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The Perceptions of Nonprofit Arts and Culture Organization Leaders Regarding Their Role in K-12 Arts Education

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The Perceptions of Nonprofit Arts and Culture Organization Leaders Regarding
Their Role in K-12 Arts Education

by

Alarie Gibbs

A Dissertation submitted to the
Department of Leadership, School Counseling and Sport Management
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Abstract

The present study posed two research questions. Because of limited research regarding leadership in arts and culture organizations, the background question to contextualize the study was: How do nonprofit arts and culture leaders in the Jacksonville, Florida, metropolitan area perceive their roles within their organizations? The foreground question was: How do leaders of nonprofit arts and culture organizations in the Jacksonville, Florida, metropolitan area understand their roles in providing underserved K-12 students access to and opportunity for arts education? The research questions warranted a qualitative research design using semi-structured, in-depth interviews. The review of the literature documented the importance of arts education for all and how school policy mandates have led to a reduction in access to and opportunity for arts education, especially in schools with high poverty rates and students of color. Interview data were collected from 11 leaders of nonprofit arts and culture organizations. Data analysis involved identifying five typologies that organized the description and interpretation dimensions of Eisner's process of educational criticism (1998): arts education, programs, and services; advocacy and engagement for the arts; challenges to providing access to and opportunities for arts education; the role of partnerships; and nonprofit arts and culture organizational development. Data analysis corroborated that the problems of inequitable arts education is still pervasive in K-12 education. The participants perceived their missions as focused on arts education for all and as contributing to filling the gap in providing equitable access to and opportunities for arts education for underserved K-12 students. The present study concluded that nonprofit arts and culture organizations can provide a unique set of contributions, such as programs for K-12 students, arts leadership development, and partnerships with schools and with each

other in delivering equitable access to and opportunities for arts education for underserved K-12 students.

CHAPTER 1: INTRODUCTION

At any point in history where there has been evidence of human existence, there has also been evidence of art created by those humans (Morris-Kay, 2010). Ancient evidence of art through the ages gives credence to art being an important part of human culture and thus providing evidence of human history. The intrinsic value of the arts has also provided humans with opportunities for responding to the world and interacting with the environment.

The arts have long been an important factor in shaping learning and cognition for students in K-12 education (Eisner, 1994). Additionally, a rich public-school curriculum requires that students have opportunities to engage with many subject areas, including the arts (Ravitch, 2010). Further, the arts are important for many reasons such as increasing creativity and problem solving, being an avenue to increase motivation in school and in other areas of life, encouraging whole person development through democracy, and facilitating social justice and advocacy through the arts (Eisner, 1994). Furthermore, the arts have paved the way for attempts at providing a road map for new approaches to conceptualizing the curriculum itself.

Currently in the U.S., the provision of arts education in K-12 schools has varied considerably. For example, schools with a majority of students who participate in the federal Free and Reduced Lunch Program, a typical indicator of low socioeconomic status, typically provide less arts instruction, while non-Title I schools have more instructional time or resources for arts education (Ravitch, 2010). Such additional time and resources in non-Title I schools provide additional course offerings in the regular school day or through after-school and summer programs offered by those schools. On the other hand, students in schools that are considered low socioeconomic are not

afforded the same arts education opportunities as those students who do not attend Title I schools. The lack of arts opportunity is not only limited to underperforming schools. Many instances also exist where students who attend "A" rated schools are unable to participate in arts or elective courses due to individual requirements to take mandated math and reading courses or even special-needs courses such as physical, occupational, or speech therapy. Some students have even lost opportunities for art education due to their enrollment in gifted programs if conflict in scheduling occurs.

To address many of the issues that limit arts education in reaching all K-12 students, nonprofit arts and culture organizations are branching out to help in bridging the gap that exists in K-12 art education (Amrein-Beardsley, 2009) and to provide resources in addition to what is currently being offered. Nonprofit arts and culture organizations provide after-school programs and summer camps, along with partnership programs within the school day at participating K-12 schools. Arts education offered by nonprofit organizations is important because it provides non-structured and non-hierarchical arts education that is often not found in K-12 schools. Further, arts programs also allow students to be involved in community-based projects which give students a more concrete sense of community involvement, a factor which has been known to lower crime and vandalism in communities (Arnold, 2011; Porfilio & Gorlewski, 2012).

Nonprofit arts and culture organizations provide arts experiences when lack of time, money, and resources in K-12 arts education has reduced arts opportunities. Though many K-12 schools value the importance of the arts, their priorities are typically focused on other subject areas in the curriculum. Nonprofit arts and culture organizations are able to provide services not available to schools because they have support through grants,

donations, and fundraising opportunities. Further, given that the nonprofit sector is dedicated to providing high-quality service to communities (Amrein-Beardsley, 2009), the missions of these arts and culture organizations focus on providing access to and opportunity for the arts for all in the communities where they reside and therefore can assist public schools which have a broader mission.

Not only do arts and culture organizations serve students well, but arts and culture opportunities within a community actually strengthen the community (Nonprofit Center of Northeast Florida, 2011). In addition to their contribution to a "healthy community" (Nonprofit Center of Northeast Florida, 2011), these arts organizations can provide many opportunities that heretofore were provided by the public schools.

Central to the missions of nonprofit arts and culture organizations are the leaders who become the key players for providing K-12 students equitable access to and opportunity for arts education in their communities. These leaders are responsible for developing the missions of the organizations and ensuring fidelity to their organizations' missions. The leaders of nonprofit arts and culture organizations are also responsible for and adept at strategic planning for their organizations to be able to carry out their missions and to provide the measures to assess the effectiveness of their goals, programs, and services. Furthermore, the leaders of nonprofit arts and culture organizations are able to use their social capital to deal with external challenges facing their organizations, those which may include the lack of access to and opportunity for to arts education in K-12 schools.

Leaders are the "public face" of arts and culture organizations and thus play a key role in determining how their organizations contribute to providing access and

opportunity in the arts for K-12 students. Although these leaders are central to the contributions of these organizations in providing equitable access and opportunity to the arts for all K-12 students, the nonprofit literature focuses mainly on descriptions of their roles, tasks, and responsibilities (Golensky, 2011). However, less is known about how leaders view their roles and the role of their organizations in K-12 arts education. Knowing more about how these leaders view and perceive their roles can inform these organizations in their efforts to bridge the gap in arts education that exists for many K-12 students. In addition, school faculty and leaders would benefit from such knowledge in their efforts to partner with nonprofit arts and culture organizations to serve the needs of arts education for all students.

Statement of the Problem

The present study responded to two problems associated with the lack of access to and opportunity for arts education. A background problem of this study recognized that currently little is known about the way in which leaders of nonprofit arts and culture organizations see their roles. A foreground problem recognized the inequitable access to arts and culture education for K-12 students in general and the plethora of reasons behind that situation and recognized that nonprofit arts and culture organization leaders have a role in bridging the gap in providing equitable access to and opportunity for the arts for underserved K-12 students.

Background Problem

Limited research exists in the area of nonprofit arts and culture leadership and, specifically, research focusing on how leaders of nonprofit arts and culture organizations perceive their roles in providing access to and opportunity for arts education. Leaders of nonprofit arts and culture organizations, therefore, have no set of best practices with

regard to how leaders in nonprofit arts and culture organizations can bridge the gap that currently exists in K-12 schools with regard to offering arts and culture education. In addition, little knowledge is available regarding how leaders perceive the challenges they face in providing equitable access to arts education for K-12 schools or in their efforts in doing so.

Foreground Problem

A foreground problem also exists in the present study. Unfortunately, students do not have equal access to the arts. In addition to reduced instructional time in the arts, time devoted to the tested content areas requires more resources and more financial support for those areas, with fewer resources allocated to other content areas. As a result, the arts have lost much of the support that they previously had. Thus, since the enactment of the No Child Left Behind (NCLB) legislation, a noticeable reduction in arts and culture education has occurred in K-12 schools (Ravitch, 2010). Furthermore, the provisions of NCLB included accountability mandates through testing regarding student proficiency in reading and mathematics and, in some cases, other core academic areas. To meet these mandates, schools and school districts have reduced education in the arts to provide additional time for instruction in the tested areas. Despite NCLB recognizing the arts as a core academic subject area, Florida, for example, still considers the arts as elective courses (Collins, 2010). Indeed, according to the Center on Educational Policy (2006), 47 percent of school districts had reduced the instructional time for the arts in order to increase the amount of time spent on language arts and mathematics. Specifically, school districts had reduced instructional time in art by 71 percent from 2006 to 2007.

The rate of reduction in instruction in the arts is even greater when looking specifically at public schools with high numbers of students enrolled in the Free and Reduced Lunch Program, one of the major indicators of low socioeconomic schools (Parsad & Spiegelman, 2012). Schools in poverty and with the highest percentages of minority students are 25 percent less likely to have an adequate art room and resources than schools with low poverty rates (Amrein-Beardsley, 2009; Chapman, 2005). These same schools are also 20 percent less likely to have a certified art teacher, 20 percent more likely that their arts instruction are provided by a teacher not specialized in art instruction; and overall 15 percent more likely to rely heavily on outside sources to provide instruction in the arts than schools with low poverty rates. Specifically, in the 2009-2010 school year, elementary schools with the highest poverty concentrations reported offering music instruction 7 percent less than schools with the lowest poverty concentrations (Parsad & Spiegelman, 2012). For secondary schools, schools with the highest level of poverty reported offering music education 15 percent less than schools with the lowest levels of poverty. The availability of visual arts education was similar showing that high poverty schools offered visual arts instruction 12 percent less than when compared to the lowest poverty schools. In secondary schools, high poverty schools offered 15 percent less visual arts instruction than the lowest poverty secondary schools.

The incidence of drama and theatre education is critically low regardless of poverty levels (Parsad & Speigelman, 2012). Such displacement of arts education is evident with elementary schools that offer drama or theatre education in general with only 4 percent of the schools offering instruction specifically for drama and or theatre.

However, the secondary schools with the highest poverty rates reported having drama and theatre education 28 percent less than the lowest poverty schools.

Dance education in elementary schools was the only arts education to have a higher percentage of availability for high-poverty schools, although this advantage was minimal (Parsad & Spiegelman, 2012). Further, of all the arts, dance was offered the least by all schools reporting. Only 5 percent of all high-poverty elementary schools reported offering dance education, whereas only 3 percent of the lowest poverty schools reported offering dance education. For secondary schools, dance education was offered by 13 percent of the schools with the highest poverty concentrations and by 14 percent of the lowest poverty schools.

In the current landscape of public K-12 education in the U.S., a migration has begun toward adopting Common Core Standards in an effort to address many of the negative impacts of NCLB by providing a set of clear goals to prepare students for either college or a career (Common Core State Standards Initiative, 2015). This initiative may offer possibilities for more arts education, but, currently Common Core Standards exist only for language arts and mathematics. The Common Core and its assessments were designed to combat the overemphasis on testing core subject areas in K-12 schools. This focus on core subjects led to the detriment of other subject areas such as the arts. Indeed, McGuinn (2017), argued that the Common Core Standards did not address the problems stemming from NCLB and explained that advocacy for these common academic expectations has actually led many of the initial advocates of Common Core to "view these standards as NCLB 2.0" (p. 16).

Nonprofit arts organizations are working toward addressing the issues of lack of arts education in K-12 schools by including or providing programs in school districts with few opportunities. The efforts have included many outreach programs offered by arts and culture organizations such as programs before and after school that offer opportunities in the four top arts disciplines of art, music, cultural history, and theatre (Amrein-Beardsley, 2009). Additional efforts include professional development for teachers, for example, regarding how to integrate the arts into the general education curriculum (Amrein-Beardsley, 2009). Though not as frequently utilized by schools, nonprofit arts and culture organizations provide access to arts education through field-trip opportunities for students.

Research Questions and Research Design

The present study examined two research questions. Due to limited research regarding leadership in arts and culture organizations, the background question to contextualize the study was: How do nonprofit arts and culture leaders in the Jacksonville, Florida, metropolitan area perceive their roles within their organizations? The foreground question was: How do leaders of nonprofit arts and culture organizations in the Jacksonville, Florida, metropolitan area understand their roles in providing underserved K-12 students access to and opportunity for arts education? The research questions warranted a qualitative research design using semi-structured, in-depth interviews. Addressing these questions required a qualitative research approach, given that the knowledge sought focuses on how individuals perceive their own experiences and characterize their own knowledge (Patton, 2002). This knowledge, in turn, can inform others who advocate for arts education available to all. A qualitative design is

appropriate in order to gain the knowledge of understanding, insight, and perspectives from the point of view of the participants.

Methodology

Currently much research substantiates the reduction or lack of access to and opportunity for the arts in public schools and the consequences of such reduction. However, little literature is available on how nonprofit organizations address the resulting gap in access to and opportunity for arts education. Leaders in those organizations could provide perspectives regarding the efforts of their organizations to provide arts education and their own roles in doing so. A semi-structured, in-depth research design allows for participants to share their points of view. For the present study, I was interested, specifically, in how nonprofit arts and culture leaders perceived their roles in providing access to and opportunity for arts education for underserved K-12 students.

Site and Participants

The setting for this study was a large metropolitan area in Florida, the third most populous state in the U.S. and one of the earliest states in the United States to institute high-stakes testing policies and the grading of schools. More specifically, the setting was Jacksonville, Florida. Jacksonville, Florida, includes a large urban school district that enrolls many underserved students. Furthermore, numerous nonprofit arts organizations exist in the metropolitan area of Jacksonville. Therefore, Jacksonville provided opportunity to address the research questions. All leaders of nonprofit arts and culture organizations in the Jacksonville area were invited to participate in in-depth, semi-structured interviews focused on how they saw their roles in providing access to and opportunity for arts education for underserved K-12 students.

Significance of the Study

Nonprofit arts and culture organizations are a small subset of the nonprofit world, but, like other nonprofit organizations, they need to avoid functioning as islands among themselves in the nonprofit sector (Da Vita & Flemming, 2001). In fact, nonprofit organizations that work in isolation tend to be the organizations that are most likely to struggle and eventually fail (Galaskiewicz & Bielefeld, 1998). The knowledge that the leaders of nonprofit arts and culture organizations possess would be useful not only to other nonprofit arts and culture leaders, but also to K-12 education leaders who may be partnering with local nonprofit arts and culture organizations to aid in bridging the arts education gap in the local schools.

We need leaders of nonprofit arts and culture organization to share knowledge regarding how nonprofit arts and culture organizations function as that type of organization. Additionally, there is a lack of overall research in the specific field of nonprofit arts and culture organizations and their leadership. Furthermore, knowledge of this specific field can help us understand how leaders of nonprofit arts and culture organizations make their missions real.

The leaders of arts and culture organizations in Jacksonville, Florida, as representatives of moderately sized cities in the United States, provided insight regarding how access and opportunity in the arts are provided by their organizations that can be of use in similar cities in the U.S. They also provided insight regarding the development of partnerships involving such organizations, schools, and the communities that schools serve.

Theoretical Framework

The theoretical framework for the present study (See Figure 1) draws on three primary sources regarding the importance of arts education for K-12 students for cognitive development, for democracy, and to provide social justice. Arts education increases student's abilities to apply critical thinking skills and creative problem solving within other academic areas (Eisner, 2002). Arts education is an essential part of democracy because it allows students the ability to have share experiences which is an important aspect of developing a good citizen (Dewey, 1916). The arts are a necessary tool for understanding and participating in social justice issues (Greene, 1978). Arts education is an important part of social justice in that access and opportunity in the arts should be available to all students, including those attending high-poverty schools or those who may not have equitable access to the arts because of unreservedness. Greene (1978) theorized social justice as a framework for art education when she explained:

I would want to see one or another art form taught in all pedagogical context, because of the way in which aesthetic experiences provide a ground for the questioning that launches sense-making and the understanding of what it is to exist in a world. If the arts are given such a central place, and if the disciplines that compose the humanities are at the core of the curriculum, all kind of reaching out are likely. The situated person, conscious of his or her freedom, can move outwards to empirical study, analytic study, or quantitative study of all kinds. Being grounded, he or she will be far less likely to confuse abstraction with concreteness, formalize and schematize reality with what is "real." Made aware of the multiplicity of possible perspectives, made aware of incompleteness and of

human reality to be pursued, the individual may teach “a plane of consciousness of highest tension.” Difficulties will be created everywhere, and the arts and humanities will come into their own (p. 166).

Greene argued that education in the arts can allow students to make sense of their world and gain the ability to view multiple perspectives and perhaps solve social problems.

From three primary sources, the theoretical framework is further led into the importance of the arts for all. Ravtich (2010) described the notion of the arts being important for all when she explained,

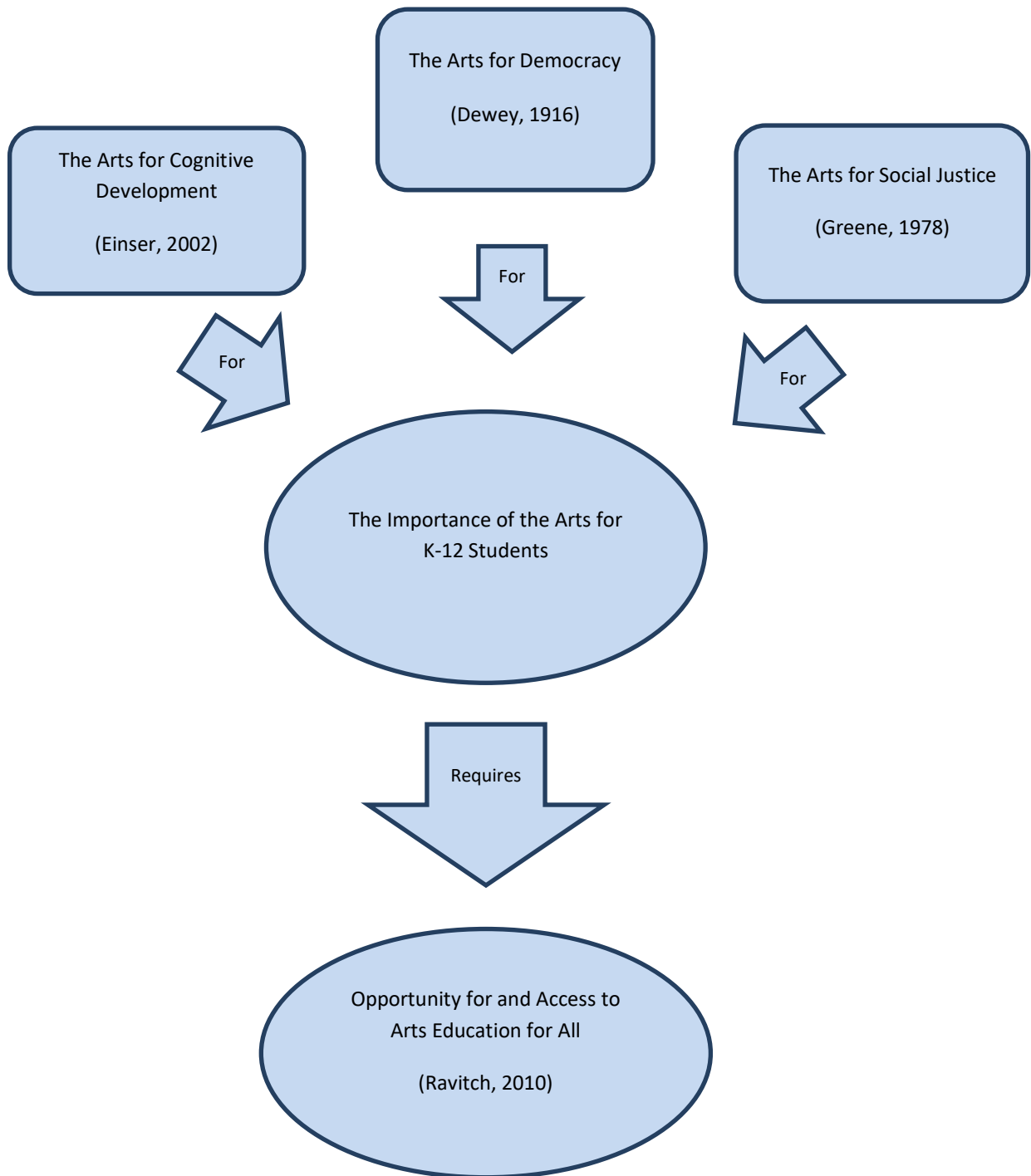
In the arts, we should agree that all children deserve the opportunity to learn to play a musical instrument, to sing, engage in dramatic events, dance, paint, sculpt, and study the great words of artistic endeavor from other times and places.

Through the arts, children learn discipline, focus, passion, and the sheer joy of creativity. We should make sure that these opportunities and the resources to support them are available to every student in every school (p. 235).

Ravtich understood the arts to be important for all students in all schools and advocated for equitable resources to support opportunities for arts education for all K-12 students.

The theoretical framework for this study was guided by the importance of the arts, the inherent importance of arts education for cognition, democracy, and social justice. As a result, the present study addresses the need for all K-12 students to have equitable access to and opportunity for arts education.

Figure 1. Theoretical Framework



Limitations

The primary limitation of the present study is that the study was only concerned with participants who were specifically the leaders of nonprofit arts and culture organizations in one geographical location. Additionally, this study was only concerned with how those leaders' perceptions described arts education for K-12 students and not their efforts involving the entire community. Furthermore, the site of this study was a moderately sized city whose arts and culture resources differ from large, metropolitan areas with more organizations and a longer history of nonprofit arts and culture organizations.

Definition of Terms

Activist: An individual who advocates for a position or a strategy for a position or who supports an initiative, for example, the inclusion of arts programs in schools.

Activism: "A strategy for supporting democracy based on critical inquiry and thinking, taking risks, and becoming insurgent citizens in order to challenge those with political and cultural power as well as to honor the critical traditions within the dominant culture that makes such a critique possible and intelligible" (Campana, 2011, p. 281).

Art: Visual representations created with imagination and skill that are beautiful or that express important ideas or feelings.

Arts and culture organization: An organization that supports activities in general and specialized fields of arts and culture, including: media and communications; visual arts, architecture, and ceramic art; performing arts; historical, literary and

humanistic societies; museums; and zoos and aquariums (Toepler & Wyszomirski 2012).

Core content areas: Ten core academic subject areas: mathematics, science, languages, arts, civics, government, geography, economics, history, foreign language, and the arts (No Child Left Behind Act of 2001, 2002).

Culture: Common socially accepted behaviors and values that are held by a specific group of people (Reisberg, 2008).

Democracy: Government favoring the many instead of the few, offering an equal opportunity for representation (Lewis & McKay, 2008 p. 296).

Mainstream core content subject areas: The core academic subject areas currently given the most time and resources toward instruction in Florida schools, which include mathematics, language arts, and science (Collins, 2010).

Nonprofit organization: An organization that is formed for the purpose of benefiting society rather than for making and distributing profits. Nonprofits may earn a profit, but they may not distribute that profit or equity, to any individual--there are no shareholders, no equity investors, and no owners. The profits are put back into the organization (Nonprofit Center of North East Florida, 2011).

Social justice: A philosophical position, and actions that embody treating all people with fairness, respect, dignity, and generosity (Nieto & Bode, 2008).

Special needs students: Students with particular educational requirements resulting from learning difficulties, physical disabilities, or emotional and behavioral difficulties.

The Arts: The various branches of creative activity, such as painting, music, theatre, and dance.

Underservedness: "A condition in which cultural articulations and material conditions prevent certain groups from fully accessing and benefiting from resources and opportunities for effective education, including high-quality art experiences" (Hicks, 2013 p. 291).

Summary

Even though the NCLB Act recognized the arts as a core academic subject area, the arts are still not made a priority in K-12 education. The trends in reduction of resources for arts education in K-12 school systems have created the need for local nonprofit arts and culture organizations to provide meaningful arts and culture experiences within their communities (Delany, 2011a). In many respects, nonprofit arts and culture organizations are taking up the burden and responsibility of providing access and opportunity for arts education for K-12 students (Delany, 2011a).

Because leaders of nonprofit arts and culture organizations responsible for carrying out their missions and for developing and carrying out the strategic plans for any services which they provide, the focus of the present study was on the perceptions of these leaders regarding the roles of their organizations in K- 12 arts education. The leaders of nonprofit arts and culture organizations are the primary people responsible for their organizations' provision of access to and opportunity for the for K-12 students. The leaders' actions and reactions are what drive the ability of nonprofit arts and culture organizations to provide arts education for K-12 students in the form of direct services or partnerships with schools.

This chapter described the research problems; research questions and design; methodology; and site selection and participant selection. Additionally, Chapter 1

continued with a discussion of the significance of the study and the theoretical framework that provided a foundation for the present study. The limitations of the present study were also discussed. Finally, Chapter 1 included the definitions of terms relevant to the present study.

The next chapter is a review of the literature relevant to the research questions: the background question to contextualize the study was: How do nonprofit arts and culture leaders in the Jacksonville, Florida, metropolitan area perceive their roles within their organizations? The foreground question was: How do leaders of nonprofit arts and culture organizations in the Jacksonville, Florida, metropolitan area understand their roles in providing underserved K-12 students access to and opportunity for arts education? Such topics from the literature included why the arts are important, the need for equitable access to and opportunity for arts education for K-12 students, the historical overview of nonprofit arts and culture organizations, nonprofit arts and culture organizations' roles in providing access to and opportunity for arts education, how nonprofit arts and culture organizations have been able to bridge the gaps that exist in K-12 schools' art education opportunities, and finally the importance of the leadership of nonprofit arts and culture organizations in providing equitable access to and opportunity for arts education. This review of relevant literature leads to a description of the conceptual framework that guided data collection and data analysis for the present study.

Chapter 3 presents a discussion of the methodology for the study. It includes a discussion of the rationale for a qualitative research design to address the research questions. A section describing the researcher as a "tool" (Eisner, 1998) in the research process acknowledges the role of the researcher's background in carrying out the present

study. Justification for the selection of semi-structured, in-depth interviewing as the research design (Hatch, 2002) follows along with a discussion of the development of the interview questions and the process of collecting the interview data. Additionally, this chapter described the site for the study and the processes for recruiting participants. Chapter 3 includes a brief discussion of the data analysis process followed in the present study that included Eisner's (1998) educational criticism supported by Hatch's (2002) typological analysis and interpretive analysis.

Chapter 4 includes a detailed discussion of data analysis. The chapter describes the major approaches used in data analysis, presents descriptions and interpretations of the data, connects the data analysis to its relevance to the purposes of education, and identifies themes developed through the data-analysis process.

Chapter 5 contains a summary of the present study, its implications for nonprofit arts and culture leadership and education developed through analysis of the data, recommendations for future research, and conclusions regarding how leaders of nonprofit arts and culture organizations perceived their role in providing equitable access to and opportunity for arts education for underserved K-12 students.

CHAPTER 2: A REVIEW OF THE LITERATURE

This review of the literature supports two research questions. The background question contextualizing the study was: How do the leaders of nonprofit arts and culture organizations in the Jacksonville, Florida, metropolitan area perceive their roles within their organizations? The foreground research question was: How do the leaders of nonprofit arts and culture organizations understand their roles in providing access to and opportunity for arts education for underserved K-12 students? The review begins by describing the broad scope of literature related to the research questions. Five major topic areas in the literature relate to the focus of these research questions:

- Why the arts are important,
- The need for equitable access to and opportunity for the arts,
- How nonprofit arts and culture organizations can provide access to and opportunity for arts education,
- The rationale for arts and culture organizations to offer arts education in K-12 schools, and
- Nonprofit arts and culture leaders.

The following sections of this chapter present both theoretical and research literature relevant to these topic areas.

Why the Arts are Important

Within this section, literature is discussed that highlights the importance of the arts for K-12 students. Specific literature addresses the importance of the arts for: increasing academic achievement and motivation which can generalize to other subject areas; providing a productive outlet for expression; producing productive citizenry

through whole person development; providing a new academic paradigm; preserving culture in our society; and, finally, experiencing the intrinsic value of art.

The arts play an important role in helping to develop other subject areas such as mathematics and science. Eisner (1994) described the arts as providing a framework for problem solving in many subjects. He gave the example of using visual forms to help conceptualize various mathematical relationships, scientific ideas, or periods of history. Art education teaches students to look critically at their environments or subject matters and to see relationships across all fields (Eisner, 1994). Again, this skill can be useful across all subject areas. Furthermore, the arts are important because they require the use of multiple senses. Eisner (1994) explained the importance of the senses for student development: "I have argued that our sensory system is our first avenue to consciousness and that its development and refinement is what makes concept forming possible" (p. 87). The arts provide a way for students to refine continually their senses so that they may easily form concepts in a number of subjects.

Current research has explained the value of arts education for the purposes of increasing student abilities in other academic areas. For instance, The Dana Foundation (2008) compiled multiple research studies from seven universities that all described significant positive correlations between access to arts education and increased mathematics and reading scores for high-school students. This research not only showed significant positive correlations between exposure to the arts and higher achievement in core academic areas, but also identified a strong positive correlation between student participation in performing arts and increased student motivation, along with students' ability to sustain attention, which, in turn, led to improvement in other academic areas

(The Dana Foundation, 2008). This research also noted that the amount of music training students had in the first year of a three-year study was positively correlated to the level of reading fluency at the end of the three-year study. Other literature identified an increase in SAT achievement among students who were enrolled in arts courses compared to students who were not enrolled in arts courses (College Board, 2008; Meyer, 2005; Winner & Hetland, 2008). The College Board (2008) published results that showed high-school students who enrolled in one arts course per year had an SAT increase of 48 to 159 points from 1999 to 2008. The College Board also reported that students who enrolled in arts courses for more than four years, and concurrently enrolled in honors courses, scored 159 points higher on the SAT than their peers who did not enroll in arts courses or honors courses.

More specifically, student achievement data in Florida has also shown that there was an increase in academic ability or achievement level for students who were enrolled and finished arts courses. Achievement data from a group of Jacksonville, Florida, 12th graders in the 2007-2008 school year showed that a strong positive correlation between achievement in core academic areas and student enrollment in fine arts courses (Florida Department of Education, 2009).

In addition to the role of the arts in contributing to academic achievement, the arts are important for being a productive outlet for students' expression. Annarella (2006) noted the importance of the intrinsic value of the arts by arguing that art is actually a language for feeling and emotions. By having the arts as an outlet for strong feelings, students are often able to allow those feelings to manifest themselves through creative endeavors, rather than through counterproductive outlets such as rage, bullying, and

antisocial behavior. The arts ultimately allow students to learn to handle overwhelming emotions which, in turn, can lead to becoming an emotionally healthy adult.

Students will also form ways to express themselves through art, regardless of the education or training they have been given. Collins (2010) commented on the phenomenon of youth generating means of expression through art without formal training and noted that this expression can be positive or negative. One example of self-expression through art that developed even without actual art instruction is graffiti art. Initially, graffiti art was seen as a type of vandalism in primarily urban areas; however, many museums and galleries are now showcasing graffiti as a legitimate form of expression through art (Collins, 2010).

The arts can often be used as a therapeutic tool for students with disabilities or other needs. There is evidence that the arts have had a positive impact on behavior for students who are considered to be emotionally and behaviorally disabled (Blandy, 1989). Further, arts education has had an impact on students with behavioral problems by addressing issues such as "truancy, absenteeism, tardiness, assignment completion, verbal abuse, and physical abuse" (Blandy, 1989, p. 12). The arts are particularly important for disabled persons (Blandy, 1989) because "there is not one physically or mentally disabling condition which prevents any person from reaping the specific cognitive and affective benefits from study in art" (p. 12). Indeed, arts education can act as a set of therapeutic tools that can be implemented with students of all ability levels in order to address a wide variety of needs.

The arts are central to providing an education for the whole child. Dewey (1934) offered many of the initial arguments for social development through participation in the

arts and promoted building communities of learners in the arts. Research has explored the importance of art education programs and their ability to connect the development of social goals with the development of the intellectual goals of education (Boyes & Reid, 2005; Damasio, 1994, 1999, 2003; Immordino-Yang & Damasio, 2007; Pessoa, 2008; Storebeck & Clore, 2007). Eisner (2002) further examined the social implications of art education programs when he stated that children's artwork should be appreciated not only in individual terms, but also in social terms. Children are learning more than just how to handle the material; they also study how to learn from other people in order to complete their artwork. Graves (2005) described the importance of arts enrichment by explaining the interrelations among the arts and culture in our society: Traditional musicians, dancers, poets, and dramatists—the living bearers of an enormous global legacy—are central to the entire concept of human culture. As the enactors of social identity, they simultaneously provide the bedrock upon which all cultural forms are built, and are a primary engine for innovation and change. (p. 8)

Ravitch (2010), too, has been a longtime advocate of educating the whole child rather than just focusing on raising test scores in reading and math, which is the primary concern with our current educational system.

Social Justice

Another argument supporting the importance of the arts is the central role of art education in the production and maintenance of social equality (Kraehe & Acuff, 2013). Students need equal access to and opportunity in the arts, not only to achieve social justice but also as a platform to recognize and maintain social justice. Many scholars have argued that a social justice education framework is inherent in art education. Social

justice in the arts is defined by Dewhurst (2010) as "work that shares a commitment to create art that draws attention to, mobilizes action towards, or attempts to intervene in systems of inequality or injustice" (p. 6). Scholars have recognized that a social justice education framework allows creativity and art to align with the goals of social justice (Boyes & Reid, 2005; Dewhurst, 2011; Kraehe & Acuff, 2013; Martinez, 2007; Nordlund & Stewart, 2010; Rhoades, 2012; Quinn, 2008).

