficacy, and the importance of having a supervisor that is certified in the arts (see Appendix F). All one-on-one interviews were conducted using an online platform and were recorded. Only the responses from the eight participants that completed both surveys and interviews are included in this research study.
### Demographics of Participants

<table>
<thead>
<tr>
<th>Participant Number</th>
<th>Years Taught</th>
<th>Matched/Non-matched Supervisor (Direct/District)</th>
<th>Grade Level Band</th>
<th>Location Setting</th>
<th>School Socioeconomic Status (SES)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>17.5</td>
<td>Non-Matched – Direct</td>
<td>High</td>
<td>Rural</td>
<td>Low SES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Non-Matched – District</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>Non-Matched – Direct</td>
<td>Middle</td>
<td>Rural</td>
<td>Low SES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Non-Matched – District</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>Non-Matched – Direct</td>
<td>Elementary</td>
<td>Urban</td>
<td>Low SES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Matched – District</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>25</td>
<td>Non-Matched – Direct</td>
<td>High</td>
<td>Urban</td>
<td>Low SES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Matched – District</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>19</td>
<td>Non-Matched – Direct</td>
<td>High (Private)</td>
<td>Urban</td>
<td>High SES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Matched – District</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>13</td>
<td>Non-Matched – Direct</td>
<td>Middle</td>
<td>Rural</td>
<td>Middle SES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Non-Matched – District</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>28</td>
<td>Non-Matched – Direct</td>
<td>Elementary</td>
<td>Rural</td>
<td>Low SES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Non-Matched – District</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>13</td>
<td>Non-Matched – Direct</td>
<td>Elementary</td>
<td>Urban</td>
<td>Low SES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Matched – District</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Note. Information contained in this table was obtained from the initial survey.*

### Research Questions

Three research questions guided this study:
1. What are related arts educators’ perceptions of how they are supported?

2. What are related arts educators’ perceptions of their evaluations?

3. What are related arts educators’ self-efficacy (perceptions of their effectiveness)?

Through the answers to these questions the researcher examined how having matched or non-matched direct and district-level supervisors affect art teacher perceptions.

**Analysis of Interview Questions**

To ascertain related arts educators’ perceptions of how they are supported, participants were asked the following three questions:

1. In your opinion, is your arts program supported within your school and district?
2. Please explain the role that your direct and district-level supervisors play in this support?
3. How is your arts program supported within your school and district (i.e. budget, supplies, curriculum, etc.)?

The following two questions were asked to understand related arts educators’ perceptions of their evaluations:

1. Please explain the evaluation process within your school and district?
2. In your opinion, is this evaluation process fair to you as an art educator? Can you please provide examples?

The following three questions were asked to understand related arts educators’ self-efficacy (perceptions of their effectiveness):

1. In your opinion, how effective as you as an art educator? Please explain how you determine your self-efficacy?
2. In your opinion, how is your self-efficacy influenced by your direct supervisor?
3. In your opinion, how is your self-efficacy influenced by your district supervisor?

The researcher asked one question that provided additional answers to all three questions:

1. In your opinion, how important is it to have a direct and district-level supervisor that is art certified?

The researcher also asked two additional questions to contribute to the study:

1. In your opinion, why is art education important?
2. In your opinion, how do you feel the arts are viewed by your supervisors, both direct and district-level?

Coding of the Research Data

The initial survey data was coded using an attribute approach to determine the setting, grade-level band, school socioeconomic status (SES), and supervisor experience (Saldana, 2009). Each initial survey was coded with a pseudonym to ensure the confidentiality of participants. Structural or holistic coding was used to formulate an overview of the concepts, ideas, and commonalities within the participant group for the second survey. The examination of the data from the second survey was used to determine relationships between matched and non-matched supervisors. The researcher continued coding each survey with pseudonyms to ensure the confidentiality of participants. The analyzed data from the second survey was used to formulate the interview questions based on the categories and themes that were discovered, support from supervisors, the educator evaluation process, educator self-efficacy and effectiveness, the importance of art education according to art educators, and the importance of supervisor certification according to art educators. Triangulation was used to develop interview questions for the study and to the data after it were collected (Merriam, 1998).
The participant interviews were transcribed, with field notes included, and coded using descriptive coding to determine basic topics of passages. These topics were considered categorized inventories of the content of the data and the collected data from these categories were further analyzed using axial coding to organize them. Member checks were incorporated into the surveys and were done with each participant after the interviews were conducted to ensure that the researcher understood what the participant had intended (Merriam, 1998).
Table 4.2

Open Codes for Research Question 1

<table>
<thead>
<tr>
<th>Open Code</th>
<th>Properties</th>
<th>Examples of Participant’s Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expectations of art educators</td>
<td>Setting high expectations</td>
<td>Incorporate everything into rubrics to show rigor</td>
</tr>
<tr>
<td></td>
<td>Use of rubrics</td>
<td>Encouragement for students</td>
</tr>
<tr>
<td></td>
<td>Student ability and skill development</td>
<td>Everyday student success</td>
</tr>
<tr>
<td>Advocating for art education</td>
<td>Having art specific supervisors</td>
<td>Important to have a supervisor that is an advocate</td>
</tr>
<tr>
<td></td>
<td>Assists art educators</td>
<td>Mural display in school</td>
</tr>
<tr>
<td></td>
<td>Brings attention to art</td>
<td>Trained art supervisors bring attention to the arts</td>
</tr>
<tr>
<td></td>
<td>Shows the importance of art</td>
<td></td>
</tr>
<tr>
<td>Exposing the community to art</td>
<td>Inclusion of the community in the school and art</td>
<td>Art contests supported by local companies</td>
</tr>
<tr>
<td></td>
<td>Art shows and contests</td>
<td>Student and Educator art shows</td>
</tr>
<tr>
<td></td>
<td></td>
<td>People outside of the school saying positive things about the art program</td>
</tr>
<tr>
<td>Supports for art</td>
<td>Budgets</td>
<td>One specific person does the ordering</td>
</tr>
<tr>
<td></td>
<td>Bulk ordering of supplies</td>
<td>Budget provided</td>
</tr>
<tr>
<td></td>
<td>Art specific professional development</td>
<td>Provided art specific professional development to provide professional growth and learning</td>
</tr>
<tr>
<td></td>
<td>Art collaboratives</td>
<td>Art curriculums</td>
</tr>
<tr>
<td>Communication to art educators</td>
<td>What is expected</td>
<td>Knowing exactly what is expected from administration and supervisors</td>
</tr>
<tr>
<td></td>
<td>What should be gained</td>
<td></td>
</tr>
</tbody>
</table>
Open Codes for Research Question 2

