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Arts Integration and Teacher Collaboration in an Unprecedented Era of Online Learning

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ARTS INTEGRATION AND TEACHER COLLABORATION IN AN UNPRECEDENTED ERA OF ONLINE LEARNING

by

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ABSTRACT

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The unexpected halt of in-person teaching and learning during the COVID-19 pandemic added another layer to an already sizeable and imperative gap in research on arts integrated teacher collaboration. Research shows that teacher collaboration is essential to effective arts integration and can have powerful, positive outcomes for students and teachers (Burnaford et al., 2007; Burton et al., 1999; Carney et al., 2016; Duma & Silverstein, 2014; Lynch, 2007; Snyder et al., 2014; Upitis et al., 1999; Vitulli et al., 2013), but less is understood about the characteristics of and teacher experiences with collaboration in arts integrated environments. The reconceptualization of teaching and learning in K-12 schools—as well as teacher professional learning in the arts—to online platforms in the context of a pandemic is unprecedented. The purpose of this study was to illuminate teacher experience with collaboration in arts integrated environments in the context of an unexpected era of online teaching and learning. The phenomenological case study design of this research embraced mindsets of philosophical hermeneutics (Agrey, 2014; Herda, 1999) and participatory action research (Merriam & Tisdell, 2016; Stringer, 2007), both of which focus on interpretation of lived experiences and emphasize the role of participants as co-researchers. Individual participant interviews were the primary

source of data, triangulated with observational field notes and a collaborative member-checking and art-making process of the researcher's design. Findings of this inquiry included collaboration as a "bright spot," how the online environment hindered teacher experience, and ideas of wall-building and "wall-dissolving" in virtual learning spaces. These findings contribute to research on teacher professional development, online learning, and arts integrated pedagogy, with implications for pre-service and in-service teachers, professional development, administration, and educational policy.

For Baby Hahn, my writing companion for the past 20 weeks who is scheduled to join us about three months after graduation. You are my biggest source of motivation!

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ACKNOWLEDGEMENTS

As I reflect on the moment I decided to pursue a doctoral degree, I realize there is nothing I could go back and tell my past self that would have prepared me for the journey on which I was about to embark. My years as a graduate student were equally challenging and rewarding. Fortunately, I had unparalleled mentorship and support throughout this process. First and foremost, I would like to thank my committee members: Dr. Leanne Evans, Dr. Candance Doerr-Stevens, Dr. Marie Sandy, and Dr. Louis Chicquette.

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Chapter One: Introduction

"The art of life lies in a constant readjustment to our surroundings."
-Kakuzo Okakura, *The Book of Tea*

Change is an inherent part of education and educational research. Change is constant, be it the students in our classrooms, the spaces in which we teach, the pedagogical tools we invest in and adopt as part of our practice, or the conditions of life that impact the way we teach and the factors we examine when we conduct research in education. As educational researchers, we investigate countless factors impacting student growth, teacher effectiveness, successful leadership, and how we prepare pre-service teachers. We study changes and trends in hopes of discovering more effective practices that help our students flourish. There are rare and unexpected occurrences, however, that move educators, researchers, and policymakers to significantly re-envision how we teach and learn. The unforeseen unfolding of a disease pandemic is one such occurrence, becoming the backdrop of this study examining teacher collaboration in arts integration.

Study Background

The conceptualization of this research examining teacher experience with collaboration in arts integrated environments was dramatically influenced by the events of the SARS-CoV-2 (COVID-19) pandemic. On March 11, 2020 the World Health Organization classified the novel coronavirus outbreak as a pandemic. Disease pandemics occur when a new virus materializes for which humans have little to no pre-existing immunity, spreading easily and sustainably between people worldwide (Centers for Disease Control and Prevention, 2020). The outbreak began in China at the end of 2019, and the virus rapidly spread person-to-person across the world. COVID-19 is a respiratory disease, and while some carry the disease without any symptoms, others have a range of mild to severe respiratory symptoms. The complete clinical picture of

COVID-19 remains unknown, as fear and uncertainty continue to spread almost as quickly as the disease itself. At the time of writing, over 55.6 million people worldwide have been infected with COVID-19 and over one million people worldwide have died. (Centers for Disease Control and Prevention, 2020; World Health Organization, 2020).

Just as the research plans for this study were being developed in March 2020, the governor issued Emergency Order 1, ordering the statewide closure of all public and private K-12 schools. At the time of the first order, schools were anticipated to reopen after three weeks of closure. Over the course of the first week, social gathering sizes were incrementally decreased, and "social distancing," the practice of keeping a minimum of six feet away from people outside your household, became common vocabulary (Centers for Disease Control and Prevention, 2020). Within days, a 102% increase in COVID-19 cases occurred in the state. The governor then issued Emergency Order 12: Safer at Home, effective on March 25, 2020. Under Safer at Home, residents were ordered to quarantine at home or in their place of residence with the exception of certain essential activities, businesses, government operations, and essential travel. All public and private gatherings of any number of people who were not part of a single living unit were banned. All non-essential business operations were halted, and anyone working in an essential business was ordered to work remotely to the greatest extent possible. Public and private K-12 schools also remained closed as part of the order, which was to remain in effect for another month. Teachers utilizing arts integrated approaches to curriculum and instruction were forced to pause their collaborative projects, not knowing when or if they would be able to safely resume. Ultimately, the Safer at Home order was extended until the end of May, and it was declared that all public and private K-12 schools would remain closed for the remainder of the 2019-2020 school year (State of [state name] Department of Health Services, 2020). On May 13,

2020, the state Supreme Court struck down the Safer at Home order, rendering the order immediately unenforceable. Schools, however, were ordered to remain closed for the duration of the school year, officially until June 30, 2020 ([State Governor], 2020).

The state and nationwide closure of all schools brought an unexpected halt to in-person education and swiftly plunged teachers into a world of virtual or online learning. In the local context of this study, research participants teach in what Milner (2012) would describe as an "urban emergent" city, whose adjacent school district serves approximately 75,000 students (p. 559). Urban emergent areas are described as cities having fewer than one million people that face significant but often smaller-scale infrastructure and resource challenges (Milner, 2012). As such, not everyone in this city's local school district had equal resources and skills with which to engage in the virtual learning challenge. There was a variance in readiness and resources to approach the unexpected and significant change. Many students were often unable to participate in online learning, meaning they were stripped of effective, engaged arts integrated learning opportunities that are proven to be beneficial for students (Burnaford et al., 2007; Burton et al., 1999; Carney et al., 2016; Duma & Silverstein, 2014; Lynch, 2007; Snyder et al., 2014; Upitis et al., 1999; Vitulli et al., 2013). For local art teachers, survey responses developed by leaders in the art education field illustrated how experiences with virtual art education varied:

> We were all accustomed to the culture and teaching practices at our individual schools, and this new set of circumstances has necessitated a pivotal turn, one that has been a greater shock for some than for others. This is true between districts, and even between schools within a single district as large as [City] Public Schools. (Pezanoski Browne et al., 2020, p. 1)

In the midst of the pandemic, educators completely reconceptualized how they teach, and organizations that support teachers in teaching in and through the arts did the same.

The site of study for this research was an art center and garden located approximately 10 miles outside the urban emergent (Milner, 2012) city that is home to the aforementioned urban public school district. Each summer, this art center holds a teacher professional development institute for K-12 educators interested in developing interdisciplinary, arts integrated strategies for teaching and learning. The unexpected conversion to virtual learning led the leaders of the institute to make significant changes to their programming that would help support teachers during this unanticipated time. One of the most noteworthy changes was the decision to run the professional development institute online, which impacted my approach to this study.

Prior to the COVID-19 pandemic and initial Safer at Home order, my research focused on teacher experience with collaboration in arts integrated environments. My goal was always to study teachers at the local art center and garden teacher professional learning institute. With the close of all nonessential businesses, though, the art center was forced to temporarily close their doors. Uncertainty loomed over whether or not the institute would run in an online format, and I had to consider whether or not my research would be able to continue at all, much less at my desired site. About six weeks into quarantine—after the extended Safer at Home announcement—the long-term picture of the new world we were occupying became clearer. Schools and nonessential businesses would remain closed for much longer than originally planned, prompting unparalleled creativity and planning for next steps. The leaders at the institute of study began reimagining their teacher professional development programming to fit our new virtual lives, and they invited me to continue my study within the reconceptualized

conditions. Since then, I adapted my research questions and pieces of my study design to better accommodate the unexpected online environment.

Research Problem

The unanticipated online component of this study is a factor of complexity impacting the investigation of arts integrated teacher collaboration. The online complexity is in addition to the existing complexities inherent in the context of an arts integrated collaboration. Teacher collaboration in general is a well-researched topic (DuFour & DuFour, 2012; DuFour et al., 2016; Goddard, et al., 2007; O'Shea et al., 1999, Ostovar-Nameghi & Sheikhahmadi, 2016; Quintero, 2017; Reeves et al., 2017; Ronfeldt, 2017; Ronfeldt et al., 2015). Collaboration in arts integrated settings, though, is unique.

Research shows that teacher collaboration is essential to effective arts integration and can have powerful, positive outcomes for students and teachers (Burnaford et al., 2007; Burton et al., 1999; Carney et al., 2016; Duma & Silverstein, 2014; Lynch, 2007; Snyder et al., 2014; Upitis et al., 1999; Vitulli et al., 2013). However, a gap in literature exists in explaining the characteristics of and teacher experiences with collaboration in arts integrated environments. Educators working together to teach in and through the arts may require different resources, dedicated time or alternative spaces for interdisciplinary collaboration, and specialized professional learning opportunities. In order to better support teachers in their efforts to expand pathways for student learning through arts integrated teaching practices, more research highlighting teacher voice and experience is needed.

The unexpected halt of in-person teaching and learning during the COVID-19 pandemic added another layer to an already sizeable and imperative gap in research on arts integrated teacher collaboration. Though the research field of online learning and collaboration is robust

(Cantrill & Peppler, 2014, 2016; Ito et al., 2013; Oddone et. al, 2019; Smith et al., 2016; Trust, 2012, 2016), no research could have predicted the dramatic move to online learning that states experienced in the spring of 2020. The reconceptualization of teaching and learning in K-12 schools—as well as teacher professional learning in the arts—to online platforms in the context of a pandemic was unprecedented.

Purpose of Research

The purpose of this research was to illuminate teacher experience with collaboration in arts integrated environments in the context of an unexpected era of online teaching and learning. The phenomenological case study design of this research embraced mindsets of philosophical hermeneutics and participatory action research (PAR), both of which focus on interpretation of lived experiences and emphasize the role of participants as co-researchers. This methodology was inherently adaptive to the ever-changing needs of the participants and the site of study, which was essential in a current environment of heightened uncertainty. The focus on teacher voice and interpretation of lived experience of this methodological approach was critical in understanding how arts integrated teacher collaboration was impacted by the sudden shift to online learning.

Research Questions

This research study sought to understand how teachers describe their experiences in collaborative, arts integrated settings in an unexpected time of online learning. A qualitative, phenomenological case study was designed and guided by the following questions:

1. How do teachers in online arts integrated environments describe their collaborative experiences in the context of an unexpected era of online learning?

2. What similarities and differences emerge when teachers compare moving from in-person arts integrated collaborative experiences to online arts integrated collaboration?
3. How are teachers' collaborative experiences impacted when arts integrated professional development is unexpectedly shifted to an online forum?
    a. What supports do teachers use and/or need as they collaborate in an online arts integrated environment?
    b. What barriers and challenges exist?
    c. What nuanced qualities emerge?

These questions aimed to explore the similarities and differences that emerged when teachers compared moving from in-person arts integrated collaborative experiences to online arts integrated collaboration, as well as how teachers' collaborative experiences were impacted when arts integrated professional development was unexpectedly shifted to an online forum. Further, this study aimed to uncover the supports teachers used or may need as they collaborate in an online arts integrated environment, the barriers and challenges they were facing, and the nuanced qualities that may have emerged over the course of their experiences. With these research questions as a guide, the goal of this study was for the researcher and participants to co-construct shared understandings of what arts integrated teacher collaboration means in this unanticipated era of online teaching and learning.

Research Significance

This examination is essential for educators, students, and the field of education. Studying teacher collaboration in arts integrated environments addresses the gaps in literature in these areas, contributing to the body of knowledge on collaboration and professional development in arts integration. Further, this study encourages teachers in arts integrated settings to build their

knowledge around collaborative, arts integrated practice. Teachers who build collaborative arts integrated practices are more likely to be effective practitioners, yielding an abundance of benefits for their students. Additionally, since students are shown to gain significantly in many areas when their teachers collaborate and when they have the opportunity to learn across disciplines, this research is significant in giving students more opportunities to learn in arts integrated environments alongside teachers who meaningfully collaborate while teaching and learning in and through the arts. Finally, given the current uncertain nature of the pandemic-ridden world we occupy, this inquiry may serve as a model for other teachers or organizations seeking arts integrated professional learning in the new, virtual context. Much remains to be seen in terms of life post-pandemic, and the future of schools and education is just as unclear. This study may serve as a source of comfort or inspiration to others as they navigate the rapidly changing spaces we occupy in this new era.

Organization of Study

This study is organized in five chapters. First, this introduction, which gives an overview of the focus and purpose of the study, as well as its significance to professional knowledge and practice. Second, the literature review describes this study in the context of the previous research on arts integration, teacher collaboration, and online teacher professional learning, providing a synthesis across relevant themes. The literature review also orients the reader with the theoretical framework informing the study. Third, the methodology chapter situates the research in the qualitative, phenomenological case study tradition, specifically describing philosophical hermeneutic and PAR lenses. Chapter three provides a detailed description of all aspects of the study's design, including the research setting, participant sample, data collection and analysis methods, issues of validity and reliability, and the study's limitations. Fourth, the findings

chapter organizes and reports the study's main data and delivers a rich description of the findings and conclusions drawn. Finally, chapter five synthesizes and discusses the results from chapter four in relationship to the study's research questions, literature review, and conceptual framework. Chapter five also presents practical and theoretical implications, offers recommendations for future research, and provides a final reflection on the study as a whole.

Chapter Two: Literature Review

The examination of arts integrated teacher collaboration in an unexpected era of online learning illuminates many areas of existing research. This chapter serves as a synthesis of literature on the broad topics of arts integration, teacher collaboration, and online learning. In maintaining purposeful connection to my research questions, literature reviewed here is focused on the educator component of arts integration and online learning rather than the many intricacies of arts integration and student learning. While the student perspective is fascinating and important, it is outside the scope of this research project. The relevant topics of discussion in this chapter include defining arts integration, arts integration and teacher practice, collaboration as a key element of arts integration, collaboration in online settings, and the theoretical framework informing this research.

Understanding Arts Integration

Arts integration gained its first wave of support in the early part of the 20th century through John Dewey's theories of progressive education (Dewey, 1916, 1934, 1938), which inspired educational philosophers to advocate for integration between the arts and other subjects in American schools. Due to changing political and economic climates in the United States in the 40s and 50s, however, arts education was not prioritized in public schools (Burnaford, et al., 2007). While problem-based learning and inquiry learning did become more relevant, they were not necessarily arts integrated. The next big wave of support for arts integration began with the Kennedy Administration in 1961. During this time, teaching artists and arts partnerships became more common in schools. With this change:

> The arts integration movement afforded content specialists in areas such as reading, math, science, and social studies, to discuss, experience, plan, and teach with arts specialists in

schools. Arts integration encouraged classroom teachers to explore whether, how, and to what degree the arts could play a role in their classroom. (Burnaford et al., 2007, p. 2)

Teaching artists also found themselves collaborating more often with school art teachers, who were able to teach in their own artistic domain while dappling with general content standards. In the decades to follow, arts partnerships became more common structures for public schools, reflecting a growing trend toward interdisciplinary approaches, arts integrated practices, and partnerships between community artists, art organizations, and public schools that remains present today.

A Spectrum of Definitions

Arts integration is a broad field with many practitioners, researchers, and theorists contributing to literature and practice. Education professionals generally do not have a shared agreement on the meaning of arts integration, so, as a result, many definitions of arts integration have existed over the years. In fact, the field of arts integration has yet to produce consensus on a universal definition of the term (Parsons, 2004). Reviewing a variety of definitions from prominent researchers and practitioners in the field is necessary in order to gain a more holistic view of the field of arts integration. As will be discussed further in this and subsequent sections, there are both constructive and disputable elements to each definition and viewpoint.

Degrees of interdisciplinarity and levels of integration are critical to the prominent definitions of arts integration in the related literature. Perhaps the most simply stated definition is "an arts focused approach to teaching and learning" (LaJevic, 2014). This definition is certainly general and all-encompassing, but it leaves out what many others discuss as the varying levels of integrated practices. These levels create a spectrum on which degrees of integration are found. On one end of the spectrum are arts-infused practices, where art production is used exclusively

as a strategy for teaching academic content (Marshall, 2014). Arts-infusion models place the arts (art, music, dance, drama) as secondary to general academic content (literacy, math, science, social studies, etc.). On the other end of the spectrum are transdisciplinary practices, described as "a practice or domain that rises above disciplines and dissolves their boundaries to create a new social and cognitive space. Transdisciplinarity, therefore, is where deep integration is achieved" (Marshall, 2014, p. 106). Many definitions and many arts integration practitioners identify as very much in the middle of these two polar ends.

A prime example of a middle-spectrum definition of arts integration is one of the most widely cited, coming from The Kennedy Center for the Performing Arts. The Kennedy Center definition states, "arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both" (Silverstein & Layne, 2010, p. 1). This model of art integration embraces art objectives and utilizes multimodal, arts-based learning. It goes beyond simply art-infused definitions. However, by this definition, some argue the art objectives are simply being used to enhance comprehension of academic objectives (Marshall, 2014). Therefore, by this definition, arts integration is not really transcending disciplinary boundaries. Transdisciplinarity is by no means a requirement of arts integration, and not all arts integration practices are intended to be fully transdisciplinary.

Another example of definitions spanning the spectrum of arts integrated practices comes from Burnaford and colleagues (2007). The authors describe arts integration in three main ways: (a) arts integration as learning "through" and "with" the arts, (b) arts integration as a curricular connections process, and (c) arts integration as collaborative engagement. While learning "through" and "with" the arts can be valuable, this process largely emphasizes transfer of

learning between the arts and other subjects, which can be difficult to measure and still maintains lines between academic disciplines. Arts integration as collaborative engagement focuses primarily on teaching artists' involvement in arts integrated experiences, as well as collaboration between arts specialists and classroom teachers. Arts integration as a curricular connections process is the only approach that blurs lines between disciplinary boundaries, as curricular connections focus on a big idea or shared concept that is larger than specific concepts in any one content domain (e.g., kindness). In describing arts integration as learning through and with the arts, as a curricular connections process, and as collaborative engagement, a spectrum begins to form between arts-infused and transdisciplinary practices.

Some authors also describe this spectrum between arts-infused and transdisciplinarity as a range from subservient to coequal practices. Peel (2014), for example, cites both the Kennedy Center definition and Bresler's (1995) social constructs and levels of integration in his work. Through Peel's lens, arts integrated practices range from subservient to coequal, or from superficial to deep. Mishook and Kornhaber (2006) also discuss this idea, based largely on Bresler's work. Essentially, Bresler (1995) developed a typology of arts integration where models and programs can be categorized as subservient, coequal, affective, or social. Mishook and Kornhaber (2006) found subservient and coequal to be the two most salient categorizations, and they represent two sides of a similar spectrum as the one described above. Subservient approaches to arts integration place art subserviently to general content, where art is used to enhance other subjects (Bresler, 1995).

An example of the subservient approach would be having students sing a song containing the names of the American presidents. Though "art educators have also embraced integration as a way to explore concepts from all areas of inquiry through art and to connect art to real life

situations and ideas," it is also critical to remember that art should not merely serve general content purposes, but to be valued and understood equally (Marshall, 2010, p. 13). On the opposite end of the spectrum are coequal approaches, where students engage in cognitive integration by working toward an arts objective and a content objective equally. An example of this would be teaching the writing process through sculpture, where students are meeting a writing and art goal simultaneously and giving equal, integrated time to each subject area. Another example of a coequal definition of arts integration comes from Marshall (2006), where:

> True integration is a substantive approach that explores and explicates connections between areas on a conceptual and structural level. In art, this means exploring fundamental commonalities and differences between art and other areas and making them explicit through art practice. (p. 19)

Bridging content and integrating disciplines around a central theme or big idea is certainly coequal. It's important to note, though, that coequal does not necessarily equate to transdisciplinary, as coequal approaches may still reflect disciplinary boundaries and not truly transcend content areas.

Defining Arts Integration in the Context of this Study

The program leaders at the institute of my current study utilize Beane's (1997) definition of transdisciplinary integration with elements of Marshall's (2014) recommendations. Beane's idea of transdisciplinarity encourages teachers to think beyond disciplines and find concepts that transcend subject boundaries, getting to the deepest levels of what many see as true integration. Pieces of Marshall's work on transdisciplinarity in arts integration work in tandem with Beane to provide a practical framework in which educators and artists can begin to work, as the idea of transdisciplinarity can be difficult to grasp and work within at first.

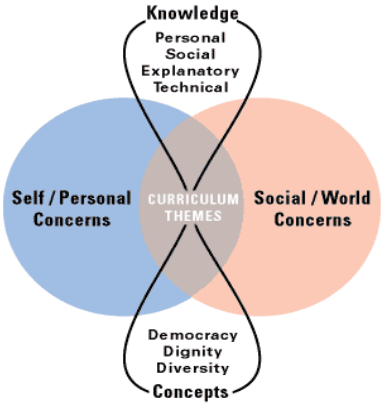
LaJevic (2014), Marshall (2014), and Beane (1997) have written extensively about integration as a way to eliminate disciplinary boundaries. A focus on key or big ideas, the authors suggest, is a great starting point when considering transdisciplinary practices. LaJevic (2014) underscores the importance of:

> A dynamic process of merging art with (an)other discipline(s) in an attempt to open up a space of inclusiveness in teaching, learning, and experiencing…Arts Integration recognizes educational curriculum as a whole; it does not divide the curriculum into distinct parts, but celebrates the rhizomatic overlapping qualities between subjects and content. It concentrates on the ability of the arts to teach across/through the curriculum and transcend the school subject boundaries. (p. 2)

Transdisciplinarity goes beyond cross-cutting concepts and digs deep into the concepts and qualities that transcend disciplines. Beane (1997) depicts his view of arts integration in the graphic in Figure 1.

Figure 1

Beane's (1997) Visual Representation of Transdisciplinarity



Here, Beane highlights curriculum themes as an interaction between both self/personal concerns and social/world concerns. Taking it one step farther, he layers types of knowledge and

overarching concepts that may interact with, inform, or impact the understanding of the curriculum theme. Curriculum themes centered around self/personal concerns, social/world concerns, personal, social, explanatory, and technical knowledge, and democracy, dignity, and diversity are themes that transcend traditional disciplines and can, therefore, become part of the deepest integration efforts, as transdisciplinarity is the deepest form of integration (Marshall, 2014).