Researchers have also expressed the importance of art education for addressing other social justice concerns for underserved community members. Visual thinking and other forms of expressive creativity in art require an exploration of emotional associations, require the artist and the audience to be emotionally responsive, and influence the way others think and feel about issues (Lee, 2013; Reisberg, 2008). Thus, in these ways, art education can address social justice concerns.

Art education is not only vital for social justice, it is also a tool for social justice. For example, many artists use art as a way to shine a spotlight on various social justice issues. The message the artist conveys through the art becomes the tool for social justice. The arts are an indirect way for the public to see how issues of social justice affect society and, therefore, they are vital for social justice to thrive in our society (Lee, 2013; Reisberg, 2008). The issues could span from racial inequality to gender bias. The arts are used as a tool for the general public to view the message being conveyed and allow audience members to reflect on the message, particularly if the message relates to issues that make the general public uncomfortable, such as race, religion, or sexual orientation.

Democracy

Affording K-12 students the opportunity to enrich their lives through arts and culture programs is not only moral and ethical, but is also an integral part of democracy by potentially strengthening cultural awareness and equality in our communities (Garber, 2004). Ravitch (2010) advocated for the importance of being exposed to an arts curriculum and insisted that it be integral to the development of a well-educated person, as well as an active citizen in a democratic society.

Activism and Advocacy

Citizenship in a democracy implies voting and the exercise of civic responsibilities (Ravitch, 2010). In a democratic society, a productive citizen will often be an activist or advocate for his or her central beliefs (Garber 2004). The arts are important for providing a way for students to develop early skills of activism and advocacy, first by using the arts as a tool to convey messages of activism and advocacy and second by becoming advocates in support of the arts themselves. The term activist in art education usually accompanies with any discussion of social justice for the arts and using the arts as a social justice tool. The term activist is commonly used in art and culture education regarding both advocacy for art programs in schools and advocacy in the work itself toward social justice, political awareness, empowerment, and change (Campana, 2011). Campana (2011) also asserted that arts activism, as with other forms of activism, focuses on building a democracy by increasing critical inquiry and thinking, taking risks, and becoming proactive citizens who challenge those in power. The arts provide the medium for children to begin to experiment with activism.

Critical Thinking and Problem Solving

The arts are also important because they provide a framework for developing a new educational paradigm. Eisner (2002) described that education itself could use the arts as a model for reframing curricula to challenge the current paradigm of education which insists on removing the arts and artistry as sources for improving educational practices. Achievement in reading and mathematics has become the sole focus when it comes to educating our children, with inquiry taking a back seat to testing. Dewey (1934), Eisner (2002), and Ravitch (2010) have asserted that children deserve more than this. The arts enable individuals to develop ideas, common sense, skills, imagination, the ability to understand proportion, and skillful execution, which are all attributes that can be applied with success to other subjects and professions such as science and mathematics.

What the arts teach is that attention to such matters, matters. The arts teach students to act and to judge in the absence of rule, to rely on feel, to pay attention to nuance, to act and appraise the consequences of one's choices, and to revise and then to make other choices. (Eisner, 2002, p. 9)

Students need to be able not only to understand what someone is saying, but also to understand how someone constructed the argument, musical composition, or some type of visual arts image (Eisner, 2002).

Eisner (2002) argued that the aesthetic and the intellectual are not mutually exclusive; they cannot be separated because intellect can only be complete when it bears the aesthetic. For example, being able to examine critically is important both for the arts, and for mathematics and science. To be able to draw or paint, an artist must be willing to

discern color, shape, texture, and a barrage of other elements of art and how these elements interact. The same processes apply to those intellectual pursuits such as mathematics and science. Although these intellectual areas have different elements that are being examined or manipulated, there will always be nuances that interact. Therefore, one cannot assert that aesthetics and intellect are dichotomies. They are interwoven.

The Arts are Inherent to Being Human

The arts are necessary in public schooling because creating art is ultimately inherent to being human (Morris-Kay, 2010). Indeed, at any point in history where there is evidence of human beings, there is also the evidence of art that has been created by those humans. Art was a form of expression created much earlier than words and alphabets. It has been found that, in all societies, the arts are interconnected into the daily lives of people. Indeed, art is recognized as not only used by the majority of all humans and in every culture, art is "one of the defining characteristics of the human species" (Morris-Kay, 2009, p. 158). The arts were used in both ancient and contemporary societies spanning utilitarian efforts such as pottery or tool-making, as well as for symbolic purposes used to convey messages or apply some type of meaning. Therefore, the arts are a part of what makes people and culture, and can be seen as a foundation of societies, both modern and those of the past.

Art for Art's Sake

Not only do the arts increase academic achievement and reflect the development of human culture, they also are important in and of themselves and do not have to be validated solely by arguments for their instrumental utility. For instance, Collins (2010)

described the arts as having intrinsic importance because of exclusive characteristics such as being able to activate the mind in an impulsive way. Furthermore, the arts allow individuals to tap into their subconscious minds, feelings, ideas, and emotions (Collins, 2010).

Cultural Impact

Arts education for K-12 students also provides them a conduit for culture. Art can showcase the many cultures of K-12 students by allowing students to create and display art that represents their cultures (Graves, 2005). An example of this could be the creation of masks to show South American or African cultures or perhaps performing a dance or plays that showcases a predominate culture. The arts make it possible for students not only to express their own cultures, but also to learn about a culture that may be different from their own (Dewhurst, 2011; Duncum, 2011; Garber, 2004; Graves, 2005; Kraehe & Acuff, 2013). Historically, schools have indeed been a medium for promoting culture. Collins (2010) made the point that “if schools are a conduit for promoting culture and the arts are viable components of how culture is shaped, then it may be reasonably assumed that students should have unrestricted access to formal instruction in the arts” (p. 2). Here, Collins argued the importance of schools maintaining and developing culture through access to the arts.

In sum, the literature reviewed in this section provides justification for focusing on the importance of the arts in schools. The arts increase creativity and problem-solving which lead to increased academic achievement and motivation. In addition, the arts act as an expressive outlet and help with whole person development toward becoming a productive citizen. They also provide a new academic paradigm of approaching learning

in more subjects beyond the arts through critique and finding how nuances of a particular subject area are interrelated with other subject areas. Importantly, the arts are an aspect of human culture and need to be preserved and recognized in and of themselves.

The Need for Equitable Access to and Opportunity for the Arts

The importance of the arts for development of the whole student leads to the need for equitable access to and opportunity for arts education for all students. However, the literature regarding access to and opportunity for the arts provides evidence that higher socioeconomic schools are given more instructional time for the arts, that high socioeconomic schools have more resources available to them for arts education, and that lower socioeconomic areas tend to have less quality arts education in the local schools due to lack of instructional time, funding, and resources (Amrein-Beardsley, 2009; Collins, 2010; Ravitch, 2010). Ravitch (2010) argued for a curriculum that includes the arts to help bridge the academic gap that currently exists in K-12 schools and that

if we are serious about narrowing and closing the achievement gap, then we will make sure that the schools attended by our neediest students have well-educated teachers, small classes, beautiful facilities, and a curriculum rich in the arts and sciences. (p. 229).

Currently, schools that are not considered low-socioeconomic have more time and resources for instruction in art education, thus continuing to contribute to the current achievement gap that exists among low and high socioeconomic students.

Within the No Child Left Behind (NCLB) Act, the arts are listed as one of the core academic subject areas, along with mathematics, science, language arts, civics, government, geography, economics, history, and foreign language (Collins, 2010). With

the arts being considered one of these core academic subject areas, it would be a logical assumption that students deserve equal access to and opportunity for education in the arts, in the same way they are given access and opportunity with regard to other core academic subject areas (Collins, 2010). Though the NCLB Act includes the arts as a core academic subject area, the more recent movement toward the implementation of the Common Core State Standard Initiative (2015) in Florida does not include standards for any subjects other than language arts and mathematics. Thus, inequities in arts education are not likely to decrease under these new standards.

Even more than a decade after the introduction of the No Child Left Behind Act, Kraehe and Acuff (2013) continued to express concerns that not all students were having their needs met by the educational system and that the rhetoric about closing the gaps in overall quality of educational services was meant for the core mainstream academic subjects, rather than for arts and culture education. Indeed, since the enactment of No Child Left Behind, nearly half of all elementary schools have reduced instructional time in art and music, as well as in other non-core academic subject areas (Darling-Hammond, 2010). As a whole, very little time and attention are given to instruction in arts education in K-12 schooling (Center on Education Policy, 2006).

In a study for the U.S. Department of Education, Parsad and Spiegelman (2012) reported a reduction in the number of public elementary and secondary schools with instruction designed specifically for arts subjects such as the visual arts, dance, and drama and theatre. This notable reduction in arts education occurred between 2000 and 2010 for both elementary and secondary public schools except for music education (Parsad & Spiegelman, 2012). For all public elementary schools in the U.S. reporting

between 2000 and 2009 that had visual arts instruction, those percentages decreased from 87 percent to 83 percent, dance in public elementary schools decreased from 20 percent to just three percent, and drama and theatre instruction in elementary schools decreased from 20 percent to only four percent. In secondary public schools in the U.S., visual arts instruction decreased from 93 percent to 89 percent, dance instruction decreased from 14 percent to 12 percent, and drama and theatre instruction decreased from 48 percent to 45 percent.

Much literature exists to support the importance of arts education, but the availability of such programs has steadily declined since the enactment of NCLB (Amrein-Beardsley, 2009; Collins, 2010, Ravnich, 2010). In addition, the quality of such arts education programs in K-12 schools, when present, has also declined (Amrein-Beardsley, 2009). Amrein-Beardsley (2009) referred to inadequate arts education programs as displaced arts. One example of displaced arts education is "art on a cart," generally used to describe art teachers who are required to put art supplies and learning materials on a rolling cart in order to teach in a general education classroom instead of having a classroom for art education. Another example of displaced arts occurs when general education teachers who are not certified arts instructors are required to integrate the arts into core academic subject areas.

Eisner (1994) provided initial arguments with regard to the importance of a quality education for students: "Clearly, developmental considerations must be taken into account, but once having done so, the selection must be made with an eye to quality" (p. 14). The NCLB Act prompted a focus on identifying and closing the achievement gap

among students, but now attention must be given to how the quality of education may differ among students (Ravitch, 2010).

Many underperforming schools are now offering instruction in art and music; however, the instructional time, access to materials, and quality of materials vary greatly among schools (Amrein-Beardsley, 2009). A failing school will not have the same access to the arts as would an "A" grade school. President Obama's Committee on the Arts and the Humanities (2011) also recognized these same concerns and, in fact, began to build a case for revising policies on arts and culture education to deal with inequities. The Florida Department of Education confirmed that there are links between access to arts education and several other variables, such as the graduation rate, free and reduced lunch rates, ethnicity, academic achievement, high-stakes testing ability, and drop-out rates (Collins, 2010). Because low socioeconomic students have less opportunity for accessing art education, they are at a disadvantage when compared to their peers at non-low socioeconomic schools with regard to graduation rates, drop-out rates, and achievement (Assessment, Accountability & Evaluation, 2009). In fact, students enrolled in a federal Free and Reduced Lunch Program and students considered high-risk students showed a higher graduation rate when taking art classes, as well as higher student achievement as a whole (Assessment, Accountability & Evaluation, 2009).

Low socioeconomic schools often have a poorer quality of art education, but even high socioeconomic schools can lack appropriate access to and opportunity for arts education for all students. Special needs students, regardless of school rating and school funding, tend to have time for arts education replaced by extra remedial courses or services (Collins, 2010). Further, many Title I and "F" rated schools typically serve

students living in lower socioeconomic communities and, therefore, have fewer resources allocated to arts education.

For districts that are not Title I or low-performing, nonprofit arts and culture organizations can still assist in providing access to and opportunity for arts education for students. In some instances, students attending high socioeconomic schools may not be able to access arts education in their schools because they are required to take additional remedial core courses that take the place of electives such as art, music, theatre, or dance classes (Collins, 2010). Students who have special needs, regardless of how a school performs academically, may require other services which have superseded arts education such as speech therapy, occupational therapy, or physical therapy (Collins, 2010). Thus, many students are unable to be a part of arts and culture opportunities because of the reduction in access to and opportunity for arts education. Special needs students and students in need of remediation, regardless of the school rating, tend to have the arts replaced by extra remedial courses or services. For example, Florida graduation requirements stated that, if students scored a level 2 or lower on the Florida Comprehensive Assessment Test (FCAT) and did not meet the required score for the local progress monitoring assessment, they would be required to take two additional remedial reading courses a year until they passed the FCAT (Collins, 2010). Furthermore, those additional remedial courses did not count toward the core academic credits and were considered elective. Thus, students who had to take the elective remedial reading courses had limited access and opportunity to take courses in the arts that are also considered elective courses.

Schools that are considered low socioeconomic are often comprised of more minority, special education, and disabled students (Amrein-Beardsley, 2009; Collins, 2010) and thus are generally more affected by a reduction in access to and opportunities for arts education than higher socioeconomic schools. Having arts courses replaced by remedial reading and math courses are a byproduct of the emphasis NCLB has put on high-stakes testing. Because of the high concentration of underrepresented groups at lower-performing schools, these groups of students often have the least amount of access to and opportunity for arts education in K-12 schools. This negative byproduct has disproportionately impacted African American and Latino students the most (Cammorota & Romero, 2006; Dorn, 2007; Horn, 2003; Larson & Murtadha, 2002).

Further, research found that the Texas accountability system, which also narrowed the curriculum, in turn, increased the number of inequities between low socioeconomic minority students, and their privileged peers (McNeil, Cappola, Radigan, & Heilig 2008). This same narrowing of curriculum is rampantly reported for minority students attending urban schools (Collins, 2010; Fine, 2005; Gold, 2007; McNeil, 2005). Such narrowing of curriculum is of particular importance because underrepresented groups of children often benefit from a way to express their cultures or differences through participation in these arts and culture programs.

This section of the literature review has provided evidence that access to and opportunity for the arts is important for all K-12 students. However, the availability of access and opportunity for the arts varies widely among students for a variety of reasons. Higher socioeconomic schools typically have more instructional time for the arts and more resources available to them in areas of arts education than lower socioeconomic

schools. In addition, lower socioeconomic schools have a lower quality of arts education. The lower quality and displacement of arts education typically impacts underserved, students more because these students are overrepresented in low socioeconomic schools, which already show a reduction of arts education when compared to higher socioeconomic schools. Regardless of socioeconomic status, special needs students and students in need of remediation tend to have less access to the arts than non-disabled peers and peers who do not require additional academic services or remediation courses.

Nonprofit Arts and Culture Organizations' Provision of Arts Education

Nonprofit arts and culture organizations have important roles in providing access to and opportunity for arts education in the community. They can bridge the gap between the lack of K-12 art education opportunities and community arts education programs (Amrein-Beardsley, 2009). Nonprofit arts and culture organizations can help to bridge this gap by providing arts education in addition to what may or may not be offered in K-12 schools, by providing a type of non-structural and non-hierarchical arts education that is typically not found in K-12 arts education programs (Wright, Ellenbogen, & Offord, 2006), and, finally, by involving students in community-based projects which increases community support.

Nonprofit arts and culture organizations are indeed providing arts education services in K-12 schools. The four major components of arts and culture described in the present study—visual arts, music, theatre, and dance—have comprised the majority of programs offered to K-12 schools (Amrein-Beardsley, 2009). The programs were usually before- or after-school programs in the K-12 schools themselves and through professional development for teachers. However, some were place-based, that is, occurring at an arts

and culture organization, such as a museum or theatre (Amrein-Beardsley, 2009). The actual programs offered to K-12 students ranged from the traditional arts clubs, theatre, and choir, to programming that involved artists-in-residence who visited different schools. According to Amrein-Beardsley (2009), field trips as arts education experiences were least frequently offered by nonprofit arts and culture organizations.

Nonprofit arts and culture organizations also offered K-12 schools and educators professional development programs. The professional development generally consisted of teacher trainings (Amrein-Beardsley, 2009). The teacher training and professional development offered ranged from pre-kindergarten teachers on how to integrate arts education in their classrooms, to teaching core content teachers how to integrate the arts into their existing education standards.

Nonprofit arts and culture organizations provide a different type of informal non-hierarchical education that cannot be offered by any other education system (Briggs & McHenry, 2013; Wright, Ellenbogen, & Offord, 2006; Wright & Sheel, 2007). Briggs and McHenry (2013) described how community arts organizations not only can provide a nontraditional framework but also can do so in a culturally relevant way. "The culturally relevant service-learning educational model provided an alternative to traditional, hierarchical, competitive learning and stressed the cooperative nature of learning and the responsibility that the [participants] had for each other" (p. 364). Community arts and culture organizations thus provide evidence of educational approaches that can only be afforded through the arts.

Community nonprofit arts and culture organizations also offer place-based education. Dewey (1890/1980) argued that place-based learning is most beneficial

because it acts as a type of experimental learning and connects pupils with the communities in which they reside. Arts and culture organizations are able to provide place-based education because they are imbedded in the community and because they have the ability to ground education in the local environment, thus transforming the community into another school where students can learn. Place-based education offered by nonprofit arts and culture organizations provide a way for students to learn and benefit from their own communities and the natural environment (Dewey, 1890/1980). Reisberg (2008) described the importance of community art education when she stated that

place-based art education generates inherently pleasurable, locally-based art projects connecting students' understanding and love for specific knowable places that serve not only to educate but also to beautify, celebrate, and bring attention to what needs conserving, restoring, or eradicating. (p. 253)

Lewis and McKay (2008) also affirmed that nonprofit arts organizations contribute value to communities that is not provided by other institutions. Therefore, nonprofit arts and culture organizations are beneficial to K-12 students because these organizations can add value in ways that institutions such as K-12 schools cannot.

Nonprofit arts and culture organizations provide an education in the arts that combines creative problem-solving as well as civic engagement (Engdahl, 2012). They place students within the context of their communities to revitalize or improve their communities (Lewis & McKay, 2008). Because of the importance of the education provided by nonprofit arts and culture organizations, Amrein-Beardsley (2009) asserted that nonprofit community learning opportunities should be preserved. "Community leaders and policymakers should continue to invest in the arts and culture education

programs offered by nonprofit organizations and with public support should enact sound public and educational policies to support arts and culture in communities (p. 9). Without community arts and culture organizations and the programs that they offer, many underserved children are ultimately denied the ability to discover hidden potential and, more importantly, to build a sense of self (Briggs & McHenry, 2013).

Nonprofit arts and culture organizations play an important role in bridging the existing gap in arts education between underperforming and high-performing K-12 schools, as well as providing arts experiences for those students required to take remedial courses in place of electives and for students with special needs. These organizations can bridge the gap that exists in K-12 arts education by: providing arts education in addition to what may or may not be done in K-12 schools; providing non-structural or non-standards-based arts education programs; providing students the opportunity to feel as though they are part of their communities by being involved in community-based arts programs; and providing access to and opportunity for quality arts education supported by appropriate time, money, resources, and teachers with expertise in the arts.

Arts and Culture Organizations' Contributions to K-12 Schools

Nonprofit arts and culture organizations are taking on the burden of providing arts education in the community when the K-12 arts education programs are unable to do so because they lack time, money, resources, and quality programs or teachers (Amrein-Beardsley 2009; Toepler & Wyszomirski, 2012). According to the literature, there are two primary reasons why nonprofit arts and culture organizations have assumed responsibility for arts education. First, the missions of the nonprofit arts and culture organizations are to provide access to and opportunity for high quality art education in

the communities where they reside. Secondly, their sources of funding can be different from those of public schools, and, even if the funding streams overlap, arts and culture organizations are allocating the majority of the funds to carrying out their missions to provide high-quality arts education.

For all nonprofit organizations, the mission is the most integral part of the organization (McDonald 2007; Minkoff, 2006; Murray 2010; Renz, 2010). The mission is a critical guiding force from which all other functions of the nonprofit organization are derived. The mission is essentially the heart of the organization. The mission of nonprofit arts and culture organizations, or of any nonprofit organization, is to provide services to the public (McDonald 2007; Minkoff, 2006; Murray 2010; Renz, 2010). The very fact of being an established nonprofit organization implies that the organization is charitable and its sole purpose is to provide a service for the greater good of society. Because the types of nonprofit organizations and the services they provide vary, the mission statements delineate the types of services they provide. The missions of nonprofit arts and culture organizations are typically to provide high quality art education, access, and/or opportunity in the communities in which they reside. Toepler and Wyszomirski (2009) commented on the important role of nonprofit arts and culture organizations' missions to provide access to and opportunities for arts education for underserved K-12 students:

Nonprofit arts and cultural organizations dealt more successfully with . . . issues concerning fairness, equity, and public responsibilities. . . . The educational mission and potential of cultural organizations . . . revealed the often-meager presence of arts in the schools and the frequently underdeveloped capacity of

cultural organizations to contribute to a well-rounded public education. The nonprofit arts community not only rose to the general educational challenge but also extended its efforts to targeting at-risk youth, often through after-school programs. Engaging the broader community in efforts to stem and reverse the long decline of arts education nevertheless remains a challenge. (p. 247).

Because nonprofit organizations are tax-exempt, they must provide a service. The mission of a nonprofit arts and culture organization is only to provide access to the arts or opportunities for experiencing the arts. This mission contrasts with that of K-12 schools whose missions or vision statements are not usually primarily focused on providing access to and opportunity for arts education.

Nonprofit arts and culture organizations have access to revenue streams that may not be readily available to public and private K-12 schools. The school systems primarily rely on state and local funding to support their broad educational responsibilities, with only a small portion of that funding supporting their arts programs. Nonprofit arts and culture organizations are allocating all of their funds to providing programs and services in the arts. Toepler and Wyszomirski (2012) mentioned that funding for arts and culture organizations relies on revenue from goods and services, private donations, grants, and public funding through federal and local governments. Contributions from private donors, which include individual donors, foundations, and corporations, account for two-fifths of the nonprofits arts funding; nonprofit art organizations only rely on the government to provide an estimated one-tenth of the remaining revenue (Renz, 2003). Public K-12 schools do not have any kind of earned income from goods or services because they are free to all students who attend; even private K-12 schools rarely allocate

portions of students' tuition for arts programs at the school. For nonprofit arts and culture organizations, earned income is the primary funding source, with all of the proceeds going back into providing for those organizations' missions—which are to provide high-quality access to and opportunity for the arts for everyone.

In recent years, a greater emphasis is being placed on nonprofit arts and culture organizations to provide access to and opportunity for arts education for K-12 students, not only because of the lack of funding in the K-12 school system, but also because of overall lack of funding for the arts from the government (Delany, 2011a). Delany (2011b) elaborated on the government's reliance on the nonprofit sector to provide arts and culture experiences for communities because the government has cut its own arts and culture program funding in order to provide budget relief and thus allocate funds in areas other than the arts. This reduction in funding for the arts and arts education by the government places a new burden on the nonprofit sector to advocate for arts and culture programs and to provide community arts and culture experiences. These arts and culture organizations thus rely on charges for goods and services, fundraising, or grants from donors or government agencies.

In conclusion, nonprofit arts and culture organizations are able to take on the responsibility of providing arts education when arts education is limited in K-12 schools. Because of their 501(c)3 charitable status, these organizations have specific missions that indicate their commitments to providing arts education services for the public, including K-12 students. Further, due to their nonprofit status, these community art education programs can gain access to funding and resources that may not be available to K-12 schools.

Exemplary Nonprofit Arts and Culture Organizations

Two national arts and culture nonprofit organizations can be considered exemplary models of nonprofit arts and culture organizations for the present study. Those organizations are the Lincoln Center for the Performing Arts in New York, New York, and The Kennedy Center in Washington, DC. They are considered exemplary nonprofit arts education organizations because of their mission to provide arts education for K-12 students and to enrich the field of arts and culture as a whole, and because they provide a large number of program offerings for arts and culture experiences. Because they are large, interdisciplinary arts organizations, their initiatives have been implemented by local nonprofit arts and culture organizations to aid in providing rich arts education for local K-12 schools. Indeed, the role of these two organizations in local efforts in arts education were cited by the participants in the present study.

The Lincoln Center for the Performing Arts is a model for other nonprofit arts and culture organizations because of its efforts to provide access to and opportunities for the arts for underserved K-12 students.

The Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. [It presents] more than 3,000 free and ticketed events, performances, tours, and educational activities annually. (Lincoln Center for the Performing Arts, n.d.)

The Lincoln Center for the Performing Arts also has a long history of providing education in the field of arts and culture. The Lincoln Center claims to have reached in excess of 20 million people with their arts and culture offerings through experiences at their campus or with affiliated schools. They have also provided arts and culture

experiences at other nonprofit arts and culture organizations throughout the nation and globally, as well as through a robust online platform (Lincoln Center for the Performing Arts, n.d.). The Lincoln Center has an entire division dedicated to arts education because the arts provide “doorways to learning skills critical to success in life” (Lincoln Center for the Performing Arts, n.d.). Indeed, the mission of the education division of the Lincoln Center is centered on providing experiences in the arts for students, teachers, and life-long learners by providing opportunities to experience the arts on stage, in a classroom, in communities, and online.

The John F. Kennedy Center for the Performing arts, or the Kennedy Center, is the second exemplary nonprofit arts and culture organization for providing access to and opportunity for the arts for underserved K-12 students. The Kennedy Center is a large national nonprofit arts organization that was first opened to the public in 1971. Like the Lincoln Center, it hosts more than 3,000 programs and events with an overall audience of approximately 2 million people worldwide (The John F. Kennedy Center for the Performing Arts, n.d.). The Kennedy Center provides arts opportunities for music, dance, theatre, and other arts fields. Furthermore, The Kennedy Center funds and carries out multiple K-12 arts education initiatives to be used as models for providing arts for all in local communities. The most notable initiative is a program called Any Given Child, used by local nonprofit arts and culture organizations and K-12 schools in the Jacksonville, Florida, community. The Any Given Child program “seeks to bring access, balance, and equity to each child's arts education, using an affordable model that combines the resources of the school district, local arts groups, and the Kennedy Center” (The John F. Kennedy Center for the Performing Arts, n.d.). The Any Given Child

programs began as a way to combat the problem of inequitable or limited arts education for low socioeconomic, or Title I, schools in the nation. To assist further in carrying out their mission to provide equitable access to and opportunities for arts education for all K-12 students, The Kennedy Center also developed and implemented other programs—the Arts and Special Education program, which focuses on students with disabilities; ArtsEdge, which is a free, digital resource for K-12 educators about the arts; and Changing Education through the Arts program, which offers a resource for professional educators, artists, and school leaders to learn by way of the arts (The John F. Kennedy Center for the Performing Arts, n.d.).

Nonprofit Arts and Culture Leaders

The leaders of nonprofit arts and culture organizations have important responsibilities for ensuring equitable access to and opportunity for arts education for K-12 students who live in their communities. Their primary leadership responsibility is to develop, maintain, and carry out the organization's mission. In order to maintain fidelity to the organization's mission, leaders of nonprofit arts organizations: assess the overall effectiveness of their services and goals, plan strategically and make decisions with regard to their organizations, and use social capital to deal with their organizations' external challenges. Because little research exists on nonprofit arts and culture leadership, the following sections of the literature review focus on nonprofit leadership in general, because such literature applies to all nonprofit fields.

Mission

Nonprofit arts and culture organization leaders are essential in their organizations' efforts to provide equitable access to and opportunity for arts education for K-12 students

because they aid in developing and maintaining the mission of the organization (McDonald 2007; Minkoff, 2006; Murray 2010; Renz, 2010). In order for nonprofit arts and culture organization leaders to aid in bridging the gap in arts education that often exists in K-12 schools, they must not only develop missions for high-quality arts services, but also ensure the fidelity of their organization's mission to provide arts education.

Mission statements should be developed that increase the public perceptions of how important the cause is; they should also be attractive and persuasive because of success in achieving the organization's mission (Moore, 2000). A clear and strong mission statement is important for nonprofit arts and culture organizations for providing access to and opportunity for the arts for all K-12 students. Having clear and concise mission statements for nonprofit arts and culture organizations can afford leaders the opportunity to attract K-12 schools, students, and families in order to carry out their missions of providing high-quality arts education. McDonald's (2007) study supported the idea that a nonprofit organization with a clear, motivating mission will ultimately help an organization in carrying out its work. Therefore, if the ultimate goal of the organization is to increase access to and opportunity for the arts for K-12 students, nonprofit arts and culture organizations could provide this by having clear and motivating missions to attract stakeholders.

Developing and maintaining the mission of nonprofit arts and culture organizations are one of the most important responsibilities for nonprofit arts and culture leaders in providing access to and opportunity for the arts for all K-12 students. Therefore, a discussion on how nonprofit arts and culture leaders may develop their mission is important. Minkoff and Powell (2006) described three main trajectories that

all nonprofit leaders, including nonprofit arts and culture leaders, may take with their missions: accommodation, proactive transformation, and adherence to its mission. If a nonprofit arts and culture leader chooses a path toward accommodation, it will become more conservative for the sake of organizational survival. A proactive change within a nonprofit arts and culture organization's mission would mean transformation that is more of a radical change to its mission. The third path a nonprofit arts and culture leader may choose for its mission would be complete and total adherence to mission. The latter path tends to be the case, primarily for religious organizations, and less so with nonprofit arts and culture organizations, but it is still a viable option (Minkoff & Powell, 2006). In nonprofit arts and culture organizations, leaders could also choose to make their mission statements much broader so that the organizations would not limit themselves as far as the services they provide and the potential donors they may attract.

Leaders of nonprofit arts and culture organizations have the benefit, not afforded to K-12 school leaders, of developing an innovative mission, one that is centered on the arts. According to Minkoff and Powell (2006), smaller organizations such as arts and culture nonprofits, can have more innovative mission statements, which tend to help them do well over time. However, a potential risk in having a highly innovative mission statement is that such innovation could take away from services that address the social and education problems that nonprofit arts and culture organizations would currently be providing to the community. Thus, innovation must continue the participation of K-12 students and other stakeholders. An innovative mission can lead to increased participation in the organization by K-12 students and, thus, can contribute to improving access to and opportunity for the arts.

The leaders of all nonprofit organizations need to be cognizant of the concept of mission drift. Moore (2000) described mission drift as not focusing time, money, and resources on the organization's original mission, but shifting it to be more appealing to donors. The cause of the drift may not have been primarily for increasing revenue, but, because raising funds is important to the survival of the organization, a nonprofit organization can often be labeled as caring more about its own survival than that of focusing on its original purpose (Moore, 2000). On the other hand, the mission may need adapting or evolving in order to respond to social or environmental conditions. Nonetheless, it is imperative that nonprofit arts and culture organization leaders maintain the integrity of their organizations' original missions in order to provide equitable access to and opportunity for arts education for K-12 students.

Assessing the Effectiveness of the Mission

A primary concern for nonprofit leaders is whether or not the organization's mission is effective with regard to the particular goals and services it provides (Moore, 2000). In order for leaders of nonprofit arts and culture organizations to assess the effectiveness of their organizations' missions, they must first evaluate whether they are meeting their program goals (Murray, 2010). The process of evaluating nonprofit effectiveness is a holistic process of gathering information from the results of the organization's past activities and then making informed decisions about those results (Murray, 2010). Golensky (2011) and Herman (2008) acknowledged the diversity among nonprofit organizations; as a result, nonprofit organizations will develop their own practices depending on their missions and the services they provide. Thus, nonprofit arts and culture organization leaders need to develop their own practices with regard to

assessing the effectiveness of the arts programs and services their organizations provide, including their efforts to provide equitable access to and opportunity for the arts for K-12 students.

Strategic Planning and Decision-Making

Strategic planning and decision-making are skills that nonprofit arts and culture leaders need at the forefront when dealing with external challenges (Herman, 2010) associated with providing access to and opportunity for arts education for K-12 students. Leaders of nonprofit organizations must constantly and consistently anticipate change in consultation with the board members to allow for an appropriate response to fluctuations in the external environment; they must understand the trends, forces, and unexpected occurrences that may be a catalyst for adaptation (Herman, 2010). When nonprofit leaders need to meet external challenges to their missions, they need to clarify agendas. Clarifying agendas enables strategic planning and decision-making because the process facilitates the development of specific goals and objectives for the organization.

Social Capital

Nonprofit arts and culture leaders must also examine their ability to use social capital to deal with challenges that are specific to their organizations' missions and, more specifically, that affect the provision of access to and opportunity for arts education for K-12 students. Social capital is often an underutilized resource that is defined as the sum of resources that accrue to the organization by possessing mutual acquaintances and recognition (King, 2004). In other words, nonprofit arts and culture leaders should develop networks in order to gain access to resources and to have other organizations refer individuals to their organizations for services.

The social capital of nonprofit organizations (King, 2004), including nonprofit arts and culture organizations, needs to be amplified so that leaders can build stronger networks and relationships to enhance cooperation and trust, share the vision, and exchange resources with those individuals and organizations. Having a strong social capital bank will allow nonprofit arts and culture organizations to be flexible and move with change and challenges in their external environments. Ultimately, nonprofit organization leaders need to have a dense lateral network along with strong and weak ties (King, 2004). The combination of strong and weak ties within the networks of arts and culture organizations allows for arts and culture leaders to cast a wide net in using social capital to aid in providing better access to and opportunity for arts education for underserved K-12 students in the community. Thus, social capital is a concept that may not apply to K-12 schools with regard to providing access to and opportunity for arts education. In contrast to arts and culture organizations, when a school has successfully utilized social capital, it would not, in most instances, be used primarily to increase access to and opportunity for arts education.