<table>
<thead>
<tr>
<th>Open Code</th>
<th>Properties</th>
<th>Examples of Participant’s Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole child education</td>
<td>Teaching through art</td>
<td>Art education is for everyone</td>
</tr>
<tr>
<td></td>
<td>Art as the glue to hold all subjects together</td>
<td>Adheres all education together</td>
</tr>
<tr>
<td></td>
<td>Shows fun in learning</td>
<td>Give opportunity to gain global perspective</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ability to express one’s self</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Can see the fun of learning in all subjects</td>
</tr>
<tr>
<td>Self-reflection and</td>
<td>Evaluation of one’s self</td>
<td>Passion drives learning</td>
</tr>
<tr>
<td>understanding</td>
<td>Identify area for improvement</td>
<td>Done by highly effective educators</td>
</tr>
<tr>
<td></td>
<td>Know ones’ areas of strength</td>
<td>Constant evaluating and changing teaching</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Part of evaluation model</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Important to have a supervisor that is an advocate</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mural display in school</td>
</tr>
</tbody>
</table>
### Open Codes for Research Question 3

<table>
<thead>
<tr>
<th>Open Code</th>
<th>Properties</th>
<th>Examples of Participant’s Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Being creative</td>
<td>Encourages problem solving</td>
<td>Art encouraged problem solving</td>
</tr>
<tr>
<td></td>
<td>Individuality</td>
<td>Students can be more individual</td>
</tr>
<tr>
<td></td>
<td>Expression</td>
<td>Place for expression and venting of feelings</td>
</tr>
<tr>
<td></td>
<td>Non-objective education</td>
<td>Expression of self in a non-objective space</td>
</tr>
<tr>
<td>Public acknowledgement</td>
<td>Public’s communication</td>
<td>Community members come back and talk about the positives</td>
</tr>
<tr>
<td>Professional growth</td>
<td>Keep balance</td>
<td>Learn new things to keep a balance between expectations and art classroom</td>
</tr>
<tr>
<td></td>
<td>Growth mindset</td>
<td>Learning to think about things differently</td>
</tr>
<tr>
<td></td>
<td>Provide positive atmosphere</td>
<td>Self-reflect to be an effective educator</td>
</tr>
<tr>
<td></td>
<td>Continual learning</td>
<td>Work a little harder</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Provide students with a good experience in art</td>
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<td></td>
<td></td>
<td>Consistently learning and adjusting</td>
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<tr>
<td>Students learning</td>
<td>Understanding student perspectives</td>
<td>Get feedback from students</td>
</tr>
<tr>
<td></td>
<td>Experimentation</td>
<td>Exposing students to different things that they wouldn’t otherwise</td>
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<td></td>
<td>Opportunities for students</td>
<td>Students can be noticed and confident</td>
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<td></td>
<td>Creativity</td>
<td>Experimenting with art making processes</td>
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<td></td>
<td></td>
<td>Creative thinking helps students understand the world</td>
</tr>
</tbody>
</table>
Table 4.5

*Axial Codes and Selective Codes*

<table>
<thead>
<tr>
<th>Open Code</th>
<th>Axial Codes</th>
<th>Selective Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expectations of art educators; whole child education; being creative; students learning</td>
<td>Art education experience</td>
<td>Importance of art education</td>
</tr>
<tr>
<td>Advocating for art education; exposing the community to art; public acknowledgement</td>
<td>Advocating for art</td>
<td></td>
</tr>
<tr>
<td>Self-reflecting and understanding; professional growth</td>
<td>Self-reflection and professional growth mindset</td>
<td></td>
</tr>
<tr>
<td>Inconsistent support for the arts; lack of communication to art educators</td>
<td>Inconsistencies in supervision</td>
<td></td>
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</tbody>
</table>

To ensure credibility, a peer debriefer was utilized to certify that researcher biases, perceptions, and assumptions did not influence the data. The peer debriefer was a colleague of the researcher and was provided with all surveys, interview questions, transcriptions, and field notes. This allowed the debriefer to question the researcher and assist in the reexamination of data to consider alternate viewpoints regarding the data. During discussions with the peer debriefer, major themes and sub-themes were discussed and filtered to determine four major themes with nine sub-themes and one sub-theme (Lodico, Spaulding, & Voegtle, 2006).

The validity of the study was ensured by using referential adequacy. The archived raw data on teacher self-efficacy from the second survey were compared with the data gathered from the participant interviews. To check and test the validity of the findings the raw data of the second survey was archived and allowed for data analysis to be conducted after the collection of interview data (Lincoln & Guba, 1985).
Emerging Themes in the Research

During data analysis, four major themes emerged: art education experience, advocacy for art, self-reflection and professional growth mindset, and inconsistencies in supervision. One sub-theme emerged: private school views versus public school views.

Art education experience.

Being an art teacher is dissimilar to being a classroom teacher. According Smith (2009), research has shown that art is closely linked to what is demanded from school for students to know and learn, including academic achievement, social and emotional development, civic engagement, and equitable opportunity. In 2005, McCarthy, Ondaatje, Brooks, and Szanto reported that the intrinsic pleasure and stimulation of art do more than enrich the lives of individuals. The report claimed that art can connect people more deeply to the world and open them to new ways of seeing. Thus, this creates the foundation to forge social bonds and community cohesion.

