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Building an Evaluation Framework for The Smith Center's Education & Outreach Department

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Building an Evaluation Framework for The Smith Center's Education & Outreach Department

Master's of Public Administration Capstone Project
August 2016

Rebel Outreach Project

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Executive Summary

The Smith Center, Clark County's premier performing arts center, offers professional development opportunities through their Education and Outreach Department to teach local educators how to incorporate arts integration strategies into their classrooms. Research has shown that arts education, particularly in the form of arts integration, can bolster student achievement, increase student engagement and motivation, develop critical and creative thinking patterns, and boost social competences, such as collaboration and self-confidence. Given the great possibility of improving student achievement via arts integration and the poor educational outcomes that the Clark County School District has been struggling with for years, The Smith Center's professional development program has much to offer Southern Nevada.

However, though The Smith Center's Education and Outreach Department can see the positive effects their program is having on teachers, they do not currently have a system in place to effectively capture and measure concrete data to illustrate the effectiveness of their program. Therefore, the Rebel Outreach Project worked in collaboration with The Smith Center's Education and Outreach Department during Spring and Summer 2016 to develop an improved, user-friendly evaluation framework for The Smith Center's professional development offerings. The Rebel Outreach Project's goal was to develop tools and recommendations to help The Smith Center's Education and Outreach Department glean meaningful data to both internally evaluate the success of their programs and, in today's data-driven world, convince funders of the value of their professional development program.

To develop an internal evaluation system for The Smith Center's professional development program, we utilized mixed methods research techniques, including a benchmark study with arts centers throughout the United States, interviews with local arts education stakeholders, a S.W.O.T. analysis, the development and distribution of pilot surveys at CCSD

and The Smith Center's ConFABulation Arts Integration Summer Institute, and descriptive data analysis of survey responses. In particular, Rebel Outreach Project developed new pre- and post-survey tools, along with follow-up impact surveys, to assess changes in teachers' attitudes about arts education. Through simple descriptive data analysis, we were able to obtain meaningful quantitative data from these new survey tools, including seeing significant gains in positive attitudes regarding arts integration on all comparable pre- and post-survey questions. Utilizing data gained from the pilot surveys, we also gained valuable insight into gaps in audience demographics and other possible improvements for The Smith Center's professional development program, such as the need to reach out to new participants to expand their impact.

As a result of our mixed methods research, we developed the following recommendations to improve the Education and Outreach Department's evaluation tools for their professional development program, along with the professional development program itself:

Short-Term Recommendations (within one year):

Evaluative:

- Implement new pre- and post-survey tools at each professional development workshop
- Administer immediate follow-up survey one month after each professional development workshop and year-end follow-up survey to all participants at end of school year
- Look for trends in qualitative survey answers

Programmatic:

- Collaborate further with Nevada Arts Council to offer arts integration implementation grants
- Change timing of summer institute to end of summer
- Branch out to new teachers

Medium-Term (1 - 3 years)

Evaluative:

- Build pre-surveys into workshop registration process
- Collect arts integration lesson plans & examples of resulting student work from participating teachers

Programmatic:

- Create an annual catalog of all workshops and educational offerings for each school year
- Create a Facebook group for teachers who have attended workshops

Long-Term (3+ years)

Evaluative:

- Compare and contrast teacher lessons plans before and after professional development workshops
- Create interactive website devoted to professional development
- Survey students of expert teachers

Programmatic:

- Create cohort program for teachers to gain advanced knowledge in arts integration
- Work with the Nevada Department of Education to create a state-wide plan for arts education

One major limitation of this study was an inability to pilot our follow-up surveys due to timing of the summer institute. There is much room for future research to build off of this study, including work on long-term data evaluation, technology integration, future participant growth and diversity, and collaboration.

Chapter 1: Introduction

In 2011, the President's Committee on the Arts and Humanities released a document entitled, "Reinvesting in Arts Education: Winning America's Future Through Creative Schools." This research and policy piece argues passionately for the critical importance of strengthening arts education in the United States' public schools. Discussing the ingenuity, creativity, and flexibility needed to succeed in today's global workforce, U.S. Secretary of Education, Arne Duncan begins the document's foreword by saying, "Education in the arts is more important than ever" (President's Committee, 2011, p. 1). The white paper goes on to describe how arts education has shown time and time again throughout decades of research to bolster student achievement, increase student engagement and motivation, develop critical and creative thinking patterns, and boost social competences, such as collaboration and self-confidence (President's Committee, 2011, p. 16). Numerous studies show that these outcomes are particularly salient for low-income and minority students, who tend to benefit even more substantially from arts education than their higher-income peers (President's Committee, 2011, p. 18).

Though a variety of arts education strategies have proven to be effective, arts integration has recently been shown as a particularly powerful and efficient strategy for improving student outcomes through the arts. Arts integration can be generally defined as "teaching 'through' and 'with' the arts, creating relationships between different arts disciplines and other classroom skills and subjects" (President's Committee, 2011, p. 19). Studies have shown that arts integration strategies "were successful in producing better attendance and fewer discipline problems, increased graduation rates, and improved test scores; motivating students who were difficult to reach otherwise; and providing challenges to more academically successful students" (President's Committee, 2011, p. 19). Improvements were particularly notable in economically

disadvantaged students and English language learners. School-wide improvements, such as raised average test scores, parental involvement, and positive changes in school climate, have also been observed in schools that have implemented school-wide arts integration.

The Clark County School District (CCSD), which has struggled with poor educational outcomes for years, could benefit particularly from the positive improvements associated with arts integration. In 2013 – 2014, the high school graduation rate in Clark County was 71%, compared to the national average of 82%, according to the National Center for Education Statistics (2016). Nevada consistently ranks last in education and was ranked last in the nation overall in Education Week's Quality Counts 2016 report and last in Education in the Annie E. Casey Foundation's 2015 Kids Count report. In addition, CCSD has large populations of minority and economically disadvantaged students: as of June 2015, over 60% of enrolled CCSD students qualified for free and reduced school lunch, while 18% were English Language Learners and over 73% identified as racial and ethnic minorities (Clark County School District, 2015-16).

The Smith Center, Clark County's premier performing arts center, offers professional development opportunities to teach local educators how to incorporate arts integration strategies into their classrooms. Given the great possibility of improving student achievement via arts integration and the current education and arts climate in Clark County, The Smith Center's professional development program has much to offer Southern Nevada. However, though The Smith Center's Education and Outreach Department, home to the organization's professional development program, can see the positive effects their program is having on educators throughout Clark County, they are struggling to effectively capture and measure concrete data to illustrate the effectiveness of their program. Therefore, the Rebel Outreach Project, a group of four MPA graduate students at the University of Nevada, Las Vegas, worked in collaboration

with The Smith Center's Education and Outreach Department during Spring and Summer 2016 to develop an improved, user-friendly evaluation framework for The Smith Center's professional development offerings.

Outline of Report Structure

This report outlines the Rebel Outreach Project's work to create a robust yet internally useable and useful evaluation framework for The Smith Center Education and Outreach Department's professional development program for K - 12 teachers. Chapter 2 of this report will describe The Smith Center's professional development program in detail and the central research question and sub-research questions we developed in tandem with The Smith Center's Education and Outreach team. Chapter 3 will outline the mixed methods methodologies we utilized to develop a new evaluation framework for The Smith Center's professional development offerings, including a benchmark study, interviews with local arts education stakeholders, a SWOT analysis, the development of new survey tools, and data collection and analysis. Chapter 4 will outline our findings for each of our utilized methodologies. Chapter 5 will then feature short-term, medium-term, and long-term recommendations we developed from our research to improve The Smith Center Education and Outreach Department's internal evaluation framework for their professional development program for teachers. Finally, Chapter 6 will close out this report with a summative overview, highlighted key findings, limitations of this current study, and fruitful areas for future research.

Chapter 2: Program, Needs, and Research Question

The Smith Center's mission statement "is to provide and preserve a high-quality arts center that is embraced by the community and be recognized as a vital force by supporting artistic excellence, education and inspiration for all." Funded by a public-private partnership, The Smith Center opened in 2012 as a one-of-a-kind arts center in Las Vegas, NV. Currently, The Smith Center offers performances by local arts groups as well as first-run touring productions, including theater and Broadway shows, jazz, contemporary, and classical music, and dance. The Las Vegas Philharmonic and Nevada Ballet Theatre are also resident companies of The Smith Center.

In addition, The Smith Center's Education and Outreach Department offers a variety of educational programs for teachers and students in Clark County, including student matinee performances, Early Learning Through The Arts, the Nevada High School Musical Theater Awards, Disney Musicals in Schools, Camp Broadway, Any Given Child, and professional development for teachers. Determined a high priority both by The Smith Center's Education and Outreach staff and research on arts education, this project focused particularly on The Smith Center's professional development program for school teachers.

The Smith Center's Professional Development Program

Successful integration of new teaching strategies cannot take place without some form of professional development training. With the current generation of students it has become increasingly important to use new techniques to engage the students' learning experience. According to Wood (2004), "students who engage interactively with each other and the instructor in the classroom learn concepts better, retain them longer, and can apply them more effectively in other contexts" (p. 796). Due to the importance of student growth and achievement

in today's competitive global economy, professional development activities have become a larger component in teachers' continuing education processes. In regards to arts integration in particular, according to Vega, "Music, drama, dance, and visual arts can be integrated with any subject. Research has shown that arts integration engages students in learning, reduces misbehavior, strengthens community, and can improve test scores, particularly among at-risk youth" (2013).

In order to bring these important outcomes to Clark County, The Smith Center's Education and Outreach Department has partnered with the Clark County School District and the Partners in Education Program of The John F. Kennedy Center for the Performing Arts to offer arts integration professional development opportunities for teachers. This program offers arts integration 3-hour professional development workshops for teachers taught by national and local teaching artists, demonstration teaching in classrooms, artist residencies, and assistance developing arts integration in schools. All teachers attend the professional development workshops voluntarily, with no continuing education credits offered, and each workshop offers a different arts focus. In addition, in collaboration with CCSD, The Smith Center offers a 2-day arts integration institute, called ConFABulation, in the summer for continuing education credits for teachers. Though The Smith Center's Education and Outreach Department also offers professional development for pre-K teachers through the Southern Nevada Wolf Trap Early Learning Through the Arts program, this project focused particularly on The Smith Center's professional development offerings for K - 12 teachers.

Client Needs

While meeting with staff from The Smith Center's Education and Outreach department in March 2016, our group came to understand some of the department's most critical needs. The

Smith Center Education and Outreach staff expressed a need for assistance in improving their internal evaluation system for their arts education programs. At both our March 8, 2016 and March 31, 2016 meetings, Smith Center staff noted several reasons for wanting to improve their internal evaluation system, including a push from their funders to see evidence-based results from their programs. Candy Schneider, The Smith Center’s Vice President of Education and Outreach, noted that her department currently has a skeletal, largely qualitative structure in place for evaluating and tracking data regarding the effectiveness of their programs, but that her small staff is too busy implementing programs to be able to devote significant time to improving their internal evaluation system.

Therefore, they requested that our group help them create a new user-friendly evaluation framework that their staff can use going forward to gather and analyze meaningful data on the results of their programs to report to their funders, Board of Directors, and the public. In particular, Ms. Schneider asked that we “look at the tools specifically being used to evaluate programs” to determine if they are “asking the right questions” and “getting the fullest and most needed info.” Ms. Schneider noted that improving these tools and their internal evaluation system would “help convince funders of the value of their programs.” Though Ms. Schneider shared that all of her education programs could use improvements to their internal evaluation systems, she noted that her top priority was improving the evaluation framework for their professional development program, which is why our group chose this program as the focus for our capstone project.

Research Questions

Given our client’s needs, we developed the following guiding research question: “**What would be the most efficient evaluation framework for The Smith Center’s Education and**

Outreach Department to measure the effectiveness of their professional development

program?” At our March 31, 2016 meeting with four staff members from The Smith Center’s Education and Outreach department, we discussed their goals for their professional development program. They stated that their central goal is “increasing teachers’ confidence and comfort level in using arts in the classroom” and that these professional development workshops should “help teachers reach learning objectives with arts-based strategies.” Therefore, our evaluation framework must be built to help them measure their progress toward these goals.

In asking The Smith Center’s Education and Outreach staff what information their ideal evaluation tools would gather, we determined the following sub-research questions:

- Did participating teachers find the professional development opportunity valuable?
- Can teachers replicate and internalize what they learned?
- Can they incorporate these strategies into their classrooms?
- Are these strategies having an observable positive effect on their students?
- Do the skills shared match teachers’ overall learning objectives?

We then set out to build our evaluation framework to be able to answer these five sub-questions.

Chapter 3: Methodology

To develop an internal evaluation system for The Smith Center's professional development program, we utilized mixed methods research techniques, including a benchmark study, interviews with local arts education stakeholders, a S.W.O.T. analysis, the development and distribution of pilot surveys, and descriptive data analysis of survey responses.

Benchmark Study

In order to learn best and promising practices in arts integration professional development, members of the Rebel Outreach Project conducted a benchmark study of comparable organizations nationwide. To do so, members of the Rebel Outreach Project first researched arts and cultural organizations who, like The Smith Center, participate in the Kennedy Center Partners in Education Program. To keep the benchmark study's findings relevant and applicable to The Smith Center, the research team then narrowed down the list of possible benchmark organizations to art centers located in comparably ranked and/or sized school districts. The group then created a list of standard questions to ask each benchmark organization via email or phone regarding the structure of each organization's professional development program and how each organization evaluates the success of their PD program.

The group reached out to a total of 14 organizations in locations as varied as Arizona, Louisiana, Hawaii, Idaho, Nebraska, and New Jersey. The group received positive responses from the Acadiana Center for the Arts in Lafayette, Louisiana, the Maui Arts & Cultural Center in Kahului, Hawaii, and the MSU Riley Center in Meridian, MS. Accordingly, a member of the Rebel Outreach Project conducted phone interviews with education directors at each of these three organizations between May 20, 2016 and July 11, 2016. Each interview lasted roughly an hour and a half. The results of these interviews were compiled into a benchmark study matrix,

which can be found in Chapter 4: Findings. Transcripts of each of these three interviews can also be found in this study's Appendix D. Two of the benchmark study organizations, the Acadiana Center for the Arts in Lafayette, LA and the MSU Riley Center in Meridian, MS also provided the Rebel Outreach Projects with copies of their evaluation tools for their professional development programs. These example tools were used to create new and updated survey tools for The Smith Center, as featured in this study.

S.W.O.T.

The Rebel Outreach Project also conducted interviews with local arts education stakeholders, including Rick McEnaney, CCSD Secondary Fine Arts Coordinator, Sue DeHart CCSD Elementary Fine Arts Coordinator, Shakeh Ghoukasian, Executive and Artistic Director of the Nevada School of the Arts, and Maryjane Dorofachuk, Arts Learning & Poetry Out Loud Coordinator of the Nevada Arts Council, in order to gain a better understanding of the local arts education climate. Transcripts of each of these three interviews can be found in this study's Appendix C. Utilizing information gained from our meetings with The Smith Center and observations of their professional development workshops, benchmark interviews, interviews with local stakeholders, and pilot survey responses, we developed a S.W.O.T. analysis to help situate and evaluate The Smith Center's professional development offerings.

The S.W.O.T. analysis is focused on an effort to identify the professional development program's internal strengths and weaknesses and the external opportunities and threats that can positively or negatively impact the program's stability and current position. This type of analysis can help to prepare the program for future changes. Detached objectivity and a willingness to realistically evaluate all areas of the program's current position is critical to the success of the Education and Outreach Department's program planning.

New Survey Tool Development

Leaning on The Smith Center's existing surveys as well as example surveys provided by participants of our benchmark study, Rebel Outreach Project created new updated survey tools to gauge effectiveness of the program. The new surveys target specific areas of interest identified by The Smith Center. Differing from The Smith Center's current workshop evaluation surveys, the new surveys were built on a pre- and post-survey structure in order to measure participant attitude changes as a result of participation in The Smith Center's professional development workshops. These survey tools can be found in Appendices E and F. After the pre- and post-survey tools were piloted, Rebel Outreach Project used lessons learned and responses to the pilot to improve the pre- and post-survey tools for future Smith Center use: these improved survey tools can be found in Appendices S, T, U, and V. In addition to the pre- and post- surveys, Rebel Outreach Project also developed new follow-up surveys for The Smith Center's use to measure the classroom impact of their professional development workshops: these survey tools can be found in Appendices W and X.

Survey Distribution

Rebel Outreach Project piloted our new pre- and post- survey tools at The Smith Center and CCSD ConFABulation Arts Integration Summer Institute held on June 6 and 7th at Western High School in Las Vegas, NV. ConFABulation featured ten arts integration workshops per day taught by national teaching artists: teachers were able to attend two workshops per day to receive continuing education credits.

The surveys were distributed as hard copies and were created with a unique identification number that matched a pre-survey to its post-survey of the same participant. The identification number allowed for more accurate data analysis to track a change in a participant's development.

Members of Rebel Outreach Project distributed the surveys the mandatory opening session on the first day of ConFABulation. The post-survey was attached to the pre-survey to ensure each participant had both surveys with the same unique identification number. At the end of the opening session, the pre-surveys were collected and sorted numerically. The post-surveys were collected during the closing session on the second and final day of the institute and paired with pre-surveys by identification number.