Transdisciplinary arts integration can be visualized like a watercolor painting. The colors may be distinct at first, but as they spread and bleed toward each other the lines of where each one was individually become completely blurred, resulting in something entirely new. Arts integration and the teacher-as-artist practices at the institute of study of this study will be framed in a transdisciplinary approach.

Arts Integration and Teacher Practice

An arts integrated pedagogy offers a wide range of positive outcomes for teachers. First, there is strong support for the claim that arts integration helps teachers reach *all* learners by widening opportunities for student achievement and expression of knowledge (Duma & Silverstein, 2014). The arts allow teachers to observe students in a different learning environment, one where they may have more opportunities to collaborate with peers or be more actively involved in the content through hands-on art-making, movement, drama, or music. When students have the option of demonstrating understanding through art, students who may not prefer to demonstrate their learning in traditional ways have alternative options for expression of learning. Arts integrated approaches to teaching and learning broaden a teacher's abilities to be responsive to student needs, offering pathways to understanding that are not always present in conventional pedagogies.

Educators in arts integration are also more likely to use collaborative learning strategies with students, which benefits both the teacher and the student (Duma & Silverstein, 2014). Collaborative strategies can be between students, or between students and teachers. When between students, collaboration can allow teachers to informally monitor student understanding as they work through a question or problem with group members. Or, teachers can be in a collaborative learning environment with students, where the teacher facilitates and guides discussion and exploration while still providing students the opportunity to take charge of their own learning (Duma & Silverstein, 2014; Silverstein & Layne, 2010).

Finally, teachers engaged in arts integrated teaching and learning environments see personal and professional changes as well. For example, teachers in schools with an arts focus where arts integration practices are integrated are more open, flexible, and engaged in their own ongoing learning (Burton et al., 1999). As teachers become more comfortable in their integrated practice, they often experience profound change in their overall practices and beliefs (Upitis et al., 1999). Changes can be large or small, but "even those teachers who have yet to experience a deep transformation are, nevertheless, making at least small changes that have positive effects on their respective classroom, school, and community cultures" (Upitis et al., 1999, p. 34). Additionally, many teachers report feeling more invigorated and are more likely to see professional development, assume more leadership roles, and become involved in curriculum planning and development (Vitulli et al., 2013). Each teacher experience with arts integration will be unique, of course, but the research largely suggests several positive gains for teaching and learning in and through the arts.

Powerful Student Outcomes of Effective Arts Integration Practices

Arts integration impacts development in many ways. As described by Heath (2014), engaging in arts making through integrated learning "affects memory, language, vision, auditory perception, emotional development, and mental health and well-being. Therefore, it is nearly impossible to box off one or two key skills or cognitive growth areas unaffected by sustained arts practice" (p. 358). Students' engagement in the arts connects them to authentic learning experiences, provides opportunities for all learners, develops feelings of self-efficacy, increases intrinsic motivation to learn, and develops students' abilities to apply learning to new situations and experiences (Duma & Silverstein, 2010). Several studies also show increased standardized test scores for students in arts integration programs as compared to their counterparts in traditional, discipline-specific programs. For example, Snyder, Klos, and Grey-Hawkins (2014) studied a low performing school targeted for improvement that implemented the arts integrated Supporting Arts Integrated Learning for Student Success (SAILSS) program in an effort to raise scores on the Maryland State Assessment (MSA) (p. 2). A 20% improvement in scores was found to positively correlate with the implementation of SAILSS (Snyder et al., 2014). Additionally, the Kennedy Center for the Performing Arts also identified several student benefits in their 2014 publication of "A View into a Decade of Arts Integration" (Duma & Silverstein, 2014). In the arts integration program examined in this study, students exhibited increased engagement (both socially and academically), demonstrated growth in cognitive and social skills, and showed improved standardized test scores.

Increased engagement is a unique student benefit in arts integrated environments. In Lynch's (2007) exploration of arts integrated content at a public arts magnet school, she noted three critical qualities that made for engaging learning experiences in the arts. First, integration

encourages students to meaningfully use their hands, bodies, and voices. Whereas in traditional environments teachers may expect students to be relatively still and quiet during learning times, arts integration allows for student freedom and responsibility in movement and thought. This choice helps students maintain attention and encourages perseverance. Second, art-making allows students choice about how to interact with content. Students not only had to think about what content they wanted to represent, but how to best represent that content with a variety of available materials. Expressing their understanding through art "led students to become more attentive to detail, more deliberate in their choices, and more thoughtful about what they considered essential, underscoring the power of art as an intellectual exercise" (Lynch, 2007, p. 36). Finally, the integrations Lynch observed were also described as social experiences. Teacher voice ceased to dictate control over conversation in the room, positioning the students to socially construct their own knowledge. These three qualities are critical elements of engaged learning experiences within the arts; engaged learning experiences that may not occur in discipline-specific instruction (Lynch, 2007).

Arts integration can also be a powerful way in which students demonstrate understanding of content in nontraditional ways. For example, for a special education student who has difficulty communicating their understanding on a test, an arts integrated approach allows them to express understanding through a creation or presentation of music, art, movement, or theatre. Additionally, when English language learners (ELLs) are expected to demonstrate understanding solely through a language that is not their home language, they are automatically placed at a disadvantage for communicating and learning despite the deep understanding they may really have of the topic. Language is largely privileged over other ways of knowing in education (i.e., visual representation), even being considered synonymous with literacy and understanding

(Lynch, 2007). This privilege is detrimental, both for students whose language skills are strong and for those who are not language proficient. "To privilege language over other ways of knowing and communicating not only marginalized many students, it also fails to expand the abilities of those whose cognitive bias is language" (Lynch, 2007, p. 34). When knowing and communicating are limited to language, it cuts students off from other ways of knowing. Art holds potential to enrich meaning making and expands methods of knowing and communicating for students of varying abilities and learning preferences (Lynch, 2007).

Collaboration as a Key Element of Arts Integration

Research indicates that collaboration is a critical element of effective arts integrated curriculum and instruction (Burnaford et al., 2007; Burton et al., 1999; Carney et al., 2016; Duma & Silverstein, 2014; Lynch, 2007; Snyder et al., 2014; Upitis et al., 1999; Vitulli et al., 2013). However, existing literature does not dedicate much time to examining the characteristics and functions of collaboration in arts integrated environments. In order to understand collaborative, arts integrated practice, it is first necessary to understand teacher collaboration as a whole.

Defining Collaboration

Educational collaboration has taken on many different connotations over the years. While researchers and practitioners in the field may debate the best definition, there is one definition that is particularly salient in the context of this study. DuFour and colleagues (2016), in their work on teacher collaboration through Professional Learning Communities (PLCs) state, "collaboration represents a systematic process in which teachers work together interdependently in order to impact their classroom practice in ways that will lead to better results for their students, for their team, and for their school" (p. 12). This definition—with its focus on working

interdependently around student learning—is most appropriate in the context of this study because the local school districts in the area which I am studying largely utilize the PLC framework to guide their collaborative efforts. This definition and subsequent expectations are relevant and widely known amongst educators I will be working with over the course of this study.

Other definitions of collaboration discuss the social nature of the collaborative process and point to varying degrees of collaboration present in schools. Teaching and learning are social endeavors, largely achieved through relationships and school community (Quintero, 2017). Collaboration builds on teaching's social nature by encouraging teachers to learn from each other, analyze student data, and be reflective on their own experiences. There are varying degrees to which this can be accomplished. Teachers may collaborate informally over their lunch hour, they may use an electronic document to make notes and brainstorm together virtually, they may have scheduled PLCs or other forms of in-person collaboration meetings scheduled two or three times a month, with specific agendas that require data around student learning; or, teachers' entire days may be framed collaboratively if they are working in inclusive or team teaching settings. Each school, classroom, and teacher approaches collaboration slightly differently. The following sections will provide some common examples of collaboration, discuss the importance of collaboration, and examine the challenges of collaboration.

Examples of Collaboration

Collaborative teams are a primary example of teacher collaboration. Collaborative teams can take on many forms, all with the goal of improving student achievement. Table 1 lists examples of team structures that are likely to support an effective collaborative team (DuFour & DuFour, 2012).

Table 1

Examples of Collaborative Team Structures

Team Type	Description	Example
Grade-level teams	All teachers who teach the same subjects in the same grade levels.	All second grade teachers
Same-course teams	All teachers who teach the same course.	Three seventh grade science teachers
Vertical teams	Teachers are linked with those who teach the same content above or below their grade level or course.	Kindergarten, first, and second grade teachers; or sixth, seventh, and eighth grade math teachers
Electronic teams	Teachers seeking teammates beyond their school collaborate with similar job partners across the district, regional service center, or professional organization; collaborate through e-mail, Google Docs, social media, Zoom videoconferencing, etc.	There is only one math intervention coordinator in a district, so that person reaches out to their counterpart in a nearby district to collaborate electronically
Logical links teams	Resource teachers, support teachers, and specialists can join grade-level, same-course, and/or vertical teams that are working toward goals related to their area of expertise.	Literacy and math interventionists, literacy and math coaches/specialists, and fourth grade teachers; or a leadership team (e.g., principal, literacy, and/or math coaches and school psychologist).
Interdisciplinary teams	Teachers at the same grade level who teach different subjects can identify overarching goals and work interdependently to achieve them.	All seventh grade math, science, language arts, and social studies teachers

Collaboration can also occur in the form of peer coaching, mentoring, and peer observation. Peer coaching emphasizes the non-threatening and non-evaluative relationships teachers can build with each other. Peer coaching encourages teachers to exchange support, feedback, and assistance while building reflective dialogue with each other. Mentoring provides

guidance, support, and advice from an experienced professional to a less experienced mentee to help the mentee develop his/her career. The mentor may model instructional techniques and/or engage in reflective dialogue with the mentee as well. Finally, peer observation serves to provide feedback to the observed peer in three ways: (a) supervisory, where the observer provides specific and diagnostic feedback, (b) alternative, where the observer provides non-judgmental alternative suggestions to what he/she observed, and (c) non-directive, where the observer aims at understanding their peers' experiences and goals (Ostovar-Nameghi & Sheikhahmadi, 2016).

Many buildings use layers of collaboration. A combination of collaborative teams may be used, or collaborative teams may be combined with peer coaching, observation, or mentoring. There are a multitude of collaborative opportunities available to schools, and all contribute in some way to the overall powerfully positive effects of collaboration.

Importance of Collaboration

Collaboration is largely advantageous for education professionals, and many even argue that collaboration is essential to effective teaching. Literature has been well established in the field to show that collaboration improves teacher performance and increases student achievement in math and reading. Though collaboration looks, feels, and sounds different in each school context, the common thread remains that collaboration has immense potential to improve teaching and student learning.

Teachers also become more effective educators when they are engaged in collaborative environments. Collaborative teachers have more opportunities to learn from colleagues, giving them time to observe others in action and the confidence to try new instructional techniques. Teachers in collaborative environments also have more opportunities for reflection, which allows them to debrief and troubleshoot with peers. Additionally, teachers in collaborative environments

take fewer days off, engage in more professional dialogue, are more productive, and feel less burdened by their overall workload (Reeves et al., 2017). Generally, teachers improve at greater rates when they work in schools with better collaboration quality. It is critical to note, however, that collaboration in professional learning communities contributes to more teacher *and* student improvement than just general collaborative efforts (Ronfeldt et. al., 2015).

Finally, schools with better collaboration quality have above-average gains in math and reading (DuFour et al., 2016; Reeves et al., 2017; Ronfeldt, 2017). While Ronfeldt (2017) is careful to note that not all studies forming this point are able to definitively say that collaboration was the single cause of reading and math improvement, this positive correlation comes up as a contributing factor in many contexts. For example, Reeves, Pun, and Chung (2017) found that collaboration during common teacher planning time was a significant positive predictor of student achievement. While it is nearly impossible to tease out all the other possible contextual factors at work in increased student achievement, it is possible to determine what types of collaboration are more likely to yield increased student outcomes. Ronfeldt (2017) for example, found that collaboration specifically around student assessment and in professional learning communities is more impactful for student achievement than other types of collaborative efforts. DuFour, DuFour, Eaker, Many and Mattos (2016) concur, spurring their development of the PLC framework that encourages educators to consider what students should know and be able to do, how they'll know when the students have learned it, what to do when students haven't learned it, and what to do to extend the learning when students already know it. A focus on these guiding inquiries supports teachers in their efforts to help students reach higher levels of achievement.

Collaboration as Counter to Isolation

Collaboration is also sometimes described as a counter to teacher isolation, with an additional benefit to collaboration being decreased feelings of isolation. Teachers often work independently, but extreme independence can also lead to teachers feeling alone, isolated, and unsupported. Feelings of isolation are a major contributor to teachers leaving the field, with a staggering 46% turnover rate for teachers in their first three years of teaching. Teachers who feel isolated are likely to experience burnout and helplessness, contributing heavily to a low sense of job satisfaction. Teachers report that collaboration, however, gives them confidence and a sense of improved self-efficacy, which makes them more likely to remain in their position (Reeves et al., 2017). Additionally, feelings of isolation can affect student learning in the classroom (Goddard et al., 2007; Ostovar-Nameghi & Sheikhahmadi, 2016). In their 2007 empirical study of the relationship between teacher collaboration and student achievement as measured by hierarchical linear modeling, Goddard and colleagues found—after controlling for student demographics and school context—a "positive and statistically significant relationship between teacher collaboration and student achievement" (p. 891). Therefore, collaboration is not only beneficial to teachers, but to students as well. It is important to note, though, that the amount of time spent collaborating with others is less important than the perceived quality of those collaborative interactions, so not all forms of collaboration are necessarily positively powerful for teachers or students (Reeves, et al., 2017).

In some cases of collaboration, isolation can actually be increased for teachers who do not "fit" naturally into predetermined teams. For example, while research shows that teams where members teach the same content have the greatest potential to positively impact student achievement, departmentalization collaboration often creates multiple "singletons" within the

building, or people whose area of expertise does not fit with any other. Departmentalization means team members contribute to the same goals that have immediate application to their own classrooms, but in cases where departmentalization creates singletons the collaborative efforts of others can actually increase the singletons' feelings of isolation (DuFour & DuFour, 2012). Building culture and intentional, thoughtful formation of collaborative teams has a lot to do with how teachers perceive and experience collaboration.

In order to move from a building culture of isolation to one of collaboration, teachers must be assigned into meaningful (rather than artificial or random) teams, be provided with time to collaborate on a regular basis, be clear on the nature of the work they must do, and be provided oversight, resources, and support to ensure they can succeed at what they are being asked to accomplish (DuFour & DuFour, 2012).

Challenges of Collaboration

One of the most frequently cited challenges of collaboration is that it requires a lot of time, of which teachers have less and less (Duma & Silverstein, 2014; Hallmark, 2012; May, 2013; May & Robinson, 2015; Purnell, 2004). DuFour and DuFour (2012) insist that principals have to be creative in finding ways to provide teachers with collaboration time while students are at school—without increasing instructional/district costs, and without losing too much instructional time. Some ways principals can increase time are to build the master schedule around common teacher preparation times, use parallel scheduling with specialists to allow for common planning time, use adjusted start and end times of the contractual day, use "buddy" or shared classes so teachers can collaborate while students are working with older or younger buddies, utilize group activities/events as time for administrators to supervise while staff

collaborate, band time within the daily/weekly schedule, and use in-service or staff meeting times (DuFour & DuFour, 2012).

Another challenge of collaboration is highlighted in research on collaboration in co-teaching models. In addition to being challenged to find common time in their schedules to collaborate, teachers also felt they struggled to clarify roles, responsibilities, and expectations, and to find common ground in their personalities and teaching philosophies (Indelicato, 2014). When teachers struggle to establish roles, responsibilities, and expectations, collaboration is far less positive and effective because a clear mission or goal is not being worked toward in an efficient manner. Differing personalities are challenging in any work situation, but in education it can mean the difference between the domineering voice or the person with the most experience being heard over everyone else, and the result—if the wrong decision is made about teaching and learning—negatively plays out for both the other teachers and the students. And, while teachers can learn from each other's experiences and educational philosophies, it can be difficult to find an area of agreement when many people around the table have beliefs about teaching and learning that are so vastly different that little can be accomplished in terms of setting or achieving a common goal. Challenges of aligning teaching philosophies may not be able to be avoided, but other associated challenges could potentially be offset by better preparing preservice teachers to collaborate in real-work settings.

Some research suggests that collaboration and team skills must be explicitly taught, but many teacher preparation programs do not stress collaboration and communication skills (O'Shea et al., 1999). Given opportunity and experience, preservice teachers can grow their collaborative skills and come to understand, respect, and value their work with others. When not afforded opportunities to practice professional collaboration, "many new teachers simply cannot

collaborate because they need to be told what to do and how to respond" (O'Shea et al., 1999, p. 156). New teachers suffer in collaborative environments when their preparation program has failed to explicitly teach them the skills they need to be successful.

Finally, the silos of knowledge that exist within the school system make knowledge integration across disciplines difficult. Silos describe "seemingly impermeable barriers" that encourage educators to define and protect the boundaries of their content area, preventing integrated learning (Pearson, 2015, p. 12). School systems are designed to protect silos, with sets of standards, certification, and licensures reinforced by curriculum, textbooks, and instructional materials that promote content-specific teaching and learning strategies (Pearson, 2015). Collaboration, on the other hand, promotes a shared system of responsibility for students and learning rather than a system of silo maintenance (Hirsh et al., 2018). When educators collaborate, they build on each other's knowledge and experience, creating living, dynamic forms of knowledge as opposed to a fixed body of information (Wenger et al., 2002). In environments where silos of knowledge are intended to be preserved, collaboration is often discouraged.

The benefits of teacher collaboration greatly outweigh the challenges, but the challenges must be met in order to fully gain from collaboration efforts. Preservice teacher preparation programs must give students meaningful opportunities to practice collaborative skills as well as learn how to work within a team to establish common goals, responsibilities, and expectations. Then, once in a professional environment, administration must also be creative in designing communities of collaboration outside knowledge silos, as well as ensure they are scheduling appropriate and consistent amounts of time for teachers to actually enact their skills and work together to improve teaching and learning.

Collaboration in Online Settings

Given the unexpected shift to online learning due to COVID-19, teacher professional learning has been reconceptualized. What was typically in-person professional development is now largely taking place online. Embracing the swift change in environment, the site of study for this research quickly adapted their teacher professional development institute to an online format. While online collaboration does share some of the same qualities as in-person collaboration, the online environment elicits new ways of thinking, learning, sharing, connecting, and creating.

Professional Learning in Online Contexts

Connected Learning (CL) and Professional Learning Networks (PLN) represent two research-based approaches to online professional learning. Connected Learning embodies approaches to learning for both students and their adult teachers, aiming to link learning across school, home, and community (Cantrill & Peppler, 2014). Considerable research is available on the CL model and student learning, but as this study is focused on teacher collaboration I am focusing specifically on CL and teachers (Cantrill & Peppler, 2014, 2016; Ito et al., 2013; Smith et al., 2016). Connected Learning professional development is often situated as a counter to the "restrictive and reductive nature of professional development design that either work on a banking model of accumulated knowledge or profess fidelity to a model of learning transfer by seeking to *replicate* as opposed to *remix* community resources" (Smith et al., 2016, pp. 2-3). In other words, professional learning in CL encourages teachers to be actively and creatively engaged in learning that is meaningful to their lives, classrooms, and communities. Proponents of CL for teachers advocate for professional development that is parallel to student learning experiences, meaning that teachers are actively involved in learning for themselves and can,

therefore, experience firsthand the classroom strategies and experiences modeled through the professional development (Cantrill & Peppler, 2014). Connected learning positions teachers as the learner in highly collaborative settings, and this positioning matters. When teachers alter their positioning in relation to students and content, they are encouraging students to be creative, take risks, and grow (Cantrill & Peppler, 2016, p. 101).

In order to support teachers in this positioning, CL professional development brings in critical mindsets and actions of imagining, creating, playing, sharing, reflecting, researching, and publishing, based largely on Resnick's (2007) design spiral. The spiral was originally used to describe kindergarten-style learning, where children imagine an idea, create a project based on that idea, play with their creation, share their idea and creation with others, and reflect on their experience, all of which leads back to imagining new ideas (Resnick, 2007). Resnick (2007) argued that this approach to learning was well-suited to 21st century demands for critical and creative thinking skills and should, therefore, be more widely used across education. Cantrill and Peppler (2016) adopted Resnick's design spiral as part of what they describe as essential mindsets and actions for CL professional learning. Imagining involves the exploration of materials to take creation in a meaningful, personal direction. Creating depicts designing and constructing, providing opportunities to develop and enhance creative thinking, as well as providing teachers hands-on opportunities to reconstruct prior knowledge in relation to disciplinary content. Play encompasses experimentation with design and materials in low-risk environments, and sharing encourages teachers to find new inspiration through feedback they receive. Reflection is a constant and simultaneous process, emphasizing the discussions and meta-reflections that are vital to teaching practice. Connected Learning professional development also emphasizes research and publishing, to capture the inquiry essential to high-

quality teaching and learning, and to share, present, or capture learning and experience in a more formal way, respectively. These actions and mindsets enable teachers to problem-solve, persevering through multiple trials of an idea, incorporating feedback into the learning process, and recognizing strengths and challenges of both the process itself and the problem's ultimate solution (Cantrill & Peppler, 2016). In many ways, these processes encourage teachers to iterate not only on each other's products, but on processes and shared practices as well.

Professional Learning Networks also promote learning that is active and interest-driven (Oddone et al., 2019). A PLN is described as:

> A network of people, information, and resources that an individual strategically develops using social technologies to access informational learning. The individual nature of the PLN differentiates it from a learning community or community of practice, where participants typically work together towards shared goals. (p. 104)

When a teacher becomes part of an online PLN through a blog, podcast, news feed, or social media, they have immediate access to resources from a wide variety of individuals with varying levels of expertise (Trust, 2012). Though PLNs may utilize technological tools, they can also support off-line learning. While some teachers may seek PLNs for online access to lesson planning and resources, others utilize PLNs to cultivate affective, social, cognitive, and identity related aspects of their professional life and growth (Trust, 2016).

In the context of this study, PLNs encompasses teachers who may be seeking online resources and connection to others through social media platforms, in addition to, or in place of, the learning communities and collaborative teams they may have met with in-person prior to the unexpected online shift. In PLNs, personal learning needs can be met while participants also maintain social connection. Social connection is particularly salient in this study's context;

COVID-19 shutdowns brought shelter-in-place orders to the state and, in tandem with social distancing guidelines, drastically limited in-person, social activity. When teachers experience professional learning through a PLN, "they are no longer isolated teachers but connected professionals, supported by their personal learning networks" (Oddone et al., 2019, p. 115). Though the environment in which teacher participants in this study has changed radically, professional learning remains fundamental. Connected Learning and PLNs provide possible structures in which teachers continue to learn and grow in online contexts.