During the analysis of the participants’ responses, the researcher discovered four sub-themes involving the experiences in the art room. The four sub-themes were: student learning, high expectation from the art educator, educating the whole child, and being a creative outlet for students.

Student learning.

Six of the eight participants indicated that student learning within the art room was essential and that it occurred differently in each of his/her classrooms. Participant 2 stated that by getting feedback from her students, she was able to determine if her students were learning, enjoying their class, and if her students wanted to be there. Feedback provided to Participant 2 allowed her to understand that her students were proud of what they were doing in the art room.
and that they were learning and enjoying art daily. Accordingly, Participant 2 was sure that her students “were having everyday success, somehow or another, in something that they do.” The acknowledgment that students were learning demonstrated the effectiveness of Participant 2 as an educator.

Participant 3 explained that art “exposes kids to lots of different things that they wouldn’t otherwise be exposed to.” Such exposure to art assists with thinking and problem-solving. Exploration into deeper thinking and problem solving are common occurrences, but exposure provided in school allowed Participant 3 to demonstrate future educational possibilities.

Participant 4 declared that not all students would excel in all areas of education and Placement in the art room allowed some students to finally have their chance to shine, be noticed, and be confident. Participant 4 said “Art Education in school, it shows that there is a commitment to seeing that all kids have gifts in other ways.” Participant 4 expressed the availability of art to students provides them the chance to have additional opportunities to shine, be noticed, and be confident. The effectiveness of Participant 4 was demonstrated because students were aware there were numerous ways they could be successful.

Participant 5 shared that education is fluid and is always evolving and developing to help students in the learning process. In this learning process, Participant 5 claimed that her students were starting to have “really rich discussions,” starting to question things that they do not have answers to, and beginning to develop interest in the experimenting with processes to make art through trial and error. Student experimentation in the classroom as they question and learn leads to memorable learning.
Participant 6 claimed that creative thinking helps her students understand that the “world is every changing.” This prompts deeper thinking and problem solving, allowing students to learn in art so that they can apply these principles to other part of their education.

Participant 7 stated that her students produce, meaning that her students create artwork. Participant 7 stipulated that she process-driven teachers, as opposed to a product-driven teacher, which allowed her students to create and produce as a result of the processes they learned.

The sub-theme of student learning within the art room was common to Participants 2, 3, 4, 5, 6, and 7 as they all stated some connection between the art room and their students’ education. While there was no specific questioning conducted about student learning, teaching strategies or methods, these six participants were inclined to include these references to student learning in their responses. The participant responses validated the research question regarding self-efficacy and effectiveness.

*High expectations in the art room.*

One of the eight participants expressed the expectations that she had for her students. Participant 1 stated that she had high expectations of her students and was evident in the student project rubrics. Participant 1 claimed that she incorporated everything possible into each rubric to show rigor. Participant 1 explained that her impact directly affected the outcome of her students’ abilities and the skills that the students are learning in the art classroom. Participant 1 also stated that “it takes a lot of encouragement for many students because they’re taking the class as their requirement.” Although students were not placed in this class voluntarily, the lessons they learn in the class can assist them in their overall education.
Educating the whole child.

Three of the eight participants specifically stated that to educate the whole child part of it took place within the art classrooms. Participant 5 believes that art education “is for every kid” and that art education is important because it links all education together, makes all other education practical, and that all other disciplines are applied within art.

Participant 7 declared that art teaches the whole child and allows students the opportunity to gain a global perspective.

Participant 8 believed that art education reaches students who find it difficult to express themselves in other subjects. Participant 8 also stated that art teaches science, social studies, and history, allowing students to see the fun in learning of all subjects because all subjects can be taught through art.

The sub-theme of educating the whole child was discussed specifically by Participants 5, 7, and 8, and was also referenced by Participant 1, 2, 3, 4, and 6 in some form.

Creative outlet in school.

Four of the eight participants indicated that their art classroom was a space that provided a creative outlet for their students. Participant 1 confirmed that art was a creative outlet for students, explaining that it also “encouraged problem solving” that helped students in their other academic subjects.

Participant 2 stressed that their art room allowed “students to be more individual” and not “cookie cutter.” This allowed students with no sense of belonging in other areas, such as school and social, to have an outlet that fostered individuality and creativity.
Participant 5 claimed that the art classroom gave students not only a reason to come to school for expression, but also the opportunity to vent their feelings. Participant 5 believed that this allowed the students to become more informed and well-rounded.

Participant 8 stated that art reaches students that find it difficult to express themselves in other subjects. Participant 8 expressed that even though writing can be creative, art has a way to tap into the creativity in a different way that allows students to express themselves non-objectively. Participant 8 explained how students, through this non-objective expression, learn how to analyze and interpret art, which can be applied to other academic subjects.

The sub-theme of art being a creative outlet was common to Participant 1, 2, 5, and 8, because they all connected creativity with self-expression. Participant 1 and 8 connected this into other academic subjects, while Participant 5 claimed that it assisted in becoming a well-rounded individual.

**Advocating for art.**

The National Art Education Association (2013) stated, “A child’s education is not complete unless it includes the arts.” This statement is derived from the inclusion of the arts and music in the definition of a “well-rounded” education in ESSA. To be well-rounded, this education in the arts must also include the community. The products of art disciplines are seen in the community at large. Examples included business signs, products sold, and design of the buildings and cars. Therefore, an art educator must include his/her surrounding community in their art program to ensure that all stakeholders understand the importance of art in their own community.

During the analysis of the participants’ responses, two sub-themes were discovered regarding advocacy for art: advocacy for art in schools and art in the community.
Advocacy for the arts in schools.

Five of the eight participants discussed how there is someone advocating for art education within their school or district. Participant 2 stated that both the teachers and supervisors within her district recognize the need for art-specific professional development, advocating for professional growth and learning for all art educators within the district. This prepares those educators with new ideas and curriculum plans for their students.