Data Analysis of Collected Pre- and Post- Surveys

The distribution of surveys and the collection of the data cannot help an organization if that data is not compiled, cleaned up, and analyzed. The data gathered can identify many demographics about the surveyed group, which can be very useful in identifying what part of the population is being reached and where the information, or outreach gaps, may be located. This data can also provide insights into how programs can be improved.

For the ConFABulation Arts Integration Summer Institute, the data from the pilot pre- and post-surveys was gathered, sorted by unique ID number, entered into Excel spreadsheets, and cleaned up to include only those who provided both the pre- and post-surveys and filled out most of the information requested. Complete and cleaned data can be found in Appendices G, H, I, and J. This cleaned data provided a strong base of information to start analyzing many factors, including the demographics of the people attending the institute, their backgrounds, areas of interest, how the workshop helped them, how the institute could be improved, and what was the most valuable aspect(s) learned. Responses on the surveys' four comparable Likert-scale questions was compared from pre- to post-surveys to measure changes in attitude.

Once we analyzed, categorized, and graphed the collected data, we were able to complete a more in-depth analysis of subsets of data to help identify possible trends and relationships. For

example, we took a deeper look into how the responses of those who had previously attended a professional development workshop with the Smith Center differed from the responses of those who had not. We also further analyzed the differences in responses by those teaching at different grade levels and the differences in the trends based on years of professional teaching experience. In addition to providing concrete evidence of the immediate impact of the workshops on teachers' attitudes regarding arts integration, the data provided many insights into how effective the current workshops are and what can be improved over the next several years to greatly improve The Smith Center's professional development program and impact on the community.

Chapter 4: Findings

Benchmark Study

As described in Chapter 3, the group conducted interviews with three benchmark organizations: Acadiana Center for the Arts in Lafayette, Louisiana, the Maui Arts & Cultural Center in Kahului, Hawaii, and the MSU Riley Center in Meridian, MS. Interviews with these benchmark organizations were illuminating. In terms of evaluation tools, Rebel Outreach Project discovered that all of the benchmark organizations had survey tools in place similar to The Smith Center's for evaluating their professional development offerings: most organizations interviewed hand out a one-page qualitatively-based satisfaction survey at the end of each professional development workshop and send out an impact survey to teachers after the professional development workshop to determine how teachers have implemented what they learned. However, rather than sending out impact surveys based on individual workshops three to four weeks after each workshop, as The Smith Center does, both the Acadiana Center for the Arts and the MSU Riley Center send out their follow-up surveys at the end of the school year to review the entire year's span of professional development workshops and offerings in one survey. None of the organizations interviewed currently utilize technology for distributing surveys: though two organizations mentioned thinking about using SurveyMonkey, all three organizations interviewed currently distribute all surveys in hard copy form.

We were interested to learn that none of the organizations interviewed currently utilize a pre- and post-survey format for teachers to evaluate professional development workshops. Though all three benchmark organizations utilize survey tools similar to The Smith Center's to evaluate their professional development offerings, the MSU Riley Center and the Maui Arts & Cultural Center both also collect arts integration lesson plans and examples of resulting student

work from teachers participating in professional development opportunities, offering another technique in addition to surveys to track and evaluate the impact of their workshops.

One important programmatic difference from The Smith Center makes possible these two organizations' ability to collect developed materials from teachers: both the MSU Riley Center and the Maui Arts & Cultural Center have shifted to a cohort-based workshop program. At The Smith Center, teachers sign up and attend individual workshops and do not receive continuing education credits for the attendance, with the exception of the 2-day summer ConFABulation Institute. Recently, the MSU Riley Center switched to a cohort-based professional development program called ART SMART in which one or two "arts liaisons" from each participating school attends every professional development workshop offered by the MSU Riley Center throughout the year and is then required to turn in formal lesson plans incorporating covered arts integration techniques and student artifacts of work at the end of the year to receive continuing education credits. Similarly, the Maui Arts & Cultural Center offers themed "courses" of workshops that teachers can take to earn continuing education credits: at the end of the year, these teachers must produce a "learning results portfolio" that includes three lessons plans incorporating strategies learned in the workshops, student work from those lessons, reflections from both students and teachers, and a final reflection by the teacher. Both the MSU Riley Center and the Maui Arts & Cultural Center reported great improvement in their programs by switching to this cohort-style format.

For more information on each benchmark organization's professional development offerings, partners, goals, evaluation tools, and challenges, please see the benchmark study matrix in Appendix D.

S.W.O.T

<u>Strengths</u>	<u>Weaknesses</u>
<ul style="list-style-type: none">• Central location downtown• Majestic architectural theatres• Strong & active partners (CCSD & Kennedy Center)• Access to wide network (administration, teachers, students, other non-profit art organizations, artist & performers) for accessibility, collaboration, and funding• Qualified and experienced staff	<ul style="list-style-type: none">• Lack of quantifiable evidence of program's effectiveness• Lack of new participants a growing concern• Less opportunities for middle school students

The Smith Center is centrally located in downtown Las Vegas where there has been a continued increase in business growth. Their central location allows accessibility for participants to enjoy their 61-acre Symphony Park and its five-acre performing arts center consisting of three theatres in two buildings. The site is ideal in offering a broad range of first-rate programming to the residents of the community. Their programs reach beyond Symphony Park and spread throughout the community, schools, and local art organizations. An important strength of the professional development program are its partners: the Education and Outreach Department collaborates with the Clark County School District and the John F. Kennedy Center Partners in Education to provide workshops, master classes, and accompanying stage performances for students and teachers. The collaboration has made it possible for The Smith Center's Education Outreach Department to reach teachers at the school level and the district level. Through CCSD grants the department is able to send workshop attendees to a performance following the 2-day summer institute.

Their funding continues to grow through generous donations from a variety of companies, organizations, private citizens, and grants. Local stakeholder interviews indicated that the department has had a direct impact on bringing more arts integration into Clark County classrooms. Through their professional development workshops and educational programs it has

allowed them to bring more awareness of the value of arts instruction into classroom content curriculum. This impact has also brought awareness to the specialized teachers who want to integrate basic curriculum content into art, music, science, and special education into their lesson plans.

Their staff is one of their greatest strengths. The Education and Outreach Department is small but they are working in accordance to provide the best quality arts integration experience for the participants. Their Vice President, Ms. Candy Schneider, has a strong connection with the school district and has a clear vision of their future endeavors.

Currently there is a need for broader participant involvement. More quantifiable feedback is required from participants. There also needs to be a dedicated effort to branch out and recruit new participants. The feedback should also come from the students as well as the teachers and administrators. As discovered in local stakeholder interviews, a greater effort needs to be focused on branching out to the middle school students for theatrical involvement.

<u>Opportunities</u>	<u>Threats</u>
<ul style="list-style-type: none"> • Expanded networking and participation • Further collaboration with community groups • Increased and diversified advertising • New survey tools developed by Rebel Outreach Project • Ability to participate in community-planning processes around arts education 	<ul style="list-style-type: none"> • Nevada's high level of required courses for students, leaving less room for the arts • Nevada's lack of state-wide arts education standards

The Smith Center boasts the fantastic ability to offer professional development workshops to teachers from grades Pre-K to the 12th grade throughout the Clark County School District. They have the potential to expand their programs by diversifying their advertising methods to reach a broader audience. One of their strengths is also one of their biggest

opportunities. The Vice President of Education and Outreach, Ms. Candy Schneider, has a long standing connection with the school district and this could facilitate increased access for further evaluation work to determine the impact that their workshops are having on the students. In addition, through our local stakeholder interviews, we learned of numerous groups, including the Nevada Arts Council and Nevada School of the Arts, who would love to further partner with The Smith Center. It is imperative that they continue analysis and strategic planning of existing educational outreach programs and future programs.

In local stakeholder interviews, we also learned of external threats to The Smith Center's professional development program, such as Nevada's high levels of required courses for students, which can leave less room for arts instruction, and Nevada's lack of a state-wide plan for arts education. However, through a lack of state-wide standards can threaten the import given to and funding of arts education and integration programs, this can also provide an opportunity for The Smith Center to play a key role in community and state planning processes.

Survey Development

Current Smith Center survey tools were not yielding the Education and Outreach Department all of the information they wanted on the success of their professional development program. Accordingly, Rebel Outreach Project set out to create new tools that can answer the specific questions that our client pinpointed: our sub-research questions outlined in Chapter 2. The new survey tools we developed include new questions to gather concrete data that can be used to illustrate a measurable impact. Previously, The Smith Center's surveys did not provide enough quantitative data to adequately measure performance.

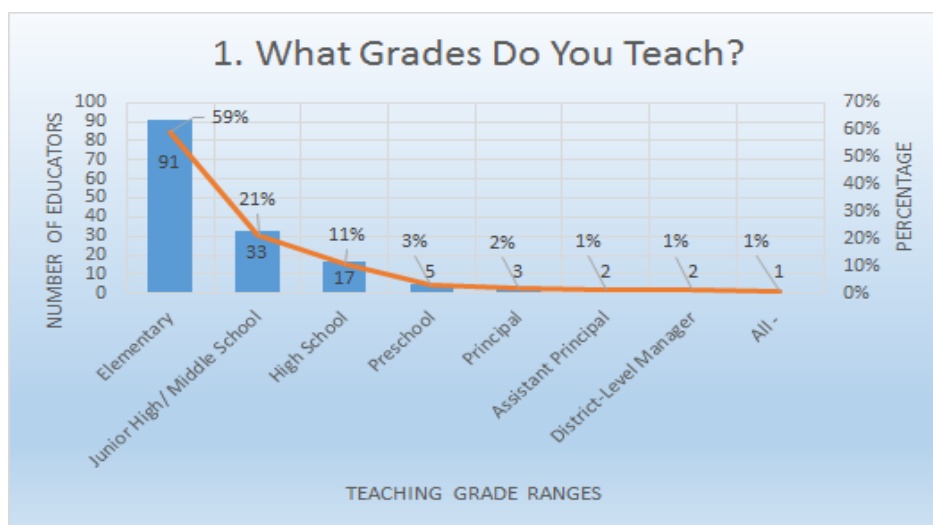
The new survey tools are built on a mixed methods approach and include both new questions and questions from The Smith Center's previous survey that have been reformatted to

allow the results to be better interpreted in a quantitative state. The new survey tools provide an easier format that lends itself more to be more data-friendly. The creation and implementation of the new survey tools is intended to simplify data collection and the results are to be used to provide stakeholders an insight to the professional development program's performance and impact.

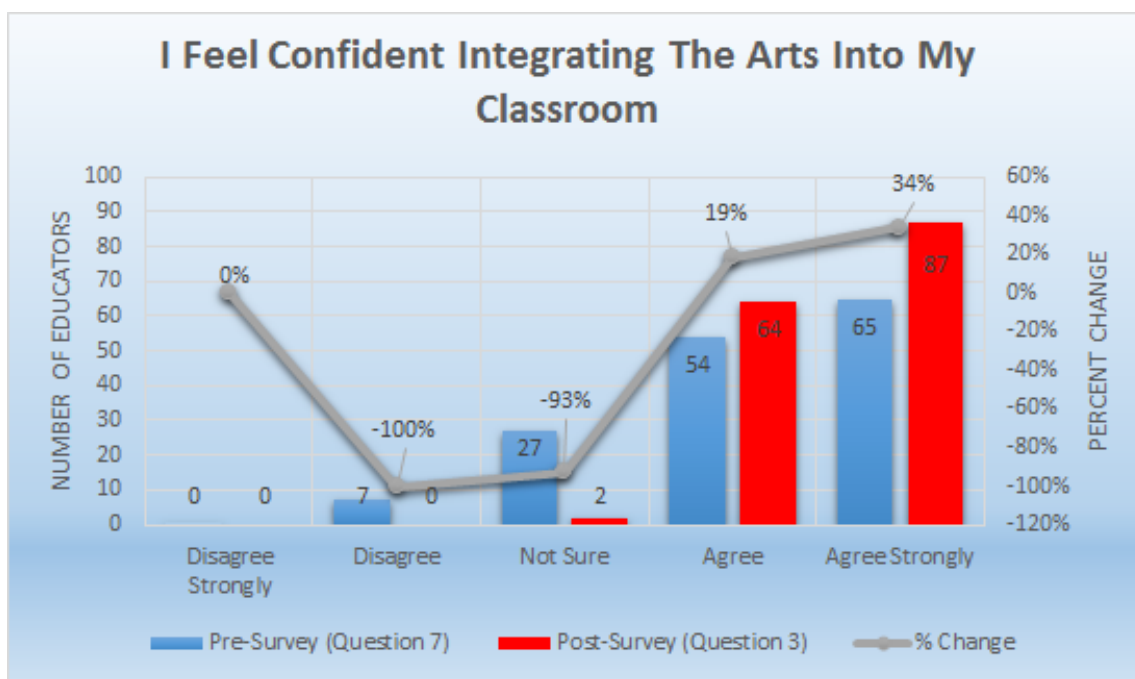
Data Analysis

As with most surveys, we did not receive a 100% response rate on either the pre- or the post-surveys at the ConFABulation pilot. Starting with a base group of 172 people in attendance at the institute, we had a 97% return rate or 168 pre-surveys completed and turned in and 158 post-surveys completed and submitted for a 92% return rate. Once the data was cleaned for evaluating only those who had turned in both the pre- and post-surveys, the field of data for evaluation dropped to 154 submissions of each survey or 90% of the attendees.

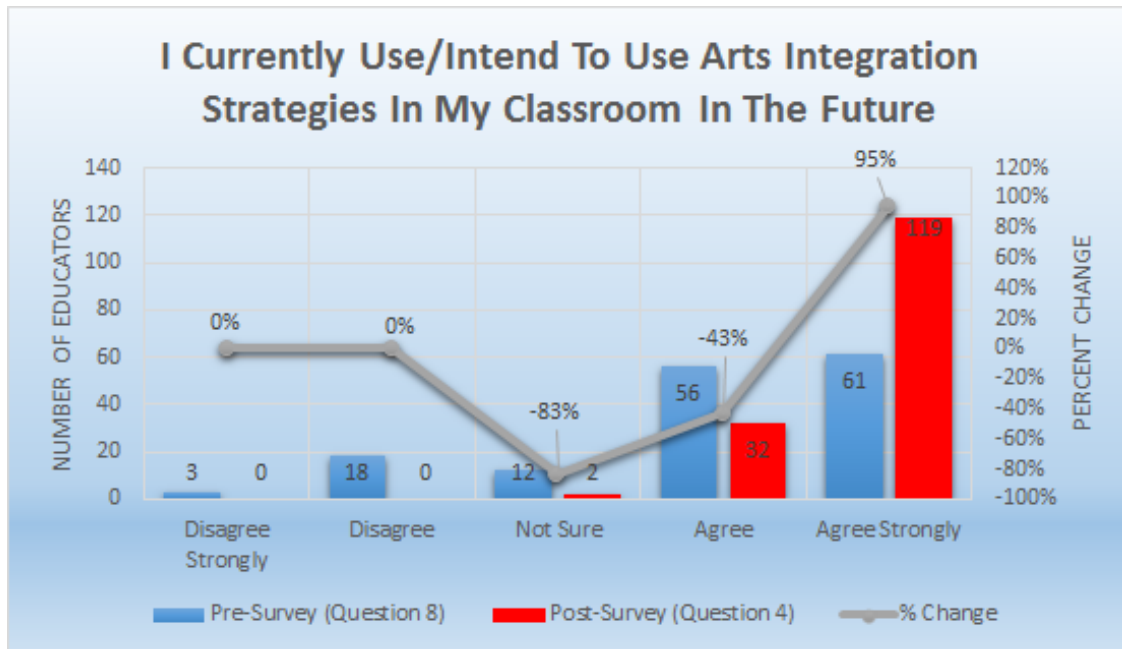
An interesting finding was the fact that almost 60% of the institute participants were from elementary schools. This may suggest that teachers in the middle school and high schools were either not as well-informed about the workshops or they have preconceived judgments that this type of training is not for them.