This section of the literature review has focused on the important responsibilities of nonprofit arts and culture leaders to ensure equitable access to and opportunity for arts education for K-12 students in the community. The primary leadership responsibilities are to develop the mission and to ensure that the mission is being carried out and is not drifting in an inappropriate way. The leaders of nonprofit arts and culture organizations can maintain their missions by assessing the effectiveness of their organizations and their services as a whole, by continuing strategic planning and decision-making for the

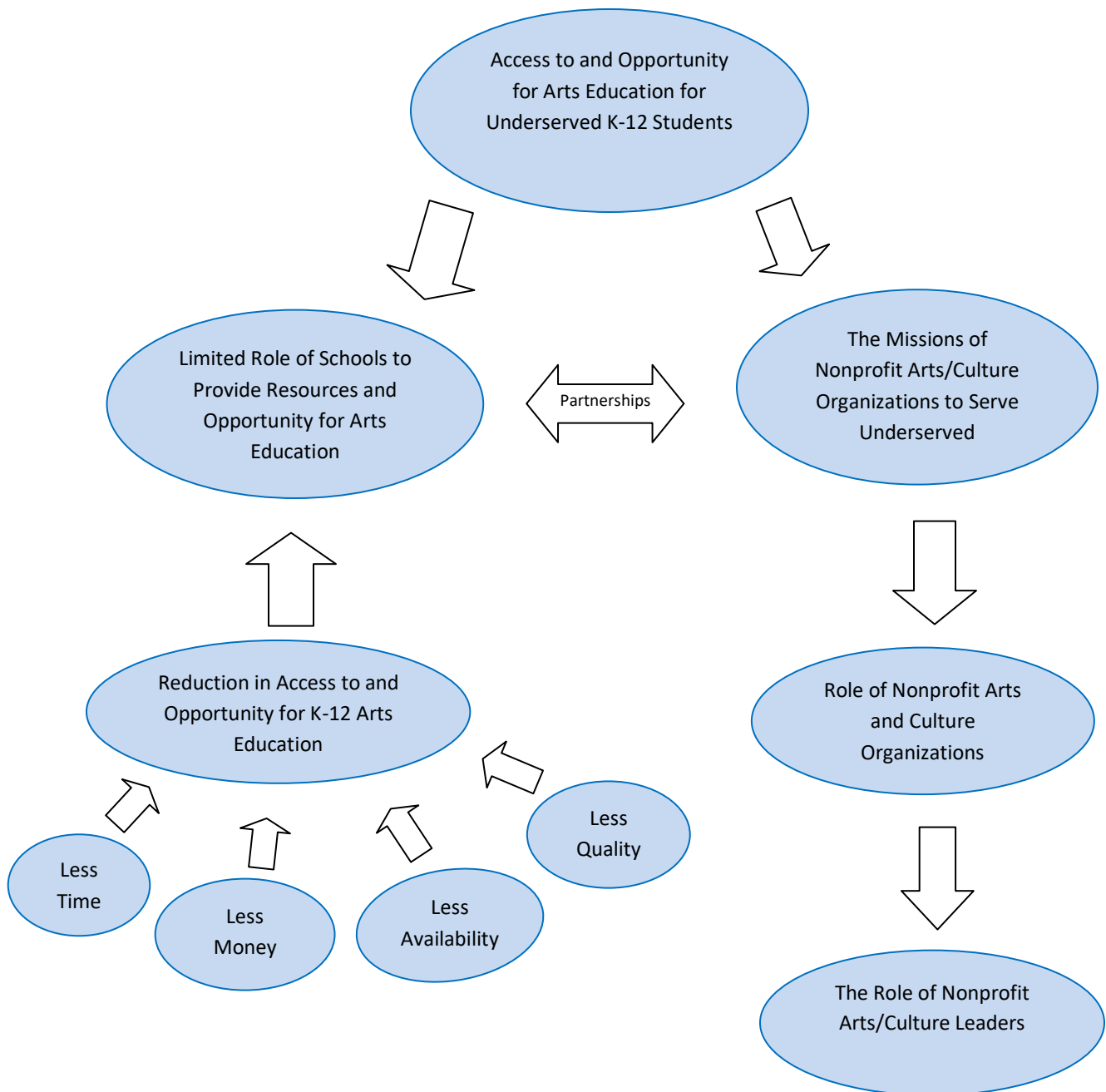
organization, and by using social capital to deal with external challenges for ensuring access to and opportunity for arts education for all students.

Conceptual Framework

The conceptual framework (see Figure 2) for the present study recognizes that purposes for the arts include: preserving culture; facilitating expression; contributing to cognitive development; increasing problem-solving ability; and providing a means of communication. Thus, the purposes for the arts lead to the need for all k-12 students to have access to and opportunity for education in the arts. Access and opportunity take place in two ways. First, schools provide access to and opportunity for arts education for K-12 students. Second, access to and opportunity for the arts are made possible through the missions of nonprofit arts and culture organizations. These two ways of providing access to and opportunity for the arts are connected through partnerships between schools and nonprofit arts and culture organizations.

The conceptual framework for the present study further describes the current state in schools of reduced access to and opportunity for K-12 arts education for reasons related to: lack of time; reduced financial support; limited availability of resources; and reduced quality of instruction. However, nonprofit arts and culture organizations also are providing arts education for underserved K-12 students. Facilitating this role of nonprofit arts and culture organizations is the responsibility of their leaders. Thus, the conceptual framework for the present study culminates in the role of nonprofit arts and culture leaders and how they viewed their role as leaders and in providing equitable access to and opportunity for the arts for underserved K-12 students.

Figure 2. Conceptual Framework



Summary

Chapter 2 explored the literature relevant to the focus for the present study—how leaders of nonprofit arts and culture organizations perceived their role as leaders and as leaders of their organizations in providing access to and opportunity for arts education for underserved K-12 students. Thus, the relevant literature included: the importance of art and art education for all individuals, especially for K-12 students; research evidence regarding the reduction of access to and opportunity for K-12 arts education; research evidence regarding the need for and the lack of equitable access to and opportunity for arts education for underserved K-12 students; research evidence regarding how arts education supports other academic learning; how nonprofit arts and culture organizations can and do offer access to and opportunities for arts education for underserved K-12 students; and how leaders of such organizations fulfill their roles as leaders and in facilitating access to and opportunity for arts education for underserved K-12 students. Chapter 2 closes with a description of the conceptual framework that guided the present study (see Figure 2 on p. 56).

The next chapter describes the methodology used in the present study. More specifically, Chapter 3 describes: the research design; the researcher as a tool in the research process; the context for the present study; participants and site selection; provisions for informed consent and confidentiality within the study; data collection procedures; an overview of data analysis approaches; credibility; and the limitations of the present study.

CHAPTER 3: METHODOLOGY

According to the literature review, K-12 schools in the United States have reported a reduction in arts and culture education. In addition, inequities exist in access to and opportunity for arts education for students enrolled in low socioeconomic schools. Even when art education is available to students in a given school district, inequities continue to exist with regard to access to and opportunity for the arts for both underserved students and special needs students. In this context, the importance for local nonprofit arts and culture organizations increases to respond to the need for providing opportunities in arts and culture for all K-12 students.

Research Design

In an attempt to examine insights and phenomena relevant to investigating the lack of access and opportunity that exists for some K-12 students and the role of nonprofit arts and culture leadership in providing for such access and opportunity, two research questions were identified. As a background question to contextualize the study, the following research question was posed: How do the leaders of nonprofit arts and culture organizations in the Jacksonville, Florida, metropolitan area perceive their roles within their organizations? The foreground research question was: How do leaders of nonprofit arts and culture organizations in the Jacksonville, Florida, metropolitan area understand their roles in providing underserved K-12 students access to and opportunity for arts education?

These research questions led to the use of a qualitative approach to research because they represent several characteristics of the qualitative research paradigm. First, the questions sought the knowledge of understanding (Eisner, 1998), one such

characteristic. The present study sought the knowledge of understanding how the leaders of nonprofit arts and culture organizations viewed their roles in providing access to and opportunities for K-12 arts education. Further, the voice of the participants mattered in order to provide the knowledge only leaders of nonprofit arts and culture organizations hold regarding their roles. Further, the required research approach needed to recognize the complexity in understanding the perspectives of these leaders. The particulars and nuances of their points of view mattered with regard to how they saw their roles as leaders and in providing access and opportunity to underserved K-12 students.

In order to gain access to the complexities and nuances of how these leaders perceived their roles, it was most appropriate to ask them (Patton, 2002). For this reason, the overall research design chosen for this study was qualitative and employed semi-structured, in-depth interviews (Marshall & Rossman, 2011; Patton, 2002). The purpose of such qualitative interviewing was to gain an understanding of the perceptions of arts and culture organization leaders regarding their roles and how they have made sense of those experiences (Seidman, 2013). In addition to the interview data, in certain instances, the websites of the participants' organizations were used to provide context for the present study.

Semi-structured, in-depth interviews were conducted, neither as an open conversation nor as responses to a highly structure questionnaire (Kvale, 1996). The interviews used guiding questions developed to focus on key topics (Kvale, 1996; Patton, 2002) related to the review of the literature regarding nonprofit arts and culture organizations and the leadership of those organizations. These questions served as a basic road map of questions to ask the participants; however, the questions were adapted

in the course of the interviews to respond to the responses of the participants. The open-ended quality of the questions encouraged participants to feel comfortable expressing their insights.

The Researcher as a Tool

By virtue of being a qualitative study, the researcher inevitably becomes a tool in the research process (Eisner, 1998; Patton, 2002). Because the knowledge sought in this study required a qualitative approach, I was a tool in the research process. For example, I used my academic and professional connoisseurship in the fields of leadership, the arts, and nonprofit management to aid in developing questions for the interview. As an artist, my stance with regard to research was one of support for the arts in K-12 education. With commissioned works and works in juried shows, I continue to see art as a significant part of my professional and family life. I have been creating art since I was a very young child, and valuing the arts in general has been a major thread among my family members.

My own connoisseurship contributed to the process of data analysis. As a former teacher for Duval County Public Schools, a large urban district in Northeast Florida, I served 7 years as both a special education teacher and as an art teacher. I taught primarily in Title I schools. This experience gave me a working knowledge of the lack of time, money, and resources available for arts education in K-12 schools. I witnessed how the importance of high-stakes testing limited arts education. I also witnessed the practice of replacing arts education in students' schedules with other academic services, such as remedial reading and remedial math, and special education services, including gifted education services. However, as an art teacher in a Title I school, I was aware of how

nonprofit arts and culture partnerships among schools can provide arts and culture experiences through programs such as Duval County's Cultural Passport.

I taught in a Title I, "F- rated" school where the majority of the students would be considered underserved. Teaching art in a Title I school in a low socioeconomic community prompted me to focus on an even stronger commitment to providing access to and opportunity for the arts for all students. Indeed, from my student teaching days, I have been aware of a major disparity in the quality of arts education and the amount of time devoted to the arts between affluent schools and schools in low socioeconomic communities. Moreover, I have seen a disparity in the provision for arts education between students with special needs or need for remediation and students who did not have any extra educational needs or requirements. These experiences have anchored my commitment to providing access to the arts for all.

My education also contributes greatly to my connoisseurship. During my undergraduate years I minored in studio art and then spent two additional years certifying in arts education. I furthered my education with a Master's Degree in Education, with a specialization in instructional leadership and organizational development. Additionally, during my doctoral coursework, I earned a Graduate Certificate in Nonprofit Management. My professional experiences as a teacher, artist, and nonprofit organization administrative specialist contributed to a connoisseurship relevant to the present study.

My commitment has grown as I furthered my knowledge about current demographics in the United States. As minorities become more and more the majority in the United States, it is becoming a difficult challenge for community art organizations,

such as nonprofit arts and culture organizations, to appeal to the changing demographics. Because these programs and organizations have traditionally been utilized primarily by the White upper-middle and affluent classes who typically have had the most access to and opportunities for arts education during their K-12 academic years, these organizations face challenges in broadening their efforts to serve all students and adults in their communities.

I have continued to be an advocate for arts education, primarily in the field of visual art education, because I have dedicated myself to the literature and research in art education. In my day-to-day life, I am an active member of the Northeast Florida Art Education Association and the Florida Art Education Association (FAEA). Both of these are nonprofit arts organizations. In addition, the completion of the requirements for a Graduate Certificate in Nonprofit Management has led me to become an advocate for supporting nonprofit arts and culture organizations because they can provide underserved students and adults with unique opportunities in arts education.

Context

The context for the present study included nonprofit arts and culture organizations in Jacksonville, Florida. Patton (2002) referred to the context as a reference point to understanding what participants say and do. The context or setting of the study included not only the physical and geographical location, but also the historical and cultural setting, the temporal setting, and the aesthetic environment in which the action—or, in the case of this study, the interviews—took place (Lawrence-Lightfoot, 1997). The context is ultimately used as an additional resource for understanding what the participants said. Lawrence-Lightfoot (1997) explained:

The context is rich in clues for interpreting the experience of the actors in the setting. We have no idea how to decipher or decode an action, a gesture, a conversation, or an exclamation unless we see it embedded in context. (p. 41)

It is through the context that the participants of this study were grounded in time and space; herein, too, were clues for understanding the data (Patton 2002).

Participant and Site Selection

The arts and culture organizations whose leaders participated in the present study are located in Jacksonville, Florida. As a large urban city in northeast Florida, Jacksonville is home to a large population of underserved K-12 children. According to the 2013 U.S. Census Bureau, Jacksonville, Florida, had a population 842,583 which would be considered a mid-sized U.S. city. Jacksonville, Florida, also had 22 percent of children ages 5-17 living below the poverty level (U.S. Census Bureau, 2013). Thus, a significant percentage of underserved students reside in Jacksonville. This rate of poverty is slightly below that of the largest U.S. school district, New York City, which had a rate of 29% of the population ages 5-17 living in poverty.

Furthermore, according to the National Center for Educational Statistics (2009), the Duval County Public School district, located in Jacksonville, Florida, had 41.4% of its schools participating in the Free and Reduced Lunch Program, which is typically an indicator of students living at or below the poverty line. The National Center for Educational Statistics (2013) also listed Duval County as being the 22nd largest school district in the U.S. and the sixth largest school district in Florida. Therefore, as described in the literature review, the high concentrations of students living in poverty who face

educational challenges in school typically have fewer opportunities for arts and culture education.

Jacksonville, Florida, has a set of arts and culture organizations supporting the social life of the community. The Cultural Council of Greater Jacksonville listed over 30 nonprofit, 501(c)3, arts and culture organizations with physical addresses in Jacksonville alone; this number increases when considering nonprofit arts and culture organizations with addresses in the surrounding areas of Jacksonville. Therefore, this urban setting provided numerous potential participants for the present study who were leaders of nonprofit arts and culture organizations.

The participants included leaders of nonprofit arts and culture organizations in Jacksonville, Florida. They included directors, presidents, or chief executive officers. Sites were selected from the arts and culture directory of the Cultural Council of Greater Jacksonville, an umbrella organization that houses, networks, and aids in funding for all of the Jacksonville, Florida, area arts and culture organizations. The list of nonprofit arts and culture organizations was narrowed to those that were active in the Jacksonville, Florida, community, evident by having applied for and having received a city-funded grant awarded by the Cultural Council of Greater Jacksonville in the 2016/2017 grant year. The groups included: The Cultural Council of Greater Jacksonville, Beaches Fine Arts Series, Cathedral Arts Project, The Cummer Museum and Gardens, Don't Miss a Beat, Florida Theatre, Friday Musicale, Jacksonville Dance Theatre, Hope at Hand, The Jacksonville Symphony, and Riverside Fine Arts.

My first contacts were invitations to individuals representing the organizations identified from the directory of the Cultural Council of Greater Jacksonville. Limited

contact with the leaders of these organizations took place through a detailed email (see Appendix A) explaining the purpose of the study. A telephone call followed to those who did not respond to the email invitation to participate. Dates and times for the interviews were set up with those who indicated a desire to participate

Informed Consent and Confidentiality

Informed consent was obtained by explaining in person to all potential participants that they were volunteering and that they could withdraw from the study or interview process at any time. The participants reviewed and signed an informed consent document (see Appendix B) which explained in detail that all the participants were volunteering, that they could withdraw from the study at any time, and that there were no foreseeable risks in participating in the present study. Additionally, it was explained to participants that there could be possible benefits to participating, such as developing a greater understanding of how, as leaders of nonprofit arts and culture organizations, they were providing or could increase the potential for greater access to and opportunity for arts education for all K-12 students in their communities. Participants were assured that responses would be kept confidential through the use of pseudonyms and that all data would be stored on two password-protected, secure servers, accessed only by the researcher and the dissertation chair.

To support the confidentiality of the participants, all were given pseudonyms. The pseudonyms for the participants were borrowed from the names of major characters in Broadway plays, a reference to the arts and culture theme of the present study.

Interview Questions

A series of semi-structured, in-depth interview questions (see Appendix C) served as the protocol for the interviews with the participants in this study. All of the questions were specific to nonprofit arts and culture organizations and the leadership of those organizations. All of the participants had the opportunity to respond to the major topic areas of the questions, even though participants were not asked the exact same questions because of the natural flow of the interview process. Follow-up or probing questions varied across the interviews, depending on participants' responses.

The development of interview questions followed recommendations from the literature on qualitative interview research practices, specifically those of Patton (2002) and Spradley (1979). Because of the semi-structured design of the interviews, the interview questions were open-ended in their wording (Patton, 2002) to enable the participants to frame their responses as they understood the focus of the questions. However, as stated before, because the flow of the interview process differed in each interview, the participants were asked the same questions in different ways and sometimes in a different sequence (Patton, 2002). That is, the participants guided the interviews into different directions that enabled them to share how they viewed their roles as leaders and in providing access to and opportunity for arts education for underserved K-12 students. Further, probing questions as follow-up encouraged participants to share more about their perceptions of their roles.

Specifically, questions prepared ahead of the interviews included served types: experience and behavior questions, time-frame questions, knowledge questions, and

history questions (Patton, 2002). A few of the questions could be considered guided "grand tour" questions which were derived from Spradley's (1979) work. An example of this type of guided grand tour question can be seen within interview question number 3 (see Appendix C). The literature on nonprofit leadership also influenced the development of the interview questions. For example, the wording of the questions contained vernacular that is specific to nonprofit management to which Renz (2010) and Golensky (2011) have referred. Examples of specific interview questions that used language specific to nonprofit organizations are questions 5 through 7, 14, and 17. Questions 5 through 7 address directly a nonprofit organization's mission, question 14 refers to the goods and services the nonprofit arts and culture organization provides for the public, and number 17 poses a question on the internal and external challenges a nonprofit arts and culture organization may face.

Data Collection Process

Upon approval by the University of North Florida's Institutional Review Board (see Appendix D), data collection began. After sending the initial contact letter to 22 pre-identified participants, I received responses from 14 potential participants who were interested in participating. Of those 14 potential participants, three initially said that they were interested, but they did not respond to any follow-up emails or telephone calls to schedule interviews. I was able to conduct the remaining 11 interviews within a two-week period of time during the months of November and December 2016. The remaining 8 of the 22 participants who were initially pre-identified were sent two more follow-up emails and a telephone call with a voice mail message to encourage their participation, but those attempts were unsuccessful. I received an email from a

participant in January of 2017 who stated he was interested in participating in the present study; however, he never responded to multiple follow-up emails in an effort to schedule the interview. The final number of participants for the present study was 11, all of whom were leaders in nonprofit arts and culture organizations that met the pre-identified criteria for selection.

Most of the interviews took place during the workday at the arts and culture organizations where the participants worked; however, two participants requested to meet at local coffee establishments. I sat either across from the participants who sat at their desks or with them around a table. Though the setting occurred primarily at the office spaces of the organizations' leaders, those spaces differed. Most organizations had their own facilities, but two organizations rented space inside religious organizations, two other organizations were located in historic buildings, and one organization did not have its own physical space at the time of the interview. The urban core of Jacksonville, Florida, that is, neighborhoods consisting of and adjacent to the downtown area and the Riverside area, was home to 8 of the 11 organizations.

The length of the interviews ranged from 30 minutes to an hour and a half, with an average of 45 minutes each. The interviews were recorded using two digital voice recording devices. The interview data were uploaded immediately following the interviews to two password-protected secure servers.

Data Analysis

The purpose of the present study was to acquire knowledge of how leaders of nonprofit arts and culture organizations perceived their roles in their organizations and in providing access to and opportunity for arts education for underserved K-12 students.

Therefore, the best way to inquire how people understood complex experiences was to ask them (Patton, 2002). For that reason, an in-depth semi-structured interview design (Marshall & Rossman, 2011; Patton, 2002) was the appropriate design for the present study.

The analysis of the interview data provided order and structure to facilitate the development of meaning within the interview responses (Marshall & Rossman, 2011). Before the data could be analyzed and interpreted, the first step was to transcribe verbatim the interview recordings. Express Scribe software facilitated this process. During data transcription, I was able to re-experience the interviews. The second step was to read through all the data in concentrated sessions and note first analytic impressions. Those early steps in data analysis also included memo-writing in which I initially explored key ideas and then discussed them with my dissertation chair, who functioned as a "critical friend," then and throughout the process of data analysis (Marshall & Rossman, 2011, p. 253).

Eisner's (1998) process of educational criticism served as the main approach to data analysis, supported by Hatch's (2002) typological and interpretive approaches to data analysis. Educational criticism includes four "dimensions" (p. 88) for analyzing qualitative data: description, interpretation, evaluation, and thematics. In description, the researcher describes what is seen in the setting or interview. This dimension involved the researcher in characterizing the data as respondents shared them. Here, my connoisseurship played a role, both in terms of my experience as an arts educator and as an administrative specialist of a nonprofit organization and my understanding of the literature of fields relevant to the present study. The interpretation dimension then

involved giving meaning to what was described. The evaluation dimension involved attaching value to the responses of the participants with regard to arts education, nonprofit arts and culture leadership, and how those leaders saw their roles in providing equal access to and opportunity for arts education for underserved K-12 students. Finally, the fourth dimension is thematic; here I identified "recurring messages" (Eisner, 1998 p. 104) evident within the data.

Hatch's (2002) typological and interpretive approaches to data analysis provided a means to organize the data for the description and interpretation dimensions of educational criticism. The typologies that were developed included: arts education, programs, and services; arts advocacy and community engagement; challenges to access and opportunity for arts education; partnerships; and nonprofit arts and culture organizational development.

Limitations to the Study

The design of the present study reflects two major limitations. First, it only focused on one geographical region of the United States—Jacksonville, Florida. However, what the participants shared may be heuristic in that analysis of their data could inform other nonprofit arts and culture leaders regarding their efforts to facilitate the arts education of underserved K-12 students. Secondly, although the focus in this study was on the perceptions of leaders of arts and culture organizations, the views of other educators and community members could also contribute to the development of efforts to address the arts education needs of underserved K-12 students. Chapter 5 discusses the limitations to the present study in more detail.

Credibility

Credibility with regard to this study is supported through several strategies. With purposive sampling (Seidman, 2013), only participants who met specific criteria participated. They were identified as leaders of nonprofit arts and culture organizations, and, as leaders of nonprofit arts and culture organizations located in the Jacksonville, Florida, metropolitan area, they were likely to possess the knowledge relevant in addressing the research questions. The second way in which credibility is supported is by means of the rigor and quality of data collection. For example, the responses of the interviews were transcribed verbatim. Further, the participants were invited to review the transcripts of their interviews, though no one accepted the invitation. Credibility with regard to data analysis was supported through rigorous use of the data analysis strategies, through transparency in sharing how those strategies were employed, and through ongoing discussion with a “critical friend” (Marshall & Rossman, 2011, p. 253) with expertise in data analysis.

The current study demonstrates credibility by meeting the standards of research set by Howe and Eisenhart (1990), as well as the criteria set for determining validity established by Eisner (1998) that include referential adequacy, structural corroboration, consensual validation. Howe and Eisenhart (1990) established five standards for research: the fit between the research question and the research design, clarity of the relationship between the focus of the study and existing knowledge, the rigorous use of data collection and data analysis procedures and their justification, attention to warrant in data analysis, and honoring both external and internal "value constraints" (p. 7)

Chapter 1 justified the research question by describing both the background and foreground problems facing equitable access to and opportunity for arts education for underserved K-12 students. It described relevant research and literature regarding access to and opportunity for K-12 arts education, especially for underserved students. The literature emphasized that many K-12 schools have been focusing primarily on high-stakes testing of core subject areas; these schools have experienced a lack of time, money, and resources for arts education. Chapter 1 also indicated that little literature existed regarding nonprofit arts and culture leadership. For these reasons, the research questions focused on how the leaders of nonprofit arts and culture organizations perceived their roles as leaders and in providing access to and opportunity for arts education for underserved K-12 students. Chapter 2 reviewed the relevant literature in order to provide "background assumptions" or a knowledge base for this particular field of research (Howe & Eisenhart, 1990, p. 7). This knowledge base ultimately contributed to the conceptual framework which guided the present study.

Chapter 3 described how the research design of semi-structured, in-depth interviewing was appropriate for the research questions and the knowledge sought. Chapter 3 also described the methods used in data collection, as well as the literature in research methods used to justify the decisions to carry out those methods (Kvale, 1996; Marshall & Rossman, 2011; Patton, 2002). This process provided the reader with transparency about how procedures were selected and carried out in a rigorous way. Furthermore, Chapter 3 supported adherence to ethical standards by describing the procedures followed in the process of obtaining informed consent.

Chapter 3 provided an overview of the data analysis methods. Chapter 4 expands on those methods in order to provide the reader with the transparency needed to infer that the data analysis approaches for the present study yielded credible results.

Eisner's (1998) standard of "referential adequacy" (p. 113) was met by the verbatim transcription of participant data and explanations of how those data were connected to the interpretations. The description of the data in Chapter 4 also provides further evidence of Eisner's (1998) focus on structural corroboration. Structural corroboration refers to the use of multiple layers of data related to each other, either to support or contradict the interpretations being made (Eisner, 1998). With this standard, the primary goal is for the researcher to look for patterns in the data or recurring messages that can support the interpretations being made by the researcher. Structural corroboration is evident in the present study through the use of multiple participant data sources to support analytic claims used in the construction of the themes or recurring messages evident in the data.

The next standard of validity described by Eisner (1998) is consensual validation. Here, the researcher seeks the assessments of other colleagues with regard to how the data are interpreted. Eisner (1998) described consensual validations as "at base, agreement among competent others that the descriptions, interpretation, evaluation, and thematics of an educational situation are right" (p. 112). This standard was met through review by the doctoral committee and corroboration of the processes and conclusions described in the present study.

Summary

The focus of Chapter 3 was to describe in detail the research design and methodology for the present study. The reasoning for using a qualitative research paradigm is discussed at length, along with why a semi-structured, in-depth interview was the most appropriate research approach for the current study. Chapter 3 offered a detailed description of the development of the interview questions, along with the provision for informed consent, and justification for site and participant selection. Chapter 3 then described in detail the data collection process. The chapter also included the role of the researcher as a tool in the research process, an overview of the data analysis process, the limitations of the study, and the means used to develop the study's credibility.

Chapter 4 includes a detailed discussion of data analysis. The chapter describes the major approaches used in data analysis, presents descriptions and interpretations of the data, connects the data analysis to its relevance to the purposes of education, and identifies themes developed through the data-analysis process.

CHAPTER 4: DATA ANALYSIS

The intent of the present study was to examine how leaders of nonprofit arts and culture organizations perceived their roles as leaders and as leaders in providing underserved K-12 students access to and opportunity for arts education. An extensive review of the literature provided the foundation for the study and contributed key constructs pertinent to data analysis. The study participants were leaders of nonprofit 501(c)3 arts and culture organizations in the Jacksonville, Florida, area. Semi-structured, in-depth interviews with 11 arts and culture leaders provided the primary data for this study. In addition, some documents, such as the organizations' websites, were referenced during data analysis to provide context for the interview data.

This chapter provides a discussion of the analysis of the data collected from the interviews and the documents identified as relevant to the study. The first section of this chapter provides a detailed description of the processes by which the data were analyzed. This transparency provides evidence of the rigor followed in data analysis in order to meet standards for qualitative research (Eisner, 1998; Howe & Eisenhart, 1990). This description includes discussion of the data analysis approaches followed: Eisner's educational criticism (1998) and Hatch's typological analysis and interpretive analysis (2002). Furthermore, the discussion of the data analysis processes includes a description of how documents that were referenced by the participants during the interviews were used as secondary data sources.

Data Analysis Processes

Eisner's (1998) approach to educational criticism served as the primary framework for analyzing the data. The four dimensions of education criticism—

description, interpretation, evaluation, and thematics— provided the structure for increasing readers' understanding of how participants perceived their roles. The process of using educational criticism for data analysis also depends on the role of the researcher. Educational criticism recognizes the researcher's connoisseurship as a tool for analyzing data, specifically because connoisseurship is "the ability to make fine-grained discriminations among complex and subtle qualities" (Eisner, 1998, p. 63). The ability to make those discriminations is based on both the experience and the knowledge of the researcher which, in turn, facilitate data analysis.

The first two dimensions of education criticism used in data analysis are description and interpretation (Eisner, 1998). Description provides a view of what the participants discussed in their interviews. Interpretation provides meaning with regard to what they shared. However, because “descriptions of experience and interpretations are so intertwined that they often become one” (Patton, 2002, p. 106), Eisner’s processes of description and interpretation were combined during data analysis in the present study. That is, because the perceptions of how nonprofit arts and culture leaders viewed their roles are abstract, any description would require an interpretation to provide greater clarity.

The third and fourth dimensions of Eisner's (1998) educational criticism are evaluation and thematics. Based on Dewey’s analysis of the educative aspects of experience, Eisner’s concept of evaluation within educational criticism requires attention to how the description and interpretation of data serve larger purposes in terms of their educational value. Finally, the fourth dimension of educational criticism is thematics.

This dimension addresses "recurring messages" or the "essential features" of the data which have "lessons to teach" (Eisner, 1998, pp. 104-105).

Using Hatch's typological and interpretive approaches to data analysis within Eisner's (1998) approach to educational criticism recognizes that the existing literature does influence the connoisseurship of the researcher in carrying out Eisner's dimensions of description and interpretation. Indeed, the literature provides a foundation or starting point for developing the typologies used in description and interpretation. The next section of this chapter describes the first and second dimensions of educational criticism in more detail.

Description and Interpretation Dimensions

The data were described and interpreted using Eisner's (1998) framework for educational criticism and Hatch's typological analysis and interpretive analysis (2002). Hatch's typological analysis (2002) for description involved the development of typologies or categories for organizing the data collected in order to provide a structure for the description and interpretation of the data.

The typologies were generated through different processes. The transcription of the data verbatim and the reading of the transcribed data multiple times resulted in deep familiarity with the data. I took detailed notes as I read and reflected on the data. I highlighted meaningful excerpts in the data, based on both my practitioner knowledge and on the literature of the field. These processes led to the development of five categories or typologies which then served to organize the data.

- Arts education, programs, and services;
- Arts advocacy and community engagement;

- Challenges to access and opportunity for arts education;
- Partnerships; and
- Nonprofit arts and culture organizational development.

The following sections present the description and interpretation of how participants viewed arts education in their organizations within each of the typologies. Each typology also contains sub-areas that organize the data within the typology.

Typology 1: Arts Education, Programs, and Services

The first typology for analyzing the data focused on arts education programs and services. This typology included the types of arts education programs and services described by participants as being offered through their organizations. This typology also included art education programs and services that were under development within the organizations. Because participants in the study were leaders at 11 different nonprofit arts and culture organizations, this typology included a wide range of data to reflect the variety of art education programs these organizations offered.

The type of arts education, programs, and services described by the participants involved visual arts, music, dance, and theatre and drama. Examples of arts education offerings among the participants' organizations included: museum and gallery visits, visual art lessons and tutoring, music lessons, drama lessons, poetry therapy, art therapy, dance and music workshops, arts field trips, concerts, chorus, musical retreats, and adaptations to theatre of children's books. The majority of the arts education programs and services described by participants were intended for students from kindergarten through grade twelve. Many of the participants also described arts education programs

and services designed for individuals outside of that main age range, such as programs in early childhood, for young adults, for adults, and for senior citizens.

Many participants described their programs as serving people from "cradle to grave." Although the focus of this study examined arts education programs and services for K-12 school-aged children, the majority of the participants described either providing or intending to provide programs and services for all age ranges, from birth to senior adults. Thus, they saw their offerings for K-12 students as part of a continuum of offerings. Many participants specifically used the phrase, "cradle to grave," when describing to whom they provided arts education. In fact, Kate, with the Cummer Museum, stated:

We serve a very broad community. We almost actually go cradle to grave. We start with our toddlers. We have a mom and tot program that we begin with.

Then we have older classes, but we also serve 23,000 school students from pre-K3 all the way to high school. We also serve as part of the university community.

Other participants shared the sentiment of providing arts opportunities for all members of the Jacksonville, Florida, community regardless of age. Sally described developing new programming and explained:

We want to offer programs for people of all ages from basically going with this cradle to grave concept on . . . three tiers. So that's what we were looking at when we were reshaping these programs and building new programs.

Thus, per most of the participants, K-12 students were the primary focus for these organizational leaders, but, when conceptualizing programs and services, they always considered programming for all age ranges.