Participant 3 expressed that it is important for arts educators to have an advocate at the district level. As an example, Participant 3 recounted that the art and music teachers at her school taught their classes from carts, and their Performing and Visual Arts Coordinator (PVAC) was able to secure portable classrooms for these teachers. This was beneficial to educators because it was a multiple-story building and the educators previously were required to transport the carts up and down the stairs. Participant 3 recalled that the PVAC had also secured supplies when the district had reduced funding to art budgets. Participant 3 confirmed that “it is helpful to have someone in your corner. That’s an advocate for you because you’re only one voice, but when you have someone at the district level, they’re the voice for everybody.” Participant 3 provided examples of how having a district-level arts supervisor assisted the art educators within her district with supplies and portable classrooms.

Participant 4 discussed being an advocate within her school. When new administrators wanted to remove a mural that had been installed in the front lobby, Participant 4 informed them the mural had been funded through a grant and incorporated the school mascot. Participant 4 and the previous principal told the students that created the mural that it that it would be there “forever” and that they could bring their children to see it someday. Participant 4 believed that the removal of the mural would make the students feel as if their work was unimportant.
Subsequently, Participant 4 and the new administration agreed that the mural should stay in the building and decided to move it to a different area of the building.

Participant 5 questioned if having someone trained in visual arts in a supervisory capacity would create more of an impact or bring more attention to the visual arts. Participant 5’s fine arts supervisor has a music education background. Participant 5 also stated that a person in this supervisory position should understand the power of what art educators do and how it integrates into the other academic subjects.

Participant 8 claimed that her district-level Fine Art Instructional Advisor (FAIA) knew that arts are very important to education and is an advocate for the district’s art programs. Participant 8 suggested that others at the district level are art enthusiasts, but they see the great art that comes from the students within the district.

The sub-theme of advocating for the arts was common for Participants 2, 3, 4, 5, and 8. Each indicated that someone was advocating for art programs within their schools or districts.

**Community exposure to the arts.**

Five of the eight participants discussed how the community was exposed to the arts. Participant 3 described how her PVAC organized and established the date for the Mayor’s Art Show. The PVAC also worked with a local recycling company to organize a district-wide recycling art contest where select student artwork was displayed on the sides of local recycling trucks for the year. Finally, the PVAC coordinated and organized an art show that included works of art completed by art teachers within the district. Participant 3 noted that this art show was sponsored by the former Performing and Visual Arts Supervisor for the district, which indicated a support of the arts after her retirement. Participant 3 expressed the love that her
principal has shown for all displays and the school-wide art show. The PVAC’s actions indicated a commitment to the arts and how the arts can impact the community.

Participant 4 discussed the Arts Night event that her district has been holding since 2007 and suggested that this even brings all of the arts together. Participant 4 also detailed the Fine Arts Festival that was initiated by the Director of Fine Arts for the district.

Participant 5 said that her school holds a Community Arts Contest and Exhibition for the community. This event incorporates the surrounding county and city schools and is strongly supported by the community.

Participant 6 noted that she held a yearly art show that. Community members and other stakeholders attended to admire the work. Participant 6 believed that the art show brought attention to the arts and ensured that the arts are considered equally important as other academic subjects.

Participant 7 said that she held a visual arts show, and stated that community members she had taught returned often to express their gratitude. Participant 7 claimed people outside of school always say positive things about the art program.

School, district, and community support for these art shows and contests provides insight to how art educators are supported, and this fosters a feeling of importance for the arts. Participant 7’s claims about former students and stakeholders commenting about their art program showed that community involvement occurs within the school, district, and community. The inclusion of the community in these events gains exposure for the art programs. However, it does not show the importance of the art in education, which is what is needed for true advocacy to take place.
Self-reflection and professional growth mindset.

Dewey (1934 & 1938) suggested that reflection begins with a dilemma. Effective teachers suspend making conclusions about a dilemma in to gather information, study the problem, gain new knowledge, and come to a sound decision. This deliberate contemplation brings about new learning. This reflective thinking about a dilemma is known as self-reflection of one’s teaching. By self-reflecting on teaching experiences, educators find that they need to continue their learning to make changes to gain a stronger pedagogy in teaching, known as having a professional growth mindset.

Four of the eight participants discussed personal self-reflection and continued learning. Participant 2 claimed that she can always learn more, believing that her passion drives her to learn. Participant 2 stated that she always reflects and learn new things in order to keep balance between what is expected of her and what she knows is best for her art program.

Participant 3 defined highly effective teachers as those that are constantly evaluating themselves and changing the way that they teach. Participant 3 claimed to be very good at self-reflection, and indicated that her evaluator, after an observation, agreed with this assertion. Participant 3 determined that to be effective at self-reflection one must not only identify areas that need improving, but also find solutions to assist with improvement. Participant 3 stated that by always learning and attending conferences, she is able to bring new material and ideas to students, which allows her to remain excited about teaching. Participant 3 described the professional growth mindset by self-reflecting and determining what needed to be changed or learned to grow as an educator to better benefit students.

Participant 4 stated that for educators to be effective, a growth mindset is necessary. Participant 4 stated that for educators to be effective, a growth mindset is necessary. Participant
4 believes that teaching is an art self-improvement should be continuous. Participant 4 concluded that self-reflection is necessary for growth and adjustment. Participant 4 believes that to be an effective educator, one must be cognizant of student learning, self-reflection, and professional growth through learning.

Participant 8 revealed that her district is conducting a book study on growth mindset and stated that this study prompted her to consider different teaching practices and techniques and to remember she “need[s] to work a little harder.”

Self-growth does not end during one’s youth, but continues to mature throughout his/her life as he/she gains new skills, has new experiences, and develops understanding (Cherry, 2017). Self-efficacy comes from four sources: the mastering of experiences, social modeling the success of others, social persuasion that one has the ability to overcome, and the psychological responses to experiences and situations (Cherry, 2017 & Buchanan, 2016).