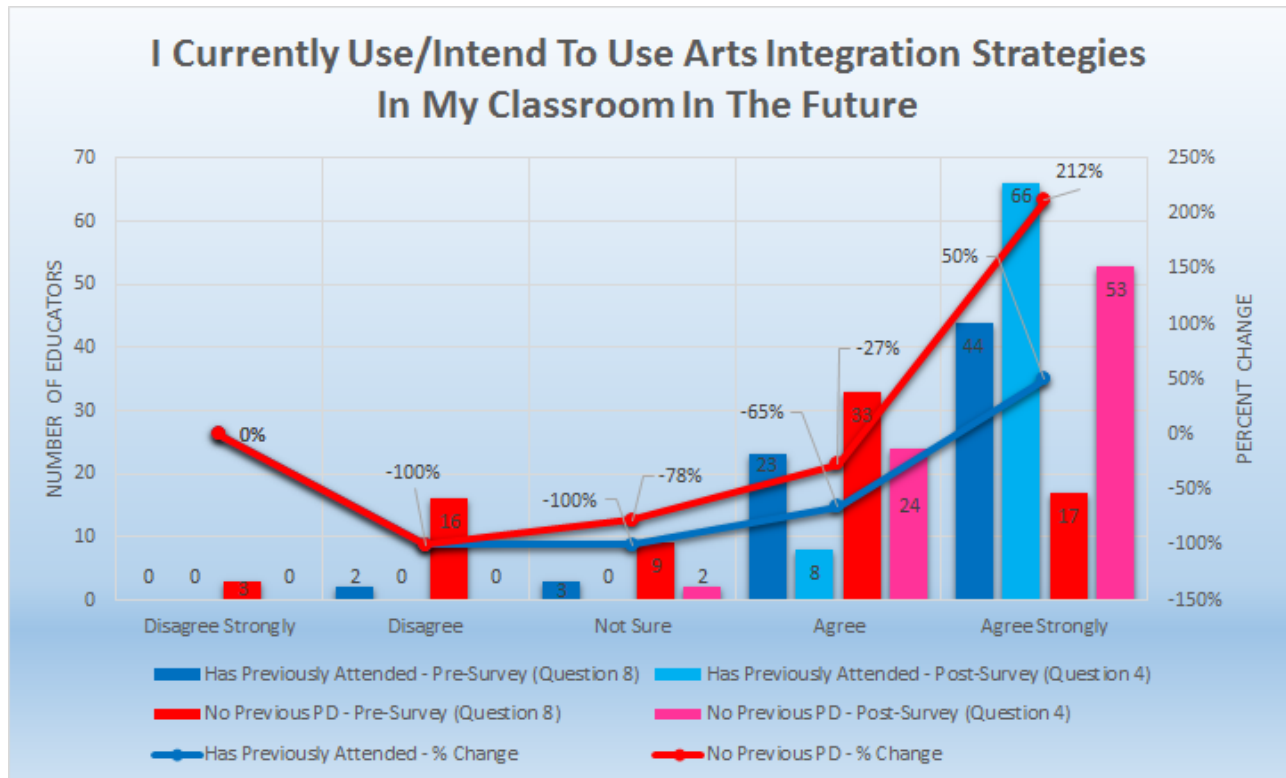
Perhaps most interesting, we were able to see significant gains in positive attitudes regarding arts integration on all four comparable pre- and post-survey questions from before to after the institute. From the data one can see that prior to the workshops many teachers were apprehensive in how they perceived arts integration and whether they felt that they could teach with arts integration strategies. However, after the institute, there was a 100% decline in those who did not feel confident integrating the arts and a 93% percent decline in those who were not sure if they could be confident integrating the arts into the classroom. We also see a large 34% percent spike in confidence integrating the arts after the workshops.



A dramatic difference in thinking can be seen from the time before the workshops to the time after. Participants identified a 95% rise in a strong desire to use these new techniques in the classroom in the future. The significant shift from teachers not currently incorporating arts integration into their classrooms to a vast majority not only wanting to try arts integration but wanting to dive in head first with these new techniques is especially notable.



A further look into these same questions by separating out those participants who have previously attended a professional development workshop with The Smith Center from those who have not also provided an eye-opening result. In both cases, the participants who have and have not attended previous workshops with The Smith Center showed significant enrichment in learning how arts integration is beneficial and important enough to further identify a strong intention to utilize these techniques in their future teaching. What is very exciting is that the participants who had not taken a professional development course with The Smith Center were more than four times as likely to move from their current teaching techniques and styles into those that incorporate arts integration.



Identified are a few of the key findings with the associated data graphs. For more in-depth data analysis and charts identifying changes in attitudes and trends, please refer to Appendix K through Appendix P.

Chapter 5: Recommendations

Tasked by The Smith Center’s Education and Outreach Department with creating a new internal evaluation framework for their arts integration professional development program for teachers, the Rebel Outreach Project developed short-term, medium-term, and long-term recommendations to improve The Smith Center’s evaluation tools and strategies. Based on our discussions with staff from The Smith Center’s Education and Outreach Department, we set out to develop tools and recommendations to help them gain meaningful data to both internally evaluate the success of their programs and, in today’s data-driven world, convince funders of the value of their professional development program.

Based on the insights gained from our benchmark study, interviews with local arts education stakeholders, SWOT analysis, and survey data analysis, we developed short-term, medium-term, and long-term recommendations for improving The Smith Center’s Education and Outreach Department’s evaluation framework for their professional development program. However, in conducting this research and working to improve the department’s evaluation tools and strategies, we also became aware of strengths and weaknesses in The Smith Center’s professional development program itself, along with external threats and opportunities to advance and improve the program’s offerings. Accordingly, we developed recommendations for both the professional development program’s evaluation framework, as well as for the professional development program itself: accordingly, our following recommendations are broken up into “evaluative” recommendations and “programmatic” recommendations.

Short-Term Recommendations (within one year):

Evaluative:

- Implement new pre- and post-survey tools at each professional development workshop
- Administer immediate follow-up survey one month after each professional development workshop and year-end follow-up survey to all participants at end of school year
- Look for trends in qualitative survey answers

Programmatic:

- Collaborate further with Nevada Arts Council
- Change timing of summer institute to end of summer
- Branch out to new teachers

Implement New Survey Tools

At the start of this project, staff of The Smith Center's Education and Outreach Department shared with us that they did not have tools to gather quantitative data about the effectiveness of their programs. This was increasingly becoming a concern, as their funders were asking for concrete evidence of their programs' impact. Concrete evidence of the impact of arts education can be difficult to obtain, especially as many factors in a student's life can influence their educational outcomes. At the start of this project, The Smith Center had largely satisfaction-based survey tools in place to evaluate their professional development program, and were mostly using the surveys to pull quotations from teachers to feature in reports and newsletters.

Accordingly, the Rebel Outreach Project proposed a new survey structure for The Smith Center to obtain more substantial quantitative data about the effectiveness of their programs. Our

group developed new pre- and post- survey tools to be given out at the beginning and end of professional development workshops to assess changes in teachers' attitudes about arts education. We piloted these new survey tools in-person at The Smith Center and CCSD's June 2016 ConFABulation two-day Summer Arts Integration Institute and received 154 fully completed and matched pre- and post- tests (a 90% response rate). These survey tools featured simple relevant demographic information about the teachers (what grades and subjects do you teach, how long have you been a professional educator, have you attended a Smith Center professional development workshop before), four comparable Likert-scale questions measuring teachers' attitudes and beliefs regarding arts integration, and qualitative, open-ended questions on most valuable strategies learned, ideas for improvement, and any follow-up assistance needed to implement strategies learned. Full versions of these pre- and post-survey forms as given out at ConFABulation can be found in Appendix E and F.

Through simple descriptive data analysis, Rebel Outreach Project was able to obtain meaningful quantitative data from these new survey tools. In perhaps the biggest improvement over The Smith Center's current survey tools, we were able to see significant gains in positive attitudes regarding arts integration on all four comparable pre- and post-survey questions. For example, we found a 100% decline between the pre- and post-survey results in teachers who did not feel confident integrating the arts and a 93% percent decline in those who were not sure if they could be confident integrating the arts into their classroom, along with a large 34% percent spike in overall confidence in integrating the arts into their classrooms after the institute (34% increase in teachers responding "Strongly Agree" to statement "I feel confident integrating the arts into my classroom"). Comparing pre- and post-surveys, we found significant increases in teachers' belief that the arts can be used to meet core learning objectives, ability to create

connections between the arts and core content areas, and intention to integrate the arts into their classroom: after the institute, there was a 95% increase in teachers who strongly feel that they will integrate the arts into their classroom in the future. Full survey data can be found in Appendices G through M. Accordingly, these new survey tools showed great promise for gathering quantitative data to share with funders on the effectiveness of these programs in changing teachers' attitude and confidence regarding arts integration.

After conducting the pilot surveys and analyzing the survey data, we used what we learned to improve the surveys' questions and structure. Updated versions of pre- and post-surveys for both ConFABulation and general professional development workshops can be found in Appendices S through V: these are the pre- and post- surveys we are recommending The Smith Center utilize going forward. In addition, based on insights gained through our benchmark study, we recommend that The Smith Center send out a follow-up impact survey via SurveyMonkey to participants from each workshop one month after the workshop, as well as a year-end follow-up survey via SurveyMonkey to all participants of all workshops throughout the year. We are recommending this based on examples of the Acadiana Center for the Arts and the MSU Riley Center, who send out year-end review impact surveys. We believe that this will allow teachers more time to implement what they've learned and to more fully and holistically measure the impact of the professional development program. Proposed one-month follow-up and year-end follow-up survey tools can be found in Appendices W and X.

Look for Trends in Qualitative Data

In addition to analyzing quantitative data, we recommend that The Smith Center evaluate the survey responses' qualitative data in additional ways. Along with pulling valuable quotations from qualitative survey responses, the Rebel Outreach Project recommends that The Smith

Center look for trends in qualitative survey responses to gain further data on the impact of the workshops. One way to do so would be to create Word Maps of relevant qualitative answers, which showcase the most common words found in the qualitative responses by frequency. Word Maps can be created on many free websites. Examples of Word Maps created from two qualitative questions from the ConFABulation pilot surveys can be found in Appendices Q and R. This technique can also provide additional valuable data for improving programs and sharing with funders.

Collaborate with Nevada Arts Council

In our local stakeholder interview with Maryjane Dorofachuk of the Nevada Arts Council, Ms. Dorofachuk suggested that the Nevada Arts Council could create a special grant opportunity for teachers attending The Smith Center's professional development workshops to use to implement the arts integration strategies they've learned. Ms. Dorofachuk said that she could create an Arts Integration Initiative Grant fund teachers' efforts to implement arts integration in the classroom. Ms. Dorofachuk suggested that she could attend Smith Center professional development workshops to advertise the grant and to help teachers apply to utilize the techniques they've learned in these workshops. She also noted that this could improve evaluation of the workshops' impact, as the teachers' arts integration classroom work would be evaluated with further in the grant reporting process. The Rebel Outreach Project sees this as a fantastic opportunity and encourages The Smith Center to pursue it.

Change Timing of Summer Institute

In response to the qualitative question on the post-survey of how ConFABulation could be improved, participants commented that the institute could be scheduled closer to the beginning of the school year, so that the training could be put into immediate practice. One

commenter noted that holding the institute at the beginning of summer provided too much time to possibly forget what was learned before implementing it at the start of the school year.

Branch Out To New Teachers

According to our data analysis, 48% of ConFABulation participants had attended a Smith Center professional development workshop before. This data can of course be interpreted as a positive indicator of the quality of the workshops, as teachers have enjoyed them and found them useful enough to keep coming back. However, this can also indicate a problem of not attracting enough new teachers to spread arts integration as far and wide in the district as possible.

Drawing new participants to the workshops can also increase the workshops' impact: in our data analysis of the pilot surveys, we found that participants who had not taken a prior Smith Center professional development workshop were more than four times more likely to move from not currently utilizing arts integration techniques in their teaching to intending to incorporate arts integration techniques into their classrooms in the future. Susan DeHart of CCSD also noted this in our local stakeholder interview, mentioning that one of the CCSD's goals in arts integration professional development is to get as many new teachers involved as possible. One simple way to reach out to new teachers is to further utilize social media, including Facebook, Twitter, and Instagram, to advertise and spread the word about professional development workshops offered.

Medium-Term (1 - 3 years)

Evaluative:

- Build pre-surveys into workshop registration process
- Collect arts integration lesson plans & examples of resulting student work from participating teachers

Programmatic:

- Create an annual catalog of all workshops and educational offerings for each school year
- Create a Facebook group for teachers who have attended workshops

Build Pre-Surveys Into Workshop Registration Process

In order to increase efficiency, Rebel Outreach Project recommends building a fully automated online registration process for all Smith Center professional development workshops. As part of the online registration system, we recommend building the workshop pre-survey into the workshop registration process, requiring participants to fill the pre-survey out as part of workshop registration. In analyzing the data from the ConFABulation surveys as part of this project, we found the process of synthesizing data from the hand-written surveys to be very time-consuming and to create room for error via mistakes in reading individuals' handwriting or data input. Including the pre-survey as part of the online registration process will significantly streamline the data collection and analysis process: the same email addresses can then be used to reach out to participants for both online follow-up surveys later on, as well.

Collect Arts Integration Lessons Plans & Resulting Student Work

To evaluate the impact of The Smith Center's professional development workshops beyond surveys, Rebel Outreach Project recommends collect arts integration lesson plans and copies of student work created as a result of teachers' participation in Smith Center professional development opportunities. Through our benchmark study, we learned that MSU Riley Center and the Maui Arts & Cultural Center both do this to further evaluate the impact of their professional development workshops. By collecting lessons plans and examples of student work produced, such as copies of student work, photos of student work, and videos of students learned

through arts integration in the classroom, The Smith Center will be able to show their Board Members and donors concrete examples of exactly how their professional development workshops are being implemented and directly affecting student learning in the classroom.

Create Annual Catalog of Educational Offerings

Through our benchmark study, we learned that both the Acadiana Center for the Arts and the Maui Arts & Cultural Center create annual catalogs of all of their professional development workshops and educational offerings for the year and provide them to all administrators and teachers in the district before the school year begins. As they shared with us in our benchmark interviews, this way, teachers can plan for the year ahead, increasing participation, excitement, and diversity in attendance. In addition, the Acadiana Center for the Arts holds an annual arts and education showcase at the beginning of every school year on-site at their arts center to unveil their entire season of arts opportunities available to teachers. At this event, other arts organization also showcase their offerings for teachers and students: accordingly, they've deemed the event a "one-stop shop" for teachers. The Smith Center could consider throwing an event like this as well, to get the word out to more teachers about the year's offerings and help them to plan ahead.

Create Facebook Group for Teachers

In our data analysis of the ConFABulation surveys, we noted that many survey respondents noted in the qualitative question on the post-survey that they would like online opportunities to access training materials, ask questions, and engage with other teachers and workshop instructors on arts integration topics. Accordingly, as the easiest and cheapest way to facilitate this request, Rebel Outreach project recommends that The Smith Center's Education and Outreach department creates a Facebook group for teachers who have attended professional

development workshops. Instructors of the workshops could be invited to the group as well, and the group could be open to the public, to allow new teachers to participate and gain an interest in attending workshops. This Facebook group would allow teachers who have attended professional development workshops to share ideas, ask questions, post materials, and stay in touch with one another, providing ongoing support to teachers in implementing arts integration in their classrooms.

Long-Term (3+ years)

Evaluative:

- Compare and contrast teacher lessons plans before and after professional development workshops
- Create interactive website devoted to professional development
- Survey students of expert teachers

Programmatic:

- Create cohort program for teachers to gain advanced knowledge in arts integration
- Work with the Nevada Department of Education to create a state-wide plan for arts education

Compare and Contrast Lessons Plans Before and After Professional Development

Building on our medium-term recommendation to collect participating teachers' lesson plans integrating arts strategies, we recommend taking that suggestion one step further in the long-term and collecting lessons plans on the same lesson both before and after participation in professional development workshops to track how teachers' lessons change and evolve with the incorporation of arts techniques. Doing so could concretely illuminate how teachers' lessons plans are changing as a result of participation in Smith Center workshops. In the long-term, it

would also be ideal to institute a way to measure the effectiveness of each lesson plan before and after arts integration strategies have been incorporated: Rebel Outreach Project suggests that The Smith Center could partner with another group of graduate students or an outside consultant to complete this assessment.

Create Interactive Website Devoted to Professional Development

Building on our medium-term recommendation of creating an arts integration Facebook group for teachers, Rebel Outreach Project recommends creating a full interactive website devoted to arts integration professional development. More extensive than the Facebook group, this website could include handouts and materials from workshops and videos of workshops and other lectures and instruction by teaching artists for teachers to reference throughout the school year. In addition, the website could feature an interactive element, such as a message board and/or blog, where teachers could share arts integration lessons and examples of student work and ask questions and discuss ideas. The website could also feature a Q&A section regarding arts integration and the offered workshops. This recommendation is based on substantial feedback on the qualitative questions of the ConFABulation post-survey: many participants asked for online access to materials, a way to contact the teaching artists to ask questions throughout the year, and a virtual forum for collaboration so teachers from different schools could communicate about what is working and what is not throughout the school year. This website could facilitate all of these requests in one location. This website could also spread information about arts integration strategies to new teachers and to teachers who are unable to attend professional development workshops, either because of scheduling conflicts, because of workshops being full, or for other reasons.

Survey Students of Expert Teachers

As The Smith Center's professional development program advances and teachers attend more workshops over time, we recommend instituting surveys to students of a select few teachers who have attended numerous workshops and are well-versed in arts integration. This could provide a valuable student perspective to the evaluation process, as well as another tool for evaluating the full impact of The Smith Center's professional development offerings. Rebel Outreach Project recommends The Smith Center partner again with graduate students or an outside consultant to develop and pilot these surveys. For additional value, surveys could also be administered to students whose teachers are not implementing arts integration as a control group and compared to surveys administered to expert arts integration teachers' classes.

Cohort Program

Through our benchmark study research, we learned that both the MSU Riley Center and the Maui Arts & Cultural Center currently offer a cohort-based workshop program. At the MSU Riley Center, a group of "arts liaisons" are chosen every year to attend every offered arts integration professional development program throughout the year; the Maui Arts & Cultural Center offers several themed "courses" of multiple professional development workshops on particular topics throughout each year. Both organizations reported very positive results of these cohort-style programs. Not only does it increase and promise consistent participation, but it also allows teachers to gain a far more in-depth understanding of arts integration strategies. Both organizations also reported that teachers going through these programs serve as strategy keepers for their respective schools and help to share arts integration with their colleagues. In addition, through consistent contact and an entire year of arts integration professional development, this cohort-style program creates more opportunities for evaluation.