In this section, the participants ultimately described the notion of the arts being for everyone with regard to their programs and services. The idea that the arts are for all students is supported by Ravitch (2010), who believed that the arts are part of a full and rich curriculum which is important for developing the whole child. Furthermore, Morris-Kay (2010) supported the importance of art for all because the arts are inherent in what makes individuals human. "Art, in its many forms, is practiced by almost all human cultures and can be regarded as one of the defining characteristics of the human species" (p. 157). The arts are important for the development of the whole child, and the creation of art is an inherently human characteristic.

Technology

A sub-area described by several participants is the use of technology to support their arts education programs and services. They noted the use of websites to coordinate programs for different schools, to provide resources, to share multimedia presentations, to provide live-streaming of performances and events, and to communicate via social media. Toepler and Wyszomirski (2012) described the importance of technology in general for nonprofit arts and culture organizations when they stated, "The technological environment in which the nonprofit arts must function today and in the immediate future is dramatically different from what it was just a few years ago" (p. 257). The nonprofit field in general has started to focus on distributed learning, which uses technology to provide educational experiences that eliminate the need for face-to face interaction

(Dighe, 2012). The reasoning behind distributed learning is to not restrict the scope of learning through pre-set times, places, and materials. The concept of distributed learning relies on technology to "overcome these limitations" (Dighe, 2012, p. 618). Thus, an increasing number of nonprofit arts and culture organizations are streaming more and more programs on their websites (Toepler & Wyszomirski, 2012). In fact, Toepler and Wyszomirski (2012) also explained that, for example, many orchestras are specifically choosing to put concerts online in the hopes of building a larger audience for classical music.

Most participants described their websites as key to promoting their programs and services, to providing arts resources, and advertising. Natasha was one participant who expressed the importance of her organization's website when she stated, "We have lots and lots of poems on our Facebook page." Natasha's nonprofit arts and culture organization, Hope at Hand, was relatively new, and she recognized the importance of having a website available as soon as possible. The purpose of the website was not only for visibility, but also for sharing student work and providing a resource of available poems and teaching strategies.

Sally, at the Jacksonville Symphony, described the importance of her organization's website from the perspective of an arts and culture nonprofit organization that has been well-established for a long period of time.

We got a new website last year. We are still building on that. We are doing a lot of different and unique things as far as TV programming and . . . having new photos of our musicians out in the world and everything that we've been doing for

the last year and half. Two years has been like a huge face-lift for the Jacksonville Symphony.

Sally provided evidence that websites are necessary for promoting nonprofit arts organizations' programs and services, along with showcasing their artists. The Jacksonville Symphony also streams their TV programming on the website for the general public. The website thus becomes a useful tool for access to and opportunity for arts education in the community. Thus, although technology—more specifically website technology—is important for new nonprofit organizations to establish themselves initially, it is also important for an organization with a long history, such as the Jacksonville Symphony, to update the website throughout the organization's lifetime. It is important for nonprofit organizations to update and maintain their websites on a regular basis because it is a major vehicle for communicating with stakeholders and other constituents (Dumont, 2013).

Participants also described how their organizations' websites functioned to provide resources for K-12 students and teachers. Dolly shared the following about the administrative resources on her organization's website: "I give . . . each teacher [at the beginning of the school year] . . . a packet . . . and they can reserve a space [for a program] . . . on our website. They can go in there and [reserve] . . . 150 kids for this program."

The use of websites by the art and culture organizations serves multiple purposes. Website resources are a means to connect with K-12 schools and educators, to provide resources for students and teachers, and to facilitate administrative tasks such as reserving space for upcoming programming. Dumont (2013) explained that nonprofit

websites are not only important, but they are now the prime vehicles for connecting and developing relationships with stakeholders. With regard to the present study, the stakeholders are K-12 students and educators. In other words, the website is the primary way for arts and culture leaders to connect with K-12 students, schools, and educators in order to provide arts opportunities.

Technology also facilitates the efforts of nonprofit arts and culture organizations in creating multimedia presentations. Sally, at the Jacksonville Symphony, described her organization's recent effort to incorporate music into visual presentations: "We're doing like the multimedia presentations that will work or be juxtaposed with the music. . . . There's actually a professor at UNF that is building the presentation for us."

Sally also described the use of technology for enhancing programs and services by explaining:

I think one of the really cool things that we've got is that we've got four cameras installed in the [concert] hall, and we will play images of the orchestra and the conductor on this big screen during the piece so you can see like . . . the conductor from the other side and what it looks like, or, . . . the principal clarinetist up close . . . you know if he had a big solo or something like that. So, you know we are doing a lot of try and diversify the experience and attract more members of the community.

Thus, participants described the efforts of arts and culture organizations to use new technology tools, both to connect with K-12 students, educators, and leaders, and to develop new resources for those constituents. The cameras record the performances, with the recordings developed into live presentations, available on the Symphony's website.

Diversity

Participants described the need for diversity in their programming. The concept of diversity is applicable in several ways: the diversity of audience members and content, and the availability of and access to programs and services to diverse populations. These aspects of diversity also intersect. That is, general programming is available for everyone while diversity in programming is available, both to meet specialized interests and to broaden current audience interests. Diversity played an important role for most the participants regarding developing arts and culture programs and services in their organizations. Arts and culture organizations have focused on developing civic inclusiveness since the 1990s (Toepler & Wyszomirski, 2012). The concept of civic inclusiveness relates to how arts and culture nonprofit organizations are able to "reflect and engage all the elements of their communities" (p. 248).

The Jacksonville Symphony has made audience diversity a priority, evident when Sally explained:

From an overall standpoint, we're doing a good job with the diversity of our programming in general. . . . It's very methodical. . . . We offer a subscription package of 12 "master works" concerts and a subscriptions package of 12 POPS concerts and check off a box for everyone. We have something for our Hispanic audiences and something for African American audiences and something that's physical, sort of a Cirque du Soleil kind of activity. We have three different movie series. We usually do one that's geared toward little kids. We're doing *West Side Story* this year which is . . . a musical number, and we just had *A Nightmare Before Christmas* which is [for the whole] family. . . . I'm kind of

going with a "there something in our season for everyone" kind of vibe. And then we have many additional programs that kind of reflect that as well. One thing that we are looking at is to diversify our audience over all.

The methodical approach of the Jacksonville Symphony to target a variety of audience demographics through diverse programming is also an example of "cradle to grave" programming because they considered a wide range of ages in offering programs and services, along with a wide range of cultural interests. The "cradle to grave" concept is inclusive of all age ranges and cultures. Such a view reflects the concept of the arts being for all students as part of a full and rich curriculum (Ravitch, 2010).

Sally also reported that to support a more diverse audience and range of interests, the Jacksonville Symphony had a "diversity committee" as one of its operating committees. Lucy from Don't Miss a Beat explained that diversity is at the core of their organization's mission: "Number one, we are the only African American nonprofit agency that offers the arts, so that makes us uniquely different from any other nonprofit. That is the one thing that stands out." This point is important to make because Jacksonville, Florida, is a large, diverse city; Don't Miss a Beat is the only African American owned and operated arts and culture nonprofit arts organization, with primarily African American constituents.

Another aspect of diversity evident in the work of nonprofit arts and culture organizations is the effort to target Title I, K-12 schools or, more specifically, disadvantaged youth. For example, Dolly from the Beaches Fine Arts Series explained:

We feature our artist . . . in . . . after-school programs for disadvantaged youth and that would involve the Cathedral Arts Project, Don't Miss a Beat. . . . We bus

them to St. John's Cathedral or Downtown Jacksonville because it's mostly where those centers are. This year we are bringing Harlem Quartet. A Harlem string quartet, . . . and the reason we chose those people is because a lot of [Don't Miss a Beat] kids are minorities, and we wanted to show them that minorities in a string quartet are doing really well, and they can relate to them better; and I think that's important.

Dolly's comments reflected her view of the importance of reaching out to Title I schools and students to provide access to and opportunity for arts education, in this case, for students to experience music differently from their past experiences with music. This effort of the Beaches Fine Arts Series shows students in Title I settings that it is possible to have a career in many fields, including classical music, and that individuals who look like them and who may have come from similar backgrounds have had successful careers.

The Cathedral Arts Project, to which Dolly referred in the previous example, is an arts and culture nonprofit organization that works almost exclusively with Title I schools. Eva, with this organization, explained:

We serve primarily Title I schools. There are a few exceptions, but primarily they are Title I or schools that are pretty close to [being] Title I. We also serve through partnerships with a variety of other nonprofit organizations that again serve other low-income students.

Kate, at the Cummer Museum, also indicated that Title I schools are a major influence on their arts programs and services. Kate described:

We also have [a] . . . very contemporary crowd that comes on our free Tuesday nights. We also . . . [have] our school students. We see two grades from all of the 72 Title I schools here, as well. As for the programs, the intense programs [are at] nine Title I schools.

This example indicates that Kate’s organization not only targets Title I students, but also works with all 72 of the Title I schools in some capacity, while primarily focusing on nine Title I schools for their “intense programs.” The Cummer Museum has centered their focus on the students and schools that have the most need for arts opportunities.

Hope at Hand is a nonprofit arts organization that targets another kind of diverse group of students. This organization focuses on providing arts education programs and services for incarcerated youth, students seeking mental health treatment, and students participating in drug rehabilitation. Natasha explained,

We only work with girls incarcerated, and we have the girls with felony charges charged as adults at pre-trial detentions, and we have the girls [at] the Department of Juvenile Justice. At Gateway which is a recovery center, we have the boys and the girls.

Natasha believed it was important that students in the incarcerated and hospitalized student demographics also have access to the arts, along with other academic areas.

They have Duval County teachers that go into the jail, but they don't get anything with the arts. So they get math, reading; they get science. That's the only three classes they get. [At] Gateway drug rehab, they get again academics; we go in and provide arts.

Riverside Fine Arts was another organization that began to work in detention centers and even homeless shelters. Velma explained:

We have branched out. We have Schulzbacher Center for the Homeless. We have also done the detention center at the jail. . . . We do senior . . . homes and things like that. We are starting to branch out into special needs, ARC Jacksonville, children with varying degree of disabilities or special needs. Daniel Kids is another one.

Velma noted the importance of providing arts opportunities to a diverse group of students who find themselves in institutions for rehabilitation or group homes for children.

Several participants also described branching out and providing arts programs and services to special needs students. Natasha, with Hope at Hand, reported: “We have autistic kids and Down Syndrome kids and Hope Haven; but, a lot of our kids have made a lot of bad decisions, so they get to purge their pain quietly in small groups.” Other participants described the need for similar programs and services designed for special needs students. Kate, with the Cummer Museum, explained that her organization was one, if not the first, to provide Very Special Arts programming specifically designed for children with autism and other special needs in Jacksonville, Florida. The museum has partnered with Duval County Public Schools to provide programs to accommodate students who are in self-contained, special needs classrooms. On the other end of the exceptional student education spectrum, Mimi described the Friday Musicale’s unique provision of programs for gifted students: “There's are a lot of opportunities for . . . gifted. . . . These little 11-year-olds, when they sit down at the piano. A couple of these kids have already played at Carnegie Hall.” Thus, this organization has provided

opportunities for these gifted students to participate in competitions and recitals so that they might be able to prepare for music careers as classically trained musicians.

The participants in the present study found it important to provide programs for special needs students as part of the notion that the arts are important for all (Ravitch, 2010). This specialized programming also stems from P.L. 94-142 law of 1978 which states that even students with disabilities are entitled to receiving a free and appropriate education. What that means with regard to this study is that even students with limitations or certain disabilities deserve, and have a right to, the same access to and opportunities for arts education as their non-disabled peers. Whether students are non-disabled, disabled, gifted, or even from another culture, nonprofit arts and culture organizations steer their programming toward the central mission—which is to include all K-12 students.

Professional development for Teachers, Artists, and Musicians

Many participants discussed providing professional development for teachers, artists, and musicians as part of their organizations' arts programming. Professional development became a sub-category of a service that indirectly affects K-12 students' arts education opportunities. In a study conducted by Amrein-Beardsley (2009), professional development opportunities were among the most offered programs by arts and culture nonprofit organizations. These programs include: early childhood arts integration programs; core content arts integration programs for teachers not certified in arts education; and programs for artists, historians, and program coordinators working in schools or residential treatment facilities, domestic violence shelters, and group homes.

Alexander, with the Cultural Council, explained: "We're a nonprofit, so we can go and get private funding. When we do that, we dedicate the [funding] to helping artists, professional development. . . . We do professional development classes and conferences. We bring in guest speakers to inspire. That sort of thing." In this example, Alexander explained how the Cultural Council provides professional development opportunities to artists when they have the funding available.

Many participants also gave examples of how they provided K-12 educators and staff with professional development regarding curriculum integration. Most of those professional development opportunities were designed for general education teachers to integrate the arts into their existing curriculums in other subject areas. One participant described providing professional development for both language arts teachers and art educators. Natasha, from Hope at Hand, explained: "We've done training . . . I think the last three years with the guidance counselors. . . . We're training next year . . . arts integration, so it's the poetry and arts for arts educators . . . through Duval County Public Schools." In this example, Natasha described providing professional development for general education and arts educators regarding strategies to integrate poetry and art into other subject areas. For example, teachers could choose to supplement their language arts curriculum by having the students write a poem about a passage they have read, or use an existing poem to supplement a passage. The use of poetry and visual art is not limited to language arts curriculum integration, because these arts could also supplement science, math, or even social studies curriculums in the same way.

Other participants were more limited in their offerings of professional development programs. However, they expressed the view that advocating for such

programs and services is vital to K-12 arts education. Roxy, with Jacksonville Dance Theatre, explained:

We need to be providing training for those teachers that want to use dance and movement, either through integrated curriculum, you know . . . inside of the classroom. How do you use dance and music inside your classroom . . . to talk about science, to talk about language, . . . you know to teach math problems? I think there's opportunities there. I think they the need training, not that they need to be ballet dancers. But we can offer them techniques and tools. How can you use movement and improvisation to engage students on a physical low-key process on how the mind and body work?

This example reflects participants' beliefs that the arts should be an important part of K-12 education and that they are willing not only to provide supplemental art education experiences, but also to give educators the necessary tools to integrate the arts into their classroom and to provide the instruction in how to do so.

Some participants described providing professional development for artists, or for the artist and musicians who provide the direct services for their nonprofit arts and culture organizations. For example, Alexander, with the Cultural Council, stated:

We bring in guest speakers, accomplished artists, a lot of times, . . . lawyers that talk about copyright. . . . We do educational that's beyond K through 12. I know that's your focus here, but . . . we do a lot of continuing education for folks that are artists that need . . . more assistance and courses, and, when we have them, we are happy to give them. We do a lot of grant making to projects.

This statement reflects how the Cultural Council provides professional development in the form of continuing education for artists. This professional development for artists in the Jacksonville community can facilitate their contributions to art education for K-12 students.

K-12 policy

K-12 school-district policy was a frequent topic among participants whose organizations all serve, have served, or plan to serve K-12 students. Most participants discussed how K-12 policy affected their programs or services. Participants agreed with Amrein-Beardsley's (2009) assessment that arts and culture programs in K-12 schools have largely been displaced since the enactment of NCLB in order to provide more support for core academic subject areas. Researchers have agreed that the overemphasis on high-stakes testing in K-12 schools has led to teachers spending about 20 percent of their total instructional time for the year preparing for those tests; they also have acknowledged that the time allotted for test-preparation has far exceeded the time allotted for arts and culture programs and instruction (Amrein-Beardsley, 2009; Collins, 2010; Ravitch, 2010).

Participants described reacting to K-12 policy with regard to developing and carrying out their arts and culture programs. They described adapting arts programs and services to fit in with school-district mandates. Natasha, from Hope at Hand, explained: "We have aligned our programming with all . . . the Core standards. That is pretty easy for us. Again, poetry is on standardized tests every year at every level . . . elementary, middle, and high." In this example Natasha described what her organization did to help provide tools for integrating poetry into the K-12 language arts curriculum. Having tools

for teachers that are aligned with Core standards provides a process for integrating art and poetry into the K-12 schedule within the language arts curriculum.

Eva, with Cathedral Arts Project, also explained that their programs and services are influenced by K-12 policies. She indicated that her organization's K-12 arts education programs and services were aligned with the current Duval County Public School standards and mandates. To facilitate coordination with the school district, the superintendent of schools at the time positively affected K-12 arts education by serving on the board of directors and on the steering committee for Every Given Child. He also required that all elementary schools have a full-time art teacher and music teacher. "We're waiting to see what the State of Florida does with the FSA (Florida Standards Assessment). . . . We're . . . waiting to see obviously the [new] superintendent coming, . . . at least provide more means to music and visual arts for every elementary school. At least the kids we are getting now have some background with the program we're offering at the school." This example shows that participants believed that the policy that every elementary school should have a full-time art teacher and music teacher has had a positive effect on their ability to provide arts education because students are coming to them with some background knowledge, though limited, from the arts education received in K-12 schools. Amrein-Beardsley (2009) recognized the importance for policymakers to centralize arts and culture in their communities and to engage the community on issues regarding arts and culture so that society will begin to view the arts as imperative for the overall vibrancy of the community.

Typology 2: Arts Advocacy and Engagement

The second typology used in describing and interpreting the data collected for the present study is arts advocacy and engagement. This typology includes participants' descriptions of their efforts to advocate for the arts and culture services that their organizations provide and to advocate for arts organizations in the community because of the importance of the arts for K-12 students.

This typology also includes descriptions of community engagement practices and anecdotal stories of how the arts have influenced students' lives. Boris and Maronick (2012) described the importance of nonprofit advocacy and civic participation in providing structures and networks that will allow nonprofit leaders and other stakeholders to come together to solve problems in the community. Boris and Maronick (2012) also noted that advocacy and engagement can be carried out in face-to-face situations or through online platforms.

Furthermore, it is important to advocate for the arts because they can provide ways for learning that are not always measurable. Eisner (2002) provided evidence that the arts allow students to learn in a way that demands attention to nuances and to how something makes them feel. What the arts teach is to ultimately help K-12 students make judgments, think about the consequences of the choices they make, and be able to revise those choices. Posner (2004) described the concepts of integrated evaluation, a framework for evaluation that goes beyond that of just the growth-oriented, test-based evaluation system that dominates our K-12 schools. Posner's (2004) integrated evaluation provides additional evidence that, even though the use of the arts in learning

cannot necessarily be measured, the learning that does take place could still be assessed in other ways, such as through narrative storytelling.

The arts advocacy and engagement typology consists of four primary areas: advocating for the arts in general, advocating for the arts and culture services the participants' organizations provide, anecdotal narratives of how the arts have impacted students' lives in ways that may not be measurable, and the economic impact the arts have on the Jacksonville, Florida, community as a rationale for supporting education in the arts.

Many participants described the concept of advocacy for the arts, based on the belief that such advocacy is central to their arts and culture organizations' missions. Some participants described how their organizations placed advocacy as a major part of their strategic planning efforts. Eva, with Cathedral Arts Project, explained:

One of our focus areas is advocacy for arts education. One of the reasons for having a large board is so I can have ambassadors out in the community to do that. I would say [we] are the largest multidisciplinary organization that focused strictly on arts education. . . . That is what distinguishes us. There are others that are simply doing arts education, but we are the ones doing five areas of focus, along with professional development and advocacy, and direct services.

Eva noted that advocacy for arts education is a central focus for her organization and her leadership.

Different participants advocated for arts education in several ways—by advocating for arts education programs aligned with services that their organizations provide and by advocating for arts education to be a major part of society as a whole. In

contrast to Eva's descriptions of advocating for arts education, Roxy, with Jacksonville Dance Theatre advocated for the importance of arts in society.

[The arts] help people connect in terms of understanding differences, how they enhance our own sense of membership and humanity. . . . I think we have always lived in a world where arts have been needed, but I think, because our world is so . . . complex . . . and . . . sometimes scary, there are a lot of people that are hurting and a lot of people that are not getting what they need in school. And we need to shine a spotlight back on the arts as a way to uplift individuals, people in . . . situations that are often devastating. I just think that we need . . . them now more than ever.

Roxy described the importance of the arts for everyone. She stressed that the arts can help people understand differences and can provide an emotional outlet for all which can ultimately lead to improving education and, thus, society a whole. Roxy also urged leaders to advocate for the arts as well. Roxy went on to describe: "What I want is to see leaders in education and policymaking get behind [the arts], . . . educate themselves, [and] talk to people out there that really want to use the arts to make a difference."

Roxy also described the importance of the arts, specifically dance and movement, for early education. Though the scope of this study is primarily concerned with K-12 students, early arts education initiatives are important because they provide arts background for K-12 students. She explained:

My personal mission, also within the company, is to try to educate people on the value of dance as an important part of early childhood. I think it's really important to be talking about it. There are a lot of people not getting services in

dance education. . . . They can't send their kids to dance studios because they can't afford it. So there are issues with funding and an issue of breaking down barriers and boundaries and connect different people in organizations in order to serve those kids who are not getting dance education because they can't afford it.

Roxy advocated for dance in early childhood education and for access to and opportunity for arts education available to everyone.

Eisner (2002) explained that the arts provide a way to think and to be expressive without the use of language. For young children who tend to “know more than they can tell” (Eisner, p. 12), arts provide opportunities to learn. Roxy continued:

It always comes back down to that issue of we need to talk about . . . we need to educate people on why the arts are, and, specifically, why dance matters in education. Who's getting access to it and who is not and why. . . . Address those problems and then fund the orgs that can go in the schools and make those things happen.

Roxy felt it was imperative to advocate for arts education by educating other adults on the social issues that have led to reasons why arts and culture education is not always available in early childhood education and, ultimately, not included in K-12 curriculums.

Many of the examples of advocacy shared by the participants were not limited to the type of arts education that a participant's organization provided. For example, the primary focus of Roxy's organization is dance, but her examples of advocacy included all types of arts. Eva later explained:

I've been doing this 14 years now, . . . and I've never seen so much energy around . . . arts education. [The Cathedral Arts Project's] main opportunity is around

advocacy. Because, even if we won the lottery, we couldn't serve 128,000 children. We're really being more intentional about focusing on advocacy. Also partnering with others to get them to either provide arts education, for instance, Boys and Girls Club, on their own, and or using our subject matter expertise in relationships to sort of help foster programs, even if we are not the ones doing direct services.

In this instance, Eva is stressing the importance of arts advocacy for her organization and society, along with advocating for other nonprofit arts and culture organizations to be involved in providing more arts education opportunities when Cathedral Arts Project cannot provide the services. In other words, this example describes the importance of advocating for access to and opportunities for arts education in general. Participants acknowledged that the arts of all disciplines are important and that advocacy should not be limited to the type of arts education the participants' organizations provided.

Many participants described the notion of advocating for the importance of art education because of its potential impact on society. Alexander, with the Cultural Council, explained that the importance of the arts for everyone was central to his organization's mission. He described:

Our mission is to . . . advocate, and appreciate the relevance and the experience of art and culture. . . . We advocate that this is quality of life, this is, . . . you know, important for everyone. We all know that, with more arts and culture, grades go up, income goes up, and quality of life goes up. The relevance is to make sure arts stays in the picture. . . . I think we did a thing where there were almost 700,000 free experiences through just the grant funding work that we fund. . . .

Our goal is to make sure that everybody in Duval gets a piece of that and gets to experience it.

Alexander described how the Cultural Council recognized the importance of providing arts experiences for all. The mission of the Cultural Council rests on the idea that the arts add to the quality of life in the larger community, support academic achievement, and then contribute to students' chances of being accepted into post-secondary school and, later, securing employment.

Participants also advocated for the arts by arguing that arts education supports the learning of K-12 students in ways that may not be measurable. The arts can provide social and emotional benefits that positively affect many K-12 students. Eisner (2002) advocated for social and emotional learning through the arts and believed that the arts are vital for students to learn to feel and make judgments about real world situations. Eisner believed that from arts education, students learn "to make judgments in the absence of rule, to cope with ambiguity, and to frame imaginative solutions to the problems we face" (p. 15). Eisner recognized that students know far more than they are able to tell us that they know and that "it's clear to virtually everyone that we appeal to expressive form to say what literal language can never say" (p. 12).

Kate, with the Cummer Museum, described an example of the social and emotional impact that her organization's arts programs have on K-12 students when she explained:

With our K-12 [schools], we provide a place where children who often don't succeed in a classroom can do well here because we can access what they know in a different way. So that's extremely important to us. [It is] extremely important

to us in developing citizens in Jacksonville and . . . members of the community. . . . We always think of it in terms of the whole child and that's important to us. And we're working with a group, . . . the Guardian Catholic Schools, . . . on an evaluation program. They are implementing meditation as part of their curriculum . . . because some of the things we have learned from that is that it helps children focus, it helps them be kinder in the classroom, [and] there can be less bullying in those classrooms. We are very interested in helping them have tools to go through life. We know [the arts] also helps give [students] critical thinking skills.

Kate's example recognizes the importance of arts education in K-12 classrooms that indirectly relates to K-12 students' academic careers. The arts allow students an outlet for describing their world which educators may not be able to accurately measure. Eisner (2002) recognized the emotional component that the arts offer and described the arts as a way to learn to feel in ways that may not be possible through other avenues of learning. Kate described the importance of advocating for arts opportunities to help develop citizens in Jacksonville, Florida, by addressing issues such as bullying and using the arts as a tool for teaching about such issues. She also touched on the importance of using the arts to develop critical thinking skills which have more of a direct impact on K-12 students' academics.

Sally, with the Jacksonville Symphony, provided similar evidence that the arts support social and emotional benefits for K-12 students in a variety of ways beyond academics and cognition.

I was into sports as a kid, but also music was my thing. And you see a lot of time, . . . I went to music camps for 10 years, and you see all of these kids that are participating in music and whether they go on professionally or not, you know that's their outlet. It's a place where they have a community. . . . And you know they might not fit-in in other ways, but that's where they go. You might see people that are sort of loners in school, and then they come to camp, and all of [a] sudden they have a whole network of friends and things to do. I personally have traveled all over the world doing music . . . and not only professional. So, you know, there are a lot of learning opportunities, and so we are able to expose the community to some of those learning opportunities.

This statement reflects participants' views that the arts can be an outlet for children who do not relate to the pre-set conventions of K-12 education.

Many participants used anecdotal stories of the social and emotional impact of art education on students, stories that served to advocate for the importance of arts education. For example, Dolly, from Beaches Fine Arts Series, described how exposure to a musical program affected an autistic boy.

We have a residency at Holiday Hills. The residency was from a group from Nova Scotia that played maritime music . . . and told the story of maritime music. . . . This little boy was . . . so mesmerized by the guy that had the double bass. . . . A few months later I contacted his teacher and . . . she said [that] . . . this kid . . . is autistic and did not speak. . . . When he had that time . . . with the artists . . . to touch the instrument, . . . she said, after that, he started to talk. . . . And I thought, . . . “That's pretty impressive.”

Participants whose organizations focused on music also described how music affected students in immeasurable ways. Velma with Riverside Fine Arts offered the following story:

We work with a group called Ohm Glockin, and it consists of two to four players. . . . They come out and do the programs and basically have [a] set or a script that they use, and they explain the instruments, they play a little bit, [and] get the children engaged. By the time the students leave there they are just so excited and so crazy about that they have heard and seen. Because the guys are very engaging, . . . they smile a lot . . . they smile a lot, . . . and they ask questions, . . . and they get the children focused. But, the children can still talk and be as loud as they want to be, and they don't mind it. One of the students went home and asked his dad for some scrap lumber to build his own cajón, and he started playing one at home. What can I tell you— what's better evidence than a kid going home and asking his dad for scrap lumber? That's the kind of thing we like to hear back . . . to know we are making a difference for these kids.

Velma's story of how a musical instrument influenced a student's life is similar to other anecdotal examples shared by the participants in this study. Velma eventually concluded her interview by advocating for all students to have access to and opportunity for arts education when she stated:

I get very passionate about this . . . especially the educational outreach that we do. That's definitely been very special to me, and I do have a passion for it. I want students to be able to participate and have that chance. . . . You never know . . .

that one kid . . . that's going to go off and tell dad . . . "I need some wood to make a box." You just never know; so I think every kid deserves that chance.

This poignant statement seemed to reflect what most of the participants in the present study described regarding arts education— that it is important to advocate for the arts because they will have an impact on students that cannot be measured. Eisner (2002) described the social and emotional impact of arts education by explaining that the arts integrate thinking and feeling in ways that are not mutually exclusive. Many of these non-measurable outcomes contribute positively to students' social and emotional lives in addition to their academic growth. In fact, Eisner (2002) also believed that the arts teach students to pay attention to nuance and allow them to problem-solve and to make decisions that are applicable in the real world. The arts employ learning that Eisner referred to as the concept of "rightness of fit" (p. 9), which means that the arts help students to learn to think, act, and make judgments based on feelings and paying attention to nuance. The "rightness of fit" helps students to make good choices by "appraising the consequences of one's choices, and to revise and then make other choices" (Eisner, 2002, p. 9).

Cultural Impact

Another sub-area of the arts advocacy and engagement typology is participants' focus on the impact of the arts on the Jacksonville, Florida, community. Advocating for the arts recognizes their value to the cultural life of the Jacksonville community.

Activism and community engagement is central to the overall mission of nonprofit arts and culture organizations so that they "engage in creating, producing, and presenting arts activities, as well as distributing, preserving, and educating about cultural productions"

(Toepler & Wyszomirski, 2012, p. 229). Advocating in the community about the nonprofit arts and culture organizations' missions will contribute to the richness of the community.

Kate, with the Cummer Museum, noted the importance of their exhibits that focus on educating about different cultures. She explained:

As a museum, we are the only . . . collection in North Florida . . . from antiquity to contemporary. We are devoted to primarily Western art. We have some nonwestern, but not a lot. . . . So that's our big emphasis. We have major emphasis and collections in African American art and women artists as well. . . . And we have a wonderful American collection. We have a very good Baroque collection, as well. So, we sort of fill that gap in art history, I think.

In this example Kate noted the range of the museum's collection and its contribution to "fill[ing] gaps" in art history for members of the Jacksonville community.

Kate also provided evidence of a cultural impact on the local level when she described specific programs offered by the Cummer Museum:

The current exhibition "Lift Every Voice", talks about Jacksonville's long history and great history in the Harlem Renaissance and . . . of the contemporary artists that are working here today. . . . So that exhibition is a celebration of the poem . . . and song . . . *Lift Every Voice*. . . . The Johnson brothers, James Weldon Johnson and Rosamond Johnson, were from here in Jacksonville and we ask contemporary artists here in this area to reinterpret that song for us and for the community.

This example highlighted the unique cultural history of Jacksonville, Florida, in an educational exhibit with local cultural impact—the contributions of the Johnson brothers to Jacksonville and the role of the Civil Rights Movement in Jacksonville.

Other participants also shared the sentiment of how their organizations' histories have made a cultural impact on the community. For example, Mimi, with Friday Musicale, referred to the women who founded the organization.

These women could not vote when they started this organization. If you think about it, that was the whole suffrage movement [leading up to 1920], and these women were doing all of this because they had had it. . . . Having the . . . foresight to do this and that it continued.

Mimi's descriptions of the rich organizational history of Friday Musicale emphasized the role of two women from the South during the Suffrage Movement who established an organization that has remained strong. Mimi also noted the importance of educating others regarding the local cultural impact from famous musicians during the height of their success when they performed at the Friday Musicale:

We've got stuff back there . . . in cabinets. It's like we've got a little mini museum going on, and it's been preserved in trunks so it hasn't been ruined by humidity and time, and it wasn't burned in the fire. I want to create something here to display this stuff because there's newspaper articles and awards, and there's an original piece of a poster signed by Leonard Bernstein, and all these major musicians that in their day, during their time, they were here.

In this example, Mimi described artifacts provided by Friday Musicale that contribute to the cultural history of Jacksonville. She wanted to develop an educational exhibit to share them with the community.

Many of the participants also described the development of unique cultural arts programs and events that were taking place at the time of the interviews. Sally, with the Jacksonville Symphony, described one such program:

The Violins of Hope project . . . is happening now. There's a big Anne Frank exhibit at the Museum of Science and History [MOSH]. . . . A participant came to us mid-year last year . . . [who] restored all these instruments from the Holocaust, and he's coming to the United States . . . with 16 of them that our musicians will play in concert, and . . . several organizations in Jacksonville . . . are part of this cohort that is . . . coproducing [the concert]. . . . And it's all kind of centered around this big Anne Frank exhibit that MOSH is doing.

This comment described the Symphony's efforts to complement an historical exhibit simultaneously taking place in the community. As such, the arts and culture organizations not only were aware of each other's programming, but also were able to complement each other's events with their own. Such an approach reflects flexibility in carrying out their unique missions.

Nonprofit arts and culture organizations have been historically successful in dealing with issues regarding civic activism focused on fairness, equality, and responsibility for the general public (Toepler & Wyszomirski, 2012). Toepler and Wyszomirski also noted that, with such advocacy and engagement, arts and culture nonprofit organizations have increased their efforts for educational reform and have

shown potential for contributing to increased access to and opportunity for arts education for K-12 students. Nonprofit arts and culture organizations have not only helped to increase arts and culture for general education students, but they have begun to target at-risk K-12 aged students through advocacy and engagement (Toepler & Wyszomirski, 2012).

Reaching all demographics

Most of the participants discussed the importance of advocating for the arts for all demographics. Nonprofit arts and culture organizations advocate for the inclusiveness of their organizations and their ability to engage all the demographics in their community (Toepler & Wyszomirski, 2012). Arts and culture organization leaders are aware of the need to advocate that the arts are for all (Ravitch, 2010) and strive to include all the demographics of K-12 students in the Jacksonville, Florida, community in their programming. The participants in the present study described this notion of advocating that the arts are for all as "cradle to grave".