The Intersection of the Arts and Online Learning

Since the research site is largely utilizing online and social media platforms to both share resources with teachers and to host their annual teacher professional development institute, it is pertinent to discuss the intersection between art and online learning. As describe in the above section, Connected Learning (CL) teacher professional development emphasizes imagination, creativity, and play as part of their process, positioning teachers as learners in connected environments (Cantrill & Peppler, 2014, 2016). These processes encourage teachers to learn and experience while iterating on each other's products, processes, and shared practices. Additionally, Professional Learning Networks (PLNs) emphasize simultaneous learning and social connection through social media platforms. In many ways, art intersects with CL and PLNs. For example:

> In art we can learn from looking at each other's work, by playing and elaborating with each other's ideas. Using each other's ideas as points of departure and elaboration is an important social media practice in learning. These kinds of relationships can be thought of as rich interactions and are understood as a diversity of ways to respond and relate. (Castro, 2012, p. 160)

Connection to each other and each other's ideas is a central concept in CL, PLNs, and the arts. Interactions in learning environments, artistic and creative spaces, social settings, and online contexts often overlap in terms of the dynamic, rich relationships that are fostered through interpersonal connection. Furthermore, positioning the teacher as learner in CL and PLNs creates a new space for teachers to think creatively, find new solutions to open-ended problems, and iterate ongoing feedback as part of the meaning-making process. According to Ascott (2003):

> The primary effect of creative interaction within such networks is to render obsolete the distinctions in absolute terms between the artist and viewer as producer and consumer, respectively. The new composite role becomes that simply of participant in a system creating meaning seen as art. (p. 215)

Being active in online, creative, social networks encourages partakers to assume a new role in making meaning in art. This new role is what opens up possibilities of exploration and creativity in professional development, encouraging teachers to connect, iterate on each other's work, and develop relationships while learning in and through the arts.

Theoretical Framework

This study is an examination of the intersection of collaboration, online learning, and arts integration. Since collaboration is at the heart of my study, the theoretical lenses through which I view my research are based primarily on collaborative theories as opposed to theories of arts education or arts integration. Social learning theory (Bandura, 1971) and situated cognitive theory (Lave & Wegner, 1991) are the guiding lenses for this study, both of which center on the idea that learning is not characterized in terms of knowledge acquisition; rather, learning is the result of social engagement. These lenses inform how I view teacher collaboration, as social learning theory and situated cognitive theory underscore the assumption that teachers and their

students learn by interacting with others. Collaborative, arts integrated practices often offer significant opportunities for social interaction, which is significant in the context of this study because many social elements of learning were taken away during the unexpected shift to online instruction.

Social Learning Theory

While traditional learning theories typically describe behavior as the product of experiencing and responding to consequences directly, social learning theory affirms learning can also be a result of observation of the behavior of others. Direct experience with rewards or punishments for certain behavior is primarily associated with rudimentary forms of learning, whereas learning through observation of others' experiences is more complex (Bandura, 1971). According to Bandura (1971), "In the social learning view, psychological functioning involves a continuous reciprocal interaction between behavior and its controlling conditions," or, that learning is an interaction between behavior and environment (p. 39). Environment and behavior both change often. As changes in environment and changes in behavior interact with each other, behavior influences environment and environment influences the behavior. This reciprocal process repeats continually. In social contexts, environments are less restrictive, leaving people room to create spaces within this environment that will affect their own behavior (Bandura, 1971). When learning abruptly moves to an online format, issues of social interaction are called into question. Social learning theory asserts interaction with others is essential to learning, but the online learning environment can limit social interaction. Social learning perspectives offer opportunities for enriching and extending the design, development, and implementation of online learning models (Hill et al., 2009) to deepen student learning in virtual contexts.

Teacher professional learning contexts are largely social; thus, Bandura's social learning theory is applicable in these settings. In a less restrictive social environment, teacher learners have space to impact their own learning behavior. Social learning theory emphasizes components of observation, modeling, and cognition that all interact and contribute to learning. Learning is the result of the simultaneous interaction of all these elements. Whether deliberately or inadvertently, learners utilize their cognition to observe others and the rewarding or punishing consequences of others' behavior. In a professional learning environment, learning needs to be embedded in authentic contexts where teachers engage in more complex observation, cognition, and conversation that supports learning.

Situated Cognitive Theory

In the situated cognitive lens, knowledge is synthesized across a wide variety of social contexts and communities. Knowledge is influenced by views of the participants in those communities (Pella, 2011). The central characteristic of learning in situated cognition is legitimate peripheral participation, or the idea that learners participate in communities of practice where mastery of knowledge and skill requires new participants to become fully immersed in the sociocultural practice of the community. Legitimate peripheral participation is a form of initial membership into the community. The meaning of learning, then, is formed through the process of engaging with the sociocultural practices of the group (Lave & Wegner, 1991). In this view, learning is socially negotiated, and knowledge is socially mediated and open ended. In participating in a community of practice, understanding and experiencing are in constant interaction. Therefore, "the notion of participation thus dissolves dichotomies between cerebral and embodied activity, between contemplation and involvement, between abstraction and experience" (Lave & Wegner, 1991, p. 51). As a newcomer becomes motivated by the value of

participation in the community, they eventually experience a transformation of identity. This gradual transformation happens as the participant becomes increasingly engaged in the practice. Eventually, the newcomer becomes a full practitioner, a full member of the community of practice. It is in the relationships developed between and among practitioners, their practice, and artifacts of practice, that knowledge forms (Lave & Wegner, 1991).

The lenses of social learning theory and situated cognitive theory will inform the examination of collaboration in online, arts integrated teacher professional development environments by highlighting the social nature of learning. Teacher collaboration in arts integrated curriculum and instruction is an inherently social endeavor, where observing and interacting with others are key parts of how professional knowledge is constructed. Social learning theory and situated cognitive theory inform the research design, methodological choices, and data analysis of this study.

Summary

This chapter's synthesis of relevant literature in the fields of arts integration and teacher collaboration draws on theory, research, and practice. Current research in these areas points to teacher collaboration as essential to effective arts integration—which can have powerful outcomes for students and teachers—but a gap in literature exists in explaining the characteristics of and teacher experiences with collaboration in arts integrated environments. The dramatic reconceptualization of student and professional learning that occurred during the COVID-19 pandemic creates an even bigger gap. The abrupt transformation of teacher professional learning in and through the arts to an online format is as unprecedented as the pandemic itself. This examination of teacher experience in an unexpected era of online learning

and collaboration in and through the arts aimed to fill these gaps, contributing to knowledge in the field of collaborative, arts integrated practice.

Chapter Three: Methodology

This chapter describes the research design of this study that aimed to explore teacher experience with arts integrated collaboration in an unexpected era of online learning. This study used a phenomenological case study approach; specifically, the lenses of philosophical hermeneutics and participatory action research (PAR). The following is a detailed description of this study's research design, context, site and participation selection, data collection and analysis, study rigor, limitations, and ethical considerations.

The questions guiding this inquiry are focused on understanding how teachers describe their collaborative experiences in the context of an unexpected era of online teaching and learning. They include: (a) How do teachers in online arts integrated environments describe their collaborative experiences in the context of an unexpected era of online learning? (b) What similarities and differences emerge when teachers compare moving from in-person arts integrated collaborative experiences to online arts integrated collaboration? (c) How are teachers' collaborative experiences impacted when arts integrated professional development is unexpectedly shifted to an online forum?

Bridging Theory and Methods

The research design of this study was guided by the theoretical lenses of social and situated learning. In social and situated learning perspectives, the goal of research is to rely heavily on participants' socially and negotiated views of their experiences. Knowledge is not simply innate or imprinted on individuals, but formed through interaction with others (Creswell & Poth, 2018). Knowledge is synthesized from a variety of social contexts and communities and becomes influenced by views of the participants in those communities (Pella, 2011). The study at hand—focused on teacher collaboration in arts integrated environments during an unexpected era

of online teaching and learning—was conducive to examination from social and situated learning lenses because teaching and learning are inherently social, as is teacher collaboration (Quintero, 2017). Collaboration encourages communication, reflection, and opportunities to learn from others. In professional development settings, situated learning perspectives focus on the individuals, the teaching and learning community, and the social interactions of teachers as they collaborate (Pella, 2011). When approached as a situated process, learning and research on learning is not characterized exclusively by knowledge acquisition. Instead, learning is characterized as a product of social and physical contexts, a process of social engagement or participation in a community of practice (Lave & Wegner, 1991). Social and physical contexts are ever-present in the structure of the research site's professional development. Collaboration and collaborative art-making are at the center of learning and teaching in and through the arts, and the physical location of the institute as an art center and garden created a unique backdrop for arts integrated professional learning. The community of practice created by the social and physical contexts of the institute contributes to the knowledge participants construct from their "engagements and interactions with other people, the environment, and raw materials" to generate understanding and experience around teaching and learning in and through the arts (Pella, 2011, p. 109). Social and situated learning lenses will be at the forefront of research design and subsequent inductive data analysis.

Research Design

The most appropriate design for this study of arts integrated teacher collaboration in an unexpected era of online learning was a qualitative, phenomenological case study. The qualitative case study methodology allowed me to explore my topic and research questions in depth, which, given the nature of my research questions and research site, was more purposeful

than going for overall breadth of understanding. This study was not conducted to generalize a phenomenon; rather, it explored the many intricacies that construct a phenomenon (Creswell, 2008). Instead of posing research questions around how teacher collaboration should be conducted in many contexts of arts integrated environments, the research questions here sought to explore what characterizes teacher experience with online collaboration in one specific arts integrated context. While results of this study are not generalizable to a larger population, several steps were taken to assure the validity of results (detailed further in a subsequent section) so the findings may be particularized. In particularization, "what becomes useful understanding is a full and thorough knowledge of the particular, recognizing it also in new and foreign contexts" (Stake, 1978, p. 6). Essentially, a deep understanding of the particulars of experiences, characteristics, and functions of teacher collaboration from this study's participants and in this study's one specific context is valuable because its findings can be compared to those in other similar contexts. There is value in understanding the similarities and variations of particulars across different contexts, as the understandings of one context may then inform another (Patton, 2002).

The institute where I recruited participants is unique, as is each teacher and every collaborative experience. The local nature of my study allowed me to concentrate on participants with a shared professional development experience and examine their thoughts and feelings around arts integrated collaboration in this one specific environment. In this case, the institute and its teacher participants were the unit of study, bounded by the time and place of the institute. In a case study with a bounded system, interconnected parts form a whole, and this whole is bounded by time and place (Creswell & Poth, 2018). The institute as a bounded system set up

my case study inquiry to explore the lived experiences of the teacher participants, or the unit of study, through in-depth data collection and analysis.

A phenomenological lens was a match for this study because phenomenological research focuses on the actual, lived experience and realities of people. The field of phenomenology dates back to the turn of the 20th Century, when Edmund Husserl published his original two-volume work on the topic (Welton, 1999). Modern phenomenologists describe phenomenology as an encounter, a way of living, and a craft (Vagle, 2018, p. xii). Encounters entail what Vagle (2018) calls the "experience of knowing," or like feeling in your bones that you know something when you encounter it (p. xi). As a way of living, phenomenology is:

> Trying to be profoundly present in our living—to leave no stone unturned; to slow down in order to open up; to well with our surroundings amid the harried pace we may keep; to remain open; to know that there is 'never nothing' going on and that we can never grasp all that is going on; and to know that our living is always a never-ending work in progress. (Vagle, 2018, p. xii)

This active engagement with life presents a wide range of possibilities for phenomenological research and, when someone sets out to research with a phenomenological mindset, becomes a craft with which the researcher may have a continually reflective and dialogical relationship. According to Vagle (2018), phenomenological research is described as:

> A creative act that cannot be mapped out in a once-and-for-all sort of way. The craft is practiced in many different ways and produces all sorts of different representation, and like other artistic forms, whether it be the visual, the theatrical, or the instrumental, sometimes what is produced tends toward the more linear, technical, and conventional, and at other times tends toward the more abstract, creative, and unconventional. (p. xii)

Given the arts integrated nature of this inquiry, it is fitting that the research design employed a methodology that is open, creative, and fluid. The idea that phenomenology is a creative act is salient both because of the nature of my research questions and because it provided me, as a facilitator, the opportunity to be imaginative alongside my participants and co-researchers.

Additionally, a phenomenological study depicts common meaning of lived experience, concept, or phenomenon for several individuals. Phenomenologists focus on describing commonalities of a lived experience across all participants (Creswell & Poth, 2018). The participants of this study, while all unique individuals with distinctive experiences, all had a shared professional development experience in arts integration through the institute. This shared experience was examined to reveal a common set of experiences around teacher collaboration in arts integrated environments during an unprecedented time of online instruction.

The phenomenological lens of this study emphasized a commitment to an emergent research design (Vagle, 2018). As a researcher, I created a general research plan but remained open to changing aspects of the design as the study unfolded. Phenomenological research generally does not rely on a prescribed list of techniques, processes, or tools; rather, phenomenological approaches encourage the researcher to use techniques, processes, or tools that they think will help illuminate the intricacies of the phenomenon (Vagle, 2018). A phenomenological approach with an emergent design offered me the flexibility to adapt this study to changing needs of the research site and study participants in the ever-changing context of the COVID-19 pandemic.

Philosophical hermeneutics and participatory action research (PAR) are the particular branches of phenomenology that informed my approach to research. The remainder of this

section will include a more comprehensive explanation of both philosophical hermeneutics and PAR, as well as a discussion of my identity as a researcher.

Philosophical Hermeneutics

Hermeneutical phenomenology, specifically, focuses on interpretation of lived experiences (Agrey, 2014). The objective of research in this orientation is to create a collaborative piece that shows an interpretation and critique of understanding (Herda, 1999). The participants in this study lived their collaborative arts integration experiences as data was being collected and analyzed, so a hermeneutic approach was quite relevant in this setting. Conversation is also heavily valued in educationally based hermeneutic inquiry, as conversation "allows the participants as educators to pursue the question objectively as a problem of practice, while at the same time acknowledging its implications from them as practitioners…conversation is necessary to gain a deeper, more adequate understanding of that which is being discussed" (Agrey, 2014, p. 397). Conversation was at the forefront of my study, in individual interviews, collaboration between participants, and as participants member-checked data and worked together to generate shared knowledge and experiences around online arts integrated collaboration. Member-checking of data was one of the ways participants were actively involved in the research process. "The researcher needs to assume the stance that both the research participants and the researcher have the opportunity to see mistakes and wrong doings in their present and in their past" (Herda, 1999, p. 89). Interview transcripts were given back to participants so they could reread and reflect on the conversation, as this process encourages new understandings (Herda, 1999).

Participants also engaged in a collaborative art-making process around their experiences and understandings over the duration of the study. In relation to collaborative practices like this, Herda (1999) states:

> This process can help build a community of memory among various participants, setting the ground for continuation of work after a research project is completed. With research in a participatory and collaborative mode, the demarcation blurs between the end of the research project and the beginning of participants continuing the work. (p. 120)

Finally, in educational research, specifically, "hermeneutical inquiry also provides an opportunity to ask questions about how meaning is derived in education and how teachers are implicated in that meaning" (Agrey, 2014, p. 396). Since the primary focus of my study was the intersection of arts integration and teacher collaboration, it was appropriate to question meaning in this setting, as well as how teacher participants are implicated in their experiences.

Participatory Action Research

Participatory action research is an approach to community research that emphasizes collective inquiry, participation, and action (Merriam & Tisdell, 2016). "Action research, in its most effective terms, is phenomenological (focusing on people's actual lived experience/reality), interpretive (focusing on their interpretation of acts and activities), and hermeneutic (incorporating the meaning people make of events in their lives)" (Stringer, 2007, p. 20). Key principles of PAR are communication, participation, and inclusion. Communication relies on attentiveness, acceptance, understanding, truth, sincerity, appropriateness, and openness, which, together, facilitates effective communication and harmonious relationships between the facilitator and participants. Participation entails the extent to which people can be involved and develop understandings of their situations. Participation is most effective when it enables active

involvement, provides support, encourages autonomous completion of activities and tasks that are significant to the research, and makes a personal connection to the individual. Lastly, inclusion seeks to include all relevant stakeholders. Inclusion in PAR necessitates maximum involvement from all participants, inclusion of issues relevant to all participants, and ensuring everyone benefits from the activities of the study (Stringer, 2007). Communication, participation, and inclusion were all carefully considered and woven into the study, in elements from participant selection, to the individual interview questions, to the data member-checking process, and in collaborative art-making.

Community-based action research does not happen in a neutral social setting. Rather, research is situated within social dynamics that an integral part of a participatory, collaborative examination (Stringer, 2007). In PAR studies, researchers are often insiders of the community, or are outsiders who have specifically been asked to come in and conduct a community study (Merriam & Tisdell, 2016). In this study, I collected data as a full participant in the institute, the site of this research. I have also participated in this institute—as well as its sister program—as an educator, and in my work as a graduate research assistant on the grant that partners with the study site to promote teacher confidence and competence in and through the arts. My involvement at the institute helped me gain entrance into the community, establish relationships with program leaders, and get to know institute participants who may return to the institute this year. As a result, I was an insider in the community where I conducted research. There is immense potential for participants to benefit when engaging as co-researchers, as "not only do research participants acquire the individual capacity to engage in systematic research that they can apply to other issues in other contexts, but they also build a supportive network of collaborative relationships that provides them with an ongoing resource" (Stringer, 2007, p. 21).

As detailed in subsequent sections, study participants engaged as co-researchers through a collaborative data member-checking process and collaborative art-making experience that contributed to findings of this study, which also deepened relationships participants developed with each other through this process.

Researcher Positionality

My personal, professional, and academic identities contribute to who I am as a researcher. My own interest in arts integration and teacher experiences led me to generate the research questions at the heart of this study, and my understanding of these topics is something I intended to both confront and deepen through listening and learning about the realities and experiences of others. Prior to beginning graduate school, I was an elementary educator licensed to teach kindergarten through sixth grade. In my six years in the education field I engaged in countless collaborative and professional development environments; some wonderfully transformative and some considerably less desirable. My own experiences in a wide variety of collaborative and professional learning settings sparked my research interest in these topics, which I was afforded the opportunity to learn more about through my doctoral coursework. It was in my second year of teaching that my university advisor first introduced me to the concept of arts integration. As a trumpet player of 15 years with a minor in music from my undergraduate degree, I was immediately drawn to the idea that the arts and general content areas could work together to engage all learners, encourage critical thinking and creativity, and promote cross-curricular collaboration between teachers. I began attending professional development seminars on arts integration and quickly found myself enamored with all the endless possibilities arts integration offers for teaching and learning. Several of these professional development experiences were orchestrated by a grant-funded program connecting a Midwestern university,

an art center, and local public school districts, with the goal of developing confidence, competence, and resiliency in early career teachers by teaching and learning in and through the arts. My desire to continually learn more about teaching in and through the arts and someday assume a leadership role that would allow me to be an advocate for arts integration in public schools led me to pursue graduate level coursework.

In graduate school, I became involved with another arts integration program funded by the same aforementioned grant. This grant encompasses the teacher professional development institute that is the site of study of this research. I have also participated in this institute as an educator and graduate student. My experiences participating in each program were dramatically different, largely because of the identity I hold as an educator. The first arts integration professional development program I participated in spoke to my teacher identity, as I could easily take the knowledge and experiences I gained from their professional development and turn them into practical applications for the elementary classroom. There were also many opportunities at this professional development program to integrate not only visual art, but movement, drama, and music with other content areas. Since music is well within my comfort zone, I internalized these integrative opportunities straightaway. I am positive that each participant in this program had a unique experience that is perhaps very different from my own, but for me, personally, I found immediate sources of inspiration for growth. My identity as a teacher interacted with the second program a bit differently, as their professional learning is focused on teacher-as-artist practice. Visual art was the primary focus when I attended the institute, and I do not identify as an artist in this way. The institute pushed me—sometimes a bit uncomfortably—to examine this piece of my identity and find ways to grow through moments of discomfort. When I emerged from this challenging time of personal growth, I realized I had all

the more reason to facilitate research at this program site. It became clear that getting participant perspective at this site would challenge and expand my own personal meanings of arts integration and the experiences I had in professional development in the arts, leaving me open to new spaces, ideas, practices, and viewpoints.

During my time as a doctoral student, my passion in this area guided my course selection, motivated my continued participation in arts integrated professional development, and even became part of my professional life. In January of 2020 I became a graduate research assistant on the grant that maintains active partnerships with the programs I described above. I am embedded in the grant team's journey to develop new research questions around confidence and competence teaching in and through the arts. My position as a research assistant does not directly impact the site of study, but it does speak to the relationship I have with the site and some of this study's participants.

My approach to this examination of arts integrated teacher collaboration in online learning is quite entangled by the relationships I have developed through the experiences described here. These relationships are valued in both a philosophical hermeneutic and PAR approach to research. For example, in philosophical hermeneutics:

> The role of the researcher is far different than a collector of data, an expert, a neutral player, or a partner in dialogue. The researcher's orientation toward the research event as a whole gives opportunity for one to become a different person than before the research took place. It sets the researcher in a reflective and imaginary mode, thus opening new ways to think about the social problem that drew one to the research in the first place. (Herda, 1999, p. 87)

The experiences that brought me to this research were transformational; they enabled me to reflect and envision the new depths of understanding I could reach. In a phenomenological mindset, the researcher is not an authority figure or someone in a position of power, they are deeply embedded in the lived experiences and community of the participants. Similarly, PAR emphasizes key relationship components between and among investigator and participants, including equality, harmony, acceptance, cooperation, and sensitivity (Stringer, 2007). My involvement with the site of study as an educator, researcher, and professional not only helped me gain entrance into this community, but also placed me in a personal space to exercise these key relational components. I view myself as a collaborator, facilitator, and resource, working alongside participants as co-contributors. This positionality is imperative to both philosophical hermeneutics and PAR as phenomenological branches of this study's research design.

Study Context

This study took place at an art center and garden approximately 10 miles outside of an urban emergent city (Milner, 2012) that has often been characterized as one of the most racially segregated areas in the United States (Nelsen, 2015). The professional development institute hosted at the art center and garden serves teachers from the city's adjacent public school district, as well as districts in the surrounding areas. In the 2018-2019 school year, the most prominent adjacent school district reported a student population of approximately 75,000 students. Of these students, 82% were considered economically disadvantaged. Twenty percent of learners in this school district were identified as special education students, and 15% were English language learners. The racial demographics of the district were reported as: 54% African American, 27% Hispanic, 11% White, 7% Asian, and 1% "other" (https://[citypublicschools].[city].k12.[state].us). While approximately 89% of students in this

district were students of color, 70% of its teachers were White (https://dpi.[state].gov/sites/default/files/imce/[state]-equity-plan/_files[city].pdf).

Understanding the demographics of students and teachers is significant when teachers from this school district come to learn about arts integrated approaches to teaching and learning. The majority of students in this district are economically disadvantaged, and "economically disadvantaged students are shown to benefit the most from arts education, yet they are the most likely to have little or no access to the arts" (Diaz & McKenna, 2017, p. 3). Several researchers in the field of art integration discuss the extraordinary potential arts education has for enriching student learning and positive identify formation in the contexts of racial, linguistic, and economic marginalization, but distribution of resources, access, and participation in the arts are likely to be withheld from students attending schools with high concentrations of poverty and racial marginalization (Chappell & Cahnmann-Taylor, 2013; Gasden, 2008; Kraehe, Acuff & Travis, 2016). The institute, as a nonprofit partner to the urban school district and a local higher education institute, is an integral player in the effort to bring arts integrated practices to teachers and students, particularly those in environments that may not otherwise have equitable access to arts education.