In our local stakeholder interviews, representatives from both Nevada Arts Council and the Nevada School of the Arts indicated that, though The Smith Center's professional development workshops were undoubtedly important, they are brief, and that Southern Nevada could use more in-depth arts education professional development opportunities. This re-structuring to a cohort program, perhaps offered in addition to regular individual workshops, depending on funding and capacity, could help to remedy some of these concerns.

State-Wide Plan for Arts Education

In our local stakeholder interview with the Nevada Arts Council, Maryjane Dorofachuk noted several times that Nevada does not have an arts education plan and that the Nevada Arts Council struggles with collaborating with the Nevada Department of Education. She noted that she feels that this lack of a state plan, which many other states have, makes arts education more difficult in Nevada. Accordingly, as the primary provider of arts-based professional development for teachers in the most populous part of Nevada, we recommend that The Smith Center work with the Nevada Department of Education, the Nevada Arts Council, and other groups, to create a state-wide plan for education, which could possibly incorporate and even help to fund The Smith Center's professional development workshops. The Maui Arts & Cultural Center noted that the Hawaii Department of Education helps greatly to fund and facilitate their program. By working to create this plan, The Smith Center could create a long-lasting place for their professional development workshops and efforts in Nevada's state-wide plan for arts education.

As part of or in addition to this plan, in the long-term, The Smith Center's Education and Outreach Department could also begin partnering with smaller arts education groups, in addition to the Clark County School District, to offer new forms of arts education and professional development opportunities. For instance, in our local stakeholder interview with Shakeh

Ghoukasian of the Nevada School of the Arts, Ms. Ghoukasian noted that her school would love to partner with The Smith Center to offer master classes for her students taught by world-class musicians playing concerts at The Smith Center. This could expand the reach of The Smith Center's educational programming beyond the school district.

Chapter 6: Conclusions

Key Findings

A major finding of this study was that the pre- and post-surveys conducted at the ConFABulation Arts Integration Summer Institute showed significant gains in positive attitudes regarding arts integration and intentions to incorporate arts strategies into teachers' classrooms, illustrating both the success of The Smith Center's professional development workshops and the value of our newly developed survey tools. Through our benchmark study, we also learned that other similarly situated arts centers also do not currently utilize pre- and post-surveys or have other quantitative means of assessing the success of their professional development workshops: accordingly, Rebel Outreach Project's survey tools can help to fill a major gap in the quantitative evaluation of arts integration professional development workshops.

We also learned that roughly half of ConFABulation's attendees had attended a Smith Center professional development workshop before and that those who had never attended showed significantly higher gains on our pre- and post-surveys, illustrating that The Smith Center should recruit more first-time attendees to improve the reach of their programs into the school district. We discovered that after the institute the participants who had not attended a previous workshop with The Smith Center were more than four times more likely to use arts integration in their future classroom lessons. The dramatic 212% increase in those who strongly agreed with the intention of using arts integration strategies in their classroom in the future was extremely significant (see Appendix N). This great information helps shape how The Smith Center will advertise their future workshops and shows how reaching those who have not been exposed to this type of training in the past can help shape the future of professional development for the entire Clark County School District.

Through our data analysis, we also learned that the majority of teachers attending the ConFABulation institute workshops are elementary school teachers (Appendix K). It was not clear as to why the attendees were not more evenly spread throughout elementary, middle, and high school teachers: this needs to be researched further so The Smith Center can identify if there is an issue with communicating the value of these workshops or if there is a preconceived judgment of this type of training and its worthwhileness for the older students.

The current process of paper handout surveys are very time-intensive and lead to exponentially more work to hand out surveys, collect surveys, read handwritten data, and enter data. For this reason, paper handout surveys were found to be the least preferred method moving forward with this type of program surveys and program analysis. Other options were evaluated and online survey tools were identified as the best option for ease of survey dissemination, retrieval, accuracy of data, and data acquisition. The steps for cleaning the data and evaluating the data were the same for all evaluated options.

Once the surveys had been completed by the participants and all data compiled, the information gathered through the qualitative questions were found to be very insightful. However, after all of the information was compiled, a pattern emerged in each of the qualitative questions where 90% to 95% of the answers were found to be slight variations of the same four to seven answers. To make data evaluation easier in the future, it was decided to modify the open-ended qualitative questions into quantitative questions with the standard answers used and a final option for a qualitative (open-ended) response availability for future ConFABulation surveys. This will allow for an easy analysis of up to 95% of the responses and a more in-depth method for the remainder. However, as these responses were based on ConFABulation, which offers a different structure than The Smith Center's three-hour professional development

workshops during the year, we recommend keeping open-ended qualitative questions for individual workshops during the school year.

Participation was key in identifying the validity of the surveys used and for a large enough group to make the data relevant. Too small of a test group would not have provided the vast data that provided the great insights into what worked and what didn't work with both the surveys and the workshops. The 154 matching pre- and post-surveys available for analysis provided more than enough data for both portions of the research.

As was expected, the data showed there was much apprehension and therefore a lack of arts integration in the participants' current lesson plans prior to the ConFABulation Arts Integration Summer Institute. However, after the workshops we see a dramatic change in their confidence and willingness to incorporate arts integration into their lessons (see Appendix L).

Limitations

With the implementation of new tools there may be shortcomings. Certain limitations that occurred during the pilot surveys have been corrected and do not have the potential to occur in future implementation: participants did not take the time to fully read the questions and answered incorrectly and a small number of participants who filled out the pre-survey did not participate in the post-survey. These issues caused the data to be skewed and resulted in these incomplete or incorrect responses to not be counted toward results. These limitations created a disconnect in the data that was later discarded but these issues accounted for less than 4% of the data.

This study also encountered a limitation because we were not able to pilot our new follow-up survey tools because of the timing of ConFABulation in early summer: there was no time between ConFABulation and the end of this capstone project in which teachers had returned to school and could begin implementing what they learned. Therefore, these surveys were not

able to undergo the improvement process of the pre- and post-surveys, which were notably improved from feedback gained by testing their use in a real-world setting.

Technology is also a major limitation: The Smith Center currently conducts some surveys in hard copy and some via SurveyMonkey online survey software. When we set out to complete this project, we intended to do a thorough technology evaluation to help them move all of their surveys online and choose the best survey software for their needs. However, we were unable to complete this portion of the project due to time constraints.

Future Studies

Our recommendations highlight many fruitful areas for future study. Future work should be done on long-term data evaluation: how teachers' attitudes and teaching practice change over time as they're exposed to more workshops. Though requiring much more time, access, and resources, more work could also be done to evaluate direct student outcomes as a result of The Smith Center's professional development program. More work can and should be done on how to best integrate technology into the recommended evaluative process: this integration of technology could also result in a database of participants' information to be used to increase connections within the education community. As our recommendations are implemented, The Smith Center should also track changes in participants' demographics.

Through our surveys, interviews, and meetings, we were able to allow The Smith Center's Education and Outreach Department, school administrators, participating teachers, and local arts education stakeholders to voice their thoughts about professional development workshops and arts integration. This allowed us to provide evidence that the arts support learning in many ways that are crucial to fostering learning at all grade levels and in all subjects and that The Smith Center is doing important work to increase the use of the of these valuable tools in our

school district. Through our recommendations, we hope to help The Smith Center to enhance the work they're doing and help them better communicate to funders and other stakeholders their important work's value in our community.

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Appendix

Appendix A: The Smith Center Original Workshop Satisfaction Survey

Appendix B: The Smith Center Original Follow Up/Impact Survey

Appendix C: Local Stakeholder Interviews

1. Rick McEnany - CCSD
2. Susan DeHart - CCSD
3. Nevada Arts Council - Maryjane Dorofachuk
4. Nevada School of the Arts - Shakeh Ghoukasian

Appendix D: Benchmark Studies & Benchmark Study Matrix

1. Bree Sargent – Acadia Center for the Arts, Lafayette, LA
2. Susan Browne – Maui Arts & Cultural Center, Kahului, HI
3. Charlotte Tabereaux, MSU Riley Center for Education & P.A., Meridian, MS
4. Benchmark Study Matrix

Appendix E: Pre-Survey (Original)

Appendix F: Post-Survey (Original)

Appendix G: Raw Survey Data for Pre-Survey

Appendix H: Raw Survey Data for Post-Survey

Appendix I: Cleaned Survey Data for Pre-Survey

Appendix J: Cleaned Survey Data for Post-Survey

Appendix K: Pre-Survey Table Data

Appendix L: Post-Survey Table Data

Appendix M: Summary of Comparison for Pre & Post-Surveys

Appendix N: Summary of Data Based on Those Who Have Attended Previous Smith Center Workshops

Appendix O: Summary of Data Based on Grade Ranges Taught

Appendix P: Summary of Data Based on Length of Service as a Teacher

Appendix Q: Word Map for Post-Survey – Question 9 – What was Most Valuable?

Appendix R: Word Map for Post-Survey – Question 11 – What was your Favorite Strategy?

Appendix S: Pre-Survey (Updated for Use with ConFABulation)

Appendix T: Post-Survey (Updated for Use with ConFABulation)

Appendix U: Pre-Survey (Updated for Use with any Workshops)

Appendix V: Post-Survey (Updated for Use with any Workshops)

Appendix W: Follow-Up Survey

Appendix X: Year End Impact Study

Appendix Y: Final Presentation

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APPENDIX A:

THE SMITH CENTER ORIGINAL WORKSHOP SATISFACTION SURVEY

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"Lines and Shapes: Integrating Visual Arts and Geometry - Grades PreK-2 and Primary Math "

Presented by Melanie Rick

March 8, 2016

WORKSHOP EVALUATION

1. **What grade do you teach?**

☐Preschool (3-5) ☐Elementary K-5 ☐Junior High 6-8 ☐Senior High 9-12
☐Principal ☐Counselor ☐District Level Administrator

2. **What subject(s) do you teach?**

☐All ☐Dance ☐Drama ☐English/Language Arts ☐ELL
☐Foreign Language ☐Math ☐Media Specialist/Librarian ☐Music
☐Physical Education ☐Science ☐Social Studies/History ☐Visual Arts
☐Other _____

3. **Circle your overall reaction to the workshop.**

Excellent -----Fair----- Poor
5 4 3 2 1

4. **How confident are you that you've learned the workshop content?**

Very -----Somewhat-----Not at all
5 4 3 2 1

5. **Please note the strengths of this workshop - content, leader, resource materials.**

6. **Please share any suggestions related to the workshop.**

7. **We are always in need of quotes from educators to validate the importance of this type of resource. If you are willing, please add a statement about how you were inspired or how you will use the strategies presented in this workshop. *Quotes may be used for newsletters, websites, or to support grants.**

8. **Please list suggestions for future workshop topics.**

If you would like to be invited to future workshops, please add your name and school.

Name: _____ School: _____

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APPENDIX B:

THE SMITH CENTER ORIGINAL FOLLOW UP/IMPACT SURVEY

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"Dont Sweat the Technique: Hip Hop Strategies for Classroom and Performance" with Paige Hernandez - Professional Development Follow-Up Survey

1. Please estimate the number of students who benefited from your participation in this professional development session.

2. What did you learn as a result of the professional development? (Check all the apply.)

- ☐ I learned about an art form (music, visual arts, dance, theater, etc.). [Arts Knowledge]
- ☐ I learned about connections between the arts and other areas of the curriculum. [Arts Integration Knowledge]
- ☐ I learned new skills to enhance my ability to teach the arts. [Arts Teaching Skills]
- ☐ I learned new skills to enhance my ability to connect/integrate the arts with teaching other subjects. [Arts Integration Teaching Skills]

3. What did you gain personally from your participation in the professional development? (Check all that apply.)

- ☐ I was encouraged to examine how I teach and to hone my methods.
- ☐ I gained new self-confidence to use an art form with my students.
- ☐ I was inspired to be creative and incorporate new strategies.
- ☐ I felt a renewed excitement for teaching.

4. Participating in the professional development affected my teaching practice in the following ways: (Check all that apply.)

- ☐ I plan to teach the learning activities, but have not done so yet.
- ☐ I have taught some or all of the learning activities in my classroom.
- ☐ I adapted some or all of the learning activities to fit with my curriculum.
- ☐ I taught/shared the ideas with others.

5. After I taught what I learned, I made the following observations: (Check all that apply.)

- ☐ Students learned something new about an art form or an artist.
- ☐ Students learned new skills in the arts.
- ☐ The integration of the arts with instruction helped students more easily learn content and/or skills in other subjects.
- ☐ Students had increased awareness of other cultures.
- ☐ Students interacted more positively with one another.

6. How would you rate your prior experience teaching in or through the arts?

- ☐ 1 - Not experienced
- ☐ 2 - Somewhat experienced
- ☐ 3 - Moderately experienced
- ☐ 4 - Very experienced
- ☐ 5 - Extensively experienced

7. Please tell us which grade level, subject area, or art specialty you teach or if you are an administrator.

8. Please add any additional comments you have or share anecdotes about your teaching following your attendance at the "Don't Sweat the Technique" professional development workshop.

APPENDIX C:

LOCAL STAKEHOLDER INTERVIEWS

Local Stakeholder Interview:

Date: June 10, 2016

Interview with: Rick McEnany – Coordinator

Question 1: What does CCSD offer in terms of arts education?

Rick:

I can only address the secondary schools. We have visual art and a variety of both. All of our courses have beginning, intermediate, and advanced designations. The visual arts department includes; instrumental music, band. Orchestra, vocal music, drama (acting & technical theatre), dance and mariachi.

Question 2: How do CCSD's arts education offerings compare to other school districts?

Rick:

We are the largest single fine arts department in any school district in the country. So, our student for student we are the 5th largest but student per student we are the largest fine arts department. We offer, when you look at metropolitan districts, a great deal more than any of the top ten schools.

Question 8: What have been the greatest successes of this collaboration? The greatest challenges?

Rick:

The biggest problem always is the kids time. Because Nevada has so many requirements, that students have so few electives. With so many required courses and so many prerequisites, essentially that what they are, it makes it difficult for students to be able to do arts. Consistently, for their secondary career. Then you put on top of that the emphasis that we put on them to take AP classes, IB classes, or getting college credit courses. Some of which are in fact college courses. Some which are not built that way. Then, it really does put a road block for the students.

Question 9: Do you notice any direct/indirect impact of The Smith Center's professional development program on teachers and student

Rick:

Yes, The Smith Center does a great deal more with the elementary student than they do with the secondary but the programs that are offered through the Smith Center for the secondary students are amazingly powerful. Performance opportunities both to hear great performance and to perform at the Smith Center are keystone events in our department. So, not only do the teachers get that benefit but the student performers across the curriculum, not just music but drama and dance also benefited from that partnership with the Smith Center.

The metric we've always used is first and foremost how many students are served. That's the biggest indicator of are we making an impact. Then secondly, what is the extent of what impact. So a kid who comes to the Smith Center and has a great experience then comes back again. I don't know how you would measure that. But we certainly see that happening. Not only do we see that happening with our students but what we see happening is that the kids go to the Smith Center and have a great experience. Then they go home and they take their families back to see things. That's been a big deal. Our partnership with the Smith Center is specifically designed to get people into the space that would not normally go. So, we have a series of partner events where tickets are \$10.00 or \$12.00. The parents can go and bring the whole family and you can see great performances. It is such an amazing place, that once you get people in to the first time they'll consider going back and seeing other things. Which works better for everybody.

Question 11: What could The Smith Center and CCSD do differently?

Rick:

There's very little negative that they could do. Of course we would love to get more dates on the Smith Center's calendar but they are business too. I understand there are only so many open dates. When the school district comes in and does an event there we have one fee schedule. Because we are a partner with the Smith Center. If they could rent that same date out at the regular cost. So, every time we go in there they lose money. However, they're amazingly gracious as long as we can plan in advance to do that. I have to say I've worked in many, many great performance spaces in three different states and no place that we go that the students are treated better. The people treat them like professionals. It's an amazing experience. The physical restraints and only so cheap that you can offer it and still keep the doors open.

Question 12: What is still missing in terms of art education in Clark County?

Rick:

We still don't have all experiences at every school. So not every school has all the programs I mentioned the beginning. That is a huge issue that we trying to address every year, is to bring back or add in programs. If the school doesn't have a full-time art teacher, then we want to bring that back. If the school has choir but no orchestra then we are trying to get that in there. Again, trying to get all the major programs into every school. That's are big push right now. After the crash happened it became very difficult for some schools to maintain those programs when they were being pulled in different directions. With the new law arts and music in particular are considered to be core subjects as opposed to electives subject areas.

Long range our vision is every kid has arts every day in their school day. Some kind of arts, music, dance, visual arts or theatre.

Short term we are trying to work school by school to get the offerings back into the schools. Then we can work on getting the kids in the offerings.

Local Stakeholder Interview:

Date: June 07, 2016

Interview with: Susan DeHart

It does not just fall on CCSD but the classroom teachers – humanities

Question 1: 0:03 - How does CCSD offer in terms of arts education?