As stated before, many participants described their programming as "cradle to grave" offerings for all ages. Participants also advocated that the arts are important for all in the Jacksonville, Florida, community. For example, Lucy, with Don't Miss a Beat, described providing a high-quality arts summer camp for low-income students.

The families must be eligible for our programs . . . even though they are low income. . . . We compare our program to any program where . . . parents pay hundreds of dollars for their kids to attend. We give our kids the same quality program, but they get it for \$10 a week. . . . The underserved community . . . some of these kids in these communities can't go to some of the other summer camps in

the community because it is too expensive. The Don't Miss a Beat summer camp is top notch. It is one of the best summer camps in Jacksonville. It fills up.

Lucy described how her organization provides one type of service for arts education in the form of a high-quality summer camp program. In providing the summer camp for low socioeconomic families, the organization also reaches more minorities in the community. Because Don't Miss a Beat is the only African American-run arts organization in the Jacksonville, Florida, community, they focus on demographics that are historically underrepresented in the arts, that is, low-income groups and racial and ethnic minorities.

Alexander, with the Cultural Council of Greater Jacksonville, also described being an advocate for reaching all demographics with arts opportunities. He explained that he had noticed that arts leaders in Jacksonville did not represent all the people of the Jacksonville, Florida, community. He attributed this lack of representation to a lack of overall access to and opportunity for arts programs and services for all demographics of students as they progress through their schooling. Thus, Alexander described the importance of his internship program that places high-school students from underrepresented groups in arts organizations.

If I'm asking for \$20,000, I know that 10 kids get a whole summer's worth of immersed arts education. And most of that money goes to the kid. And, really, if you're a donor, it's a nice-looking thing. And we get measurements. We know the ripple effect of good that comes to the kids, just based on anecdotal evidence of my last summer. These kids are renting costumes from Theater Jax and going to all these places that they have never even walked through before. They just

needed an introduction. . . . I would love to have the resources to beef up that . . . program and . . . the ability to reach out more and do more.

Because some minority and low socioeconomic students are not getting the same early experiences with the arts as others, his organization advocates removing such barriers through offering a high-school internship program that provides in-depth arts education. Toepler and Wyszomirski (2012) stated that, in general, nonprofit arts and culture organizations are struggling to attract younger audience members. The lack of early experiences for underserved demographics, as well as the struggle to attract younger audiences, may have contributed to the current demographics of arts and culture leaders, who do not represent all the demographics in the Jacksonville community.

The participants in the present study believed that it is important that all K-12 students in the Jacksonville community have opportunity for and access to arts and culture. Opportunities for arts education should be accessible for all demographics of K-12 students. Dewey (1890/1980) eloquently explained that "What the best and wisest parent wants for his own child, that must the community want for all of its children" (p. 107). Therefore, if there are some students in Jacksonville, Florida, who benefit from the arts, it should be a priority for all students in the community to be afforded those same arts education opportunities.

Economic impact.

The economic impact that the arts have had or could have on the Jacksonville, Florida, community is the final sub-area described by many participants within the advocacy and engagement typology. Many participants described how advocating for the arts can have a direct impact on the economy. In fact, arts and culture organizations

strengthen the overall community (Nonprofit Center of Northeast Florida, 2011). The Nonprofit Center of Northeast Florida (2011) actually has recommended that a city the size of Jacksonville, Florida, should have approximately 110 arts and culture nonprofit organizations.

Alexander, with the Cultural Council, explained the cultural impact that his organization's grant funding has made.

The amount of money we re-grant to those 25 orgs is a little under 2.5 million. . . . [For] that 2.5 million, we can show economic return on investment of about 77 million, of which 23 million are like payroll and jobs. So, when I have to go to city council folks and advocate for this investment of city money... you know, everybody loves jobs. . . . It doesn't even matter . . .[about]. . . all the other values that come out of arts and culture. . . . It's a case that can be made to even your most conservative lawmaker.

Alexander explained that describing the economic impact of the arts on the City of Jacksonville is an important part of advocacy and community engagement for the arts. Economic impact is often a way to advocate for the importance of arts education and experiences because it can convince lawmakers or other members of the community, who may not see the everyday value in the arts, that arts contribute to the local revenue.

Roger, with the Florida Theatre, described the importance of advocating for the economic impact of the arts.

Imagine if we rent here. . . . That's 100 to 125 shows a year that wouldn't be playing in Jacksonville. . . . John Legend, Diana Ross, Lewis Black, Nutcracker Last night we had Kenny G. . . . None of those things would be happening here. . .

. . . They would be going somewhere else. . . . So, we improve the quality of life by making sure there's . . . enjoyable . . . sometimes thought provoking, arts and entertainment available to the Jacksonville community. . . . A great byproduct of all of that is . . . an economic impact. So, when someone buys a ticket here, they are not just buying a ticket here. Many of them are spending money on restaurants, drinks before, drinks after, babysitting, parking . . . etc. That economic impact last year was 12 million dollars. . . . All that activity supported 20 full time jobs here, another . . . 250 part-time jobs for employees here, and about another 300 full-time equivalents jobs in the community. So, we make quality of life better, and we provide an economic impact for downtown and the larger community.

Roger felt it was important to advocate for the economic impact that the arts have on Jacksonville, Florida. He described how the direct economic impact from arts and culture events can trickle down to other areas within the community, such as restaurants.

Alexander also described how the arts are contributing to the overall quality of life of Jacksonville, which can, then, attract new residents.

Over the last 3 years I've had a tremendous amount of people tell me that they're in Jacksonville now . . . that they moved here for some reason. They might be an artist. They might run an arts nonprofit. They might have some other reason that they came here because of our arts and culture vibe, and that's really interesting to me. . . . Overall we are getting a better reputation nationally than what we give ourselves locally. So we are doing things that the world is waking up to and then quite literally attracting people here because of that. That's something that I've

never really talked about before but it's true. . . . I take a lot of meetings with people who are thinking about Jax or have just moved here, so, I mean, that [view is] strong.

In this statement, Alexander described the importance of advocating for the cultural impact the arts can have on Jacksonville, because the arts can attract leaders in arts fields or individuals who are interested in the arts scene so that they relocate to Jacksonville. Thus, the arts can improve a community's quality of life and economy.

Along with advocating for the current economic impact that the arts have on Jacksonville, Florida, many participants described future economic benefits the arts can have on the community when students gain employment in the arts or attend colleges and universities to study the arts. Velma, with Riverside Fine Arts, explained her journey of becoming a leader of a nonprofit arts and culture organization in Jacksonville, Florida.

My parents struggled to give me [music] lessons but saw something and processed that for me. . . . And, before you know it, here I am with my degree in music, and here I am running an arts organization many, many, many years later. Velma is indirectly advocating for investing in the arts in K-12 education that can lead to a positive economic impact by developing young artists and arts leaders which can then impact the economy by paying tuition at a university and then becoming gainfully employed by an arts and culture organizations.

The nonprofit arts and culture field has reported that among the entire percentage of nonprofit revenue, arts and culture represents about 2.4 percent or approximately \$27 billion in total for the U.S. that was reported to the Internal Revenue Service (IRS)

(Toepler & Wyszomirski, 2012). The economic impact of the cultural arts is indeed important, and the impact can be easily seen at both the local and national levels.

Typology 3: Challenges to Access and Opportunity for Arts Education

The third major typology developed through organizing and analyzing the data focuses on the challenges of providing access to and opportunity for K-12 arts education. The challenges include: lack of funding, lack of resources, oversaturation of existing arts and culture programs, the forgotten middle-income schools, and the need for arts to reach all demographics. Additionally, the lack of support from policymakers and the need to respond to mandates concerning K-12 schools are also challenges to access to and opportunity for arts education. Furthermore, demographic shifts in arts audiences, the influence of the digital age, and organizational visibility are also challenges associated with arts access for K-12 students.

Funding

The participants described the greatest challenge to K-12 student access to and opportunity for arts education as funding—an organization's capacity for programs and services, overhead costs, lack of grant funding, and even the ability to acquire funding for studio space. Toepler and Wyszomirski (2012) also described funding as a major issue for arts and culture leaders when they explained that a great deal of arts and culture leadership turn-over is due to a constant demand to raise funds which hinder leaders—for example, museum curators and historians—from doing the work they were originally trained to do. Alexander spoke about the challenges the Cultural Council encounters in providing arts education. "A lot of it is going to be based on resources, so, the more access to capital, the more likely we will invest in education." The majority of

participants mentioned funding as being a major barrier to their organization's ability to provide arts education and experiences. Dolly, with the Beaches Fine Arts Series, stated:

I think it's an uphill battle. I mean honestly, it's difficult ... We don't get a lot of support. . . . In Duval [schools], in the last few years, they instituted something where every child in elementary school gets music, but they only get it once a week, or something ridiculous like that. . . . What we have come to find out, . . . we do programs for children that are one off, . . . just do it that one time. But, what we really like to do is have an artist in town for several days, and they will be at the same school for several days in a row. That's really expensive to do, and we like to do it, but we can't do it every year. We can maybe do it once every other year. It's very difficult to do when they are coming from out of town, but people we get, we get consistently. I think that's what's important, so we do what we can with that; but we could use more money.

Dolly described how a lack of funding affects their programming on a year-to-year basis. Other participants discussed how the lack of funding affects the direct programs and services their organizations provide day-by-day. Roxy, with Jacksonville Dance Theatre, described the challenges faced by her nonprofit arts and culture organization compared to the more established nonprofit arts organizations in Jacksonville. She explained:

Our number one challenge right now is funding, so I think funding and exposure are the big ones. Slowly but surely getting more name recognition, getting more funding, and getting grants. The number one challenge is always going to be funding. Funding in the arts, especially in this country, is difficult and

[particularly] in a city where professional dance has not had a face or a name . . . besides . . . the Florida Ballet.

Roxy, also stated “I would love more than anything to bring my dancers into K-12 schools and do some choreography or do some performances. My organization does not currently have the funding to do that.” Lack of funding, then, limited the development of new programs.

The issue of funding seemed to be the greatest barrier to providing arts education, particularly for nonprofit arts and culture organizations that are new. Jacksonville Dance Theatre is one organization with difficulties in acquiring funding, especially as a new organization without the ongoing support systems of well-established nonprofit arts organizations in the Jacksonville, Florida, community, such as the Cummer Museum. Hope at Hand is another organization that is very new and could be considered at the grass-roots or infancy stage as an established 501(c)3 organization. Natasha from Hope at Hand explained:

Funding. You know it's really a nightmare. The mission is so beautiful and their work is so beautiful . . . and the fight for finding funds every year is not fun. And . . . some of the grant . . . you have to go through a grant hearing you have to present at . . . It takes the fun out of it, but we don't have products [to display]. . . . We don't have stuff to sell, so it makes it hard. We are mainly dependent on grant funders, and its very competitive . . . even on a local level . . . much less state or national/federal level. . . . So, that is really the worst part of keeping the charity alive. The mission is the easy part.

Natasha explained the funding challenges of being not only a new, small organization, but also an organization without a product to sell to raise money on a local level. Natasha continued:

It's not sexy to support little charities . . . If Target has \$2,000, and I apply or a school applies and wants to do a "Nutcracker", and they're going to invite their five or seven hundred families stand on stage and say, "thank you, Target, We love you Target." If I write a grant for the Buckner girls, the pregnant foster girls, they only have licensures for 12 total people in that residential facility. So, that means girls and 6 babies . . . one girl right now has 2 babies. That's only 5 girls. Target is not going to give me a grant for \$2000 because there's no return on investment that they can see. Whereas if they give it to the elementary school for their *Nutcracker*, then they can get some marketing and advertising out of it. So, as a little charity, it's hard.

In this latter example, Natasha pointed out that the focus of her organization's mission on a particular group of individuals can also be a barrier for acquiring funding. The population of the individuals receiving poetry and arts therapy are generally K-12 students who are being rehabilitated, pregnant teens, the homeless, or some other category of marginalized persons. These populations that Natasha's organization serves can sometimes be unappealing to funders and, in general, there are no measurable returns on investment.

Many well established nonprofit arts and culture organization leaders discuss funding issues from their perspectives. Participants from organizations such as the Cummer Museum, Cathedral Arts Project, and the Florida Theatre described funding

being a barrier for building capacity for their organizations. They also described examples of how funding streams have changed throughout their careers. In fact, Roger with the Florida Theatre, shared:

When I entered the field, which was in 1986 . . . (there was) lots of corporate funding, lots of government funding, not so much pressure on ticket sales. If you presented the Bulgarian Symphony Orchestra and lost a bunch of money on it no problem because you have a corporate sponsor. And if you did a strange modern dance company that six people came to, no problem, there was a government entity giving you a grant to do that. All that money is gone. . . . You know back then most of your corporations were... when banks and utilities were locally owned . . . you could go to lunch at the local diner and probably see the bank president and ask him for money and get it done right there. Today you are submitting a grant and it goes to some corporate office five states away and you know...who have no relationship with our local market. So, the money is very different and that has to mean that we approach things very different.

Here Roger described how acquiring funding for nonprofit arts and culture organizations was much different at the beginning of his career. This process has had to evolve with the current climate of funding streams that are made available but are often difficult to achieve, such as grant funding and the application process that goes along with that.

Roger went on to describe how the changes in funding have affected his organization:

I would tell my peers and anybody coming up today, you really have to think about your business. People say to me all the time why don't you have this dance company. And you know why you don't have this trumpet player. And my answer

is...It costs us \$5,000 to \$10,000 to open the building and on average it cost about \$5,000 to advertise a show in this market. So, before we even talk about paying the artist we are spending \$5-15K a night and that's got to come from somewhere. So we are looking for an artist hat on average can sell 11 or 12 hundred tickets to cover our costs and their fee. And we are cognizant of that. There are many wonderful things we want to do but we have to pay the bills and that's the reality of it. We spend a lot of time talking about incumbent expenses and staying very focused on that. It does us no good or anybody any good if we go broke having ... strange but wonderful avant-garde opera. It could be wonderful, but if we go out of business what good would it do? So, I tell everybody you have to pay attention to your budget.

The example that Roger gave is indicative of many of the funding issues that other participants described, particularly with regard to the effects on the provision of services when funds are limited. Indeed, even more established nonprofit arts and culture organizations with seemingly large budgets still face many of the issues that a grass-roots nonprofit arts and culture organization, such as Hope at Hand, faces. In fact, all but one participant mentioned funding as a major barrier to providing arts education to K-12 students.

Resources

Though participants mentioned funding as the greatest challenge in providing access to and opportunity for arts education, they also described the lack of other resources. Amrein-Beardley (2009) described the issues concerning inadequate arts and culture resources in K-12 schools when she explained:

The arts are offered to some extent in all public schools but they are further compromised by inadequate resources and facilities such as the art on a cart trend. . . . The arts have never been adopted in schools as equal partners with core curriculum subjects, and their displacement has become worse since the passage of NCLB (p. 11).

Beyond funding, resources—including supplies and facilities, such as an actual classroom or dance studio or theatre—are lacking in many K-12 schools. Those resources are reduced and displaced even further in schools with children in poverty.

Participants in the present study mentioned the lack of physical space for performances as a major challenge when providing arts education. Lucy, with Don't Miss a Beat, explained,

Our challenge a couple of years ago, was space . . . having enough space to do what we wanted to do [and] having our own stage. Before we would rent out a stage and we would go place you know to have our finale productions and our Christmas productions and things like that and we had a vision for this pace and it became available to us and it was not like this . . . when we moved into it . . . so through hard work, determination, you know . . . rolling our sleeves up. It now looks like this . . . this is the Don't Miss A Beat Community Arts Center . . . That was a challenge for us and we met that challenge head on and now we have our space.

Lucy described how her organization's physical location was given to them as an in-kind donation through the city's public parks administration. The organization has full use of the building and is also acquiring the building behind them as an in-kind donation,

including renovation. Roxy, with Jacksonville Dance Theatre, also described the lack of a physical space for her organization as being a deterrent for providing more access to and opportunity for K-12 arts education. She stated:

We don't have our own space. Right now, one of our partner organizations, Jacksonville University, that's where we rehearse . . . that's where we train our dancers and without them we probably would be speaking here today. You know if we had to pay them rent for the amount of time we spend in their dance studio we would probably pay \$50,000 a year. We don't have \$50,000 a year. We are not independently wealthy. We are all dancers and dance teachers . . . right . . . so that in-kind partnership with Jacksonville University is a really crucial relationship for us. We have 18 professional dancers . . . so we need somewhere for all of us to be and we need somewhere for all of us to move through space and time together. So, one of our visions and missions . . . hopefully in three to five years, is to acquire a training facility. And then what I think we can do is . . . what my graduate program did. I went to NYU school for education and what we did was instead of doing outreach, we did in-reach. We went into K-12 public schools that were underserved and under reached and we brought them from out of their schools and to our stage. . . . In order for us to do that...it [requires] space and money.

Here Roxy explained how the lack of a critical resource has been a major barrier to providing more arts education. She also explained that she feels optimistic about all the services in arts education that her organization could provide, once they have permanent space. Roxy explained:

When we do acquire a space, there's so much more we can do. We can offer ballroom dance classes, we could offer health and wellness programs for people that want yoga and pilates, we can offer in reach programs, outreach programs, we can go to students that are not getting dance in their school and want it. There is so much we can do when we have the space of our own.

Some participants discuss other resources that are sometimes lacking and are challenging to the organization's mission of providing arts education such as staff. This could include teachers, musicians, and artists who provide the direct services to K-12 students and beyond. Sally, with the Jacksonville Symphony, described a challenge with staff and musician turnover that her organization had been dealing with at the time of the interview. Sally explained:

We lost a lot of staff...or turned over a lot of staff in a very short period of time . . . , and they have made a lot of changes It's hard . . . and I think . . . that in itself is unique to our organization. I've never hear of an organization going through quite that much staff transition . . . so we're hanging in there.

This statement indicates that, even with funding; staffing may not be available to fulfill the mission. Sally also noted how her organization was responding to the challenges that they face: "We have the same struggles and challenges and, . . . so I think you know a lot of it really comes down to resources, you know we're potentially a little more innovative. More willing or able to take risks." Sally explained that her organization's challenges were probably not so different than those faced by other arts and culture organizations, or even other symphonies, but that her organization's ability to move with change and take risks was important in addressing those challenges.

Other participants explained that sometimes they lack resources in the sense that the artists or musicians they have hired may not want to provide education services. Dolly, with Beaches Fine Arts Series, discussed the challenges of booking famous or popular musicians who are simply unwilling to participate in certain programs; so Dolly must modify their programs. Dolly stated:

There's a man we're having next year on the series who is a world-renowned pianist and he will not do classes. He . . . comes and talks but he will not do master classes, he doesn't believe in them and feels they don't work for kids. So, for him it will be a different sort of education program that we . . . work up. And we work with the artist on that. So, if there's somebody that I really want, one of the first things I ask actually . . . What kind of things they would be willing to do.

Here Dolly described a challenge in providing arts education as related to the resource itself, in this case, what a musician is willing to do regarding K-12 education. A few participants also mentioned that staffing can be difficult because many of the art and music teachers they need to provide direct services to K-12 students are part-time and often work full-time for the public-school system. Eva, with Cathedral Arts Project, explained: "All our teachers are part time. This is . . . not a full-time salary." Roxy, with Jacksonville Dance Theatre, also explained that "the majority of us are teachers and so I think that . . . that's what we do for a living . . . right. Running my dance company does not afford me to pay my rent or put gas in my car." Roxy explained that she was a full-time dance teacher in Duval County and that, even though she is passionate about dance education and her nonprofit arts organization, she is realistic that her dance teachers cannot always make Jacksonville Dance Theatre their number one priority because the

resources are simply not there. Natasha, with Hope at Hand, implied that sometimes it is difficult to even get teachers, artists, or therapist who are properly trained, certified, and even willing to provide arts education through her organization. For example, Natasha stated:

There are very few people in this area even trained in certified in poetry therapy . . . so there's nobody doing what we do. Even big charities like the Cathedral Arts don't do anything with language, or literature, and poetry so we are unique. There are some performance poetry groups out there but no other organization that does intimate groups. So, we go into the jail. We go into the drug rehab facilities, we go into the domestic violence shelters. We go into really very difficult situations for kids and they have these very quiet lessons where they are introspective. So, they are vulnerable. We have autistic kids and Down syndrome kids and Hope Haven; but, a lot of our kids have made a lot of bad decisions so they get to purge their pain in very quietly small groups. Kind of like group therapy, but we were not therapists at all.

For some arts organizations, such as Hope at Hand, the mission is a niche area.

Therefore, finding and training teachers and artists who are both certified and willing to work in certain situations can be difficult.

Time constraints and Program Oversaturation

Participants recognized that some schools are oversaturated with arts and culture programs. However, due to the time constraints during the K-12 day, within after-school programming, and due to Title I mandates, some K-12 schools are at capacity for the number of programs they can accommodate. Amrein-Beardsley (2009) noted that the

overall instructional time for the arts in K-12 schools has significantly decreased since the enactment of NCLB; further, the time spent preparing for tests exceeds the amount of time schools are given to provide arts education. This decreased time for the arts in the academic day and the Title I mandates that have focused after-school programming for underperforming students on key academic subjects have made it a challenge to provide opportunity for and access to arts education. With so many additional programs being placed at Title I schools, school leaders and classroom teachers can feel a sense of reform fatigue (Kennedy, 2010). Even in after-school programs, time constraints can limit the amount of arts education and the range of exposure to the arts.

Kate, with the Cummer Museum, also explained that her organization was in the process of strategically planning for this issue of oversaturation of programming at schools. Kate stated that

we know now we are over-programmed. We've got everybody sort of at the max of the students we can see . . . the classes we can run. That doesn't mean that the demand had gone away that means that we need to be getting more strategic and . . . always evaluating our programs back against the mission.

Kate emphasized the importance of addressing oversaturation of programs by first examining the organization's mission. She recognized the demand for arts and culture programs for K-12 schools and students, but she also recognized that, moving forward, her organization would need to be strategic about the programs they offer to K-12 schools in order to compete with all the other programming that is available, specifically within Title I schools.

Velma, with Riverside Fine Arts, corroborated the challenge of program saturation: “The Title I schools that are being served, . . . they have so many programs that they are being given that they are able to pick and choose. So, we are serving less Title I than we used to.” Eva, with Cathedral Arts Project, noted that her organization was not invited back as a Title I after-school program because the school was “program-heavy.” A contributing factor to arts over-programming in the elementary schools of Duval County may have been the Superintendent's policy to have a full-time art teacher and full-time music teacher at every elementary school in the district. The Superintendent's policy, along with another program's free cultural field trips for Title I elementary-school students, influenced some school administrators to determine that they have enough cultural programming already taking place in their schools.

Participants noted that responding to oversaturation of programming is difficult for arts and culture nonprofit organizations. One organization that may have a visual arts or dance focus might not be able to carry out its mission at certain schools because they already have other arts programs. Thus, students may not have access to a variety of arts and culture offerings.

The Challenge of Reaching All Demographics

Despite many participants sharing their views that some schools were oversaturated with arts programming, they described another challenge to providing access to and opportunity for arts education by nonprofit arts and culture organizations: arts education is not reaching all demographics or all parts of the city. Toepler and Wyszomirski (2012) stated:

The perceived demographic unrepresentativeness of established cultural organizations, such as orchestras and museums, remains a major point of discussion and debate within disciplines and between specific organizations and their local communities. (p. 248)

Participants in the current study also described "demographic unrepresentativeness" as a major barrier to providing access to arts and culture. Alexander, with the Cultural Council, described the phenomenon of "cultural deserts" in Jacksonville, Florida.

A barrier to entry as an arts nonprofit [is] . . . where we see arts and culture deserts . . . [where] art and culture isn't readily available. . . . I'd like to see more resources pop up that help some of those places. . . . The arts aren't in all the neighborhoods. In fact, . . . three outdoor sculpture programs that we went and sort of earned funding for [are] all on the north side because the north side has a ton of population and zero public art, aside from inside libraries. They don't have public arts, and we know that public art really increases your quality of life. And, so, that's a . . . piece that I'm dedicated to.

Alexander described his organization's mission as providing public arts in all areas of the Jacksonville, Florida, landscape. He specifically described a lack of public art in the Northside area, a low-income area. Though many individuals in this area pay taxes, they are not afforded the same access to public art that other areas of Jacksonville have.

Roxy, with Jacksonville Dance Theatre, also described a cultural desert in terms of readily available access to and opportunity for modern dance. "Working dancers that come from all over . . . found that there was a gap in the cultural landscape in Jacksonville [with regard to dance] and wanted to fill that gap." This example shows that

Roxy was aware of the lack of modern dance in Jacksonville's cultural arts scene. Some demographics do not have access to this type of arts education. Just as Alexander described parts of Jacksonville, Florida, as being cultural deserts in general, Roxy expanded on the idea of a cultural desert by noting a need to include modern dance into the cultural landscape. "You know there's a great theatre scene, there's a burgeoning . . . visual arts scene, but there really has not been a strong professional dance community here, and that's something we're trying to change."

Many participants pointed out that arts and culture education was not reaching all K-12 demographics due to cost. Not all arts programming focused on K-12 students occurs at schools. Students coming to organizations providing arts programming must pay a fee for goods, services, or transportation which can exclude low socioeconomic individuals from arts opportunities. Thus, access to arts and culture may be limited for minority, immigrant, and disabled K-12 children. Most of the participants described providing free or reduced cost programs to help combat this challenge. For example, Sally, with the Jacksonville Symphony, "recognize[d] that ticket prices can be a barrier, especially for . . . young parents [of school-aged children]. So, we have an under-18-free programs." An "under-18-free" program can help offset the cost for young parents who want their children to enjoy the symphony, but who may have avoided it in the past due to high ticket prices.

Sally also explained that her organization was not providing much programming for middle or high school students. "I think the biggest thing that we discovered is that a lot of our programs were elementary-school focused and senior-focused [senior citizens], and we were really lacking on the middle and high school demographics." This gap in

arts programming is similar to the gap in arts programming with regard to middle-class and middle-performing schools.

Alexander, with the Cultural Council, acknowledged that arts and culture education is not reaching all demographics due to the fact that leaders of arts and culture organizations do not represent the diversity of the Jacksonville community. Alexander's argument was that the lack of diversity in K-12 arts opportunities contributes to the lack of diversity among arts leaders and those choosing the arts as a focus in college and beyond. Alexander described this lack of interest or focus on the arts in terms of careers. That is, underrepresented K-12 groups of students in Jacksonville do not have the same opportunities for arts education and, therefore, may not be aware of arts and culture being viable career options. Alexander described his efforts to help diversify arts and culture career positions:

Creating a pipeline of diverse candidates for jobs [is] the other part that we have. . . . We have nonprofit arts and culture boards and staff that don't look like Duval County. That's again a real lens for us to look through so we can look for and make those opportunities available. I was on the website, and I borrowed this from the Smithsonian. . . . We talked about a diverse pipeline of talent.

Alexander argued that offering the high-school internship program at the Cultural Council might expose more underrepresented high-school students to arts and culture as a career field and continue to work, study, and gain employment, so that they may later assume arts and culture leadership roles in Jacksonville Florida.

The Forgotten Middle

Participants described a situation where little attention to arts education is available in middle-class K-12 schools when compared to the attention given to Title I and A-rated schools. This phenomenon results from Duval County Public Schools' provisions for Title I, underperforming schools to have access to and opportunity for arts education through federal and district funding. Further, Duval County Public Schools offer a STEAM Cultural Passport Initiative through which all the Title I elementary schools are provided field trips in the areas of science, technology, engineering, art, and mathematics ("S-T-E-A-M Cultural Passport", n.d.). At the other end of the spectrum, high socioeconomic K-12 schools, often A-rated schools, generally have funds available through PTAs to provide access to and opportunities for arts education for their students during the school day. Families at these schools also have available funds to supplement their children's arts education with community arts programs outside of their normal school day.

As a result, middle-class students are often underserved with regard to K-12 arts education. The participants, who described the oversaturation challenge to providing arts and culture education to K-12 schools, also mentioned a trend of the forgotten middle, or the schools that would be considered middle-class socioeconomically. In other words, these are schools that are not underperforming, such as the case with Title I schools, nor are they A-rated high socioeconomic schools. Thus, they seem to be forgotten as a priority for arts education. In fact, Velma, with Riverside Fine Arts, explained:

The problem now that I'm seeing is there's a . . . pattern of the middle of the road schools that don't really receive a lot of funding; they're kind of falling between

the cracks. They are . . . the middle-class schools. Even though they don't "need" per se because they have a lot of parents that will continue to support. . . . There are still some efforts that are not being given to those particular schools. It's more the lower and the higher end so it's those middle-class schools that are lacking. It's a trend I noticed, and I spoke about it with Dr. Vitti. I've realized that they are receiving some stuff, and they are still OK. There's just this. . . . slant that I'm not serving, and I thought it was just . . . my imagination at first. But when I started programming and scheduling everything, I thought there is something just not quite right here, and they acknowledged that the Title I schools are being very well taken care of.

Velma explained that she noticed a lack of programming for middle-class schools while she was scheduling her programming for her organization. She shared her findings with the superintendent of Duval County Public Schools at the time of the interview. He did acknowledge that there were far fewer arts and culture opportunities offered for middle-class or middle-performing schools when compared to Title I and A schools.

Ravitch (2010) argued that all students should be given access to a full and rich curriculum that includes the arts. Though the focus of the present study was on the provisions for arts education for historically underserved K-12 students, the arts are important for all students, regardless of whether they are considered underserved. Dewey (1890/1980) would have also stressed the notion that as a community, we should want the same for all children as we want for our own. In other words, if we believe the arts are vital for Title I students, then the arts are just as important for all students, regardless of socioeconomic class or level within schools' organizational structures.

The Influence of Government, K-12, and Nonprofit Policies

Government policies, K-12 education policies, and nonprofit policies were also described as challenges to providing access to and opportunity for arts education for K-12 students. Amrein-Beardsley (2009) explained that the accountability movement in schools has led to a decline in arts and culture in schools because policymakers have overlooked student needs for understanding their world that goes beyond reading and mathematics. Policymakers also have overlooked the relationship between arts education and creative problem-solving. Indeed, Eisner (1998) argued that the arts provide many needed opportunities for problem-solving. Further, in order to be globally competitive, students must be given opportunities to learn subjects other than core subject areas, which include arts and culture (Amrein-Beardsley, 2009).

Government policies often affect funding for arts and culture resources and education indirectly. Kate, with the Cummer Museum, described how the decline of government support has led to challenges not only within K-12 arts education but also within individual nonprofit arts and culture organizations that provide arts education for K-12 students. She explained:

Back in the 1980s was we had a lot of government support for arts education and within the last few years that has pretty much drained away . . . There's still some large federal programs, but the ability for schools themselves to fund . . . their own field trips, that began to dry up so we see this a lot at this point because of Title I funding.

Here Kate explained how state and local governments used to provide more support for arts education and for community arts organizations that helped to provide arts education

in K-12 schools. She also described how those policies have led to inter-organizational challenges. Thus, the lack of support from the government and Title I mandates have led to the need for finding additional revenue streams.

Because we serve schools that don't have the resources, we also do a tremendous amount in fundraising to get children here. So that's where we're seeing philanthropy change . . . Philanthropists coming through today are much more micromanaging. They really want to . . . know exactly what program they are doing. They want a say in that program, where, before in philanthropy, we saw traditionally they would give unrestricted funds. . . . They would give to general operating, they would give to the museum. Now funds are very targeted, and they are very competitive.

In this example, Kate described how the policies have changed the way organizations fund their programs and the way the Cummer Museum allocates funding from individual donors.

Many of the participants stated that they aligned much of their programming with Florida State or Common Core standards. For Example, Natasha with Hope at Hand, explained: "We have aligned our programming with . . . the Core standards. . . . That's pretty easy for us. . . . Poetry is on standardized tests every year at every level—elementary, middle, and high." She referred to aligning with Common Core standards for language arts.

Alexander, with the Cultural Council, stated that the local school policies regarding standardized testing have impacted the arts in a negative way. However,

Alexander explained his position on the mandate for Common Core and how that policy is affecting the arts from his perspective,

The mandate I think is about improving when everything hangs on standardized testing. . . . Then you've got to figure out a way to show [that] standardized test scores improve if art and culture is in the picture. So, hopefully, that's happening. I think it's too ambitious to prognosticate where it's going, but, again, I think the best thing that we can bet on is a collaborative approach. There is interest . . . from the universities to the district to the nonprofits to . . . raise the bar. When everyone looks at . . . Common Core and just the standardized testing and art isn't in the conversation, I think that's when it gets scary.

In this example, Alexander expressed his concern for federal and local policies leaving the arts out of the conversation when implementing mandates such as Common Core and thereby focusing almost exclusively on improving standardized test scores. Ravitch (2010) explained that school accountability has made standardized testing in reading and mathematics the primary focus for K-12 educators and administrators, much to the detriment of other subjects, including the arts.

Roxy, with Jacksonville Dance Theatre, shared her experience with federal and K-12 policies:

I think that a lot of the Common Core policy and things like that that are . . . basically, top down now. . . . What's concerning to me as an arts educator [is that] I don't see where the arts are fitting into that and I think that we devalue the arts in that way, through those kinds of policies. We are saying that they don't matter, and I think that's problematic.