Site Selection and Rationale

The research site of study was an educator professional development institute held at an art center and garden. The institute is a year-long teacher professional development program focused on developing and sharing interdisciplinary, arts integrated strategies that are easily adapted to a K-12 classroom setting. The institute supports pre-service, early career, and veteran teachers in teacher-as-artist practices (https://www.[artandgarden].org/education/teachers). I chose the institute as the research site for this study because of the relationships I established

there as an educator, and because the structure of the institute is based on collaboration and collaborative art-making.

The institute operates as a laboratory, where teachers have hands-on, place-based experiences at the intersection of art, nature, and culture. The lab portion of the institute is held over the course of four, four-hour long afternoons in July. Typically, the lab week experiences involve a brief overview of arts integrated practices, collaborative lesson planning amongst participants, and two or three visiting artists who provide opportunities for artistic thought and art-making around the content or theme being discussed. Art is created by the participants throughout the week, with opportunities to discuss how a similar approach might be used in a K-12 classroom setting. Teacher teams are established on the first day of the lab, and teachers from the same school are encouraged to register for the institute together and continue to work as a school team during the lab. Teachers who register without another school member are placed with another team on the first day. These teams are established so teaches have a collaborative group to work with as they co-create arts integrated lesson or unit plans. Beyond the institute, lesson planning implementation during the school year is highly encouraged. Teachers are supported in this endeavor by the site's education implementor, who coordinates school site visits and field trips. After the institute's week-long lab, participants return for a follow-up exhibition day at the end of July. On this day, teacher teams present their lesson or unit plans to the group, work to complete a collaborative art piece representing their lab experiences, and take time to reflect on the theme and institute as a whole. The collaborative art piece is then displayed in the gallery space of the art center for the remainder of the summer. Participants are also invited back for two reconvening days during the school year to continue similar activities.

This year, due to the COVID-19 pandemic, the directors of the site of study for this research made quick adjustments to reconceptualize their programming to an online platform. Included in this redesign was the creation of a virtual learning center for families and teachers, which was linked to their organization website and pushed out to organizational members and subscribers weekly via e-mail. The virtual learning center highlights virtual tours, resources for families, and professional resources for teachers. Virtual tours include journeys around the grounds, stops at current exhibitions and displays, and videos of artists explaining their current work and processes. For families, art drop-ins are available via Google Classroom, and these lessons, projects, and activities are linked for families to do on their own time as well. Families are also encouraged to view the blog of a local art teacher, who has posted over 20 different projects inspired by various artists that students can do primarily with materials they likely have at home. Teachers are also encouraged to visit this blog to partake in the projects themselves or pass on to their own students. Videos of artists at work are also available to teachers to view and share with students. Teacher participants of the site's professional development institute also have links in the virtual learning center to the Instagram pages, blogs, and lesson plans they are using with their students during virtual learning. Finally, teachers also have access to weekly resources aimed at providing support and connection for art educators currently teaching online. These abundant resources were available to teachers almost immediately following the statewide closing of schools, providing encouragement and guidance for art educators during this unprecedented time.

The professional development institute of this site was also reconceptualized to an online forum. I met with the site directors via Zoom videoconferencing in early May, about two months before the start of this year's institute lab week, to hear about their plans for this year's institute.

At the time of this meeting, it was shared with me that the weeklong lab content and activities would remain similar to the in-person structure as described above, but the structure itself shifted. Instead of the institute having face-to-face meetings Monday through Thursday of the lab week, participants engaged in online collaborations via Zoom videoconferencing on Monday, Wednesday, and Friday, with independent and group work on Tuesday and Thursday. The follow-up exhibition day at the end of July also took place online. On Tuesday and Thursday of lab week, participants were given the option to come to the art center's ground in-person, in a staggered schedule of small groups spread out throughout the garden grounds and gallery exhibition area. The hybrid design of the institute offered teacher teams the opportunity to collaborate face-to-face on two of the five days if desired while still adhering to social distancing guidelines, but kept participants safe at home for the majority of the program.

Each year, the institute is constructed around a different theme. This year's theme was Uprooted. Originally, Uprooted was designed to highlight stories of immigration, emphasizing the losing (and sometimes the regaining) of place, identity, and culture in the process of relocating. When the state's Safer at Home order was passed in March of 2020, the leaders of the institute began to reimagine Uprooted as the unexpected, jarring transition from in-person teaching to online that occurred overnight and lasted four months. Then, on May 25, 2020, George Floyd, an African-American male, was killed by a Minneapolis police officer during an arrest. Floyd's death sparked a social and racial justice movement across the nation, with several protests and demonstrations taking place in the urban emergent city (Milner, 2012) just outside the art center and garden where the institute is held. Given the deep impact that these events had on the surrounding community, the institute also started to reimagine Uprooted in the context of racial and social justice.

Participant Selection and Rationale

The participants in this study were a purposeful, convenience sample of five teachers. Purposeful sampling is "the primary sampling strategy used in qualitative research. It means that the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon in the study" (Creswell & Poth, 2018, p. 326). The sampling of participants for this study was purposeful because all participants were attendees at the institute and are working toward using arts integrated approaches to teaching and learning. The sample also took convenience into account because of the small nature of the institute group; this year, the institute had 20 in-service and pre-service teachers in attendance. Since I did not have any part in the recruitment of general participants to the institute, I could not control the diversity of the population that attended. Classroom teachers and art teachers of all ages, backgrounds, race, and sexual orientation were welcome to attend the institute and volunteer their participation in my study. Pre-service and inservice teachers were welcome to participate. The only attendees excluded from my study were employees of the site of study and the visiting or resident artists because my research questions focused on teachers, and the employees of the site and visiting or resident artists do not teach in schools.

Originally, I aimed to have eight participants, but only five teachers volunteered. Since the institute's group size was limited, I took all five participants who were interested. It would have been ideal for my eight participants to be as diverse as possible in terms of race, age, gender, and years of teaching experience, but given the low participation rate I took everyone who offered to participate. In the event that more than eight people volunteered their participation, I had measures in place to narrow the population to a maximum variation sample of eight. I would have elected to take four participants who are arts educators and four who are

general classroom teachers to balance the perspectives of the two categories of educators. I would also have preferred to have a minimum of one art teacher and one general classroom teacher with at least five years of teaching experience, one art teacher and one general teacher with one-to-three years of experience, one preservice art teacher, and one preservice general classroom teacher. A variation in disciplines and years of experience is likely to reflect different perspectives, which is ideal in qualitative research (Creswell & Poth, 2018). Since only five teachers volunteered to participate and I did not have the opportunity to choose a maximum variation sample, my participant pool looked less diverse. All five participants self-identified as white females. Four of the five participants teach art, and one is a general classroom teacher. Four of the five study participants had also participated at the institute before. The most variation occurred in years of experience; one participant is a pre-service teacher, one just finished her first year teaching, one has been teaching for 2-5 years, and two participants have 10 or more years of teaching experience. The five teachers who participated are each described below.

Amanda. As the only pre-service teacher participating in this study, Amanda had the fewest years of teaching experience. She was preparing to student teach in art at an area elementary school in the upcoming semester. Amanda was a first-time participant in the institute at the time of this study. She described her desire to participate in the institute as stemming from feeling unprepared to student teach in the fall, particularly in the new online environment. She said, "a lot of those online platforms, I don't really have a sense of how young people would interact with them…I also feel like the only way to know that is to have the experience of virtually teaching." Amanda explained that she participated in the institute out of an aspiration to "[absorb] any knowledge or expertise or new ideas" while surrounding herself with people of all different experience levels and proficiency in different areas.

Jessica. Jessica participated in the institute as a pre-service teacher and returned this year after finishing her first full year teaching. She teaches kindergarten through eighth grade art at a private, Catholic school in the area. Jessica spoke about how participating in the institute with a partner teacher from her school this year made her experience "smoother" by encouraging her to bring more ideas to the table. She described the collaborative process as making her "feel like I'm creating something better than if I were doing it on my own." Jessica also expressed an increased level of comfort and confidence in creating curriculum through her collaborations with other teachers at the institute.

Maggie. Though Maggie has been teaching sixth, seventh, and eighth grade art for less than five years, she is one of the most involved participants at the institute. In addition to participating in the institute as a pre-service and in-service teacher, she has been a teacher-in-residence with the hosting art center and garden and, during the pandemic, collaborated with Mary—another study participant—and the art center and garden to create the virtual teacher resources described in Chapter Three. Maggie spoke fondly about the institute and how it has contributed to her growth as a professional.

> They give you all the ingredients, and you do with it what you will. It's like they give you all this higher-order thinking and articles and readings and things to ponder. There's no answers, but it inspires you along the way. The fact that they just are open to experimental ideas, and just bringing art teachers in the community together in such a open-ended way is not something I've ever been a part of before and not something I've really seen anyone doing. That's been really cool.

This year in particular, Maggie also described her experience at the institute as being "healing," as her connection to other art teachers through the institute helped her feel more connected and mentally process what was happening during the unanticipated era of online teaching.

Courtney. Courtney was the only general classroom teacher participant, though she also has an undergraduate degree in art. Courtney teaches fourth, fifth, and sixth grades in a multi-age, Montessori setting and has been teaching for over ten years. As someone who has participated in the institute for many years, Courtney spoke about how participation over multiple years has impacted her both personally and professionally.

> I've been making art for a long time, but it was usually in my basement. I didn't tell people. Even one painting I had on my wall, I wouldn't usually tell people that I had painted it because I didn't want them to judge me. Now, I started a little business, and I'm doing stuff with it. Yeah, I feel it's really affected me in a positive way personally, as well, in my own life.

Courtney described many additional ways in which the institute has positively impacted her, saying "I feel I really have grown, not only as an educator but as a person and as an artist by participating. I just have found it really fulfilling holistically, really, to participate."

Mary. As the most experienced of the teacher participants, Mary is deeply involved in the institute and has been for many years. Mary teaches elementary art at a citywide dual language school. Mary has also been a teacher-in-residence at the art center and garden hosting the institute. During the period of statewide school closure, Mary and Maggie helped develop the center's virtual teacher resources as described in Chapter Three. Mary also created and maintained a weekly art blog with at-home project tutorials that is available on the art center and garden's virtual teacher resources website. She describes the institute as "experimental" and

"nurturing." This year specifically, Mary spoke about the role of the institute in helping her feel professionally connected to others when teaching online.

> Just staying professionally connected, just feeling optimistic about teaching in whatever context we're finding ourselves in, just knowing that we have this pool of people who've shared this experience who we can reach out. I feel like any teacher who is there is someone that I could reach out to about something.

As will be further supported in the next chapter, the concept of staying professionally connected and feeling supported was pivotal to Mary and other teacher participants. Mary not only sought support and collegiality with other teachers at the institute, but also made a concerted effort to make herself available as a resource to others. The immense contributions of all five teacher participants to this study will be discussed in detail in Chapter Four.

Participant Recruitment

Participants were initially recruited via an email from one of the institute leaders notifying institute participants of research opportunities taking place this summer. This initial recruitment was followed up in Zoom videoconferencing on the first day of the institute. The leaders of the institute set aside 15 minutes at the beginning of the first day of lab week for me to introduce my study and invite people to participate. Since this meeting happened on Zoom, the informed consent was electronic and was made available via a link in Zoom's chat feature. Anyone who was interested in learning more or filling out the consent form could click the link in the chat to view the study information again on their own and sign the informed consent if they decided to participate. The goal in having a live, online meeting with institute participants to introduce them to my study and invite them to participate was to make the delivery more personal, which I hoped would increase teacher interest and limit discomfort or uncertainty that

might occur if this information were only sent via email. I valued having as much of a personal feel to this study as possible given the collaborative nature of this investigation, so a live invitation was most appropriate. The live invitation on day one of lab week was followed up two days later with an email reminder from one of the institute leaders. By the third day of lab week only two people had filled out informed consent and volunteered to participate, so the institute organizers gave me a few minutes on the last lab day to remind teachers of the opportunity and allow time for questions. Two more teachers volunteered at this time. At the end of lab week, I reached out to five teachers via email with a personalized invitation, highlighting why I thought their perspective would be valuable to this research after working with them during lab week. One of these five teachers responded to my email and agreed to participate.

There are several factors that impacted participation rates for my study. First, inviting participants via an online forum is difficult because it lacks the personal connection that an in-person invitation would provide. Teachers who had never met me before may have been hesitant to join a project led by someone they had never met face-to-face before. Second, the online delivery of content and information during lab week was overwhelming; a sentiment shared by myself and several other participants throughout the week. When posting the link to my study's informed consent in the Zoom chat, it was quickly buried by other links, resources, and participant comments, making it difficult to reference quickly and easily. Since there was a plethora of content, presentations, and activities to get through on any given lab day, time was also a limiting factor. Participants did not have much dedicated time during my recruitment periods to read any of the information, so it became one of many tasks throughout the week that they had to deliberately go back to independently if they were interested in participating. Finally, several teachers shared throughout the week that their schedules were full with virtual summer

school instruction, other virtual professional development opportunities, and family obligations, so it is likely that many teachers who were interested in participating chose not to because of the additional time required. All of these factors contributed to having a smaller sample size than preferred.

Data Collection

Inherent in the emergent design (Vagle, 2018) of this study was an intensive approach to data collection. As the phenomenological lens of this study emphasizes depicting common meaning of a lived experience or phenomenon (Creswell & Poth, 2018), I aspired to capture participant voice around their experiences with arts integrated collaboration in an unprecedented time of online learning as soon as possible following their participation in the online professional development provided by the institute so the experiences were fresh in the minds of participants. The lab portion of the institute took place over five days, during which I was a participant observer. Then, there was a two-week break between the lab and the institute's follow-up exhibition day. I planned on conducting all participant interviews in the first of these two interim weeks so I could complete a first round of analysis on interview data and engage study participants in collaborative work around interview data during the exhibition follow-up day. Due to scheduling conflicts with participants I ended up conducting interviews through the end of July. Interview data was simultaneously collected and analyzed in a first cycle of coding prior to the collaborative group work days so participants had data available to them. Table 2 summarizes the timeline of data collection as it unfolded in actuality:

Table 2

Timeline of Data Collection

Dates	Participant Role	Researcher Role
July 6-10	Attend lab portion of institute (Monday, Wednesday, and Friday online; Tuesday and Thursday independent)	Researcher observes as a participant.
July 13-28	Engage in individual interviews based on participant availability.	Researcher simultaneously completes first cycle analysis as interviews are completed.
July 24	Attend institute exhibition follow-up day	Researcher engages all institute participants in group conversation and art-making.
August 3-5	Engage in collaborative member-checking and art-making.	Researcher facilitates activities and observes.

Institute participants each spent approximately 20 hours at the institute in July during the lab and the exhibition day. Hours varied slightly for each participant this year due to the independent work days on Tuesday and Thursday of lab week, where participants could take as much or as little time as they needed to work. Institute participants who also participated in this study spent 40-60 minutes in an individual interview (one participant's interview was 90 minutes), as well as 90 minutes in collaborative group time. The total engagement time for each participant was approximately 23 hours, 20 of which were pre-determined by the institute.

Data collection included observational field notes, individual interviews, collaborative member-checking, and collaborative art-making. This data collection process employed triangulation as an approach to increase validity of results (Creswell & Poth, 2018; Merriam & Tisdell, 2016). In addition to triangulation, another marker of validity that characterizes phenomenological research is "sustained engagement" with the phenomenon of study and the participants who have experienced the phenomenon (Vagle, 2018, p. 72). As a participant

researcher, I engaged with the phenomenon of teacher collaboration in arts integration for two consecutive months by attending the institute lab and follow up day, interviewing participants, engaging in initial and second rounds of data analysis, and working with participants during the collaborative member-checking and art-making. This sustained engagement immersed me fully in the phenomenon of study and helped me continue to be open and sensitive to new and different perspectives on teacher collaboration in arts integrated environments (Vagle, 2018).

It is possible this participatory approach to data collection may have masked or hidden certain responses; for example, participants may have been reluctant to share negative feedback with me since they knew I was also a participant in the institute and have professional relationships with program leaders. This limitation may have also occurred in collaborative member-checking, particularly if a participant was uncomfortable sharing or collaborating with other participants during the group member-checking or co-constructed art-making. Though I do not know the inner feelings study participants had when engaging in these data collection processes, I do not have evidence from any point in time that a participant was uncomfortable sharing with me or with the group. In general, the rapport I had established with study participants was noteworthy, and my participation likely yielded more honest responses. All five of the study participants had also worked with at least one other participant at some point during the institute this summer or in a previous year, adding another level of familiarity to the relationships between participants. In my observations, conversation flowed easily between all group members, possibly due to the fact that they had at least met each other prior to working together in this study.

All decisions about data collection were made with the phenomenological lenses of philosophical hermeneutics and PAR at the forefront. Each of the following subsections begins

with a description of the type of data collection used in relationship to phenomenological research, followed by an account of how the data was specifically collected in this study.

Observational Field Notes

Observation in phenomenological research is useful in gaining access to the way phenomena of study interact with relations in space and place (Vagle, 2018). A key element of phenomenological study is understanding that phenomena do not belong to the experiencer, but rather to "the intentional relations circulating in the lifeworld of which each experiencer is a part" (Vagle, 2018, p. 94). Essentially, phenomena circulate through human interactions with one another, and observation is a tool phenomenological researchers use to access this circulation.

As a participant observer in the institute, I took field notes during the week-long lab, exhibition follow-up day, and collaborative group work times. My primary position during the institute's lab and exhibition day was as a participant, but while participating I maintained a log describing my observations and dialogue as they pertained to collaboration. I also had a dedicated column on this log to make reflective notes on each activity. I made these notes on separate forms for each of the three synchronous, online lab days, the follow-up lab day at the end of July, and each group's collaborative work time. Since I did not have informed consent from any of my participants for three of five lab days, I did not make any observational notes on those days that were specific to a single person or that could be identified. Instead, I made general notes on the institute activities as a whole, rather than focus on individuals. Field notes were recorded in accordance with Creswell & Poth's (2018) recommendations for observational protocol. See Appendix B for the observational field note protocol.

Individual Interviews

Interviews are a heavily utilized source of data in qualitative research (Creswell & Poth, 2018; Merriam & Tisdell, 2016; Moustakas, 1994; Strauss & Corbin, 1990). In branches of phenomenology, specifically, it is believed that conversations which occur between the researcher and the study participants in the form of interviews become the basis for an open forum of dialogue where new understandings can emerge (Herda, 1999). The most open, dialogic, and conversational form of interview technique is the open interview, a strategy often selected by phenomenological researchers (Vagle, 2018). Given the fixed data collection timeline of this study and the orientation of this research as a dissertation, I chose a semi-structured strategy instead. A semi-structured protocol assured that my interview questions were aligned with my research questions in specific and intentional ways. Semi-structured interviews provided me a method of asking critical questions of all participants regarding their experience while simultaneously giving me the flexibility needed to probe for clarity and follow-up when necessary (Creswell, 2014).

Participants engaged in individual, semi-structured interviews after the completion of the week-long lab portion of the institute. It was critical that interviews took place after the week-long lab was over so participants had time to reflect on the entirety of their experiences during the interview. Interview questions began with demographic information and then progressed through each of the subquestions related to the three research questions guiding this inquiry. Most interviews were between 40 and 60 minutes long, but one participant, who elected to provide rich examples for each question, gave a 90-minute interview. Given the unexpected reconceptualization of the institute to a primarily online format, and as a safeguard to all participants during the COVID-19 pandemic, participants were interviewed via Zoom

videoconferencing. Each participant was asked to select an interview time that was convenient for them, when they could be in a comfortable area with somewhat minimal distraction or background noise. This was challenging for some participants due to their full schedules, parenting responsibilities, and other family members working out of their home, but Zoom remained the most assured way to keep participants' health and safety the first priority. A detailed description of informed consent and ethical considerations for online interviews is discussed in the ethics section. See Appendix C for the individual interview protocol.

Collaborative Member-Checking and Art-Making

The collaborative member-checking and art-making process in this study was of my own design, but was invented through a PAR lens with key elements of community-based research. In PAR frameworks, study participants often engage as co-researchers. In doing so, research participants have potential to both engage with data they might apply to other issues in other contexts, as well as build supportive networks and collaborative relationships that become a network of ongoing resources (Stringer, 2007). Since collaboration was at the heart of this inquiry, I wanted to ensure participants had time to collaborate with others in a way that was meaningful to them as professionals as well as purposeful to this study's data. Participant engagement in PAR is most effective when it enables active involvement, provides support, encourages autonomous completion of activities and tasks that are significant to the research, and makes a personal connection to the individual (Stringer, 2007). The collaborative member-checking activity was designed to actively absorb participants in the study's deidentified data, allowing for discussion around my initial coding categories, commonalities among participants, and unique points that individuals made about the collaborative process during an unprecedented time of online teaching and learning. The collaborative art-making was designed to emphasize

participants' personal connection to the data in a meaningful way. Art-making—both individual and collaborative—is a foundational element of participation at the institute of study, so I sought to create a time and space for participants to extend this making process in connection to this study. Both the collaborative member-checking and collaborative art-making were designed with the intent of giving participants time to debrief, share their experiences, collaborate with a new group of people, and offer support to fellow educators. Participant voice was heavily emphasized in these collaborative processes, upholding a key tenet of PAR and phenomenological approaches to research (Merriam & Tisdell, 2016; Stringer, 2007).

Collaborative Member-Checking. Once interviews and subsequent first cycle coding were complete, study participants reconvened in small groups to engage in collaborative member-checking. The first cycle coding process I completed prior to collaborative group work is explained in the data analysis section. Originally, I planned for all five study participants to meet and collaborate at the same time, but participant schedules varied too much to make this possible. Three participants were able to find shared time to meet together, and the other two participants did the same at a different time. Additionally, due to increased scheduling concerns, the collaborative member-checking and art-making days—which were originally going to occur on separate days for approximately one hour each—were combined into one, 90-minute session for each group. Each group spent 45-60 minutes on the collaborative member-checking process, and approximately 30-45 minutes on collaborative art-making. Both group sessions were recorded on Zoom and audio was transcribed. The collaborative design and the overall goals of these activities remained intact, but the scheduling of these events shifted to accommodate the needs of participants. See Appendix D for the collaborative group work protocol.

During collaborative group time, I shared the first draft of my coding summary chart showing initial code categories and commonalities and distinctions among participant responses to interview questions. Participants viewed this document via Zoom's screensharing feature. I gave a brief overview of each code and potential subthemes I saw emerging from the data, then gave participants time to read the commonalities and distinctions for each category. Participants were encouraged to talk about what they thought was or was not representative of their experience, if there was anything they wanted to add or omit, or if they had any questions. I made notes on the shared document based on participant feedback. This collaborative process yielded rich dialogue. The codes and potential subthemes I generated from the first round of analysis confirmed, contradicted, and enhanced the data participants saw as important, representative, or contradictory to their personal experience. The goal of collaborative member-checking was to put the data back in the hands of the participants, not just to check their interview transcripts for accuracy (which they had done prior to our collaborative group work), but to also have them decide whether the emerging subthemes I gathered from my first round of analysis were reflective of their lived experience. This gave participants the opportunity to shape the emerging themes. The code categories generated from my initial round of analysis were also discussed. Since participants member-checked these code categories and provided feedback that indicated I was on the correct path in using those analysis categories, I continued to use these member-checked code categories for a second, deductive round of interview data analysis (described further in the analysis section). The collaborative member-checking process also prepared participants to engage in collaborative art-making around these themes and findings.