Susan:

So, at the elementary school we offer music and visual arts to all K-5 grades. Middle school to high school level we offer music which is broken down into band, choir, orchestra, mariachi, guitar, and steel drums. We have AP music history, and AP theory. So there's a wide variety of music. Likewise in art, we have drawing, painting, and ceramics. We have AP history, and AP studio art; a lot of offerings in art. We also have dance and theatre being offered at the secondary level for the first time this year. It is not offered at the elementary level.

Question 3: 1:07 – What are the goals of CCSD's arts education offerings?

Susan:

Our goals are to empower all CCSD students to achieve their creative potential through quality artistic experiences that instill life-long involvement in the arts and appreciation of the arts.

Question 5: 1:31 – Does CCSD provide professional development opportunities for teachers to integrate the arts into their classrooms?

Susan:

Yes, we do have opportunities with our PBE grant that has gone on for the last 4 years. We have part of that grant as ConFABulation and so one of those components was that we don't just work with grant schools, that we expand that out into the population at large and so that's where we've got our ConFABulation coming.

Question 6: 2:01 – How does CCSD measure the success of their professional development programs in general?

Susan:

In general we look at the number of students we have in the programs and the number of schools that are in festivals. We look at that wide variety offerings and how many schools are offering as many of those courses they can. We also look at what students are doing in terms of performances, whether it be school based or in the community; their doing a lot of things in the community; traveling, and extra curriculum group. It lets us know the health of our district. We have amazing teachers. Music students travel to other states. We have a large display of art work. The Las Vegas Academy has a beautiful theatre.

We look at how many performances their giving. I know this past spring the music students prepared a piece of music that of which the art students were in the background painting the that music. Then they had a wonderful mural at the end of that performance, a lot of collaboration going. Foothills High School goes to the Rose Parade next year. They have performed at the Macy's parade as well as Green Valley High School. Green Valley High School also played for President Obama at his inauguration. Several schools have gone over seas to Ireland, China, and different countries.

Question 7: 3:50 – How does CCSD partner with The Smith Center for arts education and particularly arts education professional development for teachers?

Susan:

So, we have got several programs that we with The Smith Center on. One is partners in education. The Smith Center brings in teaching artist. Those teaching artist work with students in the schools during the day hours and then at night they come back and work with the teachers with professional development. It is very similar to what we are offering at our ConFABulation today but on a smaller scale. It's one presenter at a time as opposed to 5 concurrent sessions.

The Smith Center also has the Disney musical initiative. With that our Title I schools can apply to that program and 6 schools are selected in each year group. In that 1st year group they are provided an orientation and some professional development with teaching artist. They are also provided an on-site teaching artist to work with teachers and work with students in their production of their Disney musical and it's a 3 year program. We really have a goal of schools wanting to be independent by that 4th year and so we lessen the support each year, so that they can gradually take on more responsibility to be able to stand on their own.

5:01

We have an any given child initiative that works with the Smith Center and other arts organizations in our community. They can bring in performances and live performances. They can be done at the school site or professional venues, unlike the Smith Center or the Henderson Pavilion.

There are times when the artist that are involved in those productions will also do work-shops for the teachers that are bringing students to those performances. So when we had Alvin Ailey we brought in the teaching artist to teach the Alvin Ailey process and their art form; obviously, through our grant and the ConFABulation event their one of our partners.

Question 9: 6:32 – Do you notice any direct/indirect impact of The Smith Center’s professional development program on teachers and students?

Susan:

Yes, the direct impact has been more arts instruction yes it has brought more awareness to the value of arts instruction but also there’s more integration. Classroom teachers are asking, how can we get more arts involved. The art teachers are asking, how can we get some of the content that’s happening in Math, Science, and E.L.A into our content as well. The collaboration is happening at the school base level but it’s also happening at a district level. We see one schools helping another. We are partnering with Jerrel Academy & the Smith center. So it’s happening within the district to outside groups as well. I think that’s the best part of it is that collaboration and then bringing the awareness of art instruction to the forefront for people

Question 10: 7:36 – How do you think The Smith Center can measure the success and impact of this program?

Susan:

I think the number one is to get feedback from the students and the teachers. It’s just always a positive thing that I hear from the teachers. The positive thing about the Smith centers workshop is that the teachers bring back the techniques that they have learned and share it students. The kids love it.

The other measures of success, is how many returning teachers? How many keep coming back workshop after workshop? One of things I know we are trying to do is branch out and saw how many new people can we get involved. People that we have never seen before, how do we reach out to those people. So, that’s a measure of success.

Question 12: 8:27 – What is still missing in terms of arts education in Clark County?

Susan:

Music and visual arts are offered at the elementary level but theatre and dance don't start until later on. Our music and visual arts teacher do as much of that as they can but there is no specialist on hand, it would be nice to see that happen. I would like to see more magnet opportunities available for students. We have one elementary school that is a fine arts magnet. We use to have one middle school and one high school and now we have two of each of them and those programs are packed full and they have to turn students away every year.

There obviously is a demand for that. We would like to see an expansion of that. We would like to see an increase going from Stem to Steam. We traditionally have a lot of Steam academies. The best example of that is Bracken Elementary school. They have been running their Steam Academy for several years now. Their principal is just dynamic. She is one of our franchise principles. So, now this up-coming school year she will be the head of three elementary schools and bring those team of schools together to work on that common goal of getting arts part of Science, technology, and math.

Question 13: 10:02 – What are CCSD's ultimate goals for arts education in Clark County

Susan:

Ultimately, to improve the student outcomes by providing the art teachers as well as regular content teachers with content specific expertise so that they can effectively deliver and implement comprehensive professional learning and sequential arts curriculum.

Susan: 10:27 – END

The fine arts department is the biggest and best. We are the 5th largest school district in size. But when we look at what we are offering in arts compared to other large school districts, we are in fact the largest fine arts department in the nation and that number is by the number of students taught by licensed teachers. We actually have more students taught by licensed teachers than any other district in the country. During our festival I convey to the parents when everybody else is cutting their arts program we have the support of our Board of Trustees, our superintendent, our building administrator, our community, our parents, and our students. We seek to grow our programs not cut them.

1. *What is the mission of the Nevada Arts Council?*

We're here to support and advocate for the arts state-wide. *(Here Maryjane gave me the Nevada Arts Council's 2015 Annual Report to review and to use to get their mission statement and further information about their programs. Their annual report outlines their mission as follows: "To enrich the cultural life of the state through leadership that preserves, supports, strengthens, and makes excellence in the arts accessible to all Nevadans." Notably, one of the Nevada Arts Council's stated organizational goals is to "Incorporate the arts as an essential element in the educational experience of all Nevadans.").*

2. *What services and programs do you offer the community?*

We have a grants program that is open to arts organizations, non-arts organizations for arts education, and schools, and also part of that is professional development for teachers. Teachers can apply for funding to travel for conferences. We also offer yearly grants and smaller quarterly grants for residencies – our arts education residency program – these are smaller grants that would take less time for teachers and organizations to complete. I've found that teachers are not applying for our grants like they used to because they don't have the time. The majority of our grants ask for matching funds so they'd also have to find matching money outside of state or federal grants. In the past, PTA's would be supporting the programs but they don't seem to be here or be as active here as in other states. Some of the smaller schools and Northern Nevada do but it's not like it used to be. We also have the Artists in Schools and Communities roster – a listing of artists that are available to work in schools and community organizations to do residencies.

I also run the statewide Poetry OUT LOUD program – throughout every school district in Nevada, when possible. It's a National Endowment for the Arts poetry program – intended for scholarships. It's kind of like the spelling bee – competitions within each school district and then Reno for state competition and then a national competition – the winner receives a big scholarship at the end. It's for high schoolers – grades 9 – 12. Not original poetry, but a memorization recitation competition. There is an anthology of poems chosen by NEA that students have to pick from for their recitations. I also do a small original poetry competition for Clark County in conjunction with the Vegas Valley Book Festival.

3. *How do you measure the success of your programs?*

With the grants program, we have an evaluation – so we have data that can come in but it's all reliant on the interpretation of the grantee. Grantees fill out reports and send them in and we collect the data and send it to the NEA. For example, if someone wrote a grant for a residency, we report on the amount of funding given, grant budget, and then who participated – we do stats and then narrative and some anecdotal. I know a lot of researchers don't value anecdotal, but I feel that that's where we really get some good information if we read between the lines. Some people are better at articulating anecdotes than others. I'm currently looking to gather more and better information. The reports generally consist of whether the grantee reached the goals they said you were trying to reach in their application: we don't prescribe the goals, the grantees determine them. Examples of goals could be how many students participated, how many hours of professional development, etc. It's not anything real focused.

4. Do you collaborate with CCSD/traditional schools in any way?

We work with the Communities in Schools program for Poetry OUT LOUD in CCSD – they run the program and they help to get the message out, we do a registration, they keep track of that. I try to have an individual or organization in each school district to take care of that who is closest to that community and then use that information to run the state program. The competition is open to all students, even home school.

One time a 16 year old father in juvenile detention who couldn't read who won 2nd place in the state competition – he read "Casey at the Bat" – his teacher and correctional officer drove him to the state competition. We had another student in another district who wanted to recite a particular poem and the school didn't want to allow him to so he sued the school to be able to recite the poem and at the time our current governor was the judge who heard the case and he sided with the student – the governor knows all about Poetry OUT LOUD. These are examples of anecdotes where the info is all in there – you're talking about freedom of speech, you're talking a student taking on the administration in a poetry competition, so how do we measure this kind of impact? My question would be what do we ask to get those kinds of anecdotes and information – one of the questions in our grant report is to provide a piece of anecdotal info on if you've seen a change in your teachers, students, program, or community.

In fact, what I'm doing right now is going through our professional development grants and pulling that info of what teacher from what district went to what conference, what did they learn, what was the importance – I'm going to compile and send to it to the superintendents to encourage more teachers to apply for that grant. The other side is the economics – I know our Superintendent is aware of our professional development program, but if it's not during Spring Break the school district has to pay for substitute teachers, the cost of the sub's plus the cost of the actual conference adds up - I don't know if the school district has any

other grants available for this. Attending these conferences requires both personal and school district costs. We measure success by requiring them to write what they will do with what they learned at the professional development conference— most come back rejuvenated, getting new ideas, remembering why they got into teaching in the first place – I believe they do implement it but it's to the extent of what they're allowed to. I do not ask for any evidence or a follow up.

5. How would you describe the current state of arts education in Southern Nevada, both inside and outside CCSD schools?

I think The Smith Center is doing a great job, partnering with CCSD they're doing a really good job of trying to fill in the gaps for arts education – I do state-wide programs so it's limited how much goes out to each district. But I also think that our arts education standards are from 2000, that's the last year they were revised. Most districts follow the state's Department of Education's standards. We're just now working to revise that. I think if we can get that done and do professional development we can move forward. What I would do would then be dependent on the school district and how they would work.

There is also the discussion of policy, which I'm just starting to get into – part of that is the new ESSA (Every Student Succeeds Act) – which could possibly broaden and support arts education in school districts. We don't have an Arts Education Specialist at the state level so I don't have a colleague to work with, whereas other states Department of Ed's have this. And arts education is such a big elephant, you can't do it by yourself, you need to develop partnerships.

Oregon has done a lot of useful reports on the state of arts education and also on the impact of arts organizations outside schools. The Oregon Arts Education Snapshot is a new publication they've put out on organizations' arts education efforts, as opposed to school districts. The Alabama Plan for Arts Education is another example. The strategic partnership to move arts education forward here in NV is missing. *(Here I shared Louisiana's arts liaison structure.)* Some magnet schools have an arts liaison type staff member - Del Sol just became a performing arts academy and they have a magnet person and they're doing something similar. The other arts integration school, Gilbert, is also doing that – that person is reaching out to look for other programs and funding, because the school district doesn't have money for their programs. Magnet schools have that individual funded through the school district. Now it's all about the individual principals, teachers, and parents taking initiative. In New Orleans most schools are charter schools – this could be a difference in flexibility. Here in Vegas we have arts integration focused charter schools, like Doral Academy – how will all of this relate to the DOE?

6. What can be achieved by integrating arts-based strategies into pre-K and K-12 classrooms?

I think that students are different types of learners so the arts can speak to the students who aren't normal book-learners. Creativity and learning is not just reading and memorization – there is deeper knowledge that's happening, so the arts are a way into that deeper learning. It's one way of accessing knowledge. And organizing – learning and lessons and curriculum, it's a way of organizing to present to students. It's a broad approach and it includes diversity, which is a big issue. I think it encourages personal responses. It just opens doors and then there's a lot of research that show students who are involved in the arts score higher on standard programs, students involved in music have a better understanding of math – similar to how learning a foreign language can give you a better understanding of English. I remember the arts always there in my childhood, it's a natural thing for me to look at things through the arts, so I can't really pull myself away except that I know for me personally it worked and I've seen it work with at-risk kids and it does keep them in school – it keeps kids engaged in school because they have to attend their other classes in order to attend art class – it helps with retention and graduation, which are big issues in this state.

7. How can teachers learn to incorporate arts-based strategies into their classrooms?

Professional development with arts integration. We haven't done an arts education conference in the 10 years since I've been here and we have an opportunity to work with Desert Research Institute to maybe do some STEAM workshops and build on that. I think it really needs to be a pretty in-depth workshop that will have concrete take-aways for the teachers to be able to implement but I also think the key is that it's more than one teacher from the same school who attends because you can't leave it all up to the art teacher. My experience also has been that if principals and administration don't support programs, there won't be a trickle down. I don't know how I'm going to approach that right now – in Cali they do professional development for the administrators. I think if we asked for a team of teachers to come from a school, at least four or more, so they have a community when they go back to the school, that would work.

What I found when I did a residency in the rural areas and we did bring a PhD evaluator and we had a very successful dance residency – we partnered with a dance company, and we introduced it to all the 3rd grade teachers and they got on board, the administration was on board, so when a new teacher came in they were brought on board by the other teachers, the kids knew they would get it - it became so popular we did an in-school end-of-the-year celebration and one at night. The evaluator noted that teachers grab their kids and go right into their classrooms, there is not much time to talk to one another, so if you give them a shared experience, it's not only important for the students, but also the teachers.

I don't think one hour works, I think it needs to be more focused, they need to walk away with a lesson plan, and they need a community go to back to – four teachers and an administrator. I am going to the Kennedy Center in June for their arts integration conference and also Connecticut in July to see their statewide arts education conference – they offered us no registration cost and no hotel cost – I want to see how they set theirs up, their conference is about telling a story and underneath that they've broken it up into different sections, then workshops to develop more in-depth lessons. I'm trying to learn from other communities.

I can't emphasize enough how much a strategic state-level partnership is missing and needed to implement this.

8. How do you understand The Smith Center's role in the arts community in Las Vegas? In terms of arts education?

I think they're doing what they should be doing. They even started doing education programs before they had a building. Candy started building with the foundation for the program - they're doing professional development, they're inviting students to The Smith Center for performance, that's a big deal for a student, it's invaluable. Because I grew up on the East Coast and I went to a lot of arts centers and museums, I was never intimidated by them – having a place like The Smith Center invites people to feel comfortable with the arts, it's the value of what they're learning but also the experience and the access. They also do a summer theater program and a high school musical awards – they're really fulfilling their mission.

What else could they be doing? I'm not sure. Take the show on the road to other communities in the state outside of Southern Nevada. One of the principals I work with does a play with high school students in the rurals and they did Beauty and the Beast and I was surprised with how professional it was – ties that happen for these kids throughout the state and beyond, in unlikely places.

9. If you were offering The Smith Center's professional development program, what would you do differently?

I went to one and I found that the workshop was too short and too broad – I would prefer to have more depth for the teachers, if the teachers are looking for that. It started from a grant from the previous fine arts teacher and it was great that they went after that and that it was even implemented. It's a start. More depth.

10. Do you notice any direct/indirect impact The Smith Center's professional development program has had on your institution/the community?

Nothing I could say so far but someone could write a grant to implement what they learned at a Smith Center professional development workshop – could be something where I could come to the institute and make a suggestion that they could apply for our grants for implementation– that would be a great lead-on – we have this opportunity. I could present and let the teachers know they have an opportunity for curriculum development, lesson planning, to bring an artist in to do something, etc. And if there was interest, that could also mean that I could look at the grants we have and see if they need to change based on what's going on in our community. We implemented this professional development residency express grant – should we offer an arts implementation initiative grant? Should we make changes to our grants that would help and be a follow-up to what The Smith Center is doing? The whole partnership – offering grants, collecting data, doing evaluations – evolutions aren't great sitting in a drawer, we want to do something with it. Evaluations should be useful – they should be shared with the right stakeholders – that is the next step. *(Maryjane requested that this idea/chance for collaboration be shared with Candy.)*

(Here I shared our group's ideas for our new evaluation surveys.) A lot of that is observation. If they put in one of our anecdotal type questions to show, that would be good. We get a lot of “this student came out of their shell” or “this student who is ELL became more verbal in the classroom.” In Moapa we had a student with disabilities who actually participated with the rest of the kids in the Missoula Children's Theater program – The Smith Center should implement this here. They have a great program where they train the teaching artists and bring a week-long residency to the school and the kids do a performance at the end and they bring props and costumes and they do it all for a fee. It's such a great model and I get a lot of grants for my rurals to do because it's a package – they've been in Nevada, not sure if in Clark County. To serve the state to have a roster of actors and arts educators from the university or something, that would be great. They usually occur as an after school program or summer program. Disney in the Schools is similar but they don't travel the state, they only do Clark County – this all depends on Smith Center's mission, it may be Clark County focused. Missoula may be a little quick and fast but it definitely has some arts learning and social development attached to it.