Roxy recognized the challenges that policy has created with regard to providing access to and opportunity for arts education for K-12 students. She noted that policies like Common Core leave out the arts and, inadvertently, send the message that the arts are unimportant to K-12 education:

I think we really have come to a point, not only in our city, but in our country, where arts in education have really been over-looked, underfunded, undervalued, slashed from budgets, from curriculum; and we really under-value how the arts help people grow in terms of human development.

Her viewpoints reflect Eisner's (2002b) argument that the arts are important for students' whole person development and allow them to think and feel in ways that cannot be accomplished through other subjects.

Participants also described how their organizations are challenged by policies in K-12 that place an overemphasis on testing students. Sally, with the Jacksonville Symphony, pointed to specific instances of how focusing on testing has impacted her organizations:

The Common Core has been a big thing. It's very stressful to teachers. And . . . they're teaching to the test, and there's a limited amount of time for school trips, field trips, not only out to the Hall. But we find schools like Clay County and St. Johns County— you do a field trip with them, its two hours of travel time plus the concert. . . . It's a lot of time for them to be away. And the teachers, . . . the principals, you know, don't want to take that kind of time away. And it's definitely affected what we're doing.

Sally explained her organization's reaction to testing being a priority: "We realized that it's very difficult with testing and everything for high-school students to get out of the classroom and down to the Hall. So, by going to them, it sort of mitigates some of the challenge." Initiating programs that go to the schools has provided access to and opportunities for symphonic music for K-12 students who are negatively impacted by the focus on testing at their schools. These leaders recognized the impact of what Ravitch (2010) described as the lack of time for any subjects in K-12 schools that are not tested, such as the arts.

Another major challenge associated with policy issues are that of government and nonprofit compliance. Many participants explained that by virtue of being a nonprofit entity (501(c)3 organization), they have to meet particular government policies. Sally, with the Jacksonville Symphony, explained

Unfortunately, one of the downsides . . . is dealing with all of the government issued things that you have to deal with as far as being a not-for-profit agency and the regulations and that type of thing. Its gets to be a little long on the tooth, especially for someone that is creative and wants to get out there [and] do the programming without all the restrictions, so to speak. There are rules and regulations, of course, for a reason, and I don't have any problem with that. It's just that I think sometimes people who are put into administration sometimes forget why they are in the position that they are. They forget what it does for the community as a whole. They forget the student and the teachers. That is where they need to keep their focus: How the end result affects the community. And it might be a little rose-colored glasses, but I do like to live my life "glass half full."

To have that chance and that opportunity is where people in my position need to focus their efforts.

In this example, Sally recognized the challenges and drawbacks associated with government compliance policies, but she also understood that they are a necessary part of the process of providing access to and opportunity for arts education.

Challenges From Demographic Shifts and Changes in Audience Taste

Another challenge for providing arts and culture education expressed by participants centered on the demographic shifts in the audience for the arts in Jacksonville, Florida. In the recent past, audience members were primarily represented by upper-middle class, older, White Americans (Toepler & Wyszomirski, 2012). Cultural institutions, museums in particular, have recently begun to target younger and more diverse audiences (Toepler & Wyszomirski, 2012). Participants in the present study noted this same trend. Kate, with the Cummer Museum, often referred to the demographic shift as a "contemporary crowd" and mentioned programming that highlighted contemporary audiences. Along with having a demographic shift in arts audiences, the tastes of those audience members with regard to arts and culture have also shifted. Roger, with the Florida Theatre, described the shift in audience member taste when he stated:

Audiences for things like the symphony, opera, dance, are declining a little bit and it's up to people like me and my colleagues to figure that out. On the other side, audiences for more pop culture things [like] music and comedy, seem to be very strong. I think the audience taste is just evolving.

Roger recognized the challenge of changes in audience members and the accompanying changes in tastes for the arts. His organization has responded to those challenges by focusing on programs that better meet the needs of an evolving audience.

According to (Toepler & Wyszomirski, 2012), changing audience tastes and demographics have led many cultural institutions to target younger and more contemporary audiences in metropolitan areas by providing programs that are family friendly and designed for young professionals, even including singles nights. Participants in the present study described similar initiatives within their own arts and culture organizations.

Challenges and Opportunities in the Digital Age

Participants described the current digital age as being a challenge for their nonprofit arts and culture organization in carrying out their missions. Toepler and Wyszomirski (2012) explained:

A special challenge to the nonprofit arts world arises from the technological changes of recent years. The technological environment in which the nonprofit arts must function today and in the immediate future is dramatically different from what it was just a few years ago (p. 256).

Kate, with the Cummer Museum, explained:

Curators who spend years getting their PhDs and now you have people who can [go] online, take your collection, and curate their own museum. Those are the opportunities that we have but they are also challenges that we face. And, so how do we navigate that?

Kate recognized that the digital age and technology are important tools and have provided opportunities, but they have also created challenges. Kate rhetorically asked, "How do you navigate that?" She recognized how important it is for the leaders of nonprofit arts and culture organizations to ask difficult questions and to respond to challenges created by the digital age in meaningful ways.

Sally, with the Jacksonville Symphony, spoke about the challenges of the digital age from a slightly different lens. She explained that with all the access to technology and the internet in this day and age, teachers and schools leaders are being inundated with information via email.

When everyone is bombarded with information, can you be sure that the teachers got this email that was sent out? If they get it, is it read or, does it go to junk mail?

Sometimes communication in the digital age can be even more difficult. "There are many unknowns that are associated with it." Sally recognized the communication challenges of her organization—wondering whether or not the message is getting to the correct people, and if so, whether it is easily accessible.

Challenges of Visibility and Public Awareness

A final challenge that participants acknowledged in providing access to and opportunity for arts education for K-12 students is the lack of visibility or public knowledge. Participants stated that often the general public does not know about their organizations or does not have a working knowledge of the services a particular nonprofit arts and culture organization may provide. Mimi, from Friday Musicale, explained:

The challenges that I think this organization faces interestingly, is that a lot of people just don't know about it. It's been insular. It's been very much in its own little world and a lot of the attendees at least that I've seen in the last few months, it's an older audience.

Mimi, along with many other participants, expressed concerns about the general public even knowing that they exist. Although it may be expected that newer nonprofit organizations would be less visible to the community, many of the participants who expressed this concern are leaders of well-established nonprofit arts and culture organizations.

Participants described efforts to increase visibility and community engagement through attempts at rebranding. Sally, with the Jacksonville Symphony, discussed recent efforts of her organization to merge programs, to cooperate with other community arts programs, and to develop collaborative websites for them into one cohesive unit to provide increased visibility for the general public.

We merged with First Coast Nutcracker, so some of the work that we've been doing [such as] the Youth Orchestra, had its own website, the Nutcracker had its own website, the Chorus had its own portal, so we have been working on bringing it all together which increases traffic flow on our website and visibility. That was one wonderful thing.

Sally described how combining and merging programs have helped provide visibility to the general public regarding the programs the Symphony offers because they have streamlined all the programs into one website. In addition, families may be going to the

website for a specific reason, such as getting information about choral recitals; at the same time, they may also learn about other programs being offered by the Symphony.

Visibility for a nonprofit arts and culture organizations also involves community engagement. The concept of community engagement has two layers. The first layer is making the general public aware that certain arts and culture programs exist. The second layer is actively engaging community members so that they see the importance of the arts and want to participate. To address these efforts, Amrein-Beardsley (2009) suggested that visibility can be increased by outreach through media, networking, and websites. The website becomes a central tool so that the community and schools can become aware of what arts and culture organizations can provide, ultimately helping to better position cultural nonprofits to serve the community (Amrein-Beardsley, 2009).

Community engagement is such a vital part of nonprofit arts and culture organizations that they often employ leaders to take on this task. For many organizations, the first step to meeting the challenge of visibility is simply advertising and getting the message out to the community about who they are and what their organization has to offer. Roxy, with Jacksonville Dance Theatre, stated: "One of our challenges [is] making contemporary modern dance something people are interested in going to and interested in supporting. . . . So, that's a challenge." Another challenge associated with visibility is explaining to constituents why arts programming is important and what they actually do in their arts organizations. For example, Natasha, from Hope at Hand, explained that people often do not understand what poetry therapy is.

We don't get into poetry therapy versus art therapy. It's just. . . too much for people. So, we tend to say that we provide poetry lessons for elementary

teachers. I think people really like elementary teacher working with the high-school students. And we do have licensed mental health counselors on board, but again it's too much to get into all that.

Natasha described how she would explain her mission to outsiders or members of the community who may not be familiar with poetry therapy, or even understand that it is a type of arts and culture programming, though uncommon. Part of engaging the community and helping members of the community understand important arts and culture work could mean changing the negative perceptions that the general public may already have regarding poetry. Natasha acknowledged:

A lot of people actually have really terrible memories of poetry in high school. And my kids come home. My personal kids come home, and they have to write poems, and they get these terrible grades, and the teachers write all over it. It's like all I can do to stay in my skin because it's like they beat the fun out of them. I totally understand both sides of the coin and the kids have to produce, and they have standards they have to meet, but at the same time they kill the creativity and they kill the joy out of it. So, we try to put that joy back in.

Natasha recognized that the general public may have had negative experiences with high-school poetry and thus are apprehensive about an organization offering poetry therapy programs. Sally, with the Jacksonville Symphony, also addressed this challenge strategically.

“Students at the Symphony” is a brand-new program that we are piloting this season. This . . . is going to be targeted specifically toward middle-school students, but since it's brand new we are welcoming high-school students to attend

as well. It's not only to introduce students to our Master Works program, but there was strategy involved with it. One is that we have inventory in our Master Works program to you know give away free tickets. And, it's also something that I think students shy away from because they don't know [or] they don't listen to classical music as much.

Here, Sally described her strategy for increasing visibility for students in middle and high school to attend “Students at the Symphony” and become more acquainted with classical music.

Even free arts and culture programming has challenges with visibility and engagement. Velma, with Riverside Fine Arts, stated:

The attention to the work I know in everyday society. . . the struggles that everyone goes through to put their food on the table, to keep the roof over their head, to keep shoes on their feet. That sort of thing. This can sort of seem frivolous to a lot of people that don't understand the arts. . . . Kids go home on Friday. They don't know where their next meal is coming from. When you have a free musical program, . . . a lot of people would kind of look at it as superfluous.

Velma explained that these free music programs may not engage the general public.

Although many free programs are offered to address challenges associated with poverty and access to the arts, a perception still exists that the arts are unnecessary. Many of the participants in the present study described in one way or the other, the concept that the general public does not understand why the arts are important or why free arts programming should even be made a priority. Part of increasing visibility and community

engagement for arts and culture organizations means changing the existing perceptions of community members.

Typology 4: Partnerships

All of the participants in the present study described the importance of the fourth typology: partnerships. The partnerships among the nonprofit arts and culture organizations may be for resources, education, or even a platform to provide the actual services. In most cases, the partnerships of arts and culture organizations involved teachers and leaders in K-12 schools, other nonprofit and community organizations, and artists and musicians. Amrein-Beardsley (2009) noted that nonprofit arts and culture organizations establish partnerships initially in order to meet internal goals such as to help provide resources. In addition, arts organizations have recently focused on aligning their programs to educational standards to maintain those partnerships. The participants in the present study noted that partnerships are vital for resources and that they have linked their programs to state standards. The efforts of the Cummer Museum and Hope at Hand are examples of aligning their programs with literary standards.

Alexander, with the Cultural Council of Greater Jacksonville, spoke at length about the importance of partnerships among nonprofit arts and culture organizations. The Cultural Council is the "capacity builder" for all of the nonprofit arts and culture organizations in Jacksonville, Florida. The Cultural Council receives funding for the arts from the City of Jacksonville to provide funding to all of the other arts organizations, primarily in the form of grants. As an umbrella organization for arts organizations, the Cultural Council is in a position to support interconnectedness and collaboration.

Alexander described the need for his organization to approach partnerships as a "quilted" approach. He stated:

The way that [arts participation] will improve and the way we will have much more quilted approach is . . . if we continue to improve and grow . . . the relationship between the district and Cultural Council and the non-profits like CAP [Cathedral Arts Project] and other ... cultural nonprofits that assist schools. Especially since Jeff Smith [Director of Arts for Duval County Public Schools] has come on, I've seen a ton more collaborative energy.

Here Alexander stressed the importance of the interconnectedness of arts organizations with the local school district. He described the partnerships between nonprofit organizations and schools as being relationships that can help improve access to and opportunity for arts education in Jacksonville, Florida. Mimi, with Friday Musicale, also discussed the interconnectedness of her partnerships and how they include many different types of organizations. Mimi also described the importance of partnering with not only K-12 schools but also other community arts organizations and universities for carrying out her organization's mission to provide arts programming and rent recital space. Renting out recital space, in turn, allows other community arts organizations to carry out their missions.

K-12 Schools, Leaders, and Educators

All participants discussed in some way, partnering with K-12 schools or working towards a partnership with local K-12 schools or educators. Many participants described their partnerships as part of a Title I initiation known as the STEAM (science, technology, engineering, art, and mathematics) Cultural Passport which provides three

cultural experiences to all Title I elementary schools in Duval County Public Schools.

Kate, with the Cummer Museum, described her organization's K-12 partnerships:

We are part of the STEAM program through the public schools. . . . We were one of the original 10 partners with STEAM, . . . a Title I program that DCPS has that sends all Title I students up to three cultural field trips a year. So, a lot of the connections we have with our schools systems are through that program. The Cummer in the Classroom program is also how we . . . are in touch with all the principals. We also have school tours that . . . brings [students]...and programs that bring students from Nassau County [and] from St. Johns County. We have affinity groups in those areas that help us make contact with those schools.

This example indicates how the Cummer approached partnerships with the local K-12 school system. "We see two grades from all of the 72 Title I schools [and] intense programs at 9 Title I schools." Many of the other participants discussed Title I school partnerships, as well. Eva, with Cathedral Arts Project, stated:

We serve primarily Title I schools. There are a few exceptions, but primarily they are Title I or schools that are pretty close [to] the Title I. We also serve through partnerships with a variety of other nonprofit organizations that again serve other low-income students.

In this example, Eva described her organization's partnerships with K-12 schools and continued with their focus on underserved Title I students. The notion of serving Title I students was a major theme that was developed through analyzing the data in the present study. Lucy, with Don't Miss a Beat, a nonprofit arts and culture organization that

primarily serves low income and minority students, discussed their summer camp that partners with local area low-income schools. She explained:

Through the summer camp program, . . . we go out and solicit and let the schools know in the area that we're serving that summer camp, that it's available here in the neighborhood. We do have partnerships with . . . Sherry Elementary . . . One of our instructors . . . works with them and comes out and works with the students. . . . We let the schools know that we . . . are around, . . . available, and the services that we have. I have visited . . . the schools in this location [such as] Annie R. Morgan . . . and let them know we are here and this is what we are offering.

Natasha also described the process of developing K-12 partnerships:

We have Hope Clubs going in four area high schools where the kids help us prep materials for our lessons. So, if we're [going to] do writing, ...and we ... match art with our poetry lessons...So if we're going to collage, for example, the girls in jails can't use scissors, so [our staff would] have to prep. We have to prep everything, or we can't do the lesson. We have Episcopal, Mandarin High, Stanton, and Paxon [high schools]. And they're after-school clubs. They are creating new poems, new art projects.

Natasha's partnership between her organization and high-school student volunteers has provided benefits. This process can cut program expenses because staff do not need to prepare materials. In addition, the high-school students benefit from access to poetry therapy and art programming, along with gaining essential skills through volunteering in the Hope Clubs.

Participants described partnerships with schools in collaboration with other nonprofit arts and culture organizations. For example, Sally, with the Jacksonville Symphony, described having a symbiotic relationship with regard to her organization's partnerships. Sally explained:

We have these satellite sites at Reynolds Lane Elementary, Brentwood Elementary, Picket Elementary, and Woodland Acres Elementary which are all Title I schools. Those are in partnership with Communities in Schools and their Team-Up program. So, the kids still get their academic tutoring, they still get their meals provided to them, and every aspect of this program that these kids participate in is completely free. Community in Schools provides the instruments for them, and they don't pay tuition essentially, and anything they need, either we or Communities in Schools pay for. So, we are still working on the transition of these, but so far they have been very successful.

Sally described the Symphony's partnerships with local area schools in terms of allowing them to provide music programs as a part of the Team Up program offered through the nonprofit organization, Community in Schools. All three entities rely on each other in order to provide their own services, thereby acting as resources for one another.

Relationships with K-12 teachers are also important partnerships. Teachers and support staff accompany students when they participate in arts programs. Kate, with the Cummer Museum, described one major event:

We are . . . very well known for our arts for disabilities. One week a year where we turn the museum over to all the self-contained classrooms, ESE classrooms in

four counties. We try to get all of them. We have about 17,000 students that come, and their caregivers . . . come with us.

Caregivers can include teachers, paraprofessionals, medical aids, and possibly parents who themselves are participating as partners in offering arts education. A strong partnership among teachers and nonprofit arts and culture organizations is essential for both the coordination of, and commitment to, arts education for their students.

Dolly, from Beaches Fine Arts, explained how she managed her partnerships with K-12 teachers: "I do a presentation for [all] the [Duval County Public School] music teachers, and then I give them each an educational outreach schedule that [is] online." Teachers are able to reserve a space. Dolly's example of partnerships with K-12 teachers shows the importance of communication between the organization and the schools.

Participants also stressed their supportive partnerships with K-12 school principals. Principals were generally the contact point for participants who were offering arts and culture programs and services at the local schools. Eva, with Cathedral Arts Project, described the support from principals: "Whenever we have meetings, they typically give up half a day to come to meetings. Pretty much every principal will do that." These leaders of arts and culture organizations also considered their partnerships with the school district's arts director as valuable.

Other Nonprofit and Community Organizations

All of the participants mentioned that they had partnerships with other nonprofit and community organizations. The majority of those partnerships were with other local arts and cultural organizations. Other partnerships included national nonprofit arts and

culture organizations such as Any Given Child through The Kennedy Center and local universities, such as the University of North Florida, Jacksonville University, and Florida State College at Jacksonville. Some of the community-based organizations included the Jacksonville Jaguars, hospital and rehabilitation centers, detention centers, senior-living facilities, group homes for children in foster care, and domestic violence shelters. In fact, many of the organizations have very interconnected partnerships, which is evidence that perhaps nonprofit arts and culture organizations cannot exist as islands unto themselves. Many rely on one another for necessary resources. Dolly, with Beaches Fine Arts, spoke about her organization's local partnerships when she described,

We feature our artists . . . in . . . after-school programs for disadvantaged youth and that would involve the Cathedral Arts Project, Don't Miss a Beat, . . . and, if you don't know about them, they are fantastic . . . You know different schools . . . different after school programs. We take [disadvantaged youth] . . . we bus them to St. John's Cathedral or Downtown Jacksonville because it's mostly where those centers are. This year we are bringing a Harlem Quartet, a string quartet, and the reason we chose Harlem Quartet is because a log of their kids are minorities, and we wanted to show them that minorities in a string quartet are doing really well, and they can relate to them better. I think that's important.

Partnerships with local arts and culture organizations who have similar missions are important. She also described partnerships on a national level when she explained:

Some of my artists come from Lincoln Center. . . . We have two people coming in next week who run the music, . . . the classical part of Lincoln Center. They also

are artists but they're in charge of that so we kind of keep up with what's going on [at Lincoln Center].

Many participants described having partnerships both locally and nationally to aid in providing resources to provide arts opportunities for K-12 students.

The Cultural Council of Greater Jacksonville, as the umbrella organization for local arts and culture organizations, focuses on capacity-building for all of the arts organizations in Jacksonville, Florida. It has developed partnerships with national nonprofit organizations that are both nonprofit arts and culture organizations or nonprofit organizations that tended to advocate for equitable arts for all. Alexander, with the Culture Council, explained:

[The] Jax Discovery Series is very similar to what they do at Lincoln Center. In fact . . . one of the art nonprofits here, Don't Miss a Beat, was founded by them. Owens [from Don't Miss a Beat] runs a class at Lincoln Center and is also a teacher at Julliard. . . . We always keep an eye out [for] our internship. We borrowed a lot from the Smithsonian. . . . Because we are the arbiter on whether or not organizations are eligible . . . for funding from the city, and because diversity is included as part of that eligibility question, I work with the [National Education Association] on definitions. I'm trying to get my organization onboard to . . . adopt a "cultural equity statement," so we look to Americans for the Arts and their statement to come up with ours.

Alexander's description provides evidence that multiple partnerships with national nonprofit organizations are a valuable resource to the Cultural Council, both for resources and inspiration.

Eva, with the Cathedral Arts Project, also spoke about the importance of national nonprofit organizations in carrying out her organization's mission:

We're partners with the Kennedy center . . . so that...affects what we do a great deal. We were the 14th organization they chose to partner with for Any Given Child, so we work very closely on an ongoing basis with [them]. Some other organizations affect what we do, primarily in terms of . . . our own learning. So, the National Guild and NAEP [National Assessment of Educational Progress] in particular we . . . go to their conferences or . . . get their materials, so we benefit from that on an ongoing basis . . . And also just their staying on top of issues and research keeps us from having to reinvent the wheel.

Eva described the help from national nonprofit partnerships in terms of resources and the sharing of research and data that can affect the arts programs her organization provides.

Eva illustrated that they rely on the NAEP data and research to be used as needs assessments and eventually to assess the outcomes of programs and services provided by the Cathedral Arts Project.

Kate, with the Cummer Museum, described her partnerships with national nonprofit organizations such as The Kennedy Center:

We work a great deal with the Kennedy Center. We are one of their partners. ...One of the wonderful things about museums is that they are wonderfully collaborative organizations through our national . . . museum association [as well as] through our state and local museum associations. We're always looking [at] what people are doing what people are sharing. You can pick up the phone and call someone in the education department throughout the nation and they are

happy to share what they have with you. . . . We [also] do that because . . . we all feel that as a group, we're the village.

Kate's statement described their partnerships with the Kennedy Center, as well as with other visual art museums, in order to have access to valuable resources. Kate viewed national arts and culture organizations such as The Kennedy Center and other art museums as being partners who all work toward a common goal of providing access to and opportunity for arts education for all K-12 students.

Some participants also described instances of partnering with organizations on a global level. Lucy, with Don't Miss a Beat, felt it was important that the children they serve gain experience not only on the local and national levels, but also globally

We partnered with a nonprofit agency in Paris and in Global Africa and we . . . made that program "Three Notes." And [all the three agency nonprofits involved] met in Paris, and we did a show together. We also had the kids from Paris here, and they took part in our last week of summer camp. [During] the last week of our summer camp, we do a showcase, and . . . the kids from Paris took part in that show and we went there and we took part in the show; . . . in Paris.

This global partnership provided the children with an opportunity that they would otherwise not have on a global level. This global partnership helps to carry out the mission of allowing the children with Don't Miss a Beat to have the same, if not more, experiences as those of more affluent children in Jacksonville, Florida.

Artists and Musicians

Participants described partnerships with artists and musicians. The types of partnerships depend on the type of nonprofit arts and culture organization and its mission.

For instance, Lucy with Don't Miss a Beat, partnered with many musicians and performers.

We bring musicians. We have guest artists that are part of the Dance Theatre Harlem, [the] dramatist Allen Haley. They have performed on television. We've had dancers from Cirque du Soleil. We've had, you know, Grammy Award winners that have come in and exposed [their craft] to our kids. . . . Mr. Owens, our artistic director, lives in New York and he's a Grammy Award winner as well. So, these are his friends. They come and give back to our kids.

With this example, Lucy described the various artists and musicians that often partner with her organization locally, in Jacksonville, Florida, to provide meaningful arts and culture experiences for the children served by her organization.

In addition, Mimi, with Friday Musicale, described her partnerships with musicians. "We work a lot more with local piano teachers, local violin teachers, chairs of music departments, chairs in high-school music departments. . . . So, it's . . . focused that way." For Mimi, it is important to partner with local area musicians because they have a greater influence on her organization's mission.

Typology 5: Nonprofit Arts and Culture Organizational Development

The fifth typology used in analyzing the data from the present study is organizational development, specifically for nonprofit arts and culture organizations.

Bolman and Deal (2008) defined organizational development as "an array of ideas and techniques designed to help managers convert intention to reality" (p. 162).

Organizational development is a set of planned efforts by leadership that are implemented throughout the organization to increase effectiveness as well as [the] health [of the

organization]. The participants in the present study discussed the organizational development practices that are specific to their nonprofit arts and culture organizations. Participants' discussions reflected four lenses regarding organizational development: leadership, the organization's mission, strategic planning and decision-making, and change and transition.

Leadership

Leadership in the field of nonprofit arts and culture focuses on accountability efforts, fundraising, and leadership development (Toepler & Wyszomirski, 2012). Because all of the participants were leaders of nonprofit arts and culture organizations, their discussions reflected their perspectives on leadership. Participants in the present study included organization presidents, chief executive officers, executive directors, directors of education, artistic directors, and directors of programming.

Many participants discussed their leadership practices or expressed advice for emerging nonprofit leaders in the field of arts and culture. Many participants explained what they do for their organization in terms of leadership. For example, Dolly, with Beaches Fine Arts, explained, "I'm in charge of all the operations of the Series and . . . the day-to-day operations as well. I have one employee, and she does the books." Dolly explained that she is very hands-on with the day-to-day operations of her arts and culture organization because it is very small.

Mimi, with Friday Musicale also noted that her organization is small which requires her to take on more of a managerial role as well. Mimi explained,

Since we are a small nonprofit, I do a lot. . . . I do fundraising, oversee the day-to-day. All of the accounting. . . . Anything connecting to the business practice,

anything connected to overseeing a venue. We own all these buildings and we own the grounds, all the grounds-keeping and the landscaping. I don't personally do it, but if something breaks, . . . we had a water heater break, we own three buildings, and we own the land, so taking care of all the upkeep connected to the building. We also have renters. We have another historical building behind these two and . . . we have three other not-for-profits renting those areas.

Mimi's leadership responsibilities not only included large-scale planning, like leaders in other nonprofit organizations, but she was also responsible for ensuring that the organization was running smoothly every day.

Natasha, with Hope at Hand, corroborated the idea of the nonprofit arts and culture leader being a "Jack of all trades" in a small and young organization. "I do everything. We have 16 people on the payroll, and we only brought in \$120K last year. I do not take a salary, and I do everything from write the grants to take the trash out. I do everything." Thus, her role involved leadership and management.

Participants who were leaders of larger arts and culture organizations also described using a hands-on approach. Alexander, with the Cultural Council, described: "I'm the chief, cook, and bottle washer. . . . Basically, I make day-to-day decisions, . . . a lot of policy decisions and process decisions." Regardless of the size or age of the arts and culture organization, the leaders who participated in the present study described the need to be hands-on with the everyday work necessary for running the organizations. Kate, with the Cummer Museum, a large and established organization, explained:

I oversee seven full time museum educators so a lot of my job is setting the direction, setting the focus . . . and priorities of the education department. We just

completed the visitor experience master plan. I also work a lot with evaluation in education and exhibition and those as well.

In this example, Kate described in detail her leadership role.

Roger, with The Florida Theatre, described how he viewed his leadership within his organization when he stated:

I run the operations on the day-to-day basis and report to the board of directors. I operate the organization according to the broad directives that they provide. . . . The chief executive of any company really winds up doing many things that are not encapsulated in the job description, but, more or less, I interact with most of the staff members on a daily basis . . . I provide broad direction on programming and where we are going to go and what activities we are going to be involved with. And I try to be the overseer . . . to provide . . . a little poke and a prod when it's needed and keep an eye on our general directions and see the things that people that are invested in the day-to-day don't see.

Roger discussed not only his leadership in terms of the day-to-day processes but also his focus on behind-the-scenes tasks that are necessary for the organization to function: working with Board members, providing the direction of the programming, and strategic planning.

Mission

A major sub-section of the fifth typology of organizational development is that of missions for nonprofit arts and culture organizations. The mission is what guides the nonprofit organization. "The mission of a nonprofit or governmental organization defines the value that the organization intended to produce for its stakeholders and for

society at large" (Moore, 2000, p. 190). Because the mission sets the value for a nonprofit organization, it is the metric that that guides whether or not past or future practices are effective (Moore, 2000). The mission statement points to a particular public problem the organization hopes to alleviate or change (Moore, 2000). In the present study, the mission statement of a nonprofit arts and culture organizations drives the organization's ability to provide equitable access to and opportunities for arts education.

The mission of the organization was described by the participants as being the driving force behind providing arts education. Kate, with the Cummer Museum, explained:

Arts education . . . goes all the way back to our mission. And our mission is set by our board. And so, one of the things that we do is that we look at the institutional priorities. One of our . . . mandates in our institutional plan is that we are leaders in arts education and that we . . . need to collaborate with our arts organizations. We are in collaborations with many art educators and artists . . . so art education comes to us. We do things like teacher trainings . . . and participate school-wide. How we view art education . . . starts with how we view our mission.

Kate thus described the relationship between her organization's mission and what arts services they provide. Kate continued: "Our mission is to engage, inspire through arts, gardens, and education."

Eva, with Cathedral Arts Project, also corroborated the notion of the mission influencing what arts and culture services are provided for K-12 students:

The mission statement itself refers to school ages children. We are doing right now, early childhood as well, but really our core focus is K-12, . . . primarily K-8. One reason . . . we focus primarily on the elementary schools is because we see it at the middle school levels, if the child does not already feel like they know what they're doing in the arts, . . . that's not the time they are going to risk looking like a fool in front of their peers. . . . [For that] reason, we have a lot of kids at the middle-school level and that's why we focus on the elementary-school level.

Eva described here how the mission set the focus of her organization's arts and culture education services and how the mission was used as a tool to react to the barrier to arts education at the middle-school level. Over time, Eva's organization was able focus the mission at the elementary and middle-school levels, while maintaining fidelity to the original mission.

Many of the participants described having a mission that states that the arts improve the quality of life and are important for everyone. Alexander, with the Cultural Council, described his organization's mission when he stated, "Our mission . . . we . . . advocate [for arts and culture and] . . . appreciate the relevance and the . . . experience of art and culture, so our mission is to push all of those things. We advocate that this is quality of life. This is . . . important for everyone." Lucy, with Don't Miss a Beat, also described her organization's mission of providing arts and culture as being important for everyone:

We are an org that . . . encompasses the whole family. By engaging, connecting, and inspiring the kids and . . . do[ing] things that they have never done before. . . . To . . . enhance [and] broaden their horizons in the arts, and, through that we

touch a lot of other things, . . . like family help and taking care of the whole child and making sure the parents have what they need, so that it can trickle down and make sure the family has everything they need.

Sally, with the Jacksonville Symphony, also described her organization's mission regarding the importance of the arts.

Our official mission is to enrich the human spirit through symphonic music. There are numerous studies about the benefits of music and music in education and I think it's difficult for people to understand past the entertainment value, but there's so much more to music than just the entertainment. We're there for the community on various levels.

Sally, like Alexander and Lucy, described arts as enhancing the lives of all those in the community.

On a national level, the mission for arts and culture organizations is to highlight the potential for nonprofit arts and culture organizations to provide access to and opportunity for arts education that leads to a full and rich K-12 educational experience for all students (Toepler & Wyszomirski 2012). Toepler and Wyszomirski (2012) described the mission of nonprofit arts and culture organizations:

The nonprofit arts community not only rose to the general education challenge but also extended its efforts to targeting at-risk youth, often through after-school programs. Engaging the broader community in efforts to stem and reverse the long decline of arts education nevertheless remains a significant challenge. (p. 247)

Nonprofit organizations support the ultimate mission of providing arts and culture education to the community and of combating the challenge of declining arts education in K-12 schools.

Strategic Planning and Decision-Making

The second sub-area of the fifth typology of nonprofit organizational development is strategic planning. Strategic planning in nonprofit arts and culture organizations stems from the organization's mission. The strategic planning of a nonprofit arts and culture organization involves assessing the effectiveness of past and current arts and culture education and services, as well as identifying needs assessments to influence future program development. Ultimately, strategic planning involves planning for carrying out the nonprofit arts and culture organization's mission to provide access to or opportunities for arts education.

Most of the participants in the present study described being involved with the strategic planning of their nonprofit arts and culture organizations. Roger, with the Florida Theatre, described his organization's process of strategic planning and how it relates to the Florida Theatre's core mission:

We have . . . [a] three-year contingent plan; the board of directors has a strategic planning committee, and once every three years we go through a process where we . . . sit down and say, "What are we doing, and what do we want to do . . . We'll bring the board members into that process, we'll bring the staff into that process, we'll talk to key people in the community. We might even do an online survey and really . . . try to collect as many ideas as possible. And then we will weed through those, and, you know, we'll go through this process to boil things

down to a short list of things that we would like to be involved with. . . . Then from that short list, . . . we'll boil it down to seven things that we're going to work on over the next couple of years.

Roger described here the strategic planning process for the Florida Theatre which is carried out every three years. He described how his organization decides on what cultural experiences the Florida Theatre will provide for the community.

Many participants also described the use of assessment as a major part of their organization's strategic planning. Assessment means that many participants wanted to evaluate their current arts and culture education and programs and determine which ones were working and which ones were not. Kate, with the Cummer Museum, described a process of strategic planning that involved examining the mission of the Museum, along with current K-12 trends. Kate explained:

There are several things we look at. One . . . new thing coming through education and K-12 is empathy. Thoughts and empathy. And we are working in those areas. We go by what Florida mandates in their school. . . . If parts of the curriculum have already moved to Common Core, then we look at how we need to adapt to meet those requirements. Another thing that we do is that we provide research back to the public-school system. . . . It includes the Weaver Arts Academy and Start with the Arts for the younger grades, and that's a program that goes from Pre-K3 through 8th grade. . . . We track what we learn about, how we can do better, and how we can become more effective in the classroom. An we send those results over to school improvement. We want to be a place to provide leadership and best practices to the school system.