Collaborative Art-Making. The aim of the collaborative art-making activity was for participants to visually represent their experiences collaborating in an arts integrated professional

learning environment during an unprecedented era of online learning. Participants were asked to have a group discussion around their experiences, including what stood out to them most in the collaborative member-checking discussion. Groups were asked to create a visual representation of something from their discussion they all agreed to be impactful. I designed the collaborative art-making around this prompt so it was personally and professionally meaningful to participants, giving them time to creatively process their experiences during the COVID-19 pandemic. The art-making was very open-ended; groups were autonomous in deciding what they made, how they made it, and what materials were used. The autonomy in this activity is also reflective of Stringer's (2007) recommendations for participant engagement with research activities, as discussed in an earlier section. While participants talked and created, I took field notes using the same aforementioned observational field note protocol (Appendix B). Audio recording transcripts and field notes were analyzed approximately two weeks after the end of the activity.

Data Analysis

Data analysis was conducted in accordance to Saldaña's (2016) procedures for qualitative coding. A combination of inductive and deductive coding methods was used. Inductive codes are emergent and data-driven, while deductive codes are determined prior to coding (Saldaña, 2016). Data collection and analysis were conducted as part of a simultaneous process, given the parameters of the data collection timeline. All observational field notes, interview transcripts, and collaborative group work transcripts were electronically stored in Google Drive. I chose this storage option so I could utilize the Read and Write extension for Google Chrome to color-code data with the highlight tool in my second cycle of analysis. The Read and Write extension allowed me to not just color-code data in the analysis process, but then automatically sort data by

color so all data related to each code was grouped; essentially an electronic version of color-coding data by hand. The coding categories constructed during the analysis were responsive to the purpose of research, exhaustive, mutually exclusive, sensitizing, and conceptually congruent (Merriam & Tisdell, 2016). Specifically, interview data was analyzed not just to look for commonalities and themes across participants, but also to identify data that was unique to individuals or smaller subgroups within participants. Demographic information—what discipline the participant teaches and how many years of experience they have in the field—was used to differentiate between subgroups of participants and commonalities or differences that occurred between and within the groups. The analysis process and audit trail (Appendix I) for each type of data is described in detail in the subsections that follow.

Table 3 summarizes the data analysis process in this study.

Table 3

Summary of Data Analysis

Type of Data	First Cycle	Second Cycle
Observational field notes (institute lab week and follow-up day, collaborative group work)	Inductive, Initial Coding	N/A
Interview transcripts	Inductive, Initial Coding	Axial Coding & Deductive Analysis
Collaborative group work transcripts	Inductive, Initial Coding	N/A

Observational Field Notes

Field notes were analyzed inductively, through initial or open coding. In the original design of this study, I planned for field note analysis to be coded through what Saldaña (2016) calls descriptive or topic coding. Descriptive coding "summarizes in a word or short phrase—most often a noun—the basic topic of a passage of qualitative data" (Saldaña, 2016, p. 102).

Descriptive coding would have helped develop a basic vocabulary for observational data, describing what was seen and heard as recorded in my field notes. After collecting observational field note data, I realized that noun-based coding would not be inclusive of all recorded data. In rereading my field notes prior to beginning the coding process, I recognized several important notations about actions and behaviors that were clearly verbs instead of nouns. Rather than commit to descriptive, noun-based coding that would not be inclusive of all data, I opted to use initial coding instead. This allowed me to break the data down into distinct pieces, examine them more closely, and compare them across several days' worth of field notes to look for similarities and differences (Saldaña, 2016). Since my first cycle coding processes for all types of data are inductive, I let the descriptive words emerge organically. All codes for observational field notes during the institute's lab week and follow-up exhibition day were organized into a coding table showing the relationship between each code, data representative of that code, and this study's guiding research questions (Appendix E). I also used this system of code organization for analysis of field notes taken during each of the two collaborative member-checking and art-making activities.

After careful consideration, I determined a second cycle of coding for observational field notes was unnecessary. Upon being immersed in field note data and analysis, I decided the use of field note data as a tool of rigor and method of triangulation for this study was more appropriate. The inductive, initial coding process allowed me to see patterns emerging in field note data that, in many cases, aligned with the perceptions participants shared during their interviews. My field note initial analysis assisted me in determining whether or not my perceptions during the institute lab week, follow-up day, and collaborative group work sessions was aligned with what participants also perceived and shared.

Individual Interviews

Interviews were the primary source of data in this study. The first cycle of interview data analysis was inductive, allowing codes to emerge organically from the data. In the first cycle of analysis, I read each participant's full interview transcript without taking any notes. Then, after reading everyone's transcript once, I went back to each transcript individually and made notes in the margins of initial codes that stood out to me as I read. Initial coding "breaks down qualitative data into discrete parts, closely examines them, and compares them for similarities and differences" (Strauss & Corbin, 1998, p. 102). The initial coding process provided an opportunity for me to reflect on the data, its contents, and the similarities and differences between what participants shared about their collaborative experiences during their interviews. Since the first cycle of initial coding was inductive, I did not have any preselected key words or codes. Instead, the following code categories emerged from the data: people, feelings, space/place, time, relationships, and describing collaboration. After making these initial coding notes in the margins of each participant's transcript, I went back to each individual note and placed the data representative of that note or initial code in the commonalities and distinctions chart (Appendix F). Figure 2 shows an example of how this information was organized within the commonalities and distinctions chart.

Figure 2

Coding Summary Chart: Commonalities and Distinctions

Code category 1:

Subtheme	**Commonalities (three or more participants agree)**	**Distinctions Among Participants (Unique to a participant)**

If three or more participants said something similar, I placed that data in the "commonalities" column. If only one or two participants shared an experience or thought, I put that data in the "distinctions" column. I repeated this process for each initial code. Once all data was entered into the commonalities and distinctions chart, I reread the information associated with each code category and completed a second cycle of analysis using axial coding. The goal of axial coding was to determine which codes are most important and to reorganize the data set by crossing out redundant codes and synonyms. The best representative codes remained (Boeije, 2010). In this round of axial coding, I elected to combine the codes "people" and "relationships," as the data representative of these codes was often very similar in nature. I also eliminated the "time" code because the data representative of this code could also be described as "space/place." I then elected to separate the "space/place" category on the commonalities and distinctions chart into two, more specific tables: one for in-person vs. online collaboration in general, and one for in-person versus online collaboration specifically at the institute. I chose to make these more precise categories because it was otherwise confusing to distinguish between what participants were sharing about their general experiences as compared to what they were specifically sharing about their experiences at the professional development institute. This distinction between the two was important because I had one research question dedicated specifically to the institute, so I needed to discern between participants describing institute experiences or general experiences.

After completing the axial coding and data reorganization process, I reread all the data in each code category's chart and began thinking about what was emerging in terms of subthemes

across the data. I wrote these initial thoughts in the subtheme column of the commonalities and distinctions chart. This rough draft of the commonalities and distinctions chart with code categories and rough drafts of subthemes was shared with all participants during each group's collaborative member-checking and art-making day so participants had the opportunity to shape emerging themes and discuss whether or not my initial analysis was representative of their experiences.

After the collaborative group sessions, I completed a round of deductive coding on interview data. I chose to do a deductive cycle because all study participants member-checked the code categories, commonalities, distinctions, and rough subthemes from the first cycle of analysis, and I wanted to make sure I went back to the data line-by-line with these member-checked codes to capture all data relevant to each category. Prior to beginning deductive coding, I defined each of the four codes that were member-checked by participants. Table 4 lists the codes and their definitions.

Table 4

Codes and Definitions

Code	Definition
Space/Place	Space and place is used to note when participants talk about an in-person experience or an online experience. Similarities and differences between the in-person and online contexts are both included. Participants also talk about the methods and frequency of communication in both contexts.
People/Relationships	People and relationships describe who participants work with when they collaborate and why. This category also describes different connections people make with others and both the positive and negative emotions attached to experiences working with others.
Feelings	Feelings is used to note participants naming or describing an emotion attached to an experience. Participants describe internal feelings, feelings about others, and reflective moments about their profession and professional growth.

Describing Collaboration	Describing collaboration notes all the ways participants characterize, define, and depict their collaborations with others. This category encompasses descriptions and characterizations of both in-person and online collaborative experiences. Participants describe what they do when they collaborate, what the process is like, and/or the positive and negative experiences they have had with collaboration.

Once definitions were developed, I went through each participant's interview transcript line by line with the Read and Write highlighting tool. Each code was represented by a different color. Once all relevant data in a transcript was highlighted with color-coding, I used Read and Write's "collect highlights" feature to group the data related to each code by its corresponding highlight color. For example, all interview data for one participant coded as space/place, for example, was pulled together in a new document and grouped together. I repeated this process for all five participant interview transcripts. In the end, each participant had a new document with all their interview data organized by each of the four final, axial codes. I used a coding table to organize each individual participant's data by the axial codes as they related to the three research questions guiding this study (Appendix G).

After the deductive cycle of interview data analysis was complete, I organized data into a thematic summary table highlighting exemplary quotes from each participant as they related to the themes and subthemes emerging from both analysis cycles (Appendix H). The purpose of this summary table was to make note of evidence that will later be used to support findings in chapter four. The summary chart also brought the analysis back to a holistic level, supporting the whole-part-whole method of analysis common in phenomenological research (Vagle, 2018). Inductive coding started the process by looking at the big picture of interview data across participants. Axial coding in the second cycle, a deductive round of coding, and the reorganization of data into coding tables broke the interview data down into discreet parts for

more detailed examination. Finally, the thematic summary chart refocused the data around big-picture ideas, providing evidence to draw conclusions in the form of findings for this study.

Collaborative Member-Checking and Art-Making

Collaborative member-checking and art-making sessions were audio recorded, so transcriptions of each group's conversation were also analyzed. A single cycle of inductive coding was used in analysis, as the primary purpose of these transcripts was to assist me in finding alignment between my own perceptions and what participants actually said during this collaborative time. The review and analysis of collaborative transcripts served as a form of validity and rigor in this study. An inductive cycle of coding was used to break down the data into distinct pieces, examine them closely, and compare them across the two groups of participants to look for similarities and differences. Since my first cycle coding processes for all types of data are inductive, I let the descriptive words emerge organically. All codes for collaborative member-checking and art-making were organized into a coding table (one for each group) showing the relationship between each code, data representative of that code, and this study's guiding research questions (Appendix E).

Study Rigor

Qualitative researchers look to their participants and themselves to provide insight into the validation of their research (Creswell & Poth, 2018). In this examination of teacher experience with arts integrated professional development in an unprecedented era of online learning, I employed several strategies to ensure this study's validity. I also addressed issues of reliability in qualitative research In tandem, these assurances came together to make for a rigorous study with dependable results.

Validity

Validity in qualitative studies brings into question the concept of reality as constructed by the participants. Human beings were the primary instrument of data collection and analysis in this study, so the reality of the participants was constructed through observations and interviews. While "qualitative researchers can never capture an objective 'truth' or 'reality,'" this study did employ several strategies that increased the credibility of my findings (Merriam & Tisdell, 2016, p. 244). First, my study had triangulated data: observational field notes, interviews, and collaborative member-checking and art-making. Triangulation is powerful for increasing validity because data is cross-checked at different times in different spaces. Second, I utilized member checks in three ways: (a) participants member-checked their own individual interview transcripts, (b) participants member-checked the codes and subthemes generated from my first cycle coding of interview data, and (c) participants collaborated to create an artistic representation of what they thought best represented their experiences collaborating in an arts integrated environment during an unprecedented era of online learning. These member-checking strategies highlighted participant voice in the study, as well as placed value on participant perspectives of codes and subthemes emerging from the data early in the analysis process. Third, through my research positionality statement, I addressed my biases, dispositions, and assumptions about the research I conducted. This clarification assisted readers in understanding my perceptual lens and how it influenced my study. Finally, I summarized my research process as a whole in an audit trail that demonstrates the authenticity and validity of this study's design, data collection, data analysis, and generation of findings (Appendix I).

Reliability

Reliability indicates the extent to which a study can be replicated, which is traditionally complicated in qualitative research. While parts of my study's process and structure may be replicable, this study generally cannot be replicated because it hinged on the individual people as participants at a unique space that may never exist in the same way again (Merriam & Tisdell, 2016). The institute itself operates slightly differently each time it holds professional development, focusing on different themes within the arts and arts integration. Additionally, the people who attend the institute and participate in my study were unique, and, even if they were to attend again at another time and participate in another study, their perspectives and experiences were based on a distinctive time and place. As Merriam and Tisdell (2016) note:

> Because what is being studied in the social world is assumed to be in flux, multifaceted, and highly contextual; because information gathered is a function of who gives it and how skilled the researcher is at getting it; and because the emergent design of a qualitative study precludes a priori controls, achieving reliability in the traditional sense is not only fanciful but impossible. (p. 251)

Replication of my study, therefore, is not expected. However, this does not jeopardize the results of this study; the findings, conclusions, and recommendations for future study are still worthy in this study's specific context. The aforementioned strategies to increase validity strengthen the findings of the study so results are still dependable.

Limitations

Several factors limited this study. As a case study, the findings of this research cannot generalize results to a larger population. My study was local in context, so results are limited in that the themes or findings should not be used in application to any other context. The findings of

my study can, however, be particularized, as they can inform other models of collaboration similar to the one found here. The number of participants was also a limitation. Although it was an intentional decision to include only a maximum of eight participants, increasing the number would have added to the richness and diversity of responses in the data. My study was also limited because it was bound by firm timing guidelines, from both the institute of study and of this research as a dissertation. The institute took place over only six days, giving me a finite number of days in which I was a participant observer and collected field notes. Then, since interviews and an initial round of analysis needed to be completed prior to the collaborative member-checking and art-making day, I had a limited window of time in which to collect interview data and complete a first cycle of analysis. I ended up having only four days between the collection of my last interview data and the first group's collaborative member-checking and art-making day. This time constraint was binding to my study, as is the overall timeline of dissertation completion. A final limitation of this study was that the data relied only on the teacher view. The decision to include only teachers was acceptable given the nature of my questions around teacher collaboration, but including perspectives of other stakeholders—particularly artists who collaborate with teachers—would offer additional insight.

Ethics

This study was conducted under the guidelines of the University of Wisconsin-Milwaukee's Institutional Review Board (IRB). Three fundamental areas of consideration for ethical principles and guidelines for research involving human subjects are respect for persons, beneficence, and justice (National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research, 1979). Respect for persons means protecting all people, treating them with respect and courtesy. Informed consent was a key piece of respect for persons

in this study, as the purpose of this document was to orient the participant with the goals and procedures of the study in a way that was accessible for all participants. As a researcher, I was fully transparent and gave all people the right to exercise their autonomy and agency. This study did not involve a vulnerable population, but, if it did, careful consideration would have also been given to populations who are not free or capable of, or do not feel free to, make decisions for themselves. The principle of beneficence assures minimal risk to the research participants, keeping the welfare of the participant at the forefront of the study. This study was low risk; participants were not placed in situations that caused harm or distress. Finally, the principle of justice refers to the fair selection of research participants and the fair distribution of benefits to potential research participants. Any art or classroom teacher was welcome to participate in this study, regardless of background or identity. Maximum variance was considered in narrowing a potentially large participant pool (greater than eight people), but since only five people volunteered to participate, I was not able to select for maximum variance in the population. Additionally, all study participants were offered the same benefits, both in terms of their experiences in the study and the compensation for their time.

Together, respect for persons, beneficence, and justice work to protect research participants and their rights. An essential component of this protection, though, is the researcher. The policies, guidelines, and codes set by IRB still rely on the researcher to behave in an ethical manner (Merriam & Tisdell, 2016). Though issues of privacy, informed consent, and general protection of subjects were preempted through IRB documentation, I committed to resolving any issues that could have arisen in these areas in the field in an ethical and timely manner. My own sensitivities toward participants and value of protection of human participants guided my continued ethical responsibility.

Study activities, recruitment, informed consent, and data collection procedures for this study were given careful consideration. Since the COVID-19 pandemic was still a health and safety issue at the time of data collection, all activities for this study took place online as a safeguard to participants. Initial contact for participants recruitment was made through email, with follow-up conversations during the first two days of the institute that provided more detailed information about the study and the informed consent. All institute participants had the option of choosing not to participate, and it was made clear to institute participants that their choice whether or not to participate in my study did not impact their institute participation. The electronic informed consent gave a description of the study, including the time commitment required of participation.

The benefits of participation were explained briefly to participants, as was participant compensation. This study was minimal risk, which was explained in the informed consent as meaning that any possible risks participants may have experienced were no greater than the risks experienced in their daily teaching roles. The informed consent also described audio, video, and photography in the form of electronic screenshots being used in the study, due to both the arts focus of the research and the online forum for participation. Participants were notified of their ability to turn off their Zoom videoconferencing audio or video as needed, since Zoom participation can be invasive into people's homes and personal lives. Zoom audiovisual recording and electronic screenshot consent were required for participation but observation was optional, and participants indicated their level of consent via the appropriate checkboxes at the bottom of the form. Then, statements about confidentiality included the recommendation for participants to not share anything in a group setting that they did not want others to know. Responses for this study were treated as confidential, and all identifying information was

removed and replaced with a pseudonym. A brief statement about data sharing was also included, stating that deidentified data may be published, shared with other study participants, shared with other researchers, and shared with the institute. All data for this study was stored on a laptop computer that is password protected, and any hard copies of data were kept in a locked fire box. All data will be securely stored for approximately five years after the completion of the study. A copy of my IRB approval letter is available in Appendix A.

Summary

The purpose of this study was to illuminate teacher experience with collaboration in arts integrated environments in the context of an unprecedented era of online teaching and learning. The qualitative, phenomenological case study design of this inquiry focused on the actual, lived experiences of the five teachers who participated in this study. Interviews served as the primary source of data. Data was analyzed both inductively and deductively, and a second cycle of analysis was completed for interview data. The themes and findings generated from the analysis process will be discussed at length in the following chapter.

Chapter Four: Findings

The purpose of this study was to highlight teacher experience with collaboration in arts integrated environments in the context of an unexpected era of online teaching and learning. The questions guiding this inquiry were focused on understanding how teachers describe their experiences in this context. They included: (a) How do teachers in online arts integrated environments describe their collaborative experiences in the context of an unexpected era of online learning? (b) What similarities and differences emerge when teachers compare moving from in-person arts integrated collaborative experiences to online arts integrated collaboration? (c) How are teachers' collaborative experiences impacted when arts integrated professional development is unexpectedly shifted to an online forum? Philosophical hermeneutics and participatory action research (PAR) were the specific branches of phenomenology that informed my research design, data collection, and data analysis. Both philosophical hermeneutics and PAR focus on interpretations of lived experience (Agrey, 2014; Herda, 1999; Stringer, 2007), as well as approaches to research that emphasize collective inquiry among participants and the researcher (Merriam & Tisdell, 2016).

Interviews were the primary source of data, where participants were asked about their experiences collaborating in arts integrated settings both before and during the unexpected shift to online learning. After individual interviews were conducted, study participants engaged as co-researchers through the collaborative member-checking and art-making process described in Chapter Three. The collaborative work of the participants significantly contributed to this study's themes and findings. Observational field notes were also recorded during the institute's lab week and exhibition follow-up day, as well as during the collaborative member-checking and art-making process. Since observational field notes were used in this study's data analysis as a

method of rigor and triangulation, themes and findings also include this data when it is relevant to the narrative. The final theme also includes data from the collaborative member-checking and art-making process. Otherwise, the primary source of data was interviews, as this study is focused on teacher voice and experience.

Before presenting the findings, it is important to note that prior to participants describing their collaborative experiences in online and face-to-face contexts, I first asked each teacher to tell me how they define the concept of collaboration. Patterns emerged across participants' responses that are relevant to this study's findings, as how participants defined collaboration contributes to how I will use the term throughout the rest of this chapter. While each teacher defined collaboration differently during their interview, the idea of togetherness emerged across all five participants. Table 5 provides a summary of how each participant defined the concept of collaboration, illuminating the common theme of togetherness across participants.

Table 5

Participant Definitions of Collaboration

Participant	**Definitions of Collaboration**
Amanda	Teamwork, **working together**, sharing, building off of each other, using your strengths to further the plan or idea
Jessica	**Working with another person,** using ideas from both parties, multiple people reaching a common goal
Maggie	Two equal parts bringing in their knowledge or expertise, **working together** to produce something that's mutually beneficial for your curriculum and your students, learning from your partners you're collaborating with, learning from your students, making a deeper understanding through content areas for students and ourselves.
Courtney	Synergy, personality, compromise, the process of give and take with a specific goal

	in mind, **working together** and compromising
Mary	A group of people organized around a common goal, **coming together**, everyone bringing their perspective and assets and contributions to the table, equity of voice, common goals, communication

Note. Teachers' definitions are direct quotes from interview transcripts. Bolded text is used to show where the idea of togetherness appeared for each participant.

As shown in Table 5, no two participants defined collaboration in the same way. Unique and multiple perspectives on collaboration are reflected in the literature on collaboration as described in Chapter Two. Collaboration has taken on many different meanings over the years, and teachers collaborate in a variety of ways (DuFour & DuFour, 2012). However, the concept of working together is consistent across all teacher participants in this study. This notion is also reflected in the definition of collaboration that was used to orient the term collaboration with the context of this study. The concept of togetherness is essential to collaboration, as collaboration is an inherently social process that requires teachers to learn from and work with one another (Quintero, 2017).

An interesting contrast emerged when examining how teacher participants defined collaboration. While all five participants referenced togetherness as part of their definition, not everyone was aligned when it came to the idea of impacting classroom practice and student learning through collaboration. As noted in the literature review, DuFour and colleagues (2016) state, "collaboration represents a systematic process in which teachers work together interdependently in order to impact their classroom practice in ways that will lead to better results for their students, for their team, and for their school" (p. 12). The connection between teacher collaboration and improved student learning is evident in this definition. Maggie

referenced this idea specifically when she said collaboration is "working together to produce something that's mutually beneficial for your curriculum and our students…making a deeper understanding through content areas for students and ourselves." Jessica, Courtney, and Mary included the idea of working together toward a common goal in their definitions, but did not go as far as to specifically say what the goal is focused on. It is possible that teachers intentionally left this goal piece open-ended, as different forms of collaboration have different purposes (DuFour & DuFour, 2012). Jessica, Courtney, and Mary all later talked about how their collaborative experiences have impacted themselves, their students, and the community; they just did not specifically speak to this when they were asked to define collaboration.

Since this study was designed through the lenses of philosophical hermeneutics and participatory action research (PAR), both of which emphasize participant voice in research (Merriam & Tisdell, 2016; Stringer, 2007), teachers' definitions of collaboration are paramount to the findings of this study. Working together is at the heart of how teachers describe collaboration, thus the word collaboration is used broadly. In this context, collaboration refers to teachers working with one another, whether during a discussion of ideas, curriculum planning, or art-making.