With the performing arts, kids learn how to collaborate. After being in this field for a long time, I think collaboration is a learned skill – some people come to it easier than others, but you can compare artists that have worked in theater and dance companies with visual artists and it's a big difference – learning collaboration – the performing arts do this really really well. If you have to work as an ensemble, then you have to learn negotiation skills, it's not all about you, etc. Negotiation and collaboration are 21st century business skills.

11. What do you think is being done for the arts in Southern Nevada that's beneficial and what do you think that may/or may not be done that is detrimental?

Strategic partnerships are definitely what's missing – you can't do it alone.

12. What should our community's ultimate goals be in terms of arts education?

We need more funding, we need more professional development, we need our Department of Ed to work with the Nevada Arts Council and all the school districts for us and all of our organizations to come together with a vision and a strategic plan that we can actually implement for our students. Our motto is: Whole Child, Whole School, Whole Community.

I think what is happening to arts education nationally is that they finally put out a formal call for research in arts education and that data and those formal studies have been missing and that's what has done us in this field a disservice. The NEA just put out a call for formal research and that's really been missing – this work is just beginning. We just have not gotten that national research support in the way science and other subjects have. There's been some but it's scattered and it's not cohesive or sequential. We need this research for the academics to buy into arts education.

There's the STEM coalition here and they're doing in the fall another coalition and we're going to have a section on STEAM and one person in the coalition wanted the data to see how arts education is a part of science – prove it they said. We don't have that data now but that's the next step. The people in STEM are all academic – they're not big on anecdotal, whereas I think it's a combo of data/stats/proof and also stories. When I was doing arts education in Tucson I did a lot of after-school programs (artist residencies in after-school programs at Parks and Rec for 12 weeks), parents would come up and talk about the impact on their children – they would say my kid is sharing what she's learning, she practices, she was engaged, one sentence can tell you a lot, this tells me facts. How do you formalize this?

The other thing for me would be when you're doing evaluations, that you have someone else in the classroom to be the observer to record what's going on, who's answering, take photos, I think that's important, how many kids raise their hand – that's what we did with this dance actually, we did a video at the end of the concert at their recital, how did you feel before you started dance, how did you feel after, how did you feel on stage – we asked and video taped all thei kids' answers, so you got a lot more out of it than a short survey.

Interview w/ Shakeh Ghoukasian, Executive and Artistic Director, Nevada School of the Arts – May 14, 2016, conducted by Melissa Jacobowitz

1. What is the mission of the Nevada School of the Arts?

NSA started in 1977 as a Saturday conservatory. Very shortly was housed at UNLV for quite a few years, there until 1993, UNLV ran out of space in Grant Hall, moved to Las Vegas Academy (first magnet arts high school in LV), quite a good marriage w/ scholarships etc, very reciprocal, they then ran out of space and CCSD had new rules with outside entities, bond issue, moved to commercial space, 2003 – 2005/7, conversations w/ Las Vegas City Council, they found the school a very viable org for Historic 5th Street School, invited to move there along with UNLV Design Center, Office of Cultural Affairs, American Institute of Architects, United Way, each have a designated space and share a common space – now basically three tenants, soon to be 40 years old, one of the long surviving non-profit org's in Las Vegas.

2. What services and programs do you offer the community?

We are a community school – students are not chosen by talent or auditions or exams, open to everyone ages 3 – 93, adult students as well, open. NSA's mission is to create access to music education with a high quality of instruction and create access to financially needy students who otherwise would not have the ability to attend. We partner w/ quite a few groups – CCSD is a community partnership in that we work with a lot of their school district orchestras, band leaders, and directors, help prepare children that do CCSD functions, a big mix, mostly CCSD students, some from private schools, some home schools, have partnered with CORE Academy (I Have a Dream Foundation) – now sole school to provide music instruction and scholarship through this, they have very specific mission that aligns access to quality music education, missions very aligned, have partnered with Henderson International School (private school) – opening a satellite location there, open not just to their students but all students in that area. Have done things with the Any Given Child Initiative at The Smith Center, was on their executive board, NSA faculty will do outreach concerts, partner with Las Vegas Philharmonic (I am their second principal violinist), lots of Philharmonic on faculty.

3. How do you measure the success of your programs?

Our current goal is to grow our outreach – one of the difficult things is to have measured statistics, especially when applying for grants, they will always ask you about who is audience, what percentage of audience, answers always general to what we see, school open to anyone, our audiences open to anyone, concerts free or minimal charge, doesn't exclude anyone, but it would be wonderful – there is so much research on what music does for the brain and how it helps students excel, we could see this through sheer stories of our seniors, we have 10 seniors - every year it is different – and interestingly enough very few of those kids are going into music, we have graduates going to MIT, UPenn, Yale, UNR, small fine arts college in Missouri, going to Arizona State – only a small percentage is in music but the interesting part is those that want to go to music can go because they've had wonderful training, but those that also have had academic level march along with musical training are still continuing their musical accolades, student who was a student at NSA from age 4 until she graduated, now a biologist at Tufts, soloing with an orchestra – tells a great story – great to see them keep music at such a high level in their lives, make it a part of their professional careers, something they can hold onto, must keep it up, that's a very unique perspective to what we can provide, artist teachers, pedagogues, people who know how to guide and not superficially. We have four seniors, they're all doing senior recitals equivalent to college recitals – that level of complexity, really great, not every kid does that but most participate – for a community skill when you start children so young and they can continue and keep that, that's a major part of your self-esteem and brain development.

MIT did a huge research project that most corporations now hire their employees based on arts education bc people who have had arts education have a different way of thinking, analytical thinking is different, interestingly enough one of my students was an amazing child – lots of accolades, as she was graduating, they always amaze me bc they come to me with their insight, established a relationship, she said I actually can tell kids who do music in school – when we have our group studies in our high school IB program, I can pretty much pinpoint if they've had music training – I asked her how and she said well you do so much block learning and repetition and dissecting things to the smallest possible detail in music, those students are able to think that way about big projects, putting her own knowledge on academics, they have a way of thinking which is different from most students who look at the big project the musicians are used to breaking projects down into small targets, musicians have different approach to academics. I had another student who is a Stanford grad, lawyer, works for big

corp, said he wasn't the best student but his ability to do what was demanded musically helped him with law school, able to do what he needed to do bc he had done it in music. They amaze me, another student who is a pediatrician and she says that her music skills of deciphering through things have helped her, we look at music as a frivolous, fun pursuit – well it can be fun but it takes a lot of perseverance to get to the fun part. I was listening to an interview on CBS – psychologist with children who has written a book about grit, life as a musician exemplifies grit, it is going after that one thing and keeping at it, that's grit, when athletes do it it's very visible, not as visible in musicians, but it is grit, at least for classical musicians, pop music is very different, in classical and jazz, there has to be something to be said about specific training and developing that and it doesn't happen in two years, it's a long term process, that's the difference in developing your brain.

4. How would you describe the current state of arts education in Southern Nevada, both inside and outside CCSD schools?

I think it has improved tremendously bc our stakeholders for the most part and our parents and our public at large have not given in to all the major cuts in our education system and we perhaps have one of the better music and arts education districts than people realize, even though our ed system is ranked so low, we have a better arts music education system – not my opinion, pretty much a fact, we bring in a lot of guest clinicians and people are amazed at what we have here, a lot of people don't know about the community beyond the Strip, music programs, at large.

I think most importantly what we still need to cultivate as a city is excellence, that's still lacking, we have huge numbers but due to lack of traditions, lack of more educated workforce, need to support that kind of training in the arts – to go beyond the masses to the next 500 who are at the top level, most big cities they all have community schools that are very much supported by donors and somewhat by city council and also have programs that support access to quality education and then also have academies within which services forty kids, in this city that's looked upon – generally – why would I invest my money as a funder to support 50 kids instead of 5,000 kids, that's a lack of tradition, arts are becoming a pretty big socioeconomic impact in our community, arts corridor, museums, downtown, even from the political perspective it's probably being taken more seriously than it has been the last 20 years, the university has become such a big player. As a UNLV alumna, it's great for me to know that we have a school of

music at UNLV, says something that it has evolved, but we have a long way to go – quality is something we need push for, greater numbers and quality.

5. What can be achieved by integrating arts-based strategies into pre-K and K-12 classrooms?

Integrating arts-based strategies is the beginning of what we were talking about – stimulating the brain to think a certain way, arts-integration is possible to do, the younger the better, we have a system where kids start at 6th grade, I wish we could start earlier, it's all money, etc, the earlier the integration the better, it's the same thing with starting learning languages, way too late, if we can find a way to do arts integration K – 6th in such a way that it's in an every day classroom even in small doses but consistent and teachers have a specific curriculum and have been trained – not every teacher is taught those things at school, not part of training in education, it's a huge project but it's a possible project if you target certain things.

6. How do you understand The Smith Center's role in the arts community in Las Vegas? In terms of arts education?

The Smith Center was very integral in the Any Given Child initiative we adopted for K – 8, that any child would have the ability to be exposed to music, TSC keeps doing that, they have the ability and commitment to do that, really great, and the fact that they engage the teachers. But what they do isn't arts education, it's an arts introduction: arts introduction is a great place to ignite an interest but it's an arts introduction, having a student be exposed will ignite interest but it's not art education, arts enrichment, arts introduction, arts outreach, it's a really important component. Would love for your group to watch a TED talk by Yo Yo Ma on the importance of arts education, he does this entire hour talk on a lecture series at the Kennedy Center, fascinating the way he puts arts education and the importance in our society by introducing the Bach cello suites, if we have a set of educators understanding the importance of the arts not as a frivolity and not as an entertainment but as an integral part of our learning, then our future generations will only be benefiting.

7. What do you think the ultimate goals of The Smith Center's professional development program should be? How can/should we measure the success of this program in our community?

It's a very important component of the big picture – I do not have training as a schoolteacher. I am lacking expertise to tell you what needs to be done, I'm a pedagogue in teaching an instrument so I know children's learning stages and what happens and how the brain responds to cognitive learning, however for teachers I think The Smith Center has been such a big resource with Wolf Trapp and Kennedy Center, and the teachers who have gone through this you can really tell someone's interest level, meeting teachers and principals at beginning, their personal commitment is there, then you have also the desire to learn – like that for any performing musician, might not have the skills to share your knowledge, musicians vs. teachers, you can learn, people who have peaked my interest and give me tools on how to teach different ages, it's the same thing really, giving tools and opportunities for learning.

I think first of all arts education can't be done within a year, it needs to be a multi-year consistent program over 4 years, any kid needs to play or do on a regular basis with a certain amount of input and same direction to have any sort of consistency, then I think you can have some sort of project, not a test, not another test, but maybe a project where you can have kids engaged in creating a big art piece together, and then see what their input is, how do they participate, but then again we have a very transient community, how do we choose a school with stability, there are so many factors involved. I think it needs to be a multi-year project, mid-way checking in, at the end of two years see where the kids are, at the end of four years, then you have something to measure, turning this light bulb on. It's very difficult to measure, even when you start a program it's very interesting that some teachers do miracles, start a violin program mid-way and by Christmas time every principal wants to see a result, not going to get kids in group teaching to do much, what can you do in four months in a group setting, with so many aspects that need to go in there, any sort of arts integration would have the same issues – takes time for things to stop being scary.

We can see results of arts exposure on test scores etc, in studies done on a national level, what is arts exposure – arts exposure creates discipline that goes on daily repetition and longevity, have lots of conversations with parents, what is one thing you do every day, need to create environment.

8. What would be the future direction that you would like to see The Smith Center's PD programs go in?

I would like them to engage some music teachers who are not necessarily classroom teachers – there's something to be said when there's young

performers coming in to play in the classroom, teachers talking to people who have been training, a little more immersion locally.

I would say if all the teachers have been given similar type of training, not tests, but bring their collaborative forces together with some sort of project, bring all the teachers together and create a project as adults, adults are different from kids because we all come with our own baggage and convictions, we bring into everything we are, even as educators, it's your background – so I think it would be great, it's resources, it's time, it's one more thing, if there is an opportunity for all the teachers who are involved to find a project to do together, mural, talent show, etc – not a test, we're so test-driven, numbers have to add up, and it's not necessary.

Measure success of NSA: qualitative, if you have good students, they will compete, you can look at events they're in, orchestras they're in, who has been concert masters, who are the winners, it's numbers and placements, shows what the school does is successful, look at success of alumni, major scholarships, universities, if they continue in music, your training and your own perseverance is your own investment in your education. I had a student who graduated from Interlochen, she had 3 offers from 3 universities full tuition room and board in music, we have quite a few stories like that, that has to have an impact, that's kind of our measurement but you can't really measure music, it's subjective, like at competitions, it's not a math contest/

I think The Smith Center has done a great job but I think they could do a better job with connecting with smaller entities and not always making CCSO the major partner – there are a lot of valuable smaller organizations that could impact their mission in education and outreach. It just can't be one big giant with all the political things attached to it. In a lot of cities Disney Hall in LA, Philharmonic, reaches out and does things with smaller schools, smaller schools come here, are they helping each other, visiting artists can go across and do master classes, nurturing young up and coming artists, don't have same classical programming here, but even if we do that would be a wonderful way to create opportunities for master classes, let's face it, we're not in LA, we're not in NY, we're very isolated, part of our mission is bringing in a lot of guest artists for students to have opportunities to work with, a lot come bc it's also a great recruitment opportunity, they're shocked there are students here who can actually place, start courting the students, the more opportunities students have like that, the more exposed they are to great artists, not just seeing them on stage, but sit across from someone and you can ask questions, for young people this is a huge deal.

Recommended TED talk: Yo Yo Ma TED talk at Kennedy Center – Nancy Hanks lecture – 2003 – YouTube, sponsored by American for the Arts, Yo Yo Ma is a great advocate and educator for the arts and he's collaborated with jazz, silk road, great examples to see how collaboration works.

APPENDIX D:

BENCHMARK STUDIES

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1) What is the structure of your professional development program for teachers?

Very similar to The Smith Center – also Kennedy Center partners. Been around since 1975 – arts in education was our base program, why we were created as an arts council. In 2010 we were charged with moving into and managing an arts center. In 2011 we opened a small theater. We continue to do all of our programs from before but we also do more now on top of it – the growth has changed each of our programs.

Mostly we bring in musicians, bands, but also theater and dance and everything else.

Professional development: Kennedy Center Partner since 1993. We've gone in and out of phases of doing more in-depth work. Currently on same model as Smith Center – 3-hour PD workshops, some classroom modeling. Also other programs that use professional development as a model, somewhat similar to The Smith Center's pre-K programs. PACE – year-long artist residency program, K – 3rd – classroom teachers still there in room with teaching artists, rather than putting a program in with a book, we put it in with a teaching artist. Artist actually leading the classes, teachers there absorbing the info – we consider this part of professional development. Once a week for 32 weeks – for a 45 minute session. Set a goal at beginning of the year. We don't have art classes in our elementary schools in our district, only music – except at academy schools. Principal decides which grade level gets the teaching artist residencies. Issues with consistency for students, some students get it multiple years and some don't. Very difficult to assess student learning – easier to assess teacher learning and practice than it is to assess student achievement – how to trace kids who have had exposure etc. Some evaluation is better than nothing – better to show something that can be. Assess from beginning of year to end of year rather than year-over-year.

2) What are the ultimate goals of your professional development program for teachers?

Our ultimate goal would be to build capacity because there's only so much money and only so many teaching artists that can do this work. We love art for art's sake but with funding the way it has been forever in the arts, we found that arts integration really works. PACE is working and teachers are starting to see improvement in other subjects outside the arts. Building capacity of a group of people who can impact more children using the arts and beginning to change the model of teaching into something that is of course more meaningful to all learners – ultimate goal is to spread the gospel of arts integration and arts education. Not so much overall achievement but teaching in a different way –

getting teachers used to this so this is second nature, making them more comfortable with using the arts to teach in their regular everyday teaching. We have people who are teaching artists and arts educators who come to our professional development but we really design it for generalist educators. Kids who have already found the arts are there – this is about bringing those other kids into the fold who haven't found the arts who are in regular and/or other classes and finding that other way of learning.

How do you advertise your PD program?

We do an arts and education showcase at the beginning of every school year, we've done it for a long time, we invite everyone who wants to come, it's held at our center, we have performers, unveil the whole season of offerings. We start school in August and do the showcase in September, show teachers here's all the things we're doing this year. The District has actually paid for a lot of this for our teachers, we work in partnership with our public school system but we have people outside our parish/county and homeschoolers too. At the showcase we also invite other arts organizations in the area, museums, galleries, different things students can participate in – one-stop shop for teachers to see what they have access to, field trips, etc, we offer them food and wine, tell them about all the things that are coming up – touring artists that have performances that go into the schools, showcase professional development, we train a lot of local teaching artists to present, they will attend the showcase to advertise their workshops too. We also produce a catalogue of offerings each year and send it out to all schools. Of course we also advertise through social media, email lists etc. We also have an arts liaison in all of our public schools – give the info to them and they spread the word, principal assigns or people volunteer, send everything out through them. If workshops have a particular subject matter focus, send to that department within the school district and then the math or science or whatever department will send it out.