Kate described the importance of assessment in strategic planning. This approach is often the case for nonprofit arts organizations that are as heavily programmed as the Cummer Museum. Her organization considers data as important to strategic planning.

Although many participants discussed large-scale, strategic planning, many participants also discussed focusing on more specific aspects of their leadership or programming. For example, Eva, with Cathedral Arts Project, described how

this year I am trying to be more intentional about focusing my work on developing my staff, primarily the directing staff and engaging the board. Those are my two areas of focus this year. We have a large board and that can be a full-time job. . . . I never wanted [Cathedral Arts Project] to be just my face that's not the model I chose so, we have several people that are really the face of CAP (Cathedral Arts Project).

Eva explained that her organization's strategic planning for the upcoming year at the time of the interview focused on staff development and leadership to take on a more active public role in the community.

Sally, with the Jacksonville Symphony, also chose to focus on specific areas with regard to strategic planning. "Our strategy is that we have these three different tiers: listening, learning, and creating. . . . We want to offer programs for people of all ages, from basically going with this cradle to grave concept on each of those three tiers. So, that's what we were looking at when we were reshaping these programs and building new programs." Sally's description of the three tiers framed her organization's strategic planning.

Change and Transition

The fifth typology of nonprofit organizational development also contains the sub-area of organizational change and transition. Many participants described how their organization has changed over its lifespan or, in many cases, how the organization has gone through recent transitions with regard to staff or programming. Many participants discussed how the organization was formed in its beginning in order to describe how the organization has dealt with change and transition over time. Alexander, with the Cultural Council, explained:

It's been 42 years now, and we were started as the . . . art council. . . . The arts council was formed by three benevolent sort of Jacksonville matrons of the arts. . . . They saw the value in supporting the arts and created an arts and culture nonprofit that helped fund arts. First, they'd go raise private funds and distribute grants through our arts and culture orgs. And eventually, it became a city-funded program and that happened in . . . [19]92. So, we became part of the city budget, and [we] were called the Local Art Agency; so all over the country in each city, there is a local arts agency, and we take city funding and we re-grant to eligible orgs. Right now, we are at 25 [organizations]. When I started this job almost three years ago, we had 21, so we are growing that number.

Alexander discussed here his organization's change from the perspective of the organization's history.

Going from being a nonprofit that didn't have a city infrastructure, city funding, and city ordinance mandate, to having that . . . was a big shift. We do three things here, we re-grant city money that's the main thing that's the corner stone of what

we do . . . we take a piece of the city budget and we distribute it to 25 [organizations] based on excellence in grant process. The 2nd leg of the stool is that we also are in charge of our city's permanent collection . . . our Art in Public Places program. [There are] 71 pieces in our collection right now. We are the stewards of that. So, we select, install, and maintain, in perpetuity this permanent art . . . in our city's collection. Then the third thing is when we go out and raise money.

Alexander explained that the Cultural Council began to change from being the capacity-builder for the other community arts organizations in the Jacksonville, Florida, area through grant funding, to providing its own arts and culture programs and initiatives.

Other participants also described the changes and transitions their organizations have experienced over time. Kate, with the Cummer Museum, also described how the history of her organization played a key role in shaping her organization into what it is today.

[The Cummer Museum] has gone through many phases. Museums often . . . have . . . transition periods where they are usually considered visionary not-for-profits. So, they start with being the brainchild of one person and in this case, it was of a foundation. This was founded after Nina Cummer's death. And the foundation itself . . . it's named for their daughter, Deette Holden Cummer, who died in infancy. And so, . . . it was a locally run of a small group of people who were on the board for the 1960s to 70s. Toward the 1980s and 90s, you began to see it open up a little more into the community. . . . Since 1990, we have become much more of a community-oriented facility.

Kate's historical account described the organization's transition into more of a community-oriented facility from its original purpose.

Other participants described their organization's history in order to explain how their organization became more formally organized into a nonprofit arts and culture organization. Mimi, with Friday Musicale, described how her organization changed over time:

127 years ago, this organization was founded . . . by a group of women, and I call them the ladies of Jacksonville that wanted to find a way to have concerts on Fridays for women only. And, it started out in their homes. They funded, they brought in concerts, they brought in artists from all over Europe and from all over the U.S., and in 1927 the current building that we are at, 645 Oak Street, this was a coliseum and Gymnasium called the Coliseum Gymnasium. They bought it and turned it into the venue that it is today. So, it maintained [the] infrastructure over the years [with] of women running this organization, paying for the artists, under the hidden memberships. With free concerts on Friday nights. . . . There were no men involved in the infrastructure until 2010 when this organization . . . developed a traditional 501(c)3 model and had a board of directors and an executive director. Before that it was all volunteer-based.

This example describes the development of Friday Musicale from a place for women to showcase musicians and have concerts, to becoming an incorporated nonprofit arts and culture organization. It has lasted over a century by moving with the changing times.

Eva, with Cathedral Arts Project, also described the major change associated with her organization as becoming more formal.

It's become more professional. I was the first person hired at professional level of the organizations, so it's become more professional from the very early days. The mission has really stayed the same. How it's changed is . . . we have expanded from simply that core after-school program to . . . a portfolio of 10 programs that we do all in support of the same mission. The scope of the work we do is just broader

This example explains the organization's transition throughout the history of Cathedral Arts Project by adapting and yet keeping the same mission.

Some participants spoke of their organization's change and transition as a response to the needs of the community. Lucy, with Don't Miss a Beat, explained that her organization was shaped by needy families in the Jacksonville, Florida, community, and, therefore, has broadened its mission.

We originally were targeting kids that were suspended, but from that . . . we decided on summer camp. That was back in 2008, [and] we had 100 kids the first year. It was so successful that we started a lot of the requirements that the Children's Commission have now evolved from us. Then, we expanded it to the after-school program, and now we have the academy. . . an arts academy. . . . We offer dance classes, instrumental music classes, we have also have chorus, and we the visual arts. The other portion is that we take care of the family where we feed and clothe . . . and . . . we are able to come to sessions with the children if they need to have meetings with the teachers and things like that . . . So, that's the other part of Don't Miss a Beat, . . . we encompass the whole thing.

In this example, Lucy described how her organization changed from its original mission focused on arts programming and evolved into an organization that not only provides arts education, but also overall academic support in and outside of the K-12 classroom.

Description and interpretation (Eisner, 1998) were the first two dimensions of education criticism used in the process of data analysis within the present study. The description dimension provided the perspectives of the participants shared during their interviews. Interpretation was the second dimension used, and it attached meaning to those perspectives. Because “descriptions of experience and interpretations are so intertwined that they often become one” (Patton, 2002, p. 106), Eisner's processes of description and interpretation were combined during this section of data analysis for the present study.

Evaluation Dimension

The third dimension of Eisner's (1998) approach to educational criticism used in analyzing the data from the present study is evaluation. The first two dimensions of Eisner's approach to educational criticism, description and interpretation, were combined in the present study in order to both describe what participants shared during the interviews and then explain, or give meaning, to these data. The third dimension of evaluation requires what Eisner (1998) refers to as appraising the data or making a judgment on the meanings in the data. In other words, the third dimension is an extension of the description and evaluation dimensions and considers value in the data. By giving the data meaning and value, the present study can impact the arts education of K-12 students, which then leads to an impact on those students' education as a whole. According to Eisner (1998), research in education must include consideration of its

broader impact on student education, which in turn relates to the role of education within a democratic society.

In the present study, data concerning how leaders perceived their role in providing equitable access to and opportunity for arts education for K-12 students is relevant to educating students in a democratic society. Each of the following sections provides one perspective regarding how the data reflect purposes for education in a democracy.

Mission Driven to Serve the underserved

Leaders of nonprofit arts and culture organizations believed they had a responsibility to serve the underserved with regard to providing opportunity and access for K-12 arts education. In some cases, the leaders of nonprofit arts and culture organizations felt it was the mission of the organization to serve underserved students.

Roxy, with the Jacksonville Dance Theatre, stated:

My personal mission also within the company is to try to educate people on the value of dance as an important part of early childhood. I think it's really important to be talking about it. There are a lot of people not getting services in dance education. . . . They can't send their kids to dance studios because they can't afford it. So there are issues with funding and an issue of breaking down barriers and boundaries and connect[ing] different people in organizations in order to serve those kids who are not getting dance education because they can't afford it.

Roxy spoke in terms of a personal mission to educate the general public about the need for arts education and gave an example of barriers that affect whether underserved K-12 students receive opportunities and access to arts education. Arts and culture nonprofit organizations serve the underserved population by targeting Title I, low socioeconomic schools. Eva, with Cathedral Arts Project, explained:

We serve primarily Title I schools. There are a few exceptions, but primarily they are Title I or schools that are pretty close to [being] Title I. We also serve through partnerships with a variety of other nonprofit organizations that again serve other low-income students.

Nonprofit arts and culture organizations thus saw their missions as providing access to and opportunity for K-12 arts education.

Arts and culture organization programs also served vulnerable populations such as incarcerated or homeless youths. Natasha, with Hope at Hand, stated: “We only work with girls incarcerated, and we have the girls with felony charges charged as adults at pre-trial detentions, and we have the girls [at] the Department of Juvenile Justice. At Gateway, which is a recovery center, we have the boys and the girls.” Velma, at Riverside Fine Arts, also explained:

We have branched out. We have Schulzbacher Center for the Homeless. We have also done the detention center at the jail. . . . We do senior . . . homes and things like that. We are starting to branch out into special needs, ARC Jacksonville, children with varying degrees of disabilities or special needs. Daniel Kids is another one.

Velma noted the importance of providing arts opportunities to a diverse group of students who find themselves in institutions for rehabilitation or group homes for children.

Intensive Programs to Serve the Mission.

Some arts and culture organizations, such as the Cummer Museum, provided intensive arts programs for special groups of K-12 students. The Cummer Museum provides Very Special Arts programming, specifically designed for children with autism and other special needs in Jacksonville, Florida. The Cummer has partnered with Duval County Public Schools to provide programs accommodating students who are in self-contained, special needs classrooms. Kate, with the Cummer Museum, also described providing intensive programs at nine Title I schools in the district. Natasha described

providing poetry and art therapy for specialized K-12 groups in rehabilitative environments. Mimi, with Friday Musicale, described providing rehearsal and recital space for K-12 students who are gifted in playing classical music. And Eva, with Cathedral Arts Project, specifically described Title I elementary school students as the focus for the majority of her organization's programs.

Working Toward the Future

Arts and culture nonprofit leaders described their efforts with regard to future programming to provide opportunity for and access to arts education for all K-12 students. Alexander, with the Cultural Council, spoke on the future of his organization in terms of ultimately meeting the goal of all people in the Jacksonville, Florida, community having first-hand access to the arts through the many free arts experiences the Cultural Council has helped to provide through their grant work. He explained:

Our mission is to . . . advocate and appreciate the relevance and the experience of art and culture. . . . We advocate that this is quality of life, this is, . . . you know, important for everyone. We all know that, with more arts and culture, grades go up, income goes up, quality of life goes up. The relevance is to make sure arts stays in the picture. . . . I think we did a thing where there were almost 700,000 free experiences through just the grant funding work that we fund. . . . Our goal is to make sure that everybody in Duval gets a piece of that and gets to experience it.

Arts and culture organization leaders' efforts toward the future in providing arts for all involve strategic planning and decision-making. Roger, with the Florida Theatre, described his organization's process of planning for the future when he stated,

We have . . . [a] three-year contingent plan, the board of directors has a strategic planning committee, and once every three years we go through a process where we . . . sit down and say, "What are we doing and what do we want to do?" . . . We'll bring the board members into that process, we'll bring the staff into that process, we'll talk to key people in the community. We might even do an online survey and really . . . try to collect as many ideas as possible, and then we will weed through those, and, you know, we'll go through this process to boil things down to a short list of things that we would like to be involved with. . . . Then, from that short list, . . . we will boil it down to seven things that we're going to work on over the next couple of years.

Roger gave an example of a strategic plan, which ultimately guides the direction of the nonprofit arts and culture mission in the future. Planning for the future of an arts and culture nonprofit organization can occur at any point of the organization's lifetime, but is generally done formally by updating the strategic plan approximately every three years

Partnerships, Not Competition

Nonprofit arts and culture leaders had an overall positive view of partnerships with other nonprofit arts organizations. The partnerships are not seen as competition, but a vital part of providing opportunity for and access to arts education for underserved K-12 students in the Jacksonville, Florida, community. Leaders of nonprofit arts and culture organizations viewed partnerships as a holistic way of meeting the ultimate mission of all arts and culture organizations to continue to provide arts experiences for all K-12 students.

Eva, with Cathedral Arts Project, described her organization's relationship with partnerships:

I've been doing this 14 years now, . . . and I've never seen so much energy around . . . arts education. [The Cathedral Arts Project's] main opportunity is around advocacy. Because, even if we won the lottery, we couldn't serve 128,000 children. We're really being more intentional about focusing on advocacy. Also partnering with others to get them to either provide arts education, for instance Boys and Girls Club on their own, and/or using our subject matter expertise in relationships to sort of help foster programs, even if we are not the ones doing direct services.

Eva recognized that her organization would not have the ability to single-handedly reach all 128,000 students in Duval County, so they encourage working with other organizations to partner with each other in order to extend the reach of arts education. Furthermore, leaders of nonprofit arts and culture organizations feel that partnerships are not only necessary, but they are also important for improving access to and opportunity for arts education for K-12 students.

Alexander, with the Cultural Council, was a proponent for nonprofit and community partnerships and expanded on his organization's partnerships when he explained:

The way that [arts participation] will improve and the way we will have much more quilted approach is . . . if we continue to improve and grow . . . the relationship between the district and Cultural Council and the non-profits like CAP [Cathedral Arts Project] and other . . . cultural nonprofits that assist schools.

Especially since [Director of Arts for Duval County Public Schools] has come on, I've seen a ton more collaborative energy.

In sum, participants overall, viewed partnerships as essential for promoting and carrying out their organizations' missions and did not view partnerships as being in competition with one another, but an extension of available resources.

The Struggle with Funding

Funding is a major issue faced by arts and culture nonprofit organizations (Toepler & Wyszomirski, 2012). The lack of reliable funding has affected the ability of leaders of arts and culture organizations to provide access to and opportunity for quality arts education. Natasha, from Hope at Hand, explained:

Funding. You know it's really a nightmare. The mission is so beautiful and their work is so beautiful . . . and the fight for finding funds every year is not fun. And . . . some of the grant, . . . you have to go through a grant hearing you have to present at. . . . It takes the fun out of it, but we don't have products [to display]. . . . We don't have stuff to sell, so it makes it hard. We are mainly dependent on grant funders, and its very competitive . . . even on a local level, . . . much less state or national/federal level. . . . So, that is really the worst part of keeping the charity alive. The mission is the easy part.

Nonprofit arts and culture organizations are limited in the number of students for whom they can provide arts education due to a lack of funding.

Lack of funding seems to affect new arts and culture nonprofit organizations especially hard. Roxy, with Jacksonville Dance Theatre, explained:

Our number one challenge right now is funding, so I think funding and exposure are the big ones. Slowly but surely getting more name recognition, getting more funding, and getting grants. The number one challenge is always going to be funding. Funding in the arts, especially in this country, is difficult and [particularly] in a city where professional dance has not had a face or a name . . . besides . . . the Florida Ballet.

Roxy explained here how the lack of financial support is her organization's number one challenge to providing access to and opportunity for arts education effectively.

Funding affects the type of arts education that nonprofit arts and culture organization can provide. It can limit which arts opportunities are made available to K-12 students. For example, Roger, with the Florida Theatre, stated:

People say to me all the time, "Why don't you have this dance company?" And you know, "Why you don't have this trumpet player?" And my answer is, . . . "It costs us \$5,000 to \$10,000 to open the building, and on average it cost about \$5,000 to advertise a show in this market." So, before we even talk about paying the artist, we are spending \$5-15K a night and that's got to come from somewhere. . . . There are many wonderful things we want to do, but we have to pay the bills and that's the reality of it. . . . It does us no good or anybody any good if we go broke having . . . strange but wonderful avant-garde opera. It could be wonderful, but if we go out of business, what good would it do?

In this example, the Florida Theatre generally focuses on more commercial pop culture rather than more alternative or avant-garde arts and culture because of the organization's operational costs.

Funding has led to fragmented access and opportunity for arts education. Fragmented programs or "one-off" programs, serve needs but are not optimal in providing arts education by some arts and culture organizations. Dolly, with the Beaches Fine Arts Series, stated:

I think it's an uphill battle. I mean honestly, it's difficult. . . . We don't get a lot of support. . . . In Duval [schools], in the last few years, they instituted something where every child in elementary school gets music, but they only get it once a week, or something ridiculous like that. . . . What we have come to find out, . . . we do programs for children that are one-off, . . . just do it that one time. But, what we really like to do is have an artist in town for several days, and they will be at the same school for several days in a row.

Though funding is a struggle for most nonprofit arts and culture organizations, evidence exists that arts organizations have historically fared well with regard to economic sustainability. Toepler and Wyszomirski (2012) noted that the arts and culture field has shown financial resilience since the early 1990s. They also noted that the arts and culture field in general managed to continue to maintain a double or more than double revenue surplus when compared to nonprofit fields as a whole. Thus, the resiliency of those organizations can be a benefit to providing access to and opportunities for arts education for underserved K-12 students.

Eisner's (1998) third dimension of education criticism, evaluation, employed four primary judgments. Those four judgements given to the description and interpretation of the data of the present study were: Arts and culture leaders view their organizations' missions as being driven to serve the underserved; Arts and culture organizations and

their respective leaders are working toward the future; The partnerships of nonprofit arts and culture organizations were not seen as competition; Arts and culture organizations struggle with funding.

Thematics Dimension

The fourth dimension of Eisner's (1998) process of educational criticism is thematics. The thematics dimension is centered on identifying the "recurring messages" from careful analysis of the data (Eisner, 1998, p. 104). The first two dimensions of educational criticism described and interpreted the data from the present study. Those first two dimensions were then followed by the third dimension of evaluation, which discussed how the data connected to educational goals and the role of the nonprofit arts and culture organizations in serving communities. The final dimension for analyzing the data from the current study elaborates on the themes developed from analysis of the data. This section of Chapter four includes a discussion of six themes developed from the analysis of the data within the present study.

Theme 1: The Leaders Formally and Informally Partnered with One Another to Benefit their Program Offerings for Underserved K-12 Students.

The leaders of nonprofit arts and culture organizations have formal and informal partnerships that serve to supplement K-12 arts education. For example, the leader of the Jacksonville Symphony partnered with the Museum of Science and History (MOSH) to combine both an exhibit on Ann Frank and the Violins of Hope exhibit. Both programs offered education on the history of the Holocaust, along with connecting that history to arts education. Sally, with the Jacksonville Symphony, described this partnership with MOSH:

The Violins of Hope project . . . is happening now. There's a big Anne Frank exhibit at the Museum of Science and History [MOSH]. . . . A participant came to us mid-year last year . . . [who] restored all these instruments from the Holocaust, and he's coming to the United States . . . with 16 of them that our musicians will play in concert, and . . . several organizations in Jacksonville . . . are part of this cohort that is . . . coproducing [the concert]. . . . And it's all kind of centered around this big Anne Frank exhibit that MOSH is doing.

This partnership came together because of the relatedness of the two nonprofit arts and culture organizations' programs. This example demonstrates a collaborative relationship between the Jacksonville Symphony and the MOSH and indicates that interview data revealed no competition among these nonprofit arts and culture organizations. In general, partnerships were seen as a way to add to the offerings of K-12 arts education.

Theme 2: The Organizations had Clear Missions to Serve the Underserved.

The second theme of the present study is that nonprofit arts and culture organizations are mission-driven to serve underserved K-12 students with regard to arts education (see Appendix E). The participants were in agreement that the arts do not reach all K-12 students, and each of the organization's missions centered on providing arts opportunities for all students. Lucy, with Don't Miss a Beat, also described her organization's mission to providing arts and culture for underserved K-12 students when she explained:

We are an org that . . . encompasses the whole family. By engaging, connecting, and inspiring the kids and . . . do things that they have never done before. . . . To . . . enhance [and] broaden their horizons in the arts and, through that, we touch a

lot of other things, . . . like family help and taking care of the whole child and making sure the parents have what they need, so that it can trickle down and make sure the family has everything they need.

The mission of Lucy's organization is centered on providing high-quality arts education to underserved K-12 students. The organization also recognizes the importance of making sure students and families have other support, including, but not limited to, arts education. Analysis of the data from the participants in the present study indicated that their organizations' missions focused on improving the quality of life for underserved students, with the arts as one component to do so.

Theme 3: The Leaders Perceived that their Arts and Culture Organizations are Knowledgeable Regarding K-12 Curriculum and Endeavored to Facilitate Their Programming to Support that Curriculum.

Participants wanted to provide resources for integrating the arts into K-12 school curricula. The leaders perceived that their arts and culture organizations are knowledgeable about connecting their arts education programs and services to the K-12 classroom curriculum. Natasha, from Hope at Hand, explained: "We've done training . . . I think the last three years with the guidance counselors. . . . We're training next year . . . [on the topic of] arts integration, so it's the poetry and arts for arts educators . . . through Duval County Public Schools." Natasha felt compelled to provide professional development for K-12 teachers and guidance counselors to use the concepts of poetry therapy in Duval County Public School classrooms.

Roxy, with Jacksonville Dance Theatre, provided another example of this theme when she explained:

We need to be providing training for those teachers that want to use dance and movement, either through integrated curriculum, you know . . . inside of the classroom. How do you use dance and music inside your classroom . . . to talk about science, to talk about language, . . . you know to teach math problems? I think there's opportunities there. I think they the need training, not that they need to be ballet dancers. But we can offer them techniques and tools. How can you use movement and improvisation to engage students on a physical low-key process on how the mind and body work?

This example reflects the theme that these organizations work to provide K-12 educators with the necessary tools to integrate the arts into their classrooms. Indeed, the leaders of nonprofit arts and culture organizations believed it appropriate to provide the instruction in how to do so.

Theme 4: Arts and Culture Organizations Remain Nimble to Raise Funds to Provide the Most Resources Possible.

The leaders of nonprofit arts and culture organizations described how they remain nimble or flexible with the number or types of programs they can provide, based on year-to-year funding. Many arts and culture nonprofit organizations are unable to plan for more than a year ahead. As previously discussed in this chapter, Dolly, with Beaches Fine Arts Series, described the use of one-off programming due to lack of funding. She explained:

What we have come to find out, . . . we do programs for children that are one off, . . . just do it that one time. But, what we really like to do is have an artist in town for several days, and they will be at the same school for several days in a row.

That's really expensive to do, and we like to do it, but we can't do it every year.

We can maybe do it once every other year. It's very difficult to do when they are coming from out of town, but people we get, we get consistently. I think that's

what's important, so we do what we can with that; but, we could use more money.

This example shows how continued programming is generally a by-product of the amount of funding available year-to-year. Such funding fluctuations can lead to erratic K-12 arts education that would not occur, for example, in mathematics or reading. Alexander, with the Cultural Council, also stated: "A lot of it is going to be based on resources, so, the more access to capital, the more likely we will invest in education." Thus, the Cultural Council also is influenced by funding and determines programming based on changes in the support they receive.

Theme 5: Nonprofit Arts and Culture Organizations View Arts Education as Being Life-Long.

Although there is an emphasis on K-12 education, the leaders of arts and culture organizations saw their work as "cradle to grave," including those students who are incarcerated or homeless. Kate, with the Cummer Museum, gave a clear example of the theme of life-long arts education:

We serve a very broad community. We almost actually go cradle to grave. We start with our toddlers. We have a mom and tot program that we begin with.

Then we have older classes, but we also serve 23,000 school students from pre-

K3 all the way to high school. We also serve as part of the university community.

The leaders of nonprofit arts and culture organizations described arts education as not limited to K-12-aged students; they referred to efforts to provide arts education for all

ages and all people. Natasha, with Hope at Hand, provided arts education for a variety of incarcerated youths and even adults in homeless or women's shelters. This example reflects the commitment of leaders of arts and culture organizations to education in the arts that is life-long or "cradle to grave."

Sally, with the Jacksonville Symphony also mentioned providing symphonic programs that can be live-streamed in order to reach all age levels, or impaired adults who may have trouble being transported to the Symphony. This example, again, provides evidence of the theme that arts education is viewed as being "cradle to grave."

Ava, with Cathedral Arts Project, also described how the policy of the previous Duval County Superintendent of Schools provided elementary-school students a little more background in the arts. "At least the kids we are getting now have some background with the program we're offering at the school." The policy of providing elementary schools with a full-time art teacher and a music teacher reflects the "cradle to grave" theme because students can later take advantage of programming offered by arts and culture organizations due to their early background knowledge received in elementary schools.

Theme 6: Nonprofit Arts and Culture Organizations Remain Resilient Despite the Changing Environment of K-12 Education.

A final theme is that nonprofit arts and culture organizations remain resilient despite the changing environment in K-12 education. With the introduction of new mandates, Common Core standards, overemphasis on testing and reduced instructional time for arts education, and an oversaturation of programming at some schools, arts and culture nonprofits have essentially had to move with the landscape of K-12 education. Nonprofit

arts and culture organizations have shown success in adapting to the environments of the K-12 schools where they partner or provide direct services. For example, Dolly from the Beaches Fine Arts Series explained:

We feature our artist . . . in . . . after school programs for disadvantaged youth, and that would involve the Cathedral Arts Project, Don't Miss a Beat. . . . We bus them to St. John's Cathedral or Downtown Jacksonville because it's mostly where those centers are.

In this example, Dolly showed how her organization adapted by transporting the students instead of providing arts education at the schools. Not only did they provide after school programs, but when it was not possible to provide services at the schools, Dolly's organization would make arrangements to transport those students to where the arts and culture programs were located.

Another way in which nonprofit arts and culture organizations have shown resiliency is by allowing access to their programming through an online platform which reduces the need to either go to the schools or have the students come to their organizations. Sally, with the Jacksonville Symphony, described her organization's recent effort to adapt with the use of live streaming of visual presentations on her organization's website: "We're doing the multimedia presentations that will work or be juxtaposed with the music. . . . There's actually a professor at UNF that is building the presentation for us." Sally further described the use of technology when she stated:

We've got four cameras installed in the [concert] hall, and we will play images of the orchestra and the conductor on this big screen during the piece. . . . We are

doing a lot of try and diversify the experience and attract more members of the community.

The cameras record the performances, and the videos are either live-streamed or made available on the Symphony's website. This example shows resiliency because the Jacksonville Symphony was able to create a way to reach K-12 students and even adults when the musicians cannot go to the schools or when students cannot come to the Symphony for arts opportunities. Technology, in general, has become ubiquitous in our society, so arts and culture nonprofit organizations can adapt to using technology for programs, services, and resources.

Chapter Summary

The purpose of this chapter was to present an analysis of the data collected from 11 arts and culture organization leaders in the Jacksonville, Florida, metropolitan area. This chapter presented a detailed description of the data analysis approaches used in the present study. This chapter also described the justification for using Eisner's (1998) approach to educational criticism as the primary means for data analysis. The current study employed the use of Eisner's four dimensions of educational criticism to analyze the data: description, interpretation, evaluation, and thematics. Hatch's (2002) typological analysis and interpretive analysis supported the description and interpretation dimensions of Eisner's educational criticism. The typologies that resulted from the process of typological analysis were: arts education, programs, and services; arts advocacy and community engagement; challenges to access and opportunity for arts education; partnerships; and nonprofit arts and culture organizational development. The

development of the typologies aided in organizing the description and interpretation of the data.

The major themes developed from the analysis of the data indicated that the leaders of nonprofit arts and culture organizations in the Jacksonville, Florida, community perceived that equitable opportunities and access to the arts for all K-12 students should be provided regardless of ability or socioeconomic status. Six major themes of the study were identified. First, the leaders formally and informally partnered with one another to benefit their program offerings for underserved K-12 students. In addition, the organizations had clear missions to serve the underserved. The leaders perceived that their arts and culture organizations are knowledgeable regarding K-12 curriculum and endeavor to facilitate their programming to support that curriculum. Arts and culture organizations are nimble in acquiring funds to support programming. Further, nonprofit arts and culture organizations view arts education as being life-long. And, nonprofit arts and culture organizations remain resilient despite the changing environment of K-12 education

Chapter Five contains a summary of the present study, its implications for nonprofit arts and culture leadership and education based on the analysis of the data, recommendations for future research, and conclusions regarding how leaders of nonprofit arts and culture organizations perceived their role as leaders and in providing equitable access to and opportunity for arts education for underserved K-12 students.

CHAPTER 5: SUMMARY AND DISCUSSION

The present study responds to two problems associated with the lack of access to and opportunity for arts education. A background problem recognizes the inequitable access to arts and culture education for K-12 students in general and the plethora of reasons behind that situation. Additionally, a foreground problem exists in understanding the role of nonprofit arts and culture organizations in meeting the needs for K-12 arts education. Leaders within these organizations can provide perspective regarding their efforts in providing arts education, especially for underserved K-12 students. However, little research exists on how leaders of nonprofit arts and culture organizations see their role in bridging the gap in providing equitable access to and opportunity for the arts for underserved K-12 students.

Since the enactment of the No Child Left Behind (NCLB) legislation, a noticeable reduction in arts and culture education has occurred in K-12 schools (Ravitch, 2010). Furthermore, the provisions of NCLB included accountability mandates through testing regarding student proficiency in reading, mathematics, and, in some cases, other core academic areas. To meet these mandates, schools and school districts reduced education in the arts to provide additional time for instruction in the tested areas. Schools in poverty and with the highest percentages of minority students are 25 percent less likely to have an adequate art room and resources than more privileged schools (Amrein-Beardsley, 2009; Chapman, 2005). In addition, schools serving students in poverty are also 20 percent less likely to have a certified art teacher; 20 percent more likely that their arts instruction are provided by a teacher not specialized in art instruction; and overall 15 percent more likely to rely heavily on outside sources to provide instruction in the arts.

The Common Core and its assessments were designed to combat the overemphasis on testing core subject areas in K-12 schools. This overemphasis on core subjects led to the detriment of other subject areas such as the arts. However, the Common Core also only currently includes standards for language arts and mathematics (Common core State Standard Initiative, 2015), thus having emphasis on the arts marginalized in the curriculum.

The foreground problem of this study recognizes that currently little is known about the way in which leaders of nonprofit arts and culture organizations see their role in bridging the gap in providing equitable access to and opportunity for the arts for K-12 students. There are numerous research offerings on K-12 arts education, but, in general, research on nonprofit arts and culture organizations is limited and even more limited when specifically looking at leadership in these organizations.

Research Question

The research questions examined in this study were: How do nonprofit arts and culture leaders in the Jacksonville, Florida, metropolitan area perceive their roles within their organizations? How do leaders of nonprofit arts and culture organizations in the Jacksonville, Florida, metropolitan area understand their roles in providing underserved K-12 students access to and opportunity for arts education? Addressing these questions required a qualitative research approach, given that the knowledge sought focused on how individuals perceived their own experiences and characterize their own knowledge (Patton, 2002). A qualitative design was most appropriate in order to gain the knowledge of understanding, insight, and perspectives from the participants.

Significance of the Study

The knowledge that these leaders possess would be useful not only to other nonprofit arts and culture leaders, but also to K-12 education leaders who may be partnering with local nonprofit arts and culture organizations to aid in providing equitable access to and opportunity for arts education for underserved K-12 students in the local schools. Currently, not all students are given equitable access to and opportunity for arts education, and the results of the present study could help leaders of nonprofit arts and culture organizations and K-12 educators understand the best way to provide high quality arts education to underserved K-12 students.

We need leaders of nonprofit arts and culture organizations to share knowledge regarding how nonprofit arts and culture organizations function as that type of organization. Additionally, there is a lack of overall research in the specific field of nonprofit arts and culture organizations and their leadership. Furthermore, knowledge of this specific field can help us understand how leaders of nonprofit arts and culture organizations make their missions real.

The leaders of arts and culture organizations in Jacksonville, Florida, provided insight regarding how they perceived their organizations providing access and opportunity in the arts. Such knowledge can inform efforts in similar cities in the U.S. They also shared their views regarding the development of partnerships between their organizations and schools and communities.

Summary of Reviewed Literature

Chapter 2 discussed literature relevant to the focus in the present study on how leaders of nonprofit arts and culture organizations perceive the role of their organizations in providing access to and opportunity for arts education for underserved K-12 students.

The focus of the relevant literature included: the importance of art education for all and this for K-12 students, research evidence on the reduction of arts education, the lack of equitable access to and opportunity for arts education for underserved K-12 students, research evidence regarding how arts education supports other academic learning; ways in which arts and culture organizations offer arts education opportunities to underserved K-12 students and how leaders of such organizations fulfill their roles.

Why the Arts Are Important

The literature has shown that the arts are important for a variety of reasons. The arts increase creativity and problem solving. The arts can increase motivation in school and in other areas of life. The arts can be a productive outlet for expression. The arts are contributed to the development of the whole child and are a key part of education in a democratic society. Eisner (1994) described the arts as providing a framework for problem-solving in many subjects. He gave the example of using visual forms to help conceptualize various mathematical relationships, scientific ideas, or periods of history. Art education teaches students to look critically at their environments or subject matters and to see relationships across all fields (Eisner, 1994). In addition, the Dana Foundation (2008) compiled multiple research studies from seven universities that all described significant positive correlations between access to arts education and increased mathematics and reading scores for high-school students.