This findings chapter is organized by first providing a detailed description of three findings that emerged during the data analysis process. Findings include collaboration as a "bright spot" (Jessica), how the online environment hindered teacher experience, and ideas of wall-building and "wall-dissolving" (Mary). Subthemes within these findings are also discussed. Each theme is bolstered by substantial evidence from participants, emphasizing the importance of teacher voice in this inquiry.

Collaboration as a "Bright Spot"

In the first finding, I learned that even in conditions of unanticipated learning, collaboration was maintained as a cornerstone of teachers' experiences. The teachers in this study sought collaborative relationships to better themselves, their teaching, and their communities. Teachers described how learning through collaborative experiences was mutually beneficial to all participants, and how collaboration made a difference in terms of confidence and competence in their teaching practices. With regard to developing themselves and their teaching, participants in this study reflected on how having a colleague to share ideas with improves curriculum. Maggie explained:

> Your curriculum only gets stronger when you discuss it with someone else. I really value the relationship with the colleagues and just having someone to talk things through with even if it's just a starting idea, 'cause you always get somewhere.

Maggie, who has less than five years of teaching experience, talked extensively during her interview about how collaborating both with people at her own school and with teachers and artists at the institute of study has helped her improve her curriculum and gain confidence. Similar sentiments were also shared by Courtney, who said, "I also feel just a lot more competent in integrating arts in my classroom." Courtney described this competence as feeling more comfortable creating arts integrated curriculum, inviting local artists and community members into her classroom, and being thoughtful about the resources and materials she offers to students. Jessica, who just finished her first year teaching at the time of this study, also spoke about how her confidence grows when she collaborates with others. As an early career teacher, Jessica reflected on how she used to feel uncomfortable creating curriculum; however, through her collaborative experiences at school and at the institute, started to feel more reassured. "I

sometimes can get a little down on myself, think that I'm not doing a good enough job, or not thinking of the best idea. I appreciate having an outside voice helping make it better."

When teachers collaborate and have these experiences of strengthening curriculum by talking about it with someone else, students benefit. Maggie spoke about how collaborating with general classroom teachers helped her develop a sense of where students are in their understanding of other content areas, and how this helped her feel more comfortable addressing other content areas through art:

> I feel more connected to teachers and what's going on 'cause it's really easy to get lost in your own curriculum. I also feel a better sense of where students are at because I know that when they're visiting my class it's not the only thing on their minds. Being able to help them with other subject areas through art feels really great.

While none of the other art teacher participants spoke specifically in their interview about getting "lost" in their own curriculum or feeling like they are on a bit of an island, this topic came up in both groups during collaborative member-checking. Participants noticed the issue of teacher isolation in the data and immediately began to talk about how they, too, were prone to feeling isolated as an art teacher. Maggie shared, "I think it's really easy for art teachers to be like an island." Jessica echoed, "even though [teachers] are very friendly and willing to collaborate, it does still feel like, 'Oh, my standards are different'." Mary also shared, "Even though we want to [collaborate], there's just not a lot of time made available or priority set for us to get together and curriculum plan together." Arts integrated practices inspire collaboration between the arts and other content areas, helping teachers feel more connected to what their students are learning outside of their own classroom. The feeling of satisfaction brought on by being able to assist

students in their learning of other content areas through art, as Maggie described, was a sentiment shared by all participants.

It was also evidence that collaborative relationships can benefit the community school and local community. “Building community is a really big thing to me,” said Mary. “Most of the collaboration that I do at my school has a community event attached to it.” In her interview, Mary provided rich descriptions about how her collaborations with other teachers and local artists impacted the community. Mary discussed how fostering a sense of agency in her students contributes to this positive community impact. “I think just making a difference, seeing a positive change in community and seeing agency in my students, having my students feel like they can impact the world around them.” Gallery exhibitions, community gardens, cleanup and recycling projects, and family meals are a few of the ways Mary has encouraged students to make a difference in their community through art. Initially, Mary was the only participant who talked about community as an impact of collaboration. However, when this topic was discussed during each group’s collaborative member-checking time, Jessica and Courtney each began to share their newly inspired thoughts on engaging the school and local community through art. The collaboration that this member-checking activity offered inspired further reflections for participants on community collaboration. After listening to Mary share, Jessica said, “I think they’re all really great ideas and that’s why we collaborate in the first place, right, because I wouldn’t have thought of all of those ideas on my own but they all have really valid ideas behind them.” In group two, Maggie spoke about how “community engagement’s a really good advocacy tool as well…really motivating for students.” After listening to this discussion point, Courtney shared, “I haven’t really thought about using our community events, or our school community events as a platform for [artistic] work we do…now, I’m getting ideas for that.”

Courtney and Jessica each talked about their desire to incorporate more community-based opportunities for students in the upcoming school year. At several points, the collaborative member-checking time served as another occasion for teachers to generate and discuss ideas as they would when collaborating with a colleague or institute participant. As told by these teachers, collaborative relationships make an immense impact on curriculum, students, and the community.

In an unprecedented time of online learning, teachers highlighted collaboration as a "bright spot" (Jessica) in what has otherwise been a very challenging period. Jessica coined the term "bright spot" in her interview when she said, "[Collaborating at the institute] has definitely been a bright spot giving me something to look forward to…it's just been a bright spot in the craziness." Collaboration increased teachers' feelings of connectedness and encouraged growth, even in the online context. Whether in-person or online, participants value connection with others and opportunities to learn from and work with other teachers, artists, and community members.

For Amanda and Jessica, who were the newest participants to the field of education, collaborating at summer institute was an opportunity to acquire resources, both from other people and from tangible sources. Despite some of the barriers and challenges of the online environment—which will be described further in theme two—these younger teachers felt as though they still got what they were hoping to out of participation in the institute. "I feel like I have so many new ideas from all those presentations and talking and stuff," Amanda reflected. Jessica echoed, "I still got a lot out of it as far as resources and still being able to collaborate with people outside of my school." Collaborating at the institute was meaningful to Amanda and

Jessica, as these collaborations with others sparked new ideas and contributed to the resources they have going forward.

For more seasoned teachers and institute participants, collaboration during this challenging time meant everything from the joy found in familiar faces, to feeling like their teaching was making a difference. While reflecting on what it was like to teach from home at a time when any type of social contact was severely restricted, Maggie said, "It's just really nice to have familiar faces to talk to and collaborate with even if it's still online." Seeing familiar faces at the institute gave Maggie a sense of normalcy and comfort. Mary and Courtney also shared this sentiment; collaborating at the institute felt natural at a time when nothing else did. Courtney spoke about this natural process of collaboration at the institute:

> I like pushing one another, and just the initial brainstorming that brings about these ideas that could only come together with multiple perspectives. I think you just get some really interesting ideas and possibilities that you come up with together that you couldn't do on your own.

This process of co-creating ideas and pushing possibilities forward was present in the online context, which is something participants said they continued to value about participating at the institute. This value comes from what the teachers say they and their students gain from these collaborations. Mary stated, "I feel more purposeful. I feel like we're meeting the needs of our students. I feel like we're building community, improving our teacher practice, improving our students' learning." The multiple positive outcomes of collaboration are a consistent motivator for these teachers. Despite the barriers and challenges they experienced during this novel and unanticipated time in history, teachers considered collaboration a "bright spot." They continued to seek out collaborative relationships with others in hopes of acquiring resources, finding

comfort in familiar faces, meeting the needs of students, building community, and growing professionally.

Online Environment Hindered Teacher Experience

Although collaboration was evidenced as a "bright spot" for participants during a difficult time, the second finding demonstrated how the online environment simultaneously hindered and impeded teacher experience. The educators spoke at length about how teaching from home during school closures contributed to lowered feelings of satisfaction in their teaching, a decrease in energy levels of both adults and students, and feelings of sadness from not seeing students face-to-face on a daily basis. Teachers spoke about many challenges in the online context; challenges that manifested in both their online teaching experiences as well as their experiences as a participant at the summer professional development institute. Though teachers met these challenges with courage and determination, the elements described as part of this theme did contribute to a less positive overall teaching and learning experience for participants. Feelings of disconnection and fewer opportunities for collegiality were two of the primary challenges participants experienced.

Feeling Disconnected

With the exception of Amanda, who was not working with students at the time of the statewide school closures, all participants expressed feelings of sadness and disconnection when describing their experiences interacting with students in the online environment. Jessica, Maggie, Mary, and Courtney all spoke about how difficult it was to not have any contact with students who did not have access to adequate technology or whose families were struggling with distance learning. Jessica, who did not have the opportunity to teach art classes over Zoom, said "I never really got to see the kids, which was really sad." The most contact Jessica ever had with her

students was when she hosted guided draw-alongs as part of other teachers' Zoom sessions. Maggie, who teaches a largely self-conscious group of middle school students, often heard her students' voices over Zoom but rarely saw their faces. Many of her students did not like being able to see themselves in the camera and didn't want others to see them or their home, either. Maggie said, "They were all super respectful and would mute their mics, but it was also just sad 'cause it's like you're here, but you're not here. I just see your little picture." During the collaborative member-checking process, Maggie spoke about these experiences again and described the interactions with students as feeling "one-sided." Courtney described something similar, saying, "[students] have no obligation to email me back, and they maybe will send me a one-word response." The one-sided communication and lack of engagement from some students left teachers feeling uneasy, worried about whether or not their students were okay. Courtney shared how difficult it was for her to not have contact with some of her students, particularly those who require more affection or one-on-one attention in the learning environment. She explained, "Some of those kids who are kind of on the fringes that you have to check in with regularly during the school day, you might not have any access to." Mary also echoed this difficulty, as several of her students did not have access to consistently functional technology. Only about one fourth of the students in her class were attending Zoom classes. Mary shared:

> Kids are pretty content if they had solid wi-fi and a good-size screen. If they kept dropping in and out on a phone, they would just, sometimes, entirely drop out, and I wouldn't see them again because it was a frustrating experience for them.

These feelings of frustration with regard to technology were common across all participants. Teachers spoke about how they already felt disconnected having to teach from home, and that feeling was only exacerbated by internet outages, technology failures, screen-induced headaches,

and what participants called “Zoom fatigue.” Participants collectively described Zoom fatigue as the exhaustion that sets in when you have been in a video meeting for an extended period of time, staring at a screen, finding it increasingly difficult to focus or even stay awake. Even for Amanda, who was not teaching students online during school closures, experienced difficulty interacting solely through technology during Safer at Home. Amanda shared she “hates" communicating through email, as well as “having group conversations on Zoom with so many people, people talking over one another in Zoom is hard. It’s hard to hear and hard to know who is gonna go next.” Technological issues were problematic for all participants and many of their students during this unexpected time of online learning. Technological interruptions only increased feelings of disconnectedness between teachers and their students, contributing to a lower overall feeling of satisfaction while teaching from home.

Fewer Opportunities for Collegiality

Another way that teaching online hindered the teachers’ experience was their expression of having fewer opportunities for collegiality. Observing the artistic process and developing relationships with participants are key parts of the professional development experience at the institute of study. The term collegiality is used here instead of the term collaboration, as collegiality describes artistic observation and relationships in the context of this finding because these interactions do not necessarily encompass the idea of working together. I found that in addition to describing moments of collaboration in working together, participants described relationships between themselves and fellow teachers. Jessica, Courtney, and Mary—three of the four teachers who had participated at the institute in prior years—reminisced about interacting with others in-person during art-making times. Courtney explained that in person at the institute, “There’s a lot of being inspired by the artists that we see, the content that’s presented, and then

getting inspired by one another with our conversations." Online, however, this did not necessarily happen. The online format of this year's institute was different not just in the fact that it all took place via Zoom, but also that participants got to work with only their group members who were predetermined by the institute leaders. Jessica agreed, "We could still talk to each other [on Zoom], but we weren't really working in the same space. I think that affected [our interactions] a lot." A lack of shared space meant the chance interactions that used to happen between any combination of participants—not just between predetermined group members—did not occur. In comparing this year to previous years, Mary shared:

> There's just less opportunity for looking at what each other's doing. I'm imagining being in that studio space at [the art center] where we're all working on something, and you can notice something that a person next to you is doing or across the room. You can go over and ask them about it.

Mary also talked about how this lack of random interaction with others contributed to a sense of lessened relationships among participants this year:

> Well, because of the virtual format, I feel like it's been a little less social. I feel like the breaks and the conversation while making just—I don't know—the more just social relationship building stuff felt a lot less this year.

Mary spoke specifically about how she felt participants' opportunities to establish relationships with the artists were diminished in the virtual format:

> Just the different artists who would be with us for the week working on stuff and talking to them about their process and observing them in their process and participating in it. Then, we would have small group or whole group making projects outside off the patio or

> something like that and just the chances to learn from each other about the making process. That can, no way, be anywhere near as good in the virtual environment.

Relationships between and among participants and artists are important at the institute not just because of the frequent collaborations happening during professional learning opportunities, but also because the teachers and artists in attendance become continued sources of resources and support to each other over time. While participants did not necessarily feel entirely disconnected from others during the institute, they felt connected only to people in their own group or those they had worked with previously. For Amanda, her feeling of connectedness even to her own group was hindered by the online setting. "I didn't have that time in person to connect with my group or with any of the other participants," she shared. As a first-year participant at the institute, Amanda expressed a desire to connect more personally with her group members as well as other participants to engage more fully in the experience. Mary, who is a seasoned participant at the institute, expressed worry about new participants like Amanda:

> I wonder about the engagement and connection level of people who are newer to the experience. Are they gonna feel like they got the full experience, that they understand it? I, maybe, worry a little bit about that. Do they feel connected? Without that physical connection, it's, maybe, easier to be a little disconnected and think, 'Well, okay, I did that. I don't know if I'd ever do it again.'

The absence of shared physical space is something all four teachers who had previously participated in the institute noted as significantly impacting their experience at the institute this year. The feeling of being limited to not only communicating solely via online platforms but also only with predetermined group members was new and uncomfortable for returning participants.

Courtney talked about how these factors contributed to her feeling less connected to other institute participants.

> Because we weren't together, there was a lot less conversation. There are so many points of when we're actually there where we just sit and talk. We have lunch, or we have our break, and we're just getting to know one another, or even nonverbal communication when we're listening to a speaker in an activity.

Though a lack of shared space and in-person connection is to be expected in an online forum, all five teachers still experienced an interruption in their experience due to these factors. The importance of shared space, opportunities to observe the artistic process in others, and time to have unexpected interactions with any and all participants at the institute came up frequently as teachers reflected.

Virtual Learning Spaces: Wall-Building and "Wall-Dissolving"

The third finding suggests that virtual learning is understood as having boundaries described as walls. Walls outline limits and lines between spaces. During this unanticipated time of online learning, teachers had many experiences that I describe as either being wall-building or "wall-dissolving" (Mary). I observed that teachers engaged in wall-building by setting boundaries for themselves, and yet they described how "wall-dissolving" in virtual spaces inspired conversations among participants about how education could be reimagined for the future.

Importance of Wall-Building

Participants spoke about setting boundaries for their personal and professional lives while working from home. I describe boundaries as wall-building, as boundaries define limits and dividing lines between spaces. During interviews and collaborative group work conversations,

boundaries were described as being both physical and emotional. Jessica spoke about the need to allow herself to take a mental break.

> I think I'm getting overwhelmed with all of, not just through [the institute], but just in general…all these different websites that I'm a part of giving me all these resources. I need just a break to figure out what actually is gonna work for me.

Stepping away from looking at resources for online teaching, lesson planning, and emailing is a boundary that participants had to allow themselves to implement. For Amanda, boundaries came in the form of wanting to respect a colleague's time:

> I feel like I hold back a little bit just because you don't wanna email someone too many times if [I] have another idea or something. I just wanna respect them and their lives and everything else they have going on.

Without knowing how the person on the receiving end of the email would feel, Amanda assumed the establishment of a boundary or wall on behalf of that person and reacted by moderating her own communication with them out of respect for their communication boundaries. The teacher participants talked about needing physical and emotional boundaries to better endure the new online environment. Courtney also spoke specifically about setting boundaries with colleagues and teammates, both while teaching during school closures and collaborating at the institute this summer.

> Boundaries have become a lot more important to me…there's just been some people who I feel are very toxic in their negativity, and so setting your boundaries with those people can definitely help because, otherwise, they're in a chat or text messaging on the side about how bad everything is.

The teachers explained that maintaining boundaries—in the form of giving yourself permission to take a break, respecting other people's time and commitments, and distancing yourself from perpetually negative personalities—was sometimes difficult but necessary. Feeling overwhelmed and discouraged contributed negatively to teachers' overall experiences teaching and learning online, so participants felt it was essential to build walls around themselves to protect their personal time and mental state. Without wall-building, teachers' instructional experiences, professional learning, and collaboration with others in the context of the pandemic could have been even more challenging.

"Wall-Dissolving" Innovations

Notably, I observed that wall-building and "wall-dissolving" occurred simultaneously for participants. Teachers talked about the benefits of opening up boundaries and dissolving walls with students and families. A dramatic shift to virtual instruction meant teachers and students were suddenly teaching and learning from their homes, which exposed people to new, personal spaces they would not have seen during in-person learning at school. Through Zoom videoconferencing and Google Meets, students had a window into teachers' homes, and teachers often caught more than small glimpses into the personal lives of their students. Mary coined the term "wall-dissolving" in her description:

> There was just these things happening, kids making their lunch in front of everybody and me demonstrating something and somebody on their bedroom floor holding up all their favorite toys so their friends could see them. Just all these funny—I don't know—wall-dissolving feelings about being in each other's spaces. Obviously, virtual teaching is not better, but it made me think a hybrid model might be really super cool.

Online learning led to wall-dissolving moments that led teachers to feel more personally connected to many students. Even though teachers also shared their feelings of sadness and disconnection from students while teaching online, the small moments where teachers met a sibling, got a tour of a bedroom, watched someone make lunch, had a parent sit in on a class, or met a pet, were invaluable in terms of establishing deeper, more personal relationships with students and families. While Jessica did not have the opportunity to meet with many of her students, and Amanda was not working with students at all during school closures, they both smiled and nodded in agreement when Mary spoke about how wonderful this experience was for her. Amanda was looking forward to having these opportunities as a student teacher in the upcoming semester, and Jessica continually expressed a desire to connect with more of her students in her own virtual art classes for these reasons.

As teachers engaged in conversation, they began to mold this idea of reimagining education to reflect what they learned and appreciated about themselves, their work structure, and their students and families as a result of the online learning environment that occurred during the COVID-19 pandemic. The idea began in small conversations about what went well during the time of online learning and took shape as teachers began to question how education could change to reflect these positive elements in the future. While all five participants made it clear that they still do not prefer online learning to in-person, they also expressed desire to maintain the more nuanced qualities of their experiences going forward. As Mary said, "If we just have experienced all of this disruption to have learned nothing about what was and wasn't working, what a waste. This should be an opportunity for us to start over."

Significant conversation happened during each group's collaborative member-checking and art-making times about the benefits to time and space that emerged during online learning.

Mary spoke most about this in her interview, and when I presented some of her data to the other participants during collaborative group times, it sparked several points of agreement and some of dissonance. As would be expected, no two teachers had an identical virtual teaching experience. For example, Mary shared that she felt as though parents became part of her art room when her students attended her classes virtually. Parents would pop in and out of the screen to watch instruction or assist their child, something that would not happen at school in-person unless parents were specifically invited into the room that day. She also spoke about an increased sense of space between her classes that led to more individualized time with students and time for herself to reflect on her teaching:

> I think one of the things that I really appreciate about what's happening is that there's more space around everything. When teaching was going on, get to school. Get out in the hall. Supervise kids walking in. Get back to your room. Set up your tables. Be ready to greet someone at the door. It's just like bam, bam, bam, bam, bam, bam, bam, and there's lots of good things going on with it, but there's really not time to reflect or step back and look at things. With the virtual teaching, I would get up in the morning, and I would set up my tripod for my phone camera. I'd set up my laptop. I'd get out my materials. I'd write down the agenda and make my sample, and then I'd sit and drink coffee. Then, the kids would come, and not enough kids would come, maybe a fourth of who I would normally see, and greet them and socialize with them and teach them how to use Zoom and talk to them and see their little brothers running around in the background and—I don't know—teach. That class would end, and kids would hang on, and they would wanna talk. We would have time because—I never scheduled classes any closer than with an hour space between them.

Increased time for reflection and one-on-one conversation with students is something Mary valued highly during online learning, that she shared—both with me and with other participants—should not have to disappear when moving back to face-to-face instruction. The walls that predetermined daily schedules build for teachers usually limit these types of interactions. As Mary was able to build her own schedule at the beginning of the shift to online learning, she was able to dissolve some of the time barriers around her class sections, allowing for more individualized time with students. As a fierce advocate for students, families, and teachers, Mary posed the following to her collaborative participant group:

> How do we co-teach? How do we have smaller groups? How do we have relationships with parents? How do we have open hours for kids to request extra time with us? That would be cool to have those things once we're back in real world with each other.

Jessica and Amanda, who were part of Mary's group, immediately nodded their heads in agreement. Since Jessica and Amanda were first-year and pre-service teachers, respectively, they asked Mary questions about how to establish things like small groups and relationships with parents in both the virtual and in-person contexts. For example, Amanda asked:

> I'll be student teaching this fall and I think somehow, building a connection with students that I have never met before and maybe will never meet in person, how can I do that? Also, help them feel connected to each other?

When this group's discussion was shared out with Maggie and Courtney on their collaborative work day, some more nuanced discussions occurred. Maggie shared that pre-recording instructional videos and resources allowed students to work more independently at their own pace, and how this was positive for many students. On the other hand, she also shared this type of instruction "felt one-sided with students who are not as comfortable engaging online," and she

did not feel as though she knew where her students were in their understanding of new material. Maggie, like Mary and Jessica, appreciated having smaller groups of students to work with via Zoom. In contrast, Courtney's experience with online instruction meant larger group sizes—up to 70 students at a time. So, although teachers largely appreciated having more time in between student or class meetings during virtual learning, not everyone had the same positive experiences. Courtney and Maggie, whose experiences were slightly less encouraging than Mary's, expressed an aspiration to plant and harvest these positive elements for themselves in the upcoming school year. The simultaneous occurrence of wall-building and 'wall-dissolving" in virtual learning spaces was also evidenced through art.

Collaborative Art-Making. Wall-building and "wall-dissolving" converged during each group's collaborative art-making session. As described in Chapter Three, teachers were asked to create a visual representation of something they found to be impactful about their experiences during this year's unprecedented time of online learning. Both groups of teachers talk about qualities of wall-building and "wall-dissolving" in the experiences they thought were impactful.

Group one (Jessica, Amanda, and Mary) talked about how they felt extending beyond the screen was important to student learning in the online environment. Ways to connect with others and the surrounding community while still staying safe at home was something these teachers felt was important to students as they worked primarily on a technological device during online learning. Mary started this conversation by saying:

> "Okay, [our schools are] starting virtually. We might be virtual for a long time, right? How do we extend into—how do we take—what are the things we're using virtually and how do we extend them out into the real physical world?"