We do the majority of our workshops at our center in the evenings but we've also tried doing them in the schools and offering principals 10 free spots (charge a nominal fee for buy-in, so people don't flake – between \$5 and \$10). Always provide dinner in the 3-hour workshops in the evenings. Has become more difficult recently with recent changes with testing, etc – attendance has lowered because of this. Also a lot of changes in our District recently, currently gathering new people, changed our model to be less in-depth and trying to find what people are looking for. Big importance of arts liaison – they get a lot of opportunities for their schools. District is made up of 42 schools and we work with a lot of the schools in our outlying areas – have about 80 arts liaisons, we know them all, they know the heartbeat of their school because they're really involved, usually have 2 or 3 per school, arts people are great but we love having non-arts teachers as well, it means more coming from the non-arts.

3) *How do you evaluate if your professional development program is reaching your goals?*

Our evaluation is very minimal. We realize that we lack in assessment and evaluation because we're busy doing too much. We often ask ourselves - do you do the program or do you evaluate it? We have evaluations that teachers fill out after each workshop that are consistent (don't change by content of workshop). Sometimes a workshop presenter will also have additional questions, esp if it's a new workshop that they're doing. After the teachers leave we sit down with the presenter and go through the responses.

We also do an impact survey from the Kennedy Center that follows up with teachers on all workshops from the beginning of the year and asking them what kind of impact it's had on their practice – we can see what's working, if people are using different art forms, different curriculum. We also survey at beginning of year on interests. We also seek to see what the district's focuses are to align ours with theirs. We are trying to answer the same questions you're trying to answer this year. Schools have to have performance plans too – we will try to align what we're presenting with what they're looking for. Impact surveys are a lot more useful and say a lot more than the satisfaction-style survey given out right at the end of workshops – what are teachers actually doing? We also have lots of informal conversations with people about what they're using. When we're doing classroom modeling work is when we see big changes. A lot more informal evaluation. We recently implemented a new survey developed with help from the District – one new very useful question they added is, what do you need to implement this? Very useful for arts center to use this and be responsive and help.

PACE survey – artists rotate half-way through the year – different medium/genres. One survey given out at end of each semester.

I suggested the pre- and post- format for teachers and asked her opinion – it's a great idea to move to this format. I don't know why we wouldn't do this. I think this would be a really interesting idea to ask before and ask it again. Some of the teaching artists who lead the workshops do this informally – ask people where everyone is in the room. That would be interesting to do for funders.

We do do pre-test and post-test with students for PACE – assesses their knowledge in the arts. We would love to assess test scores and math etc but we're not qualified to measure this – we just ask teachers if they've observed academic improvements. We have another organization in our area saying what they're doing is impacting scores – and the District said to stop saying that because it's impossible to prove that it's this program doing this over other programs the students are exposed to. In terms of pre- and post- tests given to students in the PACE program, they're knowledge and skill based questions – right and wrong answers. Back in the day we were not assessing in any real or authentic sense but several years ago when our district put a big focus on assessment they said we have to assess the same way they assess – we got a grant and had a Kennedy Center teaching artist come in and help us develop knowledge assessments. They're all teaching artists leading these courses –

they're artists, their degrees are not in education, and they've re-shaped how they teach over time, and we've changed the way we assess based on that. By the time they're in 2nd grade now, they know all of this already, and scores don't show much improvement because scores are already really high in the first place – only adjusted slightly up until now but this summer planning to re-do the pre- and post- tests to reflect changes in the District's learning models. Movement has a better grasp on it than visual.

4) *Is your program integrated into the teacher's lesson plans?*

We've done teacher surveys on what are you interested in, look to local teaching artists to see what they've had success in, see what the District is focusing on to offer opportunities that are aligned with District priorities – call district data analyst to see what they're looking at, what do we need to be looking at – achievement gap, language gap, poverty gap, let's see how we can address these really big scary issues through the arts and our professional development program. Very wide-reaching what we're trying to bring in – not very directed, trying to answer as many questions as we can. I don't think that's necessarily the way to do it but it is where we are right now. We should be able to rely heavily on our partners and it's not always easy.

5) *How many teachers participate in your program on an annual basis?*

We offer between 8 and 10 workshops per year. We have the occasional workshop with 5 people in it, most cap around 30. Avg. workshop has probably about 15 people in it. A couple hundred teachers overall if you just count professional development workshops. It's been higher. Some teachers do multiple some only one – no rules about this, can come to as many as you want. This year thinking of doing something like a membership with incentives.

PACE program is about 200 classrooms every year with the 32-week sessions – about 200 teachers impacted. We used to do PACE for pre-K – was called LA4 – it kind of withered a bit but there's a lot more focus on it again. Really pushing and talking about it again now. Pre-K is kind of insular. We used to do a lot of professional development just for them – we brought in teaching artists who would spend a lot of time with pre-K teachers but we haven't had that in years. We had a grant for this that had a lot of evaluation requirements and forms. Had incredible tracking for that program – grant team was evaluating but center wasn't.

6) *Do you use an online survey tool? If so, what are the benefits and the drawbacks to the tool you are using.*

We do all surveys on paper at this point. We don't have any teachers email addresses – we're just in the schools, easy just to hand them something. In

general our art center does everything electronically except with teachers – teachers still even use faxes.

Impact surveys are sent out via mail with SASE. *Suggested using online survey tools* - We would consider doing SurveyMonkey – we could just collect their email addresses.

7) *What method/software do you currently use to compile and provide data summaries from your surveys? Do you like it?*

In terms of the student assessments in the PACE program, we have a grading key that our artists have all agreed to – points allocated to different answers. Teaching artists grade the pre- and post- tests and give them to us and we use an Excel spreadsheet by teacher and inside has a sheet for each student, pre-set with formulas, put in for pre-test and put in for post-test and it automatically calculates the percent improvement for each student and then we do aggregates by classes, grades, schools, etc. Try to keep as much information as we can – I know what school had what grade level. We'll compare who's had teaching artists over multiple grades. We were working with a former PACE artist who was doing his doctoral work at LSU on professional development evaluation so he was doing it for us but something happened and now he's not – he helped us to build all of that and look at it and he was helping us analyze it but he's not anymore so now it's mostly just numbers. This percent of kids improved this much, this percent improved this much. I wish someone who really knew what they were doing helped us.

For the surveys given out at the end of professional development workshops, we look at them with our teaching artists but mostly just look at them to see what really spoke to teachers – more holistic, we don't have any particular no sheet or dashboard to compile this data.

8) *What do you consider the biggest obstacle in professional development?*

I guess just getting more people to our workshops – this is our biggest problem. Every year we talk about how we can get more people here. Afraid of district cutting our programs – our district offers a lot of professional development opportunities, people too tired to go to more. We had so many great people over the years but they're all retiring and we haven't found that next generation of teachers yet. I need to pay attention to professional development again – PACE really is our lighthouse program, it gets a lot of attention, what everyone knows about – have ignored the other ones in some ways, we've ignored it for too long, it's really an afterthought at this point – sometimes we create prof. dev. workshops around a particular gallery show or performance coming in the theater bc it's so hard to get kids down to the center. Teachers are overworked and exhausted and it's extra time out of the day. Biggest hurdle is we just don't

have the audience we need to sustain it because it's very expensive to offer. So important but it's getting harder to validate it for our district to fund it.

Teachers do get CEU's from our workshops.

9) If you could change one aspect of your program and how it functions what would it be?

I wish we could do deeper work with our professional development but in order to do that we need to build an audience. I wish we could do more follow-up after workshops – take those 10 people who are really interested and make it more meaningful because we're not changing teacher practice right now the way we're doing things. 3-hours is shallow – it takes 7 times to learn something. We would like to change the PACE model to bring in an arts coaching idea to where we're really on the ground teaching teachers to do this work and that embedded on the job training – I think we could do it and start to really see change. It would really start to show what we can do. Right now we're not showing anything, we're just going through the motions – more, deeper, richer, more meaningful, and would produce results, as opposed to what we're doing now which just can't.

1) What is the structure of your professional development program for teachers?

That's kind of a big question because we've been doing it for quite a few years. We opened in 1994 and we joined the Kennedy Center Partners in Education Program in 1995. We're one of the older teams and we've been doing a lot of PD in a variety of ways. I have been in this position since 1998 so I'm really aware of all of it. We still offer the 3-hour workshops and all-day workshops but we organize our workshops into courses so teachers can have a choice – they can take a whole course and get continuing education credits or they can take one or two workshops.

CEU's go through the Hawaii Department of Education – they give the credits, they go toward teachers' re-certification and re-classification so after 15 credits they can move up on the pay scale, most of our courses are 3 credits, so 5 of our courses and they can move up on the pay scale. You don't just sit there and go to the workshop though, it's quite rigorous, which I think is great – in addition to going to the workshops, they have to produce a "learning results portfolio," so they have to implement what they learned in the workshop and document it with 3 lessons plans and student work from those lessons and reflections from both students and teachers and a final reflection – it's a lot of work but those portfolios are an amazing way of evaluating the impact – you can see exactly what is happening and the quality of the portfolio shows you if the teacher really got it or if they're just kind of faking it. That's one of the things we do.

We also bring Kennedy Center and local presenters in to do demonstration lessons in the classroom where teachers observe them and they have a de-briefing and usually teachers also have an observation protocol where they take notes on what they're seeing and we always have a de-brief afterward and those are usually connected to a teacher workshop, as well. We also do summer institutes – same kind of thing, just 3 or 4 days, they can get credits for it.

In the last couple of years, we've moved to a new model where we're training some of our teachers to be "strategy keepers" – really getting good at the strategies and they're then a resource for the other teachers, strategies coming from Kennedy Center teaching artists, Shaun Lane, Marcia Daft – Moving Through Math – those are really deep, they spend a lot of hours working with the teaching artist, the TA comes in and observes the teacher in the classroom and gives feedback, and the two co-teach together. We also have collaboration residencies where a teacher and a TA work together with students in the classroom and that's a multi-session residency of 10 – 12 sessions, they plan a unit, they teach it together, and they assess it together.

Courses go by hours – requirement is 24 contacts for 3 PD credits, usually 6 – 8 workshops. Courses are organized usually around a theme, even if very broad – for a couple years we had a grant for early childhood development, there were a variety of different workshops but all specifically for early childhood learning. This year we're doing something a little bit new – we have one local teaching artist who is doing a multi-session course called Paper Engineering: Pop-Up Books as an Assessment of Content Knowledge – this artist is very active and has done a lot with teachers. Goes from September – January.

2) What are the ultimate goals of your professional development program for teachers?

The ultimate goal is that the arts are integrated into as many classrooms as possible. We want every teacher on Maui to be teaching through the arts – which is of course a big wish. We do have a fully arts integrated public school here – those teachers are required to teach fully through the arts, K – 5.

3) How do you advertise your PD program?

We have a catalogue we send out to every teacher on Maui – it has all of our offerings, PD's as well as school shows we offer and also Can Do Days where kids come to our center and go through sessions in dance, drama, and visual art – there are over 6,000 kids a year that we service, we also have a gallery here so there are exhibits they can come to. Our catalogue is a tremendous amount of work.

We also have a website and our education page on there has everything too. And the DOE has a PD website that has all the courses they offer so our courses are on there too.

4) How do you evaluate if your professional development program is reaching your goals?

There's several ways. Quantitatively, we see how many teachers are coming, we do what the Kennedy Center does – keep track of teachers' hours of attending PD, for every 32 hours of PD over 2 years time, they get a Certificate of Study Award, they get a level every time they get 32 hours, some when they get to level 10 they become master arts integration teachers – we have teachers who have been taking so many workshops for so long they've reached 10th level of master level – this past year we had 45 teachers getting awards, so we know we're doing something right when so many teachers come and continue to come.

I am at every workshop and I evaluate each workshop and we have an evaluation form the teachers get. We have an Arts Education Advisory Committee made up of principals and teachers so we can feedback from them.

We can also see what's going on in the schools – I go into the schools all the time and observe what's going on. The fact that we have principals now who are paying for their teachers to come to our summer institute – that's a way of evaluating too, if the principal won't pay for it they don't value it.

Our evaluation form is based on the Kennedy Center model.

5) Is your program integrated into the teacher's lesson plans?

We can't not know everything that's going on. My Education Partner is very well-known all over the country, Candy knows her very well, people from other states come here and visit her (head of the arts-integrated school), she is now the Program Director for Turnaround Arts Hawaii (President's Committee of Arts and Humanities) – I keep very close contact with her and meet with her a couple times a week. I keep up on the literature and know what's happening with next generation science standards and common core and the new arts standards – I have to keep up on all that, I'm very connected to our other partners in Honolulu, state-wide partnership, and we're connected to our DOE, it's a big web where we're all communicating – we're very lucky, I think because we're a small state, it makes it much easier. We've also been really lucky that we've been able to generate funds and hire some outstanding people – Kennedy Center employees as consultants.

6) How many teachers participate in your program on an annual basis?

Don't count repeat workshops – consider workshops and summer institute, about 100 unduplicated teachers a year, we now have a summer institute for secondary teachers and we're trying to get more secondary teachers

7) Do you use an online survey tool? If so, what are the benefits and the drawbacks to the tool you are using.

We have talked about doing online surveys but we haven't really done it. I think it's a great idea but we just haven't done it.

8) What do you consider the biggest obstacle in professional development?

Money is always a big one – money is a constant. If you had no money problems, I think it would be a lot easier. It was difficult during No Child Left Behind with all the testing – there's still testing now, it's not like the testing went away. Everyone has the challenge of constantly offering courses that the teachers want to take and getting them the very best considering the finances that you have.

9) *If you could change one aspect of your program and how it functions what would it be?*

Hard to say because our program is constantly changing. We're constantly evaluating what we're doing – we're pretty much always trying to figure out what we need and fix it and bring it up to date. We've been very lucky that we have really good funding from the County of Maui so that's been just fantastic. Probably one thing would be to be able to offer more work to our local teaching artists so they could actually make a living as a teaching artist. It's very difficult and it's hard to develop new teaching artists bc you can't give them all of the things they need, such as medical insurance and full-time employment – something the whole field recognizes as a problem.

Chadwick Pang – replacement, mail final report to him snail mail

1) What is the structure of your professional development program for teachers?

Our PD program is based on the Kennedy Center Partners in Education program. We opened in 2006 and became a Kennedy Center partner in 2007. The first year I started I tried to offer workshops strictly about each of the shows we brought kids in to see – we did activities before and after the show. The first year went well. We bring in a minimum of two Kennedy Center teaching artists each year – the length of time of the visits vary, 2-days, 1-day. I usually bring them in the day before the workshop, we do a workshop morning session from 8am – 11am, have lunch, and then go to a school. The Kennedy Center artist then does a classroom demo, we all observe, and then we have reflection time until the end of the day. The teachers get CEU's for this. I have had as many as 8 workshops a year and as few as 3 or 4. When we do more, we have complications with getting teachers to participate. With all the testing and Common Core, principals have stopped allowing teachers to have personal professional development days (teacher used to have 2 PD days). I've done workshops on Saturdays but my numbers went down when I did those.

So we conjured up a new program that has worked beautifully – after all these years we finally feel like we've hit the right medium. We call it ART SMART – we name the schools who join “MSU Riley Center Arts & Education Schools” and what it requires is that the principal signs off on it, there are some rules, the district Superintendent has agreed to pay substitute teachers for one teacher from every school that wanted to be a part of this: out of 22 schools, 17 signed up to participate. The ones who did not sign up were 3 high schools – high schools tend not to do as much arts integration as K – 8. A couple of our elementary schools also couldn't sign up because they're failing schools and they're not allowed to – they're only allowed to work on bringing their test scores up. Each school has a coordinator, they serve as an Arts Liaison, and they're required to go to all the workshops and bring what they learn back to their schools. I become a mentor for them – this year we had 24 hours of PD – they were required to take 2 of the 3 lessons they learned from the artist and turn them into arts-integrated lesson plans fitting my lesson plan format and they had to do that lesson in their classroom and artifacts (pictures, examples of kids' work) had to be turned in, and right now we're proofing and editing those and will be featuring them on our website. In the past I've asked for teachers to give me lesson plans they've developed but this is more formal. Their subs are dedicated, they love it, they volunteer to be the arts liaison. 3 of them got to go to the Kennedy Center for the arts integration conference this summer. We made posters for each school, we got publicity in the paper. And I mentor teachers and

a lot will call me and ask me to come watch their lesson – I try to get them to share with other teachers so they can come up with even more stuff.

I gave several other workshops this year – I gave a grant-writing workshop because teachers really need that to get grants to do things for the arts. I do workshops for all our MSU education students, I give a 3-hour arts integration workshop to remind them of all the ways they can incorporate the arts and get them excited. I think it's important because then they don't go into our schools to teach without knowing we're here – I also do advertisements on the shows of the year.