The arts are important for being a productive outlet for expression for students. Annarella (2006) noted the importance of the intrinsic value of the arts by arguing that art is actually a language for feeling and emotions. Eisner (2002) explained that the arts

teach students to rely on feeling to use ways of thinking and feeling that are inseparable. Indeed, not everything that humans know can be stated or measured.

The arts are an important factor for educating the whole child. Dewey (1934) rested many of the initial arguments for democratic social development on student participation in the arts. Ravitch (2010), as well, advocated educating the whole child through a full and rich curriculum, rather than just focusing on raising test scores in reading and math.

Students need equal access and opportunity in the arts. Equitable access to arts education relates to the idea of social justice. Dewey (1890/1990) explained that what parents felt is best for their child, the community should want for their children. In other words, arts education should not be limited to the privileged few. Many scholars have argued that a social justice education framework is inherent in art education (Buffington & Muth, 2011). Social justice in the arts can also be defined as creating works that spotlight or attempt to intervene when inequality is present in society (Dewhurst, 2010). In other words, art can be a tool for K-12 students to create awareness around issues of social justice and to advocate for them in positive and nonthreatening ways.

As part of living in a democratic society, K-12 students should be expected to engage actively in society. According to Ravitch (2010), by actively engaging in our society, students gain a sense of "justice and fairness" (p. 230). Part of being able to develop that sense of justice and fairness includes being exposed to the "artistic and culture heritage of our society and other societies (Ravitch, 2010, p. 230). Ravitch (2010) further advocated for the importance of being exposed to an arts curriculum and insisted

that it is integral to the development of a well-educated person, as well as an active citizen in a democratic society.

The arts are necessary in public schooling because creating art is ultimately inherent to being human (Morris-Kay, 2010). The research has indicated that at any point in history where there is evidence of human beings, there is also the evidence of art that has been created by those humans.

The Need for Equitable Access to and Opportunity for the Arts

Currently, not all students are provided the same access to and opportunities for arts education. Underperforming schools do not have the same amount of time, money, or resources devoted to arts education as compared to schools that are considered A-rated or of a higher socioeconomic status (Amrein-Beardsley, 2009). Ravitch (2010) argued for a curriculum that includes the arts to help bridge the academic gap that currently exists in K-12 schools:

If we are serious about narrowing and closing the achievement gap, then we will make sure that the schools attended by our neediest students have well-educated teachers, small classes, beautiful facilities, and a curriculum rich in the arts and sciences (p. 229).

Currently, schools that are not considered low-socioeconomic, have more time and resources for instruction in art education, thus continuing to contribute to the current achievement gap that exists between low and high socioeconomic students.

Nonprofit Arts and Culture Organizations' Provision

Arts and culture nonprofit organizations can contribute to bridging the gap between the lack of K-12 art education opportunities and community arts education

programs offered for underserved students and the opportunities available to more privileged students (Amrein-Beardsley, 2009). Arts and culture organizations can offer arts opportunities for underserved K-12 students such as place-based services or field trips and on-site arts and culture opportunities on the K-12 campuses both during school hours and after school. They also can provide professional development opportunities for teachers to provide arts education or integrate it into the K-12 curriculum. Amrein-Beardsley (2009) found that most of the arts education offered by nonprofit arts and culture organizations are after-school programs at K-12 schools.

Lewis and McKay (2008) stated that nonprofit arts organizations provide distinct and important opportunities to communities that are not provided by other institutions. Place-based education offered by nonprofit arts and culture organizations provide a way for students to learn and benefit from their own communities and the natural environment (Dewey, 1981/1980). Place-based arts education would mean that students would leave their schools to visit, for example, a museum. This is commonly referred to as a field trip in K-12 education. Although field trips are the most recognized programs offered by arts and culture nonprofit organizations, field trips are the least common type of arts education opportunities offered to K-12 schools by arts and culture organizations (Amrein-Beardsley, 2009).

Arts and Culture Organizations' Contributions to K-12 Schools

Arts and culture organizations have two primary advantages over K-12 schools to contribute to K-12 arts education. First, the missions of the nonprofit arts and culture organizations' are to provide access to and opportunity for high-quality art education in the communities in which they reside (Toepler & Wyszomirski, 2012). Toepler and

Wyszomirski further noted the "capacity of cultural organizations to contribute to a well-rounded education" (p. 247). Because nonprofit organizations have established themselves as 501(c)3 organizations their mission is to provide some type of service to the community, in this case, to provide access to the arts or opportunities for experiencing the arts. This is an advantage over K-12 schools whose missions or vision statements are not usually primarily focused on providing access to and opportunity for arts education.

Secondly, their sources of funding can be different from those of public schools (Toepler & Wyszomirski, 2012). Nonprofit arts and culture organizations have access to revenue streams that may not be readily available to public and private K-12 schools, and if they are available in public schools, the majority of the funds are not used toward arts education. The school systems primarily rely on state and local public funding to run their entire organizations and only a small portion of that funding supports their arts programs. Nonprofit arts and culture are allocating all of their funds to providing programs and services in the arts. Renz (2003) described that nonprofit arts organizations have three main categories of funding: earned income, philanthropic donations and contributions from private donors, and direct government subsidies. Public K-12 schools do not have any kind of earned income from goods or services, because it is free to all students who attend and even those students attending private K-12 rarely allocate portions of students' tuition for arts programs at the school.

Nonprofit Arts and Culture Leaders

The primary leadership responsibility is to develop, maintain, and carry out the organization's mission (Moore, 2000). In order to maintain the fidelity of the organization's mission, leaders of nonprofit arts organization often employ the following:

assessing the overall effectiveness of their services and goals; and planning strategically and making decisions with regard to their organization; and using social capital, a resource for engagement and trust in an organization, to deal with their organization's external challenges.

The leaders of arts and culture nonprofit organizations develop mission statements that increase the public perceptions of how important the cause is (Moore, 2000). The mission of a nonprofit organization should also be attractive and persuasive in how we have succeeded in achieving the organization's mission (Moore, 2000). Indeed, developing and maintaining the mission of nonprofit arts and culture organizations are one of the most important responsibilities for nonprofit arts and culture leaders to provide access to and opportunity for the arts for all K-12 students.

Leaders of nonprofit organizations are primarily responsible for the strategic planning of their organizations and must constantly and consistently allow for an appropriate response to fluctuations in the external environment because it allows for understanding the trends, forces, and unexpected occurrences that may be a catalyst for adaptation (Herman, 2010).

Nonprofit arts and culture leaders use their social capital, as a form of a network of likeminded individuals according to King (2004) which combines of strong and weak ties within the arts and culture organization's network, to allow for arts and culture leaders to cast a wide net of trust that the arts and culture organization can provide better access to and opportunity for arts education for underserved K-12 students in the community.

Summary of Research Design and Methodology

The following research questions guided the design and methodology of the present study: How do nonprofit arts and culture leaders in the Jacksonville, Florida, metropolitan area perceive their roles within their organizations? How do leaders of nonprofit arts and culture organizations in the Jacksonville, Florida, metropolitan area understand their roles in providing underserved K-12 students access to and opportunity for arts education? These research questions led to the use of a qualitative approach to research because they represent several characteristics of the qualitative research paradigm. First, they sought the knowledge of understanding (Eisner, 1998), one such characteristic. This study seeks the knowledge of understanding how the leaders of nonprofit arts and culture organizations viewed their roles in providing access to and opportunities for K-12 arts education. Further, the voice of the participants mattered in order to provide the knowledge only leaders of nonprofit arts and culture organizations hold regarding their roles. Further, the required research approach recognized the complexity in understanding the perspectives of these leaders. The particulars and nuances of their points of view mattered with regard to how they saw their roles in providing access to and opportunity for arts education for underserved K-12 students.

In order to gain access to the complexities and nuances of how these leaders perceived their roles, it was most appropriate to ask them (Patton, 2002). For this reason, the overall research design chosen for this study was qualitative and employed semi-structured, in-depth interviews. The purpose of such qualitative interviewing was to gain an understanding of the perceptions of participants and how they have made sense of their experiences (Seidman, 2013). For this study, I focused on gaining knowledge of

how nonprofit arts and culture leaders as they perceive their role in providing access to and opportunity for arts education for underserved K-12 students.

The interviews conducted in this study were semi-structured. The interviews were neither open conversations, nor a highly structured questionnaire (Kvale, 1996). These interviews were conducted with guiding questions developed by the researcher that focused on certain topics (Patton, 2002; Kvale, 1996). For the purposes of this study, the guiding questions focused on topics related to the review of the literature regarding nonprofit arts and culture and the leadership of those organizations. These questions served as the interview protocol; however, those questions will be adapted as the interviews developed.

The Researcher as a Tool

By virtue of being a qualitative study, the researcher inevitably became a tool in the research process (Eisner, 1998). Because the knowledge sought in this study required a qualitative approach, I was a tool in the research process. I conducted the interviews and used my academic and professional connoisseurship in the fields of education, leadership, the arts, and nonprofit management to aid in developing the interview questions. Further, as an artist, my position was one of support for research regarding the arts in K-12 education.

Interview

The research design that is most pertinent to the exploration of these research questions is the semi-structured, in-depth interview (Patton, 2002). The justification for the semi-structured, in-depth interview design is based on the knowledge sought, as represented in the research questions. That is, if one seeks the knowledge of the nonprofit

arts and culture leaders regarding how they view their roles in providing access to and opportunity for the arts for K-12 students, one must ask them (Patton, 2002).

Participant and Site Selection

The arts and culture organizations whose leaders participated in the study were located in Jacksonville, Florida. As a large urban city in northeast Florida, is home to a large population of underserved K-12 children. According to the 2013 U.S. Census Bureau, Jacksonville, Florida, was considered a mid-sized U.S. city with 22 percent of children ages 5-17 living below the poverty level (U.S. Census Bureau, 2013). This percentage indicates that a significant number of underserved students reside in Jacksonville, FL.

The participants included leaders of nonprofit arts and culture organizations in Jacksonville, Florida, metropolitan area. The leaders hold the titles of directors, presidents, or chief executive officers. Interview sites and participants were selected from the Cultural Council of Greater Jacksonville's Arts and Culture Directory. Only these leaders of organizations that are registered nonprofit (501(c) 3) arts and culture organizations that have physical addresses within the Jacksonville, Florida, city limits were invited. Only leaders of organizations had applied for and received a city funded grant awarded by the Cultural Council of Greater Jacksonville, in the 2016/2017 grant year were invited.

Data Collection

A series of semi-structured, in-depth interview questions served as the protocol to guide the interviews with the participants in this study. The literature regarding arts education, nonprofit organizations, and leadership informed the development of the

questions. All of the participants had the opportunity to respond to the major topic areas of questions.

The development of interview questions followed recommendations from the literature on qualitative interview research practices, specifically those of Patton (2002) and Spradley (1979). Because of the semi-structured design of the interviews, the interview questions were open-ended (Patton, 2002) to enable the participants to frame their responses as they understood the focus of the questions. All of the participants were not asked the same questions in the same way or in the same sequence (Patton, 2002) because the participants guided the interviews into different directions that enabled them to share how they viewed their roles in providing access to and opportunity for the arts for underserved K-12 students. Probing questions to follow-up on participants' responses encouraged participants to share more about their roles in K-12 arts education for underserved students.

Data Collection Process

The majority of the interviews took place at the arts and culture organizations in which the participants worked; however, two participants requested to meet at local coffee retailers. Though the setting occurred primarily at the organizations' office spaces, those space differed. Most organization had their own facilitates, but two organizations rented space inside religious organizations, two other organizations were located in historic buildings, and one organization did not have its own physical space at the time of the interview. The urban core of Jacksonville, FL, that is, neighborhoods consisting of and adjacent to the downtown area and the Riverside area, was home to 8 of the 11 organizations. The interviews took place over a two-week period at the end of

November, beginning of December 2016. The range of the interview lengths were from 30 minutes to an hour and a half with the average interview time lasting about 45 minutes. The leaders of the arts and culture organizations were invited to interview through email. The majority of the interviews occurred during the workday and I typically sat across from the participant at either their desk or a table.

Summary of Data Analysis

Eisner's (1998) approach to educational criticism served as the primary framework for analyzing the data. The four dimensions of education criticism are: description, interpretation, evaluation, and thematics. Each of these four dimensions provided the structure for increasing understanding of how participants perceived their roles in providing equitable access to and opportunities for arts education for underserved K-12 students.

The first two dimensions of education criticism used in data analysis were description and interpretation (Eisner, 1998). Description provided a view of what the participants discussed in their interviews. Interpretation provided meaning with regard to what they shared. Because “descriptions of experience and interpretations are so intertwined that they often become one” (Patton, 2002, p. 106), Eisner's processes of description and interpretation were combined during data analysis in the present study.

The third and fourth dimensions of Eisner's (1998) educational criticism are evaluation and thematics. Eisner's concept of evaluation within educational criticism requires attention to how the description and interpretation of data serve larger educational purposes. Finally, the fourth dimension of educational criticism is thematics. This dimension addresses "recurring messages" or the "essential features" of the data which have "lessons to teach" (Eisner, 1998, pp. 104-105).

Hatch's (2002) typological analysis was used to develop categories or typologies for the data to be analyzed. Five categories or typologies were developed which then served to organize the data. The five typologies used for organizing the data of the present study were: Arts Education, Programs, and Services; Arts Advocacy and Engagement; Challenges to access and opportunity for the arts; Partnerships; and Nonprofit Organizational Development. Each of these main typologies also included sub-categories that further organizing the analysis of the data.

In Eisner's third dimension of education criticism, evaluation, value was given to the description and interpretation of the data. Four primary judgments were made with regard to the data of the current study: Arts and culture leaders viewed their organizations' missions as serving the underserved; arts and culture organizations and their leadership were working toward the future to provide more opportunity for arts education for underserved K-12 students; nonprofit arts and culture organizations partnered with each other rather than competed with each other; arts and culture organizations struggle with funding, which affected their offerings.

The fourth dimension of Eisner's (1998) educational criticism used for data analysis in the current study was thematics. Thematics are the "recurring messages" found after carefully analyzing that data (Eisner, 1998, p. 104). The thematics dimensions overlap with the points made in the evaluation dimension. The analysis of the data in the present study generated five themes or reoccurring messages: Theme 1: The leaders formally and informally worked with each other or partnered to benefit their program offerings for underserved K-12 students. Theme 2: Arts and culture organizations were mission-driven to serve the underserved. Theme 3: The leaders

perceived their arts and culture organizations as knowledgeable regarding K-12 curriculum and endeavored to facilitate their programming to support that curriculum. Theme 4: Arts and culture organizations remained nimble in providing programming regardless of resources available. Theme 5: Nonprofit arts and culture organization leaders viewed arts education as a life-long process.

Limitations of Study

The design of the present study reflected two major limitations. First, the study focused on arts and culture organizations in one geographical region of the United States, in Jacksonville, Florida. However; what the participants shared may inform the practices of other nonprofit arts and culture leaders in their efforts to facilitate the arts education of underserved K-12 students.

Secondly, because only leaders of nonprofit arts and culture organizations were interviewed, the present study is limited to their views regarding access to and opportunities for arts education for underserved K-12 students. The views of other educators and community members would also contribute to the development of efforts to address the arts education needs of underserved K-12 students. Investigating such views would be an area for further research. Furthermore, only titular leaders were interviewed for the presents study. Other members of arts and culture organizations offer perspective on the provision of opportunities for and access to arts education for underserved K-12 students.

Implications for Nonprofit Arts and Culture Leadership

One implication for the fields of nonprofit arts and culture leadership and education is to be more strategic about types of programs provided for students. Leaders of nonprofit arts and culture organizations should routinely consider what goals they

would like to reach in terms of providing equitable access to and opportunities for arts education for underserved K-12 students. Amrein-Beardsley (2009) suggested that arts and culture organizations can be strategic by making their programs more innovative working with K-12 schools educators to provide programs that align with what they are already doing. Strategic goals should be developed during the time in which leaders of nonprofit arts and culture organizations update their strategic plans for the organizations. Strategic goals could aid arts and culture leaders in determining which schools, grade levels, and arts subjects they would like to target regarding arts program offerings.

Arts and culture programs should impact student learning in a purposeful way. It is important that arts and culture programs "do not just serve as amusement" (Amrein-Beardsley, 2009, p. 15). Just as the goals of arts and culture nonprofits should be targeted and specific, the direct services offered to K-12 students should be aligned with the school-district goals and objectives, and state and national standards. Thus, arts and culture programs already do this. Furthermore, arts programs should not just be "one-off" or random but aligned with existing curriculum, in arts education through collaboration between school and arts and culture organizations.

Arts and culture organizations should not view themselves as the sole proprietor of arts and culture education but rather see their efforts in collaboration with K-12 schools and other community organizations. Arts and culture organizations should not remain islands among themselves (Chapman, 2005; Amrein-Beardsley, 2009). Analysis of the data in the present study indicated that these arts and culture organizations accepted that partnerships are essential for garnering resources and extending their

missions in K-12 arts education. Strong partnerships with both schools and other nonprofit arts and culture organizations can contribute to the quality of arts education.

K-12 school leaders, should stress the importance of arts education with all of their teachers, including both, general education teachers as well as those in arts education. School leaders should advocate and offer recommendations for partnerships between nonprofit arts and culture organizations and their teachers. Such partnerships should be viewed as a best practice for providing access to and opportunity for arts education for underserved K-12 students and the necessary resources to do so.

School and community leaders, as well as policymakers in Jacksonville, Florida, should partner with nonprofit arts and culture leaders to help advocate for the arts and arts education as important in public life. If community and school leaders and policymakers emphasize the importance of the arts and arts education, public opinions of the necessity of the arts in K-12 schools would increase (Amrein-Beardsley, 2009; Constantino, 2003; Galligan & Burgess, 2005; Rowe et al., 2004).

The Cultural Council, which serves as the umbrella organization and capacity-builder for all the other arts and culture organizations in Jacksonville, could expand their web presence to facilitate the efforts of K-12 teachers who seek arts and culture resources for their classroom curricula. For example, an arts and culture website for K-12 schools and educators could be a tool for teachers who wish to locate the most appropriate programs for their students. Websites are an essential tool for advocating for any nonprofit organization's programs (Dumont, 2013). Amrein-Beardsley, (2009) recognized the importance of websites, specifically for arts and culture organizations and suggested one website should be constructed as a "one-stop-shop" for arts and culture

outreach to K-12 schools and the community (p. 14). This website resource would go beyond just listing all the cultural organizations in the community, and offer a more structured database of arts and culture resources.

When resources allow, the Cultural Council might explore the hiring of an education director to focus specifically on K-12 programs and partnerships. The education director would help to determine which schools and which nonprofit arts and culture organizations could collaborate in reaching specific goals, as well as providing K-12 schools and educators with training and program evaluation needs relevant to arts education. The education director could act as a consultant with K-12 school educators and leaders, as well as for policymakers in the Jacksonville, Florida, community.

Recommendations for Future Research

The first recommendation is to research the efforts of other similar mid-size cities in different regions of the United States regarding how their arts and culture organizations contribute to arts education of underserved K-12 students. The present study only examined arts and culture leadership and education in the Jacksonville, Florida, community. Similar research studies in cities that are relatively the same population could inform the efforts of arts and culture organizations in Jacksonville.

In addition, evaluating the effectiveness of arts programming by arts and culture organizations for underserved K-12 students would contribute to efforts to improve offerings in Jacksonville and elsewhere. Such program evaluation should include both quantitative and qualitative perspectives.

Another recommendation for further research is to investigate higher education initiatives to arts and culture program offerings for underserved K-12 students. Colleges and universities offer a wide variety of arts and culture programs and services, which

often provide access to and opportunities for arts education among underserved K-12 students. Colleges and universities also partner with other nonprofit arts and culture or organizations and K-12 schools in efforts to serve K-12 arts education. Thus, they extend the network of arts and culture program offerings for K-12 students.

Finally, further research could investigate how leadership functions in arts and culture organizations as distinct from and similar to other organizations. Such research could add to the literature regarding leadership in nonprofit organizations.

Conclusions

The central research questions for the present study focused on how the leaders of nonprofit arts and culture organizations viewed their role in their organizations and also in providing equitable access to and opportunity for arts education for underserved K-12 students. By addressing those questions through contextualizing them within relevant literature, and conducting semi-structured, in-depth interviews, the perceptions of the nonprofit arts and culture leaders have provided increased understanding of both contributions of arts and culture organizations to arts education of underserved K-12 students and the challenges those organizations face in working with K-12 educators to provide rich arts education.

Data analysis from the present study has corroborated that the problem of inequitable arts education is still pervasive in K-12 education. The literature and data analysis has also led to conclusions on the importance of arts education for all K-12 students for the development of the whole child with a rich curriculum and a variety of other reasons as well. The literature and participants of the current study have provided a plethora of evidence that the arts are an integral part of K-12 student education and whole-person development.

These leaders of arts and culture organizations described how they perceived their efforts in fulfilling the needs of arts education in Jacksonville, Florida. Their missions focused on providing arts education for underserved students. In serving out their missions, these organizations did much to fill the gap in providing equitable access to and opportunities for arts education for underserved K-12 students.

Participants in the present study stressed the importance of arts education for all and the importance of nonprofit arts and culture organizations in meeting the needs of K-12 students regarding equitable access to and opportunities for arts for arts education. The missions of these nonprofit arts and culture organizations focused on arts education for all, and could provide a unique set of contributions such as leadership, programs and services, and partnerships to maintain and increase the access to and opportunities for arts education for underserved K-12 students.

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Appendix A: Contact Letter

Dear _____,

Hello, my name is Alarie Gibbs. I am a doctoral student at the University of North Florida. As part of the fulfillment of the requirements for the doctoral program in Educational Leadership from the University of North Florida, I am conducting research with nonprofit arts and culture organization leaders to understand how they see their roles in providing equitable access to and opportunity for arts education for K-12 students.

I am contacting you because you have been identified as being a leader of a nonprofit arts and culture organization in Jacksonville, Florida. I would like to invite you to participate in a unique opportunity to be a part of my current research study. Participation would involve a 60-90-minute confidential interview at a location that is convenient to you. Please let me know if you would be interested in participating in my study or if I may answer any further questions you may have. I have listed my contact information below. Please feel free to email or call me with any questions. I may also follow-up this email with a telephone call.

Regards,

Alarie A. Gibbs

Appendix B: Informed Consent Document

Dear Participant,

Hello, my name is Alarie Gibbs. I am a doctoral student at the University of North Florida. As part of the fulfillment of requirements for the doctoral degree in Educational Leadership at the University of North Florida, I am conducting research with nonprofit arts and culture organization leaders to understand how they see their roles in providing equitable access to and opportunity for arts education for K-12 students.

You are being asked to participate in this study because you have been identified as holding a leadership position in a nonprofit arts and culture organization. If you participate in this study, you will take part in an interview. I expect the interview will take about 60 minutes to 90 minutes of your time. If you agree to participate in this study, please sign and return the attached form.

Your responses will be kept confidential. To prevent individual identification, pseudonyms will be used for both you and your organization. There is no foreseeable reason to suggest that injury will result from your participation in this study. Participation is voluntary, and there are no penalties for skipping questions or withdrawing your participation. You may choose to withdraw from this study at any time.

You will be told of important new findings or any changes in the study or procedures that may affect you. You do not give up any of your rights by taking part in this study. Data from this study may be published or used in publications. However, your name will not be disclosed or sent outside of UNF without written permission unless in a court order or by law.

This interview will be audiotaped. Only the researcher will have access to the taped interview and data will be uploaded to a password-protected secure server within 48 hours of the interview. You may access the transcriptions or participate in the analysis of data to ensure accurate and fair reporting of data. Data may be used for future research publications.

You may talk to my dissertation chair, Dr. Elinor A. Scheirer, at any time about questions and concerns you may have about this study. You may contact Dr. Scheirer at the University of North Florida, or email her at . You may also obtain further information about UNF policies, the conduct of this study, and the rights of research subjects please contact the Institutional Review Board at 904-620-2498 or email at irb@unf.edu. Although there are no direct benefits to or compensation for taking part in this study, others may benefit from the information gained from the results of this study.

Thank you for your consideration.

Sincerely,
Alarie Gibbs

Dr. Elinor Scheirer

I _____ (print name) attest that I am at least 18 years of age and agree to take part in this study. A copy of this form was given to me to keep for myself.

Appendix C: Interview Questions

Interview Guide

1. How did your organization come into being in Jacksonville?
2. How has your organization changed over the years?
3. What do you do in your organization?
4. What makes your nonprofit arts organization different from other nonprofit organizations?
5. What does your organization's mission do for the community?
6. How do you describe your mission to outsiders?
7. Who do you serve in your arts education programs and/or services?
8. What educational opportunities do you provide?
9. How does K-12 education fit with your mission?
10. How does recent policy in K-12 education influence your educational efforts?
11. How do you connect with K-12 schools and educators?
12. How do you decide what you will do in arts education?
13. What challenges do you face? What challenges are unique to arts and culture organizations?
14. What opportunities or changes do you see happening in the future?
15. What advice would you give to other nonprofit arts/culture leaders about what you have learned?
16. How does the work of national nonprofit arts and culture organizations effect what you do? For Example, what goes on at the Arts Institute of Chicago, Lincoln Center, and Kennedy Center.
17. Is there anything else you would like to say that you did not get a chance to say?

Appendix D IRB Approval



MEMORANDUM

DATE: November 7, 2016

TO: Ms. Alarie Gibbs

VIA: Dr. Elinor Scheirer
Leadership, School Counseling & Sport Management

FROM: Dr. Jennifer Wesely, Chairperson
On behalf of the UNF Institutional Review Board

RE: Declaration of Exempt Status
IRB#911293-1: "The Perceptions of Nonprofit Arts and Culture Organization Leaders Regarding Their Role in K-12 Arts Education"

UNF IRB Number: 911293-1 Exemption Date: 11-7-2016 Status Report Due Date: 11-7-2019 Processed on behalf of UNF's IRB <i>HG</i>
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Your project, "The Perceptions of Nonprofit Arts and Culture Organization Leaders Regarding Their Role in K-12 Arts Education," was reviewed on behalf of the UNF Institutional Review Board and declared "[Exempt](#)" [Category 2](#). Although data in your study will be confidential rather than anonymous, your project was declared Exempt based on the understanding that any disclosure of participant responses outside of the research will not place participants at risk of criminal or civil liability or be damaging to their financial standing, employability, or reputations. If you obtain information that could put participants at risk, please promptly notify the IRB as this may affect the review type for your project.

Based on the recently revised [Standard Operating Procedures](#) regarding exempt projects, the UNF IRB no longer reviews and approves exempt research according to the [45 CFR 46](#) regulations. Projects declared exempt review are only reviewed to the extent necessary to confirm exempt status. Please contact a research integrity administrator if you have questions about the review type for your project.

Please Note: The informed consent information presented to potential participants should contain the elements of informed consent listed in the [Informed Consent Checklist](#). Because your project was declared exempt from further UNF IRB review, you will not be required to submit your informed consent document to the UNF IRB. Rather, in good faith the UNF IRB will trust that you will present the informed consent information to all potential participants and obtain their informed consent before asking them to complete your survey.

Once data collection under the exempt status begins, the researchers agree to abide by these requirements:

- All investigators and co-investigators, or those who obtain informed consent, collect data, or have access to identifiable data are trained in the ethical principles and federal, state, and institutional policies governing human subjects research (please see the [FAQs on UNF IRB CITI Training](#) for more information).
- An informed consent process will be used, when necessary, to ensure that participants voluntarily consent to participate in the research and are provided with pertinent information such as identification of the activity as research; a description of the procedures, right to withdraw at any time, risks, and benefits; and contact information for the PI and IRB chair.
- Human subjects will be selected equitably so that the risks and benefits of research are justly distributed.
- The IRB will be informed as soon as practicable but no later than 3 business days from receipt of any complaints from participants regarding risks and benefits of the research.
- The IRB will be informed as soon as practicable but no later than 3 business days from receipt of the complaint of any information and unexpected or adverse events that would increase the risk to the participants and cause the level of review to change. Please use the [Event Report Form](#) to submit information about such events.
- The confidentiality and privacy of the participants and the research data will be maintained appropriately.

While the exempt status is effective for the life of the study, if it is modified, all substantive changes must be submitted to the IRB for prospective review. In some circumstances, changes to the protocol may disqualify the project from exempt status. Revisions in procedures or documents that would change the review level from exempt to expedited or full board review include, but are not limited to, the following:

- New knowledge that increases the risk level;
- Use of methods that do not meet the exempt criteria;
- Surveying or interview children or participating in the activities being observed;
- Change in the way identifiers are recorded so that participants can be identified;
- Addition of an instrument, survey questions, or other change in instrumentation that could pose more than minimal risk;
- Addition of prisoners as research participants;
- Addition of other vulnerable populations;
- Under certain circumstances, addition of a funding source

To submit an amendment, please complete an [Amendment Request Document](#) and submit it along with any updated documents affected by the changes via a new package in IRBNet. If investigators are unsure of whether an amendment needs to be submitted or if they have questions about the amendment review process, they should contact the IRB staff for clarification.

Your study was declared exempt effective 11/7/2016. Please submit an [Exempt Status Report](#) by 11/7/2019 if this project is still active at the end of three years. However, if the project is complete and you would like to close the project, please submit a [Closing Report Form](#). This will remove the project from the group of projects subject to an audit. An investigator must close a project when the research no longer meets the definition of human subject research (e.g., data collection is complete and data are de-identified so the researcher does not have the ability to match data to participants) or data collection *and* analysis are complete. If the IRB has not received correspondence at the three-year anniversary, you will be reminded to submit an [Exempt Status Report](#). If no [Exempt Status Report](#) is received from the Principal Investigator within 90 days of the status

UNF IRB Number: 211293-1 Exemption Date: 11-7-2016 Status Report Due Date: 11-7-2019 Processed on behalf of UNF's IRB <i>HE</i>
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report due date listed above, then the IRB will close the research file. The closing report or exempt status report will need to be submitted as a new package in IRBNet.

CITI Training for this Project:

Name	CITI Expiration Date
Ms. Alarie Gibbs	4/6/2017
Dr. Elinor Scheirer	11/1/2019

All principal investigators, co-investigators, those who obtain informed consent, collect data, or have access to identifiable data must be CITI certified in the protection of human subjects. As you may know, **CITI Course Completion Reports are valid for 3 years**. The CITI training for renewal will become available 90 days before your CITI training expires. Please renew your CITI training when necessary and ensure that all key personnel maintain current CITI training. Individuals can access CITI by following this link: <http://www.citiprogram.org/>. Should you have questions regarding your project or any other IRB issues, please contact the research integrity unit of the Office of Research and Sponsored Programs by emailing IRB@unf.edu or calling (904) 620-2455.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within UNF's records. All records shall be accessible for inspection and copying by authorized representatives of the department or agency at reasonable times and in a reasonable manner. A copy of this memo may also be sent to the dean and/or chair of your department.

UNF IRB Number: 911293-1 Exemption Date: 11-7-2016 Status Report Due Date: 11-7-2019 Processed on behalf of UNF's IRB <i>HE</i>
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Appendix E: Mission Statements

Beaches Fine Art Series: To enrich our communities by sharing the transforming power of music and art, free to all.

Cathedral Arts Project: To enrich the quality of life in Northeast Florida through unleashing the creative spirit of young people. By providing access to instruction in the visual and performing arts, we empower underserved, school-aged children to succeed in all areas of their lives.

The Cultural Council of Greater Jacksonville: Champion the appreciation, relevance, and expression of art and culture.

Cummer Museum and Gardens: To engage and inspire through the arts, gardens, and education.

Don't Miss a Beat: To blend music, art, academic achievement, and civic engagement to inspire and enlighten children and teens in the Riverside and Brooklyn communities.

Florida Theatre: To enhance the North Florida community's quality of life by providing diverse and memorable arts and entertainment experiences, and by preserving a unique historic Jacksonville landmark.

Friday Musicale: To bring fine music to the community while adding to its legacy of musical excellence.

Hope at Hand: Using creativity, language, art and therapeutic approaches, to facilitate healing and personal growth for children and adolescents.

Jacksonville Dance Theatre: A contemporary dance and performance company dedicated

to creating and promoting excellence in the field of professional dance on local, national, and international stages. JDT is committed to creative innovation and exchange through dance making, performance, and education.

Jacksonville Symphony: To enrich the human spirit through symphonic music.

Riverside Fine Arts: Providing an annual concert series of world-class music that is matchless in its diversity.

VISUAL ARTS

2016	Mural created for Oak Hill Elementary
2012	Lithograph print chosen for UNF archives
2007	Oil painting published as the poster for the UNF Student Annual Arts Show
2001-2006	Various commissions, exhibitions, and juried shows

ADDITIONAL SKILLS

- Marketing and Graphic Design using Photoshop and InDesign
- Creating landing pages for websites and including content
- Creating event registration pages using Luminato
- Creating emails using Constant Contact
- Research and accessing academic databases such as Jstor and Proquest
- Academic research writing in APA style as well as editorial writing in AP style
- Grant writing and request for proposal (RFP) research
- Managing and maintaining FR100, a fundraising database
- Teaching, training, and program development
- Microsoft Office Suite: Word, PowerPoint, Outlook, Publisher, and Excel