**Inconsistencies in supervision.**

The reauthorization of the ESEA in December of 2015 means that the arts could be an eligible expenditure for funds from federal education programs, such as Title I, teacher training, and school improvement (Americans for the Arts, n.d.). The participants in the study were asked to describe the supports and supervision that they received from supervisors at both the direct and district levels. During the analysis of the participants’ responses, two sub-themes emerged as inconsistencies in their support and supervision: support from the school and district levels in terms of advocacy and funding and communication regarding expectations from the school and district level.
Inconsistencies in support from the school and district level.

All eight participants in the study received some type of support for their art rooms. This support was provided in numerous manners: budget money, district bulk ordering, professional development, and curriculum. Participant 1 stated that she received a budget. Participant 2 said that she did district bulk ordering for supplies and had a collaborative professional development meeting within her district. Participant 3 claimed that she received a budget of $3 per student, supervised district bulk ordering of supplies, specific district-provided art professional development, district written and provided curriculum, and a mentoring program. Participant 4 noted that she had a professional learning community for the art teachers in the district, but she was required to collect fees and conduct fundraisers to acquire monies for the art room. Participant 5 stipulated that she had art equipment provided, received a budget, a school approved curriculum, and was provided with local and national professional development. Participant 6 said a budget was approved. Participant 7 stated that she received monetary support and had professional development provided. Participant 8 indicated that she received a budget, copy allowance, professional development, and a curriculum.

The inconsistencies provided by participants proves that there is minimal adherence to ESSA guidelines. Ensuring a “well-rounded” education for students that includes the arts would include supports from school districts and states. Participant 5 was the sole participant to indicate that she received national, art-specific professional development, indicating that advocacy for the arts is not deemed necessary for the districts of the other participants.

Communication of expectations from the school and district level.

While communication and expectations from the school and district level to the art educators was not specifically questioned in the gathering of research data, it was discovered to
be missing from the participant responses. Participant 5, who taught in a private school setting, was the only participant to fully understand her administration and supervisor expectations.

**Private school views versus public school views.**

Analysis of data revealed that one participant taught in a private, Christian school. Participant 5 was the only private-school teacher who participated in the study. Participant 5 was supervised by a fine arts administrator, a division-level administrator, and a headmaster. Participant 5 detailed that her program was supported and funded by all levels of administration. Participant 5 elaborated on the evaluation process by saying that she received two walkthroughs per year and a formal observation every third year. Participant 5 stated that her evaluation process was still being developed. All other participants adhere to state evaluation model mandates.

**Interpretation of Data to Research Questions**

Three research questions guided this study:

1. What are related arts educators’ perceptions of how they are supported?
2. What are related arts educators’ perceptions of their evaluations?
3. What are related arts educators’ self-efficacy (perceptions of their effectiveness)?

These questions were designed to determine the effect of having matched or non-matched direct and district-level supervisors on the perceptions of art teachers.

**Perceptions of support.**

The first research question sought to ascertain the perceptions of how related arts educators were supported within their schools and districts. The research data indicated that there was no consistent support for the eight study participants. Each participant described the
support received from their direct and district-level supervisors including budgets and curriculum. However, not all participants indicated that all types of supports were offered.

These inconsistences in support also triangulated with the inconsistences of advocacy. Five of the eight participants stated that advocacy occurred within their school or district, but the advocacy focused on art classrooms and student work as opposed to the availability of arts in schools for students. Advocacy should emphasize the importance of the arts and how they support, supplement, and instruct core academic subjects.

**Perceptions of evaluation.**

The second research question sought to provide the perceptions of how related arts teachers were evaluated. The research data showed that seven of the eight participants received the same type of evaluation, the state-approved Tennessee Educator Acceleration Model (TEAM) evaluation. Participant 5’s district did not use the TEAM evaluation because it is a private school and not required to use the state model. Participants’ perceptions of the fairness of the evaluation process were mixed. Four of the eight participants claimed that their evaluation process was not fair to them as art educators because the TEAM evaluation was written for core academic classrooms and lacks the flexibility for how art classes are taught. Two participants stated that the evaluation process was neither fair or unfair. Two participants claimed that the evaluation process was fair to them as art educators including Participant 5, who did not use the TEAM evaluation model.

**Perceptions of self-efficacy.**

All participants claimed to be effective as art educators. This claim of being effective is triangulated through the participant responses about student learning, high expectations in the art
classroom, education of the whole child, self-reflection, and professional growth mindsets. These claims show mastery in the field of art education from each participant.

**Affects of direct and district supervisors.**

All study participants indicated that they did not have a direct supervisor who was art certified, while half of the study participants indicated that they had a district-level supervisor who was art certified. The four participants with matched district-level supervisors indicated that they received more supports as an art educator. The two participants that claimed their evaluations were neither fair nor unfair and the two participants that claimed their evaluations were fair had matched district-level supervisors. The four participants who had matched district-level supervisors also indicated that their self-efficacy was influenced by both their direct and district-level supervisors.

**Summary**

Throughout this qualitative study, the participants discussed their perceptions of the support received, evaluations, self-efficacy, importance of art education, experiences, and self-reflection and learning. Common themes were art education experience, advocacy for art, self-reflection and professional growth mindset, and inconsistencies in supervision. The theme of art education experience was further divided into four sub-themes: student learning, high expectations in the art room, educating the whole child, and creative outlets in schools. The theme of advocating for art was further divided into two sub-themes: advocating for art in schools and community exposure to the arts. These themes demonstrated that all participants understand that art education is an important part of student education. All aspects of the research determined that without art, the education of the whole child is lost. One sub-theme
emerged: private school views versus public school views. Chapter 5 details the conclusions of the findings, recommendations for further research, and the limitations of this study.
Chapter 5: Findings, Limitations, and Recommendations

Chapter 5 is divided into six sections to discuss the findings of this qualitative research study. The first section provides a summary of the study. The second section presents the study findings and how they assisted in answering the research questions. The third section analyzes the conclusions of the study. The fourth section examines the possible limitations of the study. The fifth section provides recommendations for action for art educators with matched and non-matched direct and district-level supervisors. The final section provides recommendations for future research that could provide more insight into the connection between supervisor certification and art teachers.