Moving beyond the screen to connect to the outside world is an example of dissolving a wall, as the barriers around the students' online learning spaces become blurred when extended out to others. Group one represented this idea as a postcard, where the image on the front of the postcard is a drawing of what they see outside their own window. Group members talked about sending their postcards to each other to help each person feel like they were connected to someone else and another space while working from home. Group one also talked about doing this activity with students in the upcoming school year as they continued to learn remotely, giving students the opportunity to connect with other students and other peoples' spaces while remaining in their own. Jessica ignited this idea by saying, "I think it would be neat to have kids design the front of a postcard and then write a little note and send it to someone else in their class." Amanda immediately added, "You could start with building classroom community, but then you could [send] to other schools. You could [send] to other cities." Building classroom community by connecting students who are learning remotely through their windows begins to dissolve walls of virtual spaces in a local setting, and extending out to other schools or cities breaks down walls and increases connectivity on larger scales. Figures 3-5 show group one's artwork.

Figure 3

Group 1: Jessica

Figure 4

Group 1: Amanda

Figure 5

Group 1: Mary

Group two (Courtney and Maggie) represented both wall-building and "wall-dissolving" ideas in their artwork. Self-care was the theme of group two's discussion, as a lot of their conversation during interviews and collaborative member-checking time focused on the building

of boundaries to protect their own mental and emotional well-being. Courtney and Maggie expressed the importance of being able to envision a space that makes them feel peaceful and calm, restoring their mental and emotional well-being. Courtney shared her desire for, "that internal sense of peace. That internal place that you can bring with you wherever you are, so then you can translate it no matter where you go." Maggie agreed emphatically, adding, "Yeah…then trying to show those through whatever they create, more like an abstract, or more it doesn't have to be a concrete real space." Courtney and Maggie's conversation led to a decision to have their artwork serve as a visual representation of their restorative, peaceful spaces. Maggie and Courtney did not tell each other about their spaces or talk about what they were doing as they drew, so they were each surprised to see that they had included elements of nature in their spaces. After sharing their work with each other, Maggie and Courtney talked about how they would like to share their drawings of their own spaces with students as well as have students envision and create their own spaces of calm and peace. Courtney shared:

> This idea of making a space, or setting aside some space, whether it's indoors, outdoors, physical, or maybe even internal where a child could go, to really feel secure, and just take a break, and…care for themselves. They might need that time to step away and maybe a place that they know, 'this is my place, and this is where I go when I need a little time when I'm feeling anxious, or when I'm just feeling confused, or overwhelmed.'

Maggie immediately built off of Courtney's idea, saying, "Yeah. That could even be an imagined place. They close their eyes…instead of physical. I like that a lot." Even though Maggie and Courtney came up with the idea for this artwork based off a conversation about building boundaries for themselves, they ended up dissolving that wall by then extending their idea out to students. The simultaneous process of wall-building and "wall-dissolving" during an unexpected

and challenging time was a significant finding from this study's data. Figures 6 and 7 show group two's artwork.

Figure 6

Group 2: Courtney

Figure 7

Group 2: Maggie

The idea of wall-building and "wall-dissolving" in virtual learning spaces was evident in teacher artwork created during each group's collaborative work time. Group one desired to

dissolve walls by extending beyond the screen and out into the world. Their idea to have students create postcards to send to classmates and possibly to other students in other schools encourages students to connect with others safely while learning from home. Group two initially reflected on the importance of wall-building boundaries for themselves, setting time and space for themselves to find peace and rejuvenate. Their idea to share their drawings of their calm spaces with students then broke these walls, allowing students to view their teachers' spaces for themselves as a way to begin brainstorming their own personal spaces. The finding of wall-building and "wall-dissolving" in virtual spaces was evidenced visually in each group's artwork.

Summary

Findings of this inquiry included collaboration as a "bright spot," how the online environment hindered teacher experience, and ideas of wall-building and "wall-dissolving." As the findings of this study evidenced, the participants met the many challenges of the unexpected reconceptualization of teaching and learning to an online format with courage and determination. Despite the numerous challenges teachers faced—including feelings of disconnection from students, fewer opportunities to build relationships, and fewer moments to observe the artistic process in others during their arts integrated professional development—participants spoke about the many nuanced qualities that emerged from their experiences. Teachers recognized collaboration as a "bright spot," the importance of the collaborative relationships they were able to maintain during this time, and the powerful impact of their collaborations on themselves, their students and families, and their communities. What is perhaps most impressive about this group of educators was their ability to continually frame their experiences authentically, and their inspirational, collaborative venture to reimagine education in a way that encompasses beneficial qualities of online teaching in the future.

Chapter Five: Discussion

"Change is the end result of all true learning."
-Leo Buscaglia, *Living, Loving, and Learning*

Change is constant; a paradox that permeates life. The first chapter of this study began with a discussion about change as a continuous part of education and educational research. The backdrop of this inquiry into teacher collaboration in arts integration was rooted in the multitude of changes caused by the unanticipated era of online teaching and learning in the clutches of the COVID-19 pandemic. Though change is an expected part of education, the changes that set the scene for this research were unprecedented. An inherently adaptive and emergent approach to research was designed for this study through philosophical hermeneutics and participatory action research (PAR) to accommodate the ever-changing environment in the midst of uncertainty. As evidenced by the teacher participants, the paradox of constant change significantly impacted teaching, learning, and professional development in and through the arts. Teachers endured, responded to, and reflected on many changes caused by the abrupt change to online learning, but what educators learned as a result of this unexpected change may lead to the most important changes yet.

In this chapter, I discuss the findings of this inquiry in relationship to this study's research questions, and consider their meaning as they relate to existing literature in the fields of arts integration, teacher collaboration, and online learning, and the theoretical and philosophical frameworks guiding this inquiry. The implications these findings have for pre-service teachers, in-service teachers, and educational policy are discussed, and recommendations for further study are also offered. Finally, a conclusion provides a broad, summative reflection of the significance of this inquiry.

Discussion of Research Questions

The questions guiding this phenomenological case study were focused on understanding how teachers describe their experiences with arts integrated collaboration in the context of an unprecedented era of online teaching and learning. They included: (a) How do teachers in online arts integrated environments describe their collaborative experiences in the context of an unexpected era of online learning? (b) What similarities and differences emerge when teachers compare moving from in-person arts integrated collaborative experiences to online arts integrated collaboration? (c) How are teachers' collaborative experiences impacted when arts integrated professional development is unexpectedly shifted to an online forum? Each of these questions will be discussed in relationship to the findings described in Chapter Four. A summary of the connections between this study's research questions and findings is available in Table 5.

Table 6

Summary of Research Questions and Findings

Research Question	Finding
RQ 1: How do teachers in online arts integrated environments describe their collaborative experiences in the context of an unexpected era of online learning?	F2: Online Environment Hindered Teacher Experience
RQ 2: What similarities and differences emerge when teachers compare moving from in-person arts integrated collaborative experiences to online arts integrated collaboration?	F1: Collaboration as a "Bright Spot" F3: Virtual Learning Spaces: Wall-Building and "Wall-Dissolving"
RQ 3: How are teachers' collaborative experiences impacted when arts integrated professional development is unexpectedly shifted to an online forum?	F1: Collaboration as a "Bright Spot"

Collaboration as a "Bright Spot"

Despite feelings of disconnection with students and fewer opportunities for collegiality in the online environment, teachers illuminated the importance of collaborating with others when describing their experiences during an unprecedented era of online learning. Collaboration is a cornerstone of arts integrated practice (Burnaford et al., 2007; Burton et al., 1999; Carney et al., 2016; Duma & Silverstein, 2014; Lynch, 2007; Snyder et al., 2014; Upitis et al., 1999; Vitulli et al., 2013), and teachers in this context did not let school closures amid the COVID-19 pandemic take away their opportunity to work interdependently to improve their practice, student learning, and the community. Teachers spoke about collaboration as a "bright spot" (Jessica) in an otherwise very challenging time, saying collaboration meant everything from the joy found in familiar faces, to feeling like their teaching was making a difference. As evidenced by teachers in this study, the sociocultural backdrop outside learning spaces deeply impacted what occurred inside learning spaces.

The prevailing value of collaboration defined by participants resonates with research in the field on collaboration as a counter to isolation. Feelings of isolation often lead to teacher burnout and an overall lower sense of job satisfaction, while collaboration gives teachers increased confidence and a sense of improved self-efficacy, making them more likely to remain in their position (Reeves et al., 2017). In the unanticipated and challenging new environment of online learning, the need to decrease feelings of teacher isolation was quite possibly more important in spring of 2020 than ever before. The order to stay at home whenever possible, and instructions to maintain a physical distance from everyone outside your own immediate family, is naturally isolating. For teachers who also felt less connected to students during this period of

online learning, collaborating and connecting with other teachers as part of the institute was essential in decreasing their feelings of isolation.

In the context of this study, collaboration among teachers in arts integrated environments offers a unique application of Beane's (1997) concept of transdisciplinarity. Transdisciplinarity presented in Chapter Two highlights curriculum themes centered around self/personal concerns, social/world concerns, and transcending knowledge and concepts (Figure 1). Transdisciplinarity is the deepest form of integration (Marshall, 2014). In the 23 years since Beane (1997) published his work on transdisciplinarity, we have not encountered a sociocultural context as unique as the one we are currently experiencing. The conditions of the COVID-19 pandemic transcend the self/personal concerns and social/world concerns Beane (1997) highlights as critical to transdisciplinary curriculum themes. In this case, social/world concerns amid the pandemic have completely turned teaching and learning upside down. Everything about teaching and learning became new in the wake of the pandemic, and it all contributes to the sociocultural context Beane (1997) points to as essential to transdisciplinarity in arts integration. In uncertain historical times such as these, collaborating to teach in and through the arts is essential to making sense of the largely new self/personal and social/world concerns teachers are encountering in their everyday experiences. This was demonstrated in the ways teachers worked to make sense of their unexpected situation.

As evidenced by how teachers spoke of their lived experiences collaborating in this unprecedented sociocultural context, collaboration transcended its textbook function (DuFour et. al, 2016) as opportunities to work with colleagues became teachers' lifeblood. Prior to the reconceptualization of instruction to online platforms, teachers participated in a variety of collaborative teams (DuFour & DuFour, 2012) as listed in Table 1. At the summer institute,

collaborative teams exceeded traditional boundaries as teachers participated in a combination of grade-level teams, vertical teams, electronic teams, and interdisciplinary teams simultaneously. Every team transitioned to electronic methods of collaborating, such as e-mail, Google Docs, social media, and Zoom videoconferencing as the new "normal," even though this did not feel normal at all. The online element transcended traditional boundaries of collaborative group structures to open up entirely new opportunities and ways for colleagues to work together. While not everything about these new opportunities was ideal for participants, it is thought-provoking to see how widespread disciplinary and structural boundaries were transcended during this time. As understood through the concept of transdisciplinarity, social conditions shape how teachers view the boundaries of their work, opening up innovative approaches to education.

Online Environment Hindered Teacher Experience

When comparing moving from in-person to online teaching, learning, and collaboration, teachers identified feelings of disconnectedness and fewer opportunities for collegiality that led to lessened satisfaction in the online environment. Difficulty connecting with students who did not have access to adequate technology, or whose families were challenged by distance learning, led to feelings of sadness and worry. Students and teachers went from being immersed in their classroom environments, surrounded by peers and adults, to teaching and learning virtually from their home environment. The situated cognitive theory lens of this study describes the meaning of learning as being formed through the process of engaging with the sociocultural practices of groups of people (Lave & Wegner, 1991). What happens to learning when the ability to engage socially is abruptly removed? The in-person group environment was eliminated during school closures. While groups of students did meet with teachers via Zoom, these groups were often missing several students. Additionally, as participants expressed, Zoom meetings also led to

confusion about who was going to speak next in any given meeting, and because of this, students were often asked to mute their microphones unless it was their dedicated turn to speak. The same was true for teachers participating in the online summer institute. The learning and connecting that took place during this unanticipated time of online learning was often void of sociocultural interactions. When the process of engaging with the sociocultural practices of groups of people (Lave & Wegner, 1991) is abruptly taken from teaching and learning, teachers and students are left on their own islands, entirely isolated from the social learning context of which they are familiar.

The elimination of sociocultural engagement in learning impacts effective arts integrated pedagogy. Research shows that effective arts integrated practices have powerfully positive outcomes for students (Burnaford et al., 2007; Burton et al., 1999; Carney et al., 2016; Duma & Silverstein, 2014; Lynch, 2007; Snyder et al., 2014; Upitis et al., 1999; Vitulli et al., 2013), but the unanticipated reconceptualization of instruction to an online format interrupted many of the effective practices in which teachers typically engage. In spring of 2020, teachers were largely left to their own devices to determine how to reach students and engage them in online learning. Typically, arts integrated instruction is an opportunity to increase student engagement through freedom of choice, student-led learning, and creative expression (Lynch, 2007). At the beginning of school closures, teachers were navigating changes in their personal lives in addition to the new demands of the online environment. Participants had other family members working from home, their own children's care and virtual learning to manage, and health and safety concerns with which to cope. Teachers were simultaneously trying to navigate technology and find ways to connect with students and families; engaging arts integrated practices were not necessarily a priority at first. When teachers and students are not provided the resources and supports to

effectively participate in online teaching and learning, they are entirely stripped of the opportunities engaged learning experiences in the arts can provide.

Equity of resources and supports for students were called into question as teachers navigated online instruction. As discussed in Chapter Three, the vast majority of students in the racially segregated (Nelsen, 2015), urban-emergent city central to this study (Milner, 2012) are economically disadvantaged. Economically disadvantaged students are shown to benefit the most from arts education (Diaz &McKenna, 2017), yet distribution of resources, access, and participation in the arts are likely to be withheld from students attending schools with higher concentrations of poverty and racial marginalization (Chappell & Cahnmann-Taylor, 2013; Gasden, 2008; Kraehe, Acuff & Travis, 2016). This problem of inequities in resources was already well established in literature prior to the start of this inquiry, and the present period of online learning only magnified these inequities. All four of the participants who were actively teaching at the time of school closures spoke about how difficult it was to make contact with students who did not have access to technology or whose families were challenged by distance learning. It became even more apparent to teachers that not all students were provided the tools and supports they needed to be successful in the virtual environment. Teachers often shifted their focus to trying to establish connections and provide resources, which temporarily interrupted the effective arts integrated pedagogy that had potential to yield powerful outcomes for student learning (Burnaford et al., 2007; Burton et al., 1999; Carney et al., 2016; Duma & Silverstein, 2014; Lynch, 2007; Snyder et al., 2014; Upitis et al., 1999; Vitulli et al., 2013). As evidenced in this study's findings, teachers expressed an intense desire to reimagine virtual learning in a way that increases resources, supports, and connections for students to engage in more online arts integrated learning experiences in the future.

Decreased opportunities for collegiality in the context of online professional development is also reflective of the disruption of social learning. One of the tenets of social learning theory is the ability of learners to impact their own learning behaviors through observation of others (Bandura, 1971). Social learning theory emphasizes components of observation, modeling, and cognition that all interact and contribute to learning. In previous years at the institute, participants were able to observe each other freely as they created. The online format of this year's institute prevented participants from observing the creative process in others, something that was greatly missed by returning participants. The lack of opportunity to observe is indicative of the absence of elements of social learning that profoundly support teacher professional learning. Chapter Two's discussion of the intersection of the arts with two approaches to online professional learning—Connected Learning (CL) and Professional Learning Networks (PLN)—also pointed to the importance of art in connecting to others and their ideas in order to learn:

> In art we can learn from looking at each other's work, by playing and elaborating with each other's ideas. Using each other's ideas as points of departure and elaboration is an important social media practice in learning. These kinds of relationships can be thought of as rich interactions and are understood as a diversity of ways to respond and relate. (Castro, 2012, p. 160)

Observing and interacting with others' ideas is a critical part of learning in the arts. For teachers in arts integrated professional development, rich interactions and relationships were often part of in-person experiences collaborating at the institute. This year, in the reconceptualized online format, teachers missed opportunities to observe and interact with others during the art-making process, which removed teacher choice—a focal point of CL models. Connected Learning encourages teachers to be actively and creatively engaged in learning (Smith et al., 2016),

relying on teachers to advocate for professional development that is meaningful to their lives, classrooms, and communities. While teacher participants described their engagement at the summer institute as meaningful and valuable, the element of choice in who teachers interacted with, learned from, and formed relationships with was not nearly as open as CL models would encourage. Essentially, while teachers still engaged in imagining, creating, sharing, and reflecting, the circles of people they worked with were more limited as the institute reconceptualized their professional development to an online forum.

Virtual Learning Spaces: Wall-Building and "Wall-Dissolving"

When describing similarities and differences that emerged between in-person and online teaching and learning contexts, teachers spoke about both wall-building and "wall-dissolving" (Mary) qualities that shaped their experiences. Participants built walls by setting boundaries for themselves between their personal and professional lives. The online format of the institute itself can also be seen as a wall, as the in-person experiences of previous years offered so many more opportunities to observe the artistic process in others and to build new relationships with participants during making times, activities, breaks, or walks through the outdoor space of the art center and garden. According to participants, these walls were not present when they were teaching and collaborating in-person, prior to school closures. Participants also dissolved walls between themselves, their students, and their students' families. Through Zoom meetings, teachers saw into their students' personal spaces and met siblings, family members, and pets they may not have otherwise been introduced. Students also simultaneously saw into teachers' homes, something that would not happen in the context of in-person learning. Students and teachers exposed spaces that were ordinarily off-limits. This phenomenon presents an interesting shift in the typical boundaries of a student-teacher relationship, as this window into personal spaces

provides a new sense of closeness or intimacy that would have otherwise been absent. These examples of wall-building and "wall-dissolving" in virtual learning spaces occurred as a result of a shift in the sociocultural context of learning, calling for a re-imagining of online learning frameworks.

The finding of wall-building and "wall-dissolving" in virtual spaces illuminates the need for an adjustment to online professional learning frameworks. Currently, online learning models like CL and PLNs are based on a choice to use technology. Educators who already taught virtually prior to the pandemic chose to teach remotely, and their models for curriculum and instruction and professional development are rooted in the predetermined need for technology. Nothing about online learning during school closures in the grips of the COVID-19 pandemic was predetermined; teachers did not make a choice to begin instructing and learning online. Teachers were not prepared for virtual learning through professional development prior to closures, nor were they given the time or resources to research or plan their new pedagogical approaches. Online learning models like CL and PLNs are valuable, but they do not fit the current sociocultural context today's teachers are faced with. Teachers in this study identified "wall-dissolving" innovations for their futures in online teaching and learning, but models of online teacher learning also need to be re-envisioned with resources and professional development that teachers who did not choose to be part of the virtual world can use to improve their online practice.

Implications

All three findings of this inquiry demonstrate how a shift in sociocultural context impacts education. Knowledge is socially constructed and negotiated, where the meaning of learning is formed through the process of engaging in sociocultural practices (Lave & Wegner, 1991). When

social engagement in learning was suddenly removed as a result of a dramatic sociocultural shift, teachers and students suffered. Effective arts integrated practices require collaboration, inquiry, and reflection, but these practices were interrupted when the abrupt change to online learning occurred. As sociocultural changes occur, practice must also change. The findings of this study suggest implications for pre-service teacher education, in-service practitioners, and education policy.

Pre-Service Teachers

Since the findings of this study concluded that collaboration is a cornerstone of arts integration that prevails even in unique and difficult times, teacher education programs should place greater emphasis on preparing future teachers to collaborate and build effective collaborative relationships. Given opportunity and experience, pre-service teachers can grow to appreciate and understand their collaborative work with others. Peer coaching, mentoring, and peer observation (Ostovar-Nameghi & Sheikhahmadi, 2016) can be utilized in addition to collaborative team (DuFour & DuFour, 2012) experiences to layer the types of collaborative encounters and relationships pre-service teachers are encouraged to learn from. O'Shea and colleagues (1999) suggest collaborative skills must be explicitly taught in teacher preparation programs, and the findings of this inquiry bolster that assertion. New teachers suffer when teacher education programs fail to explicitly teach the skills pre-service teachers need to be successful. Additionally, opportunities to collaborate with other pre-service teachers from a variety of disciplines on an arts integrated unit of curriculum would poise future teachers to collaborate meaningfully in interdisciplinary teams (DuFour & DuFour, 2012) in the field. This type of collaboration encourages transdisciplinary thinking, which is evidenced in the first finding as an essential part of making sense of the largely new self/personal and social/world

concerns (Beane, 1997) teachers are encountering in their everyday experiences. Cross-disciplinary collaboration also provides a counter to the silos of knowledge that create barriers between content areas (Pearson, 2015). School systems are designed to protect silos, whereas collaboration promotes a shared system of responsibility for student learning (Hirsh et al., 2018). Arts integration centers on cross and transdisciplinary approaches, providing a counter to the compartmentalization that occurs in silos. Collaboration skills need to be explicitly taught in order for future teachers to build effective collaborative relationships that encourage learning, growth, and connection.

Additionally, future teachers should be prepared through their coursework and fieldwork to teach in online and hybrid models of instruction. Currently, seven months after schools closed, the number of COVID-19 cases is rapidly increasing and many school districts remain in a fully virtual or hybrid model of instruction. Education has not and will not return to what we used to consider "normal," so teacher preparation programs need to embrace this pivot and prepare pre-service teachers for the new challenges they will face when entering the field.

In-Service Practitioners

Teachers utilizing arts integrated approaches to curriculum and instruction need professional development rooted in sociocultural learning and transdisciplinarity (Beane, 1997). The teacher participants made it clear that opportunities for collaboration and collegiality became increasingly important to them during school closures, reflecting the sociocultural nature of learning (Lave & Wegner, 1991) and significance of learning through the experiences of others (Bandura, 1971). Given that disciplinary, collaborative, and structural boundaries of teaching and learning were also continually transcended during this time, it is essential to find ways to continue to expand how we think about teaching and learning. Research suggests teachers in arts

integrated environments experience profound changes in their overall teaching practices and beliefs as they become more comfortable in their integrated practice (Upitis et al., 1999). As teachers become more comfortable teaching in and through the arts, they often become more open, flexible, and engaged in their own ongoing learning (Burton et al., 1999). As such, arts integrated professional development should focus on ways teachers have and can build on their own artistic ideas and practices to better plan online learning opportunities for their students.

A shift in models of instruction can also be encompassed in teacher professional learning. As suggested in the discussion of the third finding, models of online learning like CL and PLNs need to be expanded in order to accommodate teachers who were forced into virtual instruction. Educators who already taught virtually prior to the pandemic made a choice to teach remotely, and their models for curriculum and instruction and professional development are rooted in the predetermined need for technology. In the context of the pandemic, teachers did not have a choice in their mode of instruction. Teachers were not prepared for virtual learning through professional development prior to closures, nor were they given the time or resources to research or plan their new pedagogical approaches. Existing online learning models are valuable, but they do not fit the current sociocultural context today's teachers are faced with. Professional development can meet this need by creating online and hybrid models of instruction so teachers are more adequately prepared to teach online.