Summary of the Study

The purpose of this qualitative research study was to determine the perceptions of the received support, evaluations, and the self-efficacy of art educators with matched and non-matched supervisors at the direct and district levels. The analysis of the collected data from this study provided a better understanding of how supervisors and their certification influenced art teacher satisfaction and self-efficacy. The qualitative study consisted of data collected from open-ended questions from two surveys of 19 art teachers and open-ended, semi-structured interviews with eight art teachers.

The process of supervision is complex and is multifaceted with ever-changing people and elements. Storm and Todd (DeTrude, 2001) described supervisors as being faced with the responsibility of protecting the welfare of their charges, with mentoring supervisees in their professional development, and with protecting the interests of their profession and the public at large. The role of a supervisor is to increase competence, bearing a high level of responsibility to ensure that their supervisees are working within their competence and working to increase
these competences. Being the person responsible for ongoing professional development and growth, they must provide support to their supervisees (Permenter, 1959 & DeTrude, 2001). The responsibilities of supervisors in education are various. Supervisors are referred to by different titles in different school systems, consultant, change agent, or supervisor, but they all have the same duties. They serve as the person responsible for all grade levels, all facets of a program or specific content area, the implementation of curriculum and change, evaluations of educators, and material and human resource fulfillment (Irwin, 1988).

The examination of the study data provided a greater understanding of art educators’ perspectives on their support from supervisors, evaluations, and self-efficacy. Additionally, the study data provided art educators’ perspectives of the importance of having supervisors that are art certified and the art education.

**Research questions.**

The researcher reviewed the perspectives of art educators to consider three research questions for this study:

1. What are related arts educators’ perceptions of how they are supported?
2. What are related arts educators’ perceptions of their evaluations?
3. What are related arts educators’ self-efficacy (perceptions of their effectiveness)?

Through the answers to these questions the researcher examined how having matched or non-matched direct and district-level supervisors affect art teacher perceptions.

**Findings**

Most study participants work in a Tennessee public school across all grade-level bands, location settings, and school socioeconomic statuses (SES). All participants had a non-matched building-level direct supervisor who was not art-certified. Additionally, half of the participants
had a matched district-level supervisor with an art certification. The analysis of data collected from open-ended questions from two surveys of 19 art educators and open-ended, semi-structured interviews with eight art educators, answered the questions posed by this qualitative research study. The findings of the study are based on the triangulation from the two surveys and interviews. Triangulation was used to intensify the dependability of the research study because the researcher was able to develop the interview questions to collect and analyze data from multiple points of view (Merriam, 1998).

During the analysis of the study, data four major themes and one sub-theme emerged. The following is an overview of the of the findings as related to the themes developed from the surveys, interviews, and field notes.

**Art education experience.**

All participants of the study indicated that having art education experiences in school was needed and essential to the education and development of students. The analysis of the study data revealed four sub-themes involving experiences in the art room. The four sub-themes were: student learning, high expectation from the art educator, educating the whole child, and being a creative outlet for students.

Most participants indicated that student learning within the art room was essential and that it occurred differently in each of their classrooms. Student learning was viewed differently in each of these participants’ classrooms, but they were linked through learning processes. Participants were able to perceive student learning through feedback from students, problem solving, and experimenting. Students that were learning in these ways were viewed by the participants as having creative deeper thinking that fostered student-led discussions and
creating meaningful pieces of artwork. This exposed students to concepts that were not common to them and allowed them a chance to be noticed and confident in themselves.

One participant expressed that she had high expectations for her students within the art room. The participant indicated that the high expectations were evident in project rubrics because they incorporated rigorous elements into project requirements. The emphasis on high expectations within the art room directly influenced the student outcomes and skill attainment through the learning process. This allowed for the value of art to be experienced, and students may use that to assist them in their overall education.

Some participants claimed that the education of the whole child occurred within their classrooms. These participants maintained that art allowed for the teaching of all subjects by linking all education together so students could gain a global perspective. By incorporating other subjects into lessons in the art room, students could learn how all subjects are interrelated and how to express themselves in all subjects.

Half of the study participants discussed how their art rooms provided a creative outlet for their students. Providing a creative outlet for students in school encourages problem solving, in art, as well as other subjects. The creative space that is provided by the art room gives students a place to vent their feelings, understand their individualism, and demonstrate their self-expression in a non-objective creative space. The process of trial and error in the art room through experimentation allows students to learn that it is acceptable to make mistakes and they can use these mistakes to grow and learn.
**Advocating for art.**

Most participants suggested that advocacy was occurring in some capacity within their school or district. The analysis of the study data revealed two sub-themes regarding advocacy for art: advocacy for art in school and art in the community.

Several participants expressed that it was helpful to have support from others who believed in the power of the arts. These participants differed in who this advocate should be. One stated that it was dependent upon the art teacher, while others thought it should be a district-level individual. However, these five participants agreed that someone was advocating for the arts within their schools or districts. The amounts and forms of advocacy that were indicated by the participants is at best the minimum that is necessary for the profession, and greater advocacy is needed to bring about change. While having an advocate at the school level is needed, advocacy at the district-level can have a greater impact. Accordingly, advocacy at the state and national levels can be meaningful, thus greater advocacy is needed to instigate change.

Many participants discussed how their communities were exposed to the arts. These exposures included school and local art shows, arts festivals, and local art contests. Community support for art shows, festivals, and contests demonstrates the importance of the arts. The National Art Education Association (2013) claimed that a child’s education is not complete unless it includes the arts. Additionally, the inclusion of the community in art programs will ensure that all stakeholders understand the importance of art in their own community. The inclusion of the community in these events enhances exposure for the art programs, but it does not show the importance of the art in education, which is what is needed for true advocacy to occur.
Self-reflection and professional growth mindset.

By self-reflecting on teaching experiences, educators recognize the need to continue their learning to make changes to gain a stronger pedagogy in teaching. This is known as having a professional growth mindset. Half of the participants discussed self-reflection and continued professional learning. These participants discussed how reflecting allowed them to maintain a balance between expectations and best practices, ensure their effectiveness, adjust their instruction methods, and think differently. The reflections provided insight into where the continuation of learning needed to occur, allowing the participants to continue their professional growth to strengthen their knowledge and ability to ensure effective teaching in their art classrooms.

Inconsistencies in supervision.

The participants described the supports and supervision that they received from supervisors at both the school and district levels. During the analysis of the participants’ responses, two sub-themes emerged as inconsistencies in their support and supervision: support from the school and district levels in terms of advocacy and funding and communication regarding expectations from the school and district level.

All participants stated that they received some type of support for their art classrooms. These types of support varied for each participant. The forms of supports included: budget money, district bulk ordering, professional development, and curriculum. These inconsistent forms of support indicated that Every Student Succeeds Act (ESSA) guidelines were not being followed to ensure that all students receive a “well-rounded” education. To stakeholders, receiving these supports, might appear the arts are supported, but inconsistencies prove that the
arts are not considered to be important. This proves that advocacy is necessary for the arts to be taken seriously and viewed as important.

Communication and expectations from the school and district level was notably absent from participant responses. Although this was not specifically questioned in the research study, one participant expressed full understanding of administrative and supervisor expectations.

**Private school views versus public school views.**

The differing views of private versus public school was the sub-theme that emerged from this study. One study participant taught in a private school. Evaluations were structured differently in the private school because they are not subject to the same criterion established by the state for public schools.

**Conclusions of the Findings**

The results of this qualitative study refined the understanding of how direct and district-level supervisor certification affects art teacher satisfaction and self-efficacy. The conclusion of this study identified that art educators view art education as a way to teach and link all subjects together so that students have an individual, expressive, and creative experience in school. Through this experience, students expand their problem-solving skills, depth of thinking, and the interconnectivity of all things. The research data provided insight into the inconsistencies of support, lack of advocacy, and the importance of matched supervisor certifications. The researcher was able to determine from the research study data that art educators view themselves as highly effective and that they are satisfied in their positions and programs. However, the study data was inconclusive regarding the importance of having supervisors that are art certified. Teachers expressed a greater need for an advocate and for a supervisor who appreciates the contribution of art to educational experiences.
Limitations

There were limitations to this qualitative research study. Homogeneous sampling could be a limitation of this study because study participants were limited to current Tennessee Art Education Association (TAEA) members. Within this group, the minimal number of matched supervisors for art education could be the most substantial limitation of this study. Study participants could be limited if TAEA members chose not to participate in this study. Also, the researcher is a member of TAEA, serves on the executive board for the organization, and is therefore known by the members.

A delimitation of the study would be the use of TAEA members only. The researcher believed that the organization’s membership was representative of art teachers within Tennessee.

Recommendations for Action

Art educators and supervisors, no matter if they are matched or non-matched by certification, need to work with each other to ensure that students receive a well-rounded education that includes arts education. For this to occur, art educators need to be supported by their supervisors. Even if the supervisors do not understand or know how to teach art, they need to provide support for art educators in the form of budgets, specific professional development, collaboration time with other art educators, and an understanding of what good teaching looks like within the art classroom.

For those art educators who have matched supervisors at the school and/or district-level, the understanding of what it is like to teach in an art classroom is more evident. They are better supported and have an advocate working to fulfill their needs. These art educators need to ensure that they are always emphasizing student learning and willing to adapt to meet a variety of needs.
Art educators with non-matched supervisors at the school and/or district-level must ensure that they continually advocate for their program, support, and the importance of the arts. Art educators need to gain the support of the stakeholders within their school and district to assist with this advocacy. This may be as simple as having local art displays/shows at local businesses to gain community exposure. Discussions with supervisors about attending specific art professional development and educating supervisors about how this benefits the art room, art programs, and teaching of art is vital. Many non-matched supervisors are unaware what it is like to teach in an art classroom and are unfamiliar with standards and expectations in these classrooms. It is the responsibility of art educators to ensure that their supervisors understand these concepts and other nuances of the art classroom. This will provide supervisors a better understanding and allow them to become more effective evaluators of art teachers.

Finally, every art educator should be part of a professional art educator group to prompt collaboration with colleagues. Often, this collaboration is difficult for art educators because they are the only art educator within their school and/or district. Collaboration with peers will provide support, ideas, learning, and understanding.

**Recommendations for Future Research**

While participants in this study did not discuss communication and expectations from supervisors, their inclusion would expand the perceptions of self-efficacy. The researcher recommends the inclusion of matched and non-matched supervisors as participants in the study to provide their perspectives of the how the arts are best supervised.

Additional research into the evaluation models that are used for art educators and the basis of evaluations of art educators would provide insight into the effectiveness of these educators in the delivery of the curriculum. This research should include evaluation of student
art works. A deeper understanding of how teaching in the art classroom is different from academic subjects could provide insight into why art educators believe that their evaluations are not fair.

Further research into the types of advocacy that occur at the school, district, state, and national levels for the arts would provide insight into the supports that are received by art educators. To further understand advocacy, support, satisfaction, and self-efficacy, the broadening of the participant pool to NAEA members would strengthen the study data.

A quantitative study could be conducted to examine art educator effectiveness through evaluation scores. This could include supervisor input into the evaluation process and its effectiveness as an evaluator. With the discovery of the difference between private- and public-school views, the addition of a study of private versus public school’s art programs could provide possible ways to improve both programs to expand student learning.