Administrators also play a key role in collaboration, as well as in helping teachers adapt to the online environment. While nothing could have prepared education professionals for what happened in spring of 2020, administrators can prepare their staff for the future. Teachers have shown that collaboration is even more necessary to their personal well-being and professional efficacy in the online environment. In order to build a culture of collaboration within their

building, administrators must provide time for teachers to collaborate on a regular basis, be clear about the expectations of what should be accomplished during this time, and provide oversight, resources, and support to teachers to ensure they can succeed at what they are being expected to accomplish (DuFour & DuFour, 2012). Connection to each other and each other's ideas is a central concept in CL, PLNs, and in arts integrated practices. Providing teachers time and space to think creatively, find solutions to open-ended problems, and make meaning through ongoing peer feedback is essential to effective practice in collaborative, arts integrated environments. Administrators should seek out opportunities for collaboration that meet the needs of their teachers, encouraging efficacy and growth as they continually navigate the virtual world.

Education Policy

Equity of resources and access must be a top priority for educational policymakers. As evidenced by teachers in this study, online learning amid the pandemic uncovered multiple issues of inequity, particularly related to technology and materials access. A great number of students were sent home on the day schools closed without a functioning electronic device or internet access to participate in virtual learning. Many families felt unprepared to meet the challenges of online learning from home and had few resources or supports provided to help them navigate this new situation. It became readily apparent who was marginalized and left behind without access to resources during this time.

As discussed in the second finding of this inquiry, marginalized students are shown to benefit the most from arts education (Diaz &McKenna, 2017), yet distribution of resources, access, and participation in the arts are likely to be withheld from students attending schools with higher concentrations of poverty and racial marginalization (Chappell & Cahnmann-Taylor, 2013; Gasden, 2008; Kraehe, Acuff & Travis, 2016). When systemic inequities exist, students

are unable to engage in the arts integrated practices that are proven to be beneficial to student learning (Burnaford et al., 2007; Burton et al., 1999; Carney et al., 2016; Duma & Silverstein, 2014; Lynch, 2007; Snyder et al., 2014; Upitis et al., 1999; Vitulli et al., 2013).

It is clear to me that teachers in this study were capable of and had a desire to correct the inequities in their educational system. Some of the teachers demonstrated action-oriented mindsets that are critical to policy change efforts, speaking of ways they advocate for the rights and resources of their students within their district. Advocacy is critical to sparking change. However, the responsibility of rights and resources cannot fall solely on the teacher. Educators are working tirelessly to provide effective online and hybrid instruction, and those who are back to teaching in-person are fighting every day to keep themselves and their students safe as the conditions of the pandemic continue to worsen across the state. It is time for policymakers to meet teachers where they are and work to ensure equity of resources for all students so every child is able to engage fully in learning.

Recommendations for Further Study

The implications offered by this study present opportunities for future research in the fields of arts integration, online learning, and professional development. This inquiry was local in context, had a small number of participants, and was limited due to firm timing guidelines from the institute itself and of this study as a dissertation. Thus, there are several ways this inquiry could be extended to future research.

Significant sociocultural changes occurred this year that contribute to a need to reconceptualize arts integration for the online context. Future research should address how arts integrated teacher practice changes when instruction remains in an online or hybrid model. The innovations that occurred during virtual learning show the value of hybridity, an area that should

be explored further to determine ways the hybrid model can contribute to better, more effective teaching. In an entirely new era of education, best practices need to be developed to accommodate the sociocultural changes that impact the construction of both teacher and student knowledge.

Existing models of online learning assume teacher choice, so new models need to be developed for the majority of teachers currently in the field who did not choose to teach remotely. Online learning models like CL and PLNs are effective approaches to online teacher professional learning, but these models assume a choice to teach virtually. Therefore, these models present a different type of online teaching than what teachers are currently faced with. Seven months after schools closed, many districts across the state have chosen not to reopen for in-person learning. Many schools who reopened initially have now closed their doors and switched to online learning once again. It is becoming clear that returning to school as usual is not an option; the virtual world will continue to encompass education. Developing an integrated model of online and face-to-face teaching that fits the needs of pandemic teaching needs to be developed in order to accommodate switches from in-person to virtual learning that are happening as schools open and close in waves. Integrated online and face-to-face models of online learning that can provide resources and support to teachers who continue to be forced into virtual instruction need to be developed to understand how this can be accomplished effectively.

In summary, further inquiry is needed in several areas to determine best practices and models of online and hybrid learning. The current sociocultural context has impacted the construction of both teacher and student knowledge, calling for changes in the way we approach education in this new era. Additional research on a hybrid or integrated online and face-to-face

model of instruction is a step toward understanding how teachers can positively impact student learning during challenging and changing times.

Final Reflection

The purpose of this study was to illuminate teacher experience with collaboration in arts integrated environments in the context of an unexpected era of online teaching and learning. The phenomenological case study design of this research embraced lenses of philosophical hermeneutics and PAR, both of which focus on interpretation of lived experiences and emphasize the role of participants as co-researchers (Vagle, 2018). Hermeneutical inquiry in educational research provides opportunities to understand how meaning is made and how teachers are implicated in that meaning (Agrey, 2014). In order to understand how meaning was made during this time and how teachers have been implicated in that meaning, I focused on teacher voice. My goal in listening to these voices was to understand how teacher collaboration has been impacted by the sudden shift to online learning. Conversation is heavily valued in educational hermeneutic inquiry as a way to generate shared knowledge and experience among people (Agrey, 2014). Conversation was at the forefront of data collection, as individual interviews, collaborative member-checking, and collaborative art-making encouraged participants to discuss their experiences with online arts integrated collaboration. Participants engaged as co-researchers (Stringer, 2007) by member-checking their own data in addition to engaging in discourse about initial themes from the data that eventually led to the formation of findings. A narrative of shared experiences among participants is represented in this study's findings. I trust participants felt their participation in this study helped them deepen a network of supportive, collaborative relationships (Stringer 2007) they can continue to rely on in the future. The implications and recommendations for future study discussed in this chapter should inspire

the development of ongoing resources and supports for teachers as they continue to navigate online arts integrated collaboration during our current era of online learning.

Change has been an ongoing theme of this dissertation. Chapter One opened with a discussion of how the unfolding of the COVID-19 pandemic shaped the guiding questions and design of this study, and Chapter Five closes with the understanding that change continues to prevail. As educational researchers, we examine factors impacting student growth, teacher effectiveness, successful leadership, and how we prepare future teachers. Today, educators, researchers, and policymakers have the position to re-imagine teaching and learning to adapt to the sociocultural changes impacting education as a result of the pandemic. In the words of one participant, Mary, "If we just have experienced all of this disruption to have learned nothing about what was and wasn't working, what a waste." Now is the time to deepen our understanding of arts integration and teacher collaboration in this unprecedented era of online learning so education will be positively changed for the future.

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APPENDIX A: IRB Approval Letter

UNIVERSITY of WISCONSIN
UWMILWAUKEE
Department of University Safety & Assurances

Leah Stoiber
IRB Administrator
Institutional Review Board
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New Study - Notice of IRB Exempt Status

Date: June 26, 2020

To: Leanne Evans, PhD
Dept: School of Education

CC: Natalie Hahn

IRB#: 20.373
Title: Arts Integration and Teacher Collaboration in an Unprecedented Era of Online Learning

After review of your research protocol by the University of Wisconsin – Milwaukee Institutional Review Board, your protocol has been granted Exempt Status under Category 1 as governed by 45 CFR 46.104(d).

This protocol has been approved as exempt for three years and IRB approval will expire on June 25, 2023. If you plan to continue any research related activities (e.g., enrollment of subjects, study interventions, data analysis, etc.) past the date of IRB expiration, please respond to the IRB's status request that will be sent by email approximately two weeks before the expiration date. If the study is closed or completed before the IRB expiration date, you may notify the IRB by sending an email to irbinfo@uwm.edu with the study number and the status, so we can keep our study records accurate.

Any proposed changes to the protocol must be reviewed by the IRB before implementation, unless the change is specifically necessary to eliminate apparent immediate hazards to the subjects. The principal investigator is responsible for adhering to the policies and guidelines set forth by the UWM IRB, maintaining proper documentation of study records and promptly reporting to the IRB any adverse events which require reporting. The principal investigator is also responsible for ensuring that all study staff receive appropriate training in the ethical guidelines of conducting human subjects research.

As Principal Investigator, it is also your responsibility to adhere to UWM and UW System Policies, and any applicable state and federal laws governing activities which are independent of IRB review/approval (e.g., FERPA, Radiation Safety, UWM Data Security, UW System policy on Prizes, Awards and Gifts, state gambling laws, etc.). When conducting research at institutions outside of UWM, be sure to obtain permission and/or approval as required by their policies.

Contact the IRB office if you have any further questions. Thank you for your cooperation, and best wishes for a successful project.

Respectfully,
Leah Stoiber
Leah Stoiber
IRB Administrator

APPENDIX B: Field Note Guide

Date:

Event Description:

Location:

Topic: What is being discussed? What is the activity?	**Description:** What do you observe? Record significant actions and actions/behaviors of participants as related to collaboration.	**Dialogue:** What notable dialogue did you hear? Capture the voices/perspectives of the participants as related to collaboration.	**Reflective Notes:** What reactions do you have? Document any reflective thoughts.

APPENDIX C: Interview Protocol

Interviewee	
Date	
Time	
Location	Zoom

Research Question	**Protocol Question** *(type of question)*
General information on participants' views of collaboration.	Why did you decide to participate in the institute? *(Experience)*
	Tell me about a time when you collaborated with someone. *(Experience)*
	Describe collaboration. *(Knowledge)*
	Tell me three things that come to mind when you think of collaboration. *(Opinion)*
	What is the collaboration process like at your school? *(Knowledge)*
	How do you feel when you collaborate with others? *(Feeling)*
	What do you value with regard to collaboration? *(Value)*
RQ 1: How do teachers in online arts integrated environments describe their collaborative experiences in the context of an unexpected era of online learning?	What is unique about the collaborative setting at Lynden? *(Knowledge)*
	Some people would say arts integrated collaboration is a completely different experience compared to other collaborations. What would you say to them? *(Devil's advocate)*
	What do you *do* when you collaborate at Lynden? *(Experience)*

	What is the collaboration process like at Lynden? *(Knowledge)*
	For participants who have previously attended IEI (from pre-screening survey): Tell me about a time when you collaborated at Lynden in previous years. *(Knowledge)*
	For participants who have previously attended IEI (from pre-screening survey): How is the collaboration process different this year as compared to previous years? *(Knowledge)*
	Give me an example of a collaborative project you worked on at Lynden. *(Experience)*
RQ 2: What similarities and difference emerge when teachers compare moving from in-person arts integrated collaborative experiences to online arts integrated collaboration?	Tell me about a moment when you collaborated with someone face-to-face, prior to school closures. *(Experience)*
	Tell me about a moment when you collaborated with someone virtually, after schools closed. *(Experience)*
	How are the experiences you just described similar? How are they different? What causes these similarities or differences? *(Opinion)*
	Describe the process of collaborating with IEI participants online. *(Experience)*
	How has the shift to an online environment impacted how you experience collaboration? *(Experience)*
	Has the current online learning environment changed your feelings about collaboration? If so, how? *(Opinion)*
	Some people would say online collaboration is chaotic, intense, or disconnected as

	compared to in-person collaboration. What would you say to them? *(Devil's advocate)*
RQ 3: How are teachers' collaborative experiences impacted when arts integrated professional development is unexpectedly shifted to an online forum? a. What supports do teachers use and/or need as they collaborate in an online arts integrated environment? b. What barriers and challenges exist? c. What nuanced qualities emerge?	Give an example of a time during IEI when you thought collaboration went well. What makes you feel this experience went well? *(Experience)*
	Give an example of a time during IEI you thought collaboration did not go well. What makes you feel this experience did not go well? *(Experience)*
	Has the online format of the institute impacted you or your learning in any way? If so, how? *(Opinion)*
	What resources or supports are you using during this time of online learning? *(Opinion)*
	What resources or supports do you need moving forward? *(Opinion)*
	Tell me about any barriers or challenges you have experienced during this time. *(Experience)*
	What has collaborating at the institute meant for you personally or professionally during this time of online learning? *(Opinion)*

Thank you for participating in this interview. I appreciate your responses and assure that they will be used anonymously. Please contact me at [email] if you have any other thoughts or questions regarding this interview.

APPENDIX D: Collaborative Group Work Protocol

Date:

Time:

Participants (Pseudonyms):

Script to be read at beginning of session:

Welcome, everyone! Before I start recording, a reminder that I am transcribing the audio conversations of this meeting. You are free to disable your audio or video if needed, but I encourage you to keep them on as much as you're comfortable. Please remember to keep today's meeting conversations confidential. Please also be respectful of your fellow participants—making sure all voices are listened to and valued. Does anyone have any questions about this?

I will start recording now. I will go around the grid and ask each of you to say your name clearly so your voice is attached to your commentary for transcription. If you can please say "Hi I'm…" or "My name is…" that would be helpful.

I will now share my screen with you so we can all see copies of the themes and findings charts I sent to your email earlier this week. I will use the audio transcript of your feedback to make the revisions you suggest today.

We will start with a discussion about the Commonalities and Distinctions chart I've created. We will go through each category and its subthemes one at a time, repeating the same process for each one. First, I will provide you time to read the information in each row of the table. Then, I will ask the following:

1) *What questions do you have?*

2) *Is there anything that seems mismatched or inaccurate? If so, how can we adjust this so the themes are more accurate?*

3) *Is there anything we should add?*

(Repeat this process until all categories have been discussed)

Thank you for your input! You will have the remaining time to work on a collaborative art project. I would like you to begin with discussion about what ideas or subthemes resonated most with you. I would like you to discuss how you will all work together on a visual representation of these shared themes that represent your collaborative experiences. You will have the rest of the time to create this visual representation. Does anyone have any questions?

I am here to listen and take observational notes. Please tell me if you have questions, or if any issues come up as you work.

Observational Field Notes

Topic: What is being discussed? What is the activity?	**Description:** What do you observe? Record significant actions and actions/behaviors of participants.	**Dialogue:** What notable dialogue did you hear? Capture the voices/perspectives of the participants.	**Reflective Notes:** What reactions do you have? Document any reflective thoughts.

Thank you for your time. Your feedback and continual contributions to this project are essential and appreciated. I assure your contributions will be used anonymously. If you have any further thoughts about our discussion today, questions about today's meeting, or questions about the study in general, please contact me at [email] (email will be typed in the Zoom chat). I look forward to sharing more of this study with you at the institute's fall reconvening!

APPENDIX E: Coding Table

Activity:

Date:

Research Question	Code	Supporting documentation
How do teachers in online arts integrated environments describe their collaborative experiences in the context of an unexpected era of online learning?		
What similarities and differences emerge when teachers compare moving from in-person arts integrated collaborative experiences to online arts integrated collaboration?		
How are teachers' collaborative experience impacted when arts integrated professional development is unexpectedly shifted to an online forum?		

APPENDIX F: Coding Summary Chart: Commonalities and Distinctions

Code category 1:

Subtheme	Commonalities (three or more participants agree)	Distinctions Among Participants (Unique to a participant)

Code category 2:

Subtheme	Commonalities (three or more participants agree)	Distinctions Among Participants (Unique to a participant)

Code Category 3:

Subtheme	Commonalities (three or more participants agree)	Distinctions Among Participants (Unique to a participant)

Code Category 4:

Subtheme	Commonalities (three or more participants agree)	Distinctions Among Participants (Unique to a participant)

Code Category 5:

Subtheme	Commonalities (three or more participants agree)	Distinctions Among Participants (Unique to a participant)

APPENDIX G: Coding Table: Interview Data

Interviewee:

Research Question	Code	Supporting quote from interview transcript
How do teachers in online arts integrated environments describe their collaborative experiences in the context of an unexpected era of online learning?		
What similarities and differences emerge when teachers compare moving from in-person arts integrated collaborative experiences to online arts integrated collaboration?		
How are teachers' collaborative experience impacted when arts integrated professional development is unexpectedly shifted to an online forum?		

APPENDIX H: Thematic Summary Chart: Data Representative of Themes

Theme 1:

Subtheme	Expand/Explain	Exemplary Quote	Notes

Theme 2:

Subtheme	Expand/Explain	Exemplary Quote	Notes

Theme 3:

Subtheme	Expand/Explain	Exemplary Quote	Notes

APPENDIX I: Audit Trail

Identifying the Research Problem and Questions

A significant portion of this study's research problem was identified during the latter stages of my doctoral coursework. Through reading relevant literature on arts integration and teacher professional development, I determined that current research did not adequately explain or understand the characteristics of, or teacher experience with, collaboration in arts integrated environments. I discussed this problem with two of my dissertation committee members and we refined the relevant research questions related to this problem. The unexpected half of in-person teaching and learning during the COVID-19 pandemic—which occurred as the proposal for this study was being developed—added another layer to the already complex problem of arts integrated teacher collaboration. Research questions were adapted to fit the new online context of education. These questions were discussed with and approved by all dissertation committee members.

Reviewing the Literature

An in-depth review of literature on arts integration and teacher collaboration was conducted. The literature review focused on understanding arts integration, arts integration and teacher practice, collaboration as a key element of arts integration, and collaboration in online settings. The literature review spanned several decades of research on these topics, helping to identify the gap that exists in research in understanding characteristics of and teacher experience with collaboration in arts integrated environments. The reconceptualization of teaching, learning, and professional development to online platforms in the context of a pandemic was unprecedented, so no literature was available to review on this specific topic.

Research Design

After discussing potential research designs with two committee members, it was confirmed that a phenomenological case study design was most appropriate. Philosophical hermeneutics and participatory action research were the specific phenomenological lenses through which this study was crafted and executed. The emergent design of this study was appropriate to accommodate changing sociocultural conditions of teaching and learning during this time.

The Research Proposal

Based on the research problem identified and literature review completed, a proposal was developed and reviewed by dissertation committee members. The proposal included drafts of the introduction, literature review, and methodology chapters of this study. The proposal was accepted in May 2020.

Data Collection

Data collection took place in July and August of 2020. Semi-structured interviews were the primary source of data, triangulated with observational field notes and the collaborative member-checking and art-making process. The data collection process employed triangulation as an approach to increase validity of results.

Observational Field Notes

As a participant observer in the art center's professional development institute, I took field notes during the week-long lab, exhibition follow-up day, and collaborative group work times. I maintained a log describing observations and dialogue as they pertained to collaboration (Appendix B). I also had a column on this log for reflective notes on each activity. Observational field notes were focused on the institute activities as a whole, not on individual participants.

Individual Interviews

Participants engaged in individual, semi-structured interviews after the completion of the week-long lab portion of the institute. An interview protocol was developed based on issues identified in the literature, the examination of the research problem, and the guiding questions of this study (Appendix C). Most interviews were between 40 and 60 minutes long, but one participant, who elected to provide rich examples for each question, gave a 90-minute interview. All interviews were recorded and transcribed.

Collaborative Member-Checking and Art-Making

The collaborative member-checking and art-making process in this study was of my own design, the protocols for which were approved by this dissertation's committee members (Appendix D). Study participants reconvened in small groups to engage in collaborative member-checking. The goal of this process was to put deidentified interview data back in the hands of participants, both to check for accuracy and have participants discuss whether the emerging code categories and subthemes I gathered from my first round of analysis were reflective of their lived experience. Participants then engaged in the collaborative art-making process, where they discussed what stood out to them most in the collaborative member-checking process. Groups then created a visual representation of something from their discussion they all agreed to be impactful. Each group's session was recorded and transcribed.

Data Analysis

Data analysis was conducted in accordance to Saldaña's (2016) procedures for qualitative coding. A combination of inductive and deductive coding methods was used. Coding categories constructed during analysis were responsive to the purpose of the research, mutually exclusive, sensitizing, and conceptually congruent (Merriam & Tisdell, 2016).

Observational Field Notes

Field notes were analyzed inductively in a single cycle of initial coding. This allowed me to break the data down into distinct pieces, examine them more closely, and then compare across several days' worth of field notes to look for similarities and differences. The review and analysis of field notes served as a form of validity and rigor in this study. All codes for observational field notes were organized into a coding table showing the relationship between each code, data representative of that code, and this study's guiding research questions (Appendix E).

Individual Interviews

Interview data was analyzed in two cycles. The first cycle of analysis was inductive, the second was deductive. After the first cycle of analysis was complete, I placed data in the commonalities and distinctions chart (Appendix F). Once all data was entered into the commonalities and distinctions chart, I completed a cycle of analysis using axial coding. After this process was complete, I began to make notes about what subthemes were emerging across the data. These initial thoughts were noted in the subtheme column of the commonalities and distinctions chart. A rough draft of this chart was shared with all participants during the collaborative member-checking and art-making process. After participants member-checked the code categories and emerging subthemes, I defined each code. Then, I completed a round of deductive coding using the member-checked codes. Each code was represented by a different highlight color in Google's Read and Write extension. Once all relevant data in each transcript was highlighted with color-coding, I used the "collect highlights" feature to group the data related to each code by its corresponding color. I used a coding table to organize each individual participant's data by the axial codes as they related to the three research questions guiding this study (Appendix G). After the deductive analysis cycle was complete, I organized data into a

thematic summary table highlighting exemplary quotes from each participant as they related to the themes and subthemes emerging from both analysis cycles (Appendix H). The thematic summary chart refocused data around big-picture ideas, providing evidence to draw conclusions in the form of findings for this study.

Collaborative Member-Checking and Art-Making

A single cycle of inductive coding was used to analyze the transcripts of each group's collaborative member-checking and art-making time. The primary purpose of these transcripts was to assist me in finding alignment between my own perceptions and what participants actually said during collaborative work time. The review and analysis of collaborative transcripts served as a form of validity and rigor in this study. All codes for collaborative member-checking and art-making were organized into a coding table (one per group) showing the relationship between each code, data representative of that code, and this study's guiding research questions (Appendix E).

Generating Findings

Upon completing the data analysis process, I reflected on the evidence presented by participants and began to look for broad patterns in the commonalities participants agreed upon during collaborative member-checking. Three findings emerged as shared experiences among the group. I discussed these findings with committee members and reorganized the findings several times over the course of the writing process to ensure I captured participant voice accurately and robustly. Given the philosophical hermeneutics and PAR lenses of the study, I focused on participant voice as much as possible in evidencing the findings. These findings were then discussed in relationship to the guiding questions of the study, implications for teaching, learning, and educational policy, and recommendations for future research.

CURRICULUM VITAE

Natalie Hahn

EDUCATION

Doctor of Philosophy in Urban Education
Emphasis: Curriculum and Instruction
December, 2020
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Dissertation: *Arts Integration and Teacher Collaboration in an Unprecedented Era of Online Learning*

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Bachelor of Science in Elementary Education
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May, 2014
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Westlawn Elementary School
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Oriole Lane Elementary School
Mequon-Thiensville School District (Mequon, WI)

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Lydell Preschool
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Teacher (Grades 4, 5/6 combination) 2014-2016
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Appleton Area School District (Appleton, WI)

PRESENTATIONS AND PUBLICATIONS

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Doctoral Student Panel
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Research Projects and Grants

Grant Recipient 2013
Student Compact Small Grant for Collaborative Research
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