Summary

The conclusions of this study provided an understanding of how art educators perceive themselves and view their supervisors. The expectation of advocacy for art programs in schools is proportional to the amount of work that art educators invest in the program, the school, and the community. Thus, high self-efficacy is important for art educators. Art educators are passionate about their content area and their students. This level of commitment is essential to ensure that art programs are appropriately funded and supported to provide optimal student outcomes.

The findings of this study may prompt additional conversations on the need for district-level art supervisors and may serve as an impetus for further research into the topic. Ideally, this study will elucidate the importance of matched supervisors and what they can provide for all educators regarding understand, support, and advocacy for the arts.
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Appendix A

Approval from Tennessee Art Education Association
Tennessee Art Educators Association  
919 Broadway  
Nashville, TN  38203

Dear David Meade,

We will allow your survey to be sent to our TAEA members for their participation, which will involve the thirty-minute online participation. We will let them know that participation in this study is voluntary. We are aware that the results of the research study may be published, but their names will not be used.

We will send them to you with any questions concerning the research study, at (814) 516-6772 or e-mail at dgmeade@cn.edu.

We are happy to assist you in this survey. It sounds like something that will benefit all our members.

Sincerely,

Janis S Nunnally  
President of TAEA  
nunnallyj@pcsstn.com
Appendix B

Initial Email to Participants
Dear Tennessee Art Education Association member:

My name is David Garfield Meade. I am currently a doctoral candidate at Carson-Newman University and I am working on my dissertation. The title for my dissertation is Influence of Supervisor Certification on Art Teacher Satisfaction and Self-efficacy. I have selected to use the members of TAEA as my research participants. Attached you will find a copy of the informed consent document to participate in my research study, this copy is for you to print for your records if you wish. The same informed consent document will be found at the beginning of the survey. I am asking that all surveys be completed as soon as possible.

The link for the survey is https://goo.gl/forms/jEVckBa72UErD6Dp1

Thank you for your assistance in this.

David Garfield Meade, Ed.S.
Appendix C

Informed Consent Form
Informed Consent Form

Title: Influence of Supervisor Certification on Art Teacher Satisfaction and Self-efficacy.

Dear Research participant,

Please read this consent form carefully before you decide to participate in the research study. The research has been approved by Carson-Newman’s Institutional Review Board (IRB).

Purpose of the Study: The purpose of this qualitative research study is to determine who has had matched and non-matched district level art supervisors to determine how arts educators are supported, evaluated, and to determine their effectiveness with such supervisors, within the state of Tennessee.

What you will be asked to do: You will be asked to participate in a one online survey, with the possibility of being selected for a second online survey and in person interview.

Time required: Surveys should be less than 30 minutes and the interview will be less than 1 hour.

Risks and benefits: You will be exposed to minimal to no risks throughout the duration of the research study.

Confidentiality: The interviews will be audio-recorded, and the transcriptions, field notes, recorded interviews, surveys, and any other related materials will be secured in a locked filing cabinet and a password protected computer in which the researcher is the only one with the key/password. The name of your school and district will not be shared, and you will be given a pseudonym throughout the study in order to remain anonymous. Also, you will have full access to the final report before publication.

Participation: Participation in this research study will be completely voluntary, and no incentives will be offered to you for your participation.

Right to Withdraw: Participation in this research study is completely voluntary. You have the right to withdraw from the research at any time.

Questions about the study: If you have questions regarding this study, feel free to contact the researcher, David Meade, at any time. dgmeade@cn.edu.

Agreement: I have read the research procedures described above. I also voluntarily agree to participate in the research study. I have been given a copy or was able to print a copy of this informed consent form.

By clicking continue you agree to participate in this research study.

Participant: (print name) ___________________________ Date: ____________
Appendix D

Survey 1
Survey 1

1. Name: First and Last
2. Email Address
3. Name of School
4. Name of District
5. What is the setting of your school/district?
   a. Urban
   b. Rural
6. What is the socio-economic status of your school/district?
   a. Lower class (poor)
   b. Middle class (middle income)
   c. Upper class (wealthy)
7. What is your current teaching grade level band?
   a. Elementary (PK-5)
   b. Middle (6-8)
   c. High (9-12)
8. What is the title of your direct supervisor?
   a. What is their certification in education, if known?
9. What is the title of your district level supervisor?
   a. What is their certification in education, if known?
Appendix E

Survey 2
Survey 2

1. Name: First and Last

2. How does your direct supervisor support your art program?

3. How does your district level supervisor support your art program?

4. Are all art programs in your district supported the same? Explain.

5. How are your evaluations conducted and by whom?

6. Do you feel that your evaluations are fair? Explain.

7. How do you view your effectiveness as an art educator?

8. How is your effectiveness as an art educator viewed by your supervisors, both direct and district level?
Appendix F

Interview Guide
Interview Guide

1. What is your current grade level band?
   Elementary _____ Middle _____ High _____

2. How many years of experience do you have in education?
   a. As an art educator?

3. In your opinion, why is art education important?

4. In your opinion, how do you feel the arts are viewed by your supervisors, both direct and district level?

5. Does your district have a specific arts supervisor?
   a. What is their title?
   b. What is their area of certification?

6. In your opinion, is your arts program supported within your school and district?

7. Please explain the role that your direct and district level supervisors play in this support?

8. How is your arts program supported within your school and district? (i.e. budget, supplies, curriculum, etc.)

9. Please explain the evaluation process within your school and district?

10. In your opinion, is this evaluation process fair to you as an art educator?
    a. Can you provide examples?

11. In your opinion, how effective are you as an art educator?
    a. Please explain how you determine your self-efficacy?

12. In your opinion, how is your self-efficacy influenced by your direct supervisor?

13. In your opinion, how is your self-efficacy influenced by your district level supervisor?
14. In your opinion, how important is it to have a direct and district level supervisor that is art certified?