2) *What are the ultimate goals of your professional development program for teachers?*

Our ultimate goal is to have every teacher in the two school districts we work using arts integration. We're very lucky, our Mississippi Arts Commission has a state-wide program in arts integration called Whole Schools Initiative (WIS) – you apply to be a Whole School at the state level and for 6 years you go through a program where they give you \$5,000 every year to bring in teaching artists and they train the teachers in a 4-day workshop in the summer, which is usually at our center, and they have a Fall and Spring retreat, one day each, for updating and more workshops. We have 3 or 4 schools who are members and we have one that's called a model school and they're chosen and get some money and people come to see their school: they're a level A school in our state and it's because of the arts – we can show the arts' relationship to test scores through this. Other schools' test scores rise when they become part of this program – we're hoping to capture this in data.

We've also applied to be an Any Given Child site and if so we will have a researcher who will do all of our research on students in the district and the effects of arts integration.

I wrote my dissertation on the Whole Schools initiative – my summary was actually a recommendation for our legislature on what they should do to make this happen in all schools.

3) *How do you advertise your PD program?*

Of course through email with my Arts Liaisons. I do send the basic stuff at the beginning of the year to the principals but usually my teachers will go to their principals to say they want to do this. I've had some teachers be Arts Liaisons for ten years. If I have someone who doesn't do a good job, I encourage the principal to branch out. I also used to do a brochure of my entire educational season but now we do just a postcard of the shows and don't mention the workshops because we're trying to focus on the schools who really want this.

We used to open our workshops to any teachers who wanted to come but we were only getting pockets of arts integration and missing out on principals being involved. I do design posters for the teachers to put up in their faculty lounges. I bring the flyers to the schools and they put them in the teachers' boxes at the beginning of the year. I work closely with the school secretaries – I try to build relationships to make sure they put the flyers out. We are a small town so our newspapers and TV stations are good to cover what we do – that is a great encouragement. We have an education component on our website and we have education things but with these new lesson plans we're putting up we're going to start a blog so teachers can respond to the lesson plans and ask questions. They have really pushed Professional Learning Communities in our schools and I have encouraged our Arts Liaisons to use this but there's just so much going on – I try to encourage them to come to me but after school they're so drained. You have to do 5 hours to get CEU's in our state. After-school they're just brain-dead and that's why I went to Saturdays and now I'm back to within the school day. I buy them lunch and they love having time together and eating together – it's amazing what food does. It costs money but it's just worth it I've found for the talks, getting to know each other – I think it's been really important. They talk about what they did that morning with the teaching artist.

4) How do you evaluate if your professional development program is reaching your goals?

And at the end of every workshop, I give out a one-page sheet, and at the end my intern types up a one-sheet and he/she does an average so I can tell the Kennedy Center that each workshop had a 4.8 average rating or whatnot and I think that helps them know that our teachers are pleased. I ask questions like how do you intend to use this in your classroom.

What they like, what they didn't like, was it helpful, how will they use it the classroom, and what else do they need to incorporate it and that guides me on what to do next. The overall satisfaction rating is always so high except for students/pre-service teachers.

I do know and feel that I need to survey the teachers about each of our shows and I swear it's so difficult to get them to send it back by you can't get them to fill it out when kids are there. Even workshops – I know a lot of places are switching to SurveyMonkey and I had planned to send one out at the beginning of this year – I wanted to do a pre- and post- with the MSU Riley Center schools.

5) Is your program integrated into the teacher's lesson plans?

I studied Common Core for years before they implemented it here and I did heavy Common Core for 2- 3 years there and now they've renamed it in MS – they're angry, a lot of our parents hated it – I think that's the reason some of the

principals finally came around because Common Core said go deeper and I don't know how you go deeper without getting into the arts and using arts to make a concept really come alive. This helped them realize the importance of the hands-on approach of the arts and how they help students think differently. We put arts standards and state standards side-by-side for lessons plans – having a template is very important. Our template isn't necessarily the best but it's straightforward. All schools have different ways of doing their lesson plans – I wish we'd focus on a standard way of presenting it.

I think artifacts are so important – I want to see the children's art work or a picture of them doing what you tell me they're doing. The plan is actually to get the teachers to start videotaping each other – I think having a teacher on their planning time coming to videotape you doing important parts of your lesson would be so cool.

I gave them evaluation of the whole year at the end of the year celebration. I do think a pre- and post- test would be very helpful.

6) *How many teachers participate in your program on an annual basis?*

Just last year was the change to the new format with only designated liaisons participating. Before workshops were held with up to 40 participants and on Saturdays as few as 12. Right now we're trying to focus on the liaisons.

About 30 teachers participated in the workshops last year – Kennedy Center teachers usually have a cut-off of 30. Some schools have 2 arts liaisons. If I didn't have 30 or someone said they could take more, then I would open it up and invite a few more teachers. Last year at one point I let a whole graduate class come because it was possible.

8) *What do you consider the biggest obstacle in professional development?*

Up until this past year it was getting the teachers here. We fought for years to figure out how to get the principals to let them come. On Saturdays I let teachers bring their children and do art activities with my interns but it didn't change the numbers enough. This new cohort structure has really taken care of that. They know all year when the workshops are, what to expect. I kind of spoonfeed them but with everything going on I don't mind sending reminders and letting them know everything ahead of time. It also gives them time to incorporate shows etc into their lessons. I look at teacher feedback on what they want more of. Now we're trying media arts.

9) *If you could change one aspect of your program and how it functions what would it be?*

We just made a very successful change. There is a part of me that doesn't like to leave teachers out. But I teach additional professional arts integration PD workshops to surrounding districts paid for by the other districts and during these I tell them all about what we do. That makes me feel better – they know they can go through MSET and get the courses through me. It's a great advertisement for us and it's a great way to make sure all the teachers out there who want to use the arts can get a day full of activities. I also give them a disk with all my resources, I give them my PowerPoint's, I literally share all of it so they can take it back and use it.

Of the two districts we serve, the Meridian Public School District is 90% African American with 11 schools and a 65% graduation rate: this is the District we're applying for for Any Given Child – low socioeconomic kids do well with the arts. Our other school district is the Lauderdale County School District, which is 80% white – white flight to County schools occurred with integration. We also have a new Superintendent in Meridian who is gung ho about the arts and we're very excited about it.

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Rebel Outreach Project Benchmark Study

	The Smith Center	Acadiana Center for the Arts	MSU Riley Center for Education & Performing Arts	Maui Arts & Cultural Center
Location	Las Vegas, NV	Lafayette, Louisiana	Meridian, Mississippi	Kahului, Hawaii
Year Founded	1999 incorporation of non-profit; 2012 opening of arts center building	1975 incorporation of non-profit; 2010 opening of arts center building	1996	1984 incorporation of non-profit; 1994 opening of arts center
Annual Budget	\$38,306,071 (2013 – 2014)	\$2,164,680 (2014 – 2015)		\$9,105,906 (2013 – 2014)
Mission Statement	“To provide and preserve a high-quality performing arts center that is embraced by the community and recognized as a vital force by supporting artistic excellence, education and inspiration for all.”	“Fostering art and culture in Acadiana”	“The MSU Riley Center for Education & Performing Arts is committed to entertain and enrich, further lifelong learning, and improve the quality of life for people of Mississippi and West Alabama through education and the arts, while enhancing the reputation and offerings of Mississippi State University.”	“To establish and promote a center for the cultural, visual, and performing arts”
Programs	Broadway shows; Cabaret Jazz; Nevada Ballet Theater; Las Vegas Philharmonic; Broadway in the Hood; concerts, theater; Education & Outreach programs	Education and outreach activities for all ages; grant funds and assistance to nonprofits; visual art exhibits; performances, such as theater, jazz, and dance; film screenings	Theater w/ performing arts series (music, theater, dance); educational programs; conference center	Film screenings, music, theater, dance, Hawaiian cultural offerings, Artists in the Community education and engagement program, festivals, visual arts gallery, arts education programs, meeting spaces
Professional Development (PD) Opportunities Offered	For K-12 teachers: 3-hour professional development workshops offered by teaching artists throughout school year, demonstration teaching in classrooms, & 2-day arts	3-hour professional development workshops offered by teaching artists throughout school year for K – 12 teachers (charge \$5 - \$10 nominal fee for “buy-in,” provide dinner at workshops); PACE	ART SMART cohort program: principals sign up their school to participate (participating schools are called “MSU Riley Center Arts & Education Schools”) and the District pays for a substitute for one	3-hour and all-day workshops – can be taken individually or as organized themed “courses” for CEU’s; teaching artist demonstration teaching in classrooms, teachers watch

	integration institute offered in the summer; For Pre-K teachers: 3-hour professional development workshops offered by teaching artists throughout school year & 7-week teaching artist residencies in pre-K classrooms	program: year-long artist residency (different artist each semester) & PD program in K – 3 rd classrooms, artists teach 45-minute classes once a week for 32 weeks	teacher (“Arts Liaison”) from each participating school to attend all the arts-integration workshops offered in the year and bring what they learn back to their schools – participating teachers are required to turn in formal lesson plans and student artifacts at the end of the year to receive CEU credits; workshops offered are 3 hours in the morning followed by provided lunch and then a teaching demonstration in the afternoon, all offered during school hours; Riley Center Education Director also offers workshops to surrounding Districts paid for by the Districts	following “observation protocol,” demonstrations are then followed by a de-brief; 3 to 4 day summer institute; “strategy keeper” program where certain teachers work in-depth with Kennedy Center teaching artists, including the TA observing the teacher in the classroom and providing them feedback and co-teaching in the teacher’s classroom, to then share strategies with other teachers; “collaboration residencies” where a teacher and a TA work together with students in the classroom as part of a multi-session residency of 10 – 12 sessions, plan a unit together, teach it together, and assess it together
PD Primary Program Partners	K-12: Kennedy Center Partners in Education Program, Clark County School District; Pre-K: Wolf Trap	Kennedy Center Partners in Education Program, Lafayette Parish School System	Kennedy Center Partners in Education Program, Mississippi Arts Commission (“Whole Schools Initiative”), Meridian Public School District, Lauderdale County School District	Kennedy Center Partners in Education Program, Hawaii Department of Education, the County of Maui
Stated Goals for PD Programming	Increase teachers’ confidence and comfort level in using arts in the classroom; help teachers reach learning objectives with arts-based strategies	Build local teachers’ capacity for arts integration in schools; change teaching models to be more meaningful to all types of learners; make using arts in the classroom second-nature to teachers so they use it in their general every day teaching	Have every teacher in the school districts we work using arts integration	That the arts are integrated into as many classrooms as possible: we want every teacher on Maui to be teaching through the arts

How PD Opportunities Are Advertised to Teachers	Work with CCSD Partnership office to advertise; in-school ambassadors send invites to colleagues, are asked to put together teams from participating schools to come to workshops together to support one another and share learning and experiences	Arts & education showcase offered at the arts center at the beginning of every school year (unveils entire season of arts opportunities available to teachers, other arts org's also showcase their offerings for teachers/students, "one-stop shop" for teachers); produce catalogue of offerings and send out to all schools; advertise through social media; advertise through Arts Liaisons assigned in each public school; if workshops have a particular subject matter focus, advertise to that subject's department in the school district	Emails are sent to principals and Arts Liaisons at each school; posters are given to Arts Liaisons to post in faculty lounges; fliers are developed and put in all teachers' boxes at the beginning of the year	The center produces a catalogue with all PD and other art-related offerings for students and teachers that is sent out to all teachers on Maui; arts center website has an education section with all offerings listed; the Department of Education lists all PD offerings on their website
Evaluation Tools Utilized for PD Programming	K-12: One-page hard copy satisfaction survey given out at end of each PD workshop, follow-up survey sent out via SurveyMonkey 3-4 weeks after workshop; Pre-K: One-page hard copy satisfaction survey given out at end of each PD workshop; teachers fill out 2-page survey at end of teaching artist residency, the teaching artist also completes an evaluation at the end of the residency	Hard copy satisfaction survey handed out at end of each PD workshop (results then reviewed with presenter); annual survey at beginning of year to assess interests; annual survey at end of year to all workshop participants to assess impact workshops have had on teaching throughout the year; survey given out at the end of each semester to PACE teachers; pre-and post-tests given to students in PACE program to assess gains in direct arts knowledge and skills	Hard copy one-sheet satisfaction survey given out at the end of each workshop, intern types up a one-sheet of data and calculates an average satisfaction rating; arts-integration lesson plans and artifacts (students' work) submitted by Arts Liaisons based on concepts learned in workshops; year-end satisfaction survey given to Arts Liaisons at end-of-year celebration	For teachers going through "courses" to receive CEU's, they must produce a "learning results portfolio," which showcases how they've implemented what they learned in the workshops and includes 3 lessons plans, student work from those lessons, reflections from both students and teachers, and a final reflection; track teacher attendance and hours in workshops (award teachers "Certificate of Study Awards" for every 32 hours in two years – teachers who reach level 10 are "arts integration master teachers" – through this program is evaluated

				by number of teachers who return to workshops over and over); satisfaction survey form given out to teachers at end of each workshop; Arts Education Advisory Committee made up of principals and teachers provides feedback; direct observation at schools
Technologies Utilized for PD Evaluation	Some surveys done on paper handed out and collected in-person, some on SurveyMonkey, some forms sent electronically to teachers and then mailed or faxed back once filled out	All surveys done on paper, either handed out and collected in-person or mailed out with self-addressed stamped envelopes; data from pre- and post-tests administered to students in PACE program compiled and analyzed via an Excel spreadsheet with set formulas built by a PhD student, data from other surveys not compiled or analyzed	All surveys done on paper and collected in hard copy form	All surveys done on paper and collected in hard copy form
Staff-Identified Challenges	Staff don't have expertise or time to thoroughly evaluate programs, while funders want evidence-based results	Teacher attendance at PD workshops diminishing due to recent changes in testing and standards and wide range of PD opportunities offered to teachers in a variety of subjects (teachers overwhelmed); art center staff too busy to do thorough evaluation	Teacher attendance was the biggest challenge before switching to the ART SMART cohort format	Money; testing taking up so much time and being such a focus; constantly offering courses that the teachers want to take and getting them the very best considering financial realities; difficulty in developing new local teaching artists because you can't give them all of the things they need, such as medical insurance and full-time employment

APPENDIX E:

PRE-SURVEY (ORIGINAL)

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ConFABulation Arts Integration Summer Institute Evaluation

Thank you for taking the time to fill out the attached pre-institute and post-institute surveys. These surveys are part of a collaborative research project between The Smith Center and the UNLV Greenspun College of Urban Affairs. For their capstone project, four Master's of Public Administration (MPA) students are working with The Smith Center's Education & Outreach Department to review and improve evaluation tools for the professional development program. Your participation will assist them in this endeavor.

The information gathered in these surveys is for research purposes only. None of the collected data, including your personal information, will be shared or sold in any capacity.

UNLV's MPA students will collect data using the attached survey tools and the collected data will be analyzed on behalf of The Smith Center's Education & Outreach Department in an aggregated manner.

Again, your participation is vital in order to measure the impact of this program. Please fill out the pre- and post- surveys to the best of your ability. Your privacy is our greatest concern.

Please contact a survey administrator in-person at the institute or at the below email address with any questions or concerns.

Survey Contact Email: jacobowi@unlv.nevada.edu

Rebel Outreach Project (Ricardo Casillas, Chris Helda, Stephanie Hernandez, and Melissa Jacobowitz)

We thank you for your participation!



Name:

School:

Professional Email:

1) What grades do you teach?

☐ Preschool (ages 3 – 5) ☐ Elementary (K – 5) ☐ Junior High/Middle School (6 – 8) ☐ Counselor
☐ High School (9 – 12) ☐ Principal ☐ District-Level Administrator

2) What subject(s) do you teach?

☐ All (generalist – elementary) ☐ Math ☐ Science ☐ English/Language Arts
☐ Social Studies/History ☐ Music ☐ ELL ☐ Physical Education
☐ Media Specialist/Librarian ☐ Dance ☐ Drama ☐ Foreign Language ☐ Visual Arts
☐ Other (please specify) _____

3) How many years have you been a professional educator? _____**4) Have you attended a previous arts integration professional development workshop offered by The Smith Center?**

☐ YES ☐ NO

Please circle the number below that most closely corresponds to your feelings about each of the following statements.

	STRONGLY DISAGREE	DISAGREE	NOT SURE	AGREE	STRONGLY AGREE
5) Arts integration strategies can be used to meet core learning objectives.	1	2	3	4	5
6) I can create connections between the arts and core content areas.	1	2	3	4	5
7) I feel confident integrating the arts into my classroom.	1	2	3	4	5
8) I currently use arts integration strategies in my classroom.	1	2	3	4	5

9) What are you most hoping to gain from the ConFABulation Arts Integration Summer Institute?**10) How did you hear about the ConFABulation Arts Integration Summer Institute?**

☐ Co-Worker ☐ Friend ☐ Family Member
☐ Employer ☐ Internet ☐ Other (please specify) _____

APPENDIX F:

POST-SURVEY (ORIGINAL)

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Name:**School:****Professional Email:**

Please circle the number below that most closely corresponds to your feelings about each of the following statements.

	STRONGLY DISAGREE	DISAGREE	NOT SURE	AGREE	STRONGLY AGREE
1) Arts integration strategies can be used to meet core learning objectives.	1	2	3	4	5
2) I can create connections between the arts and core content areas.	1	2	3	4	5
3) I feel confident integrating the arts into my classroom.	1	2	3	4	5
4) I intend to use arts integration strategies in my classroom in the future.	1	2	3	4	5
5) The workshops were engaging.	1	2	3	4	5
6) The workshops were useful.	1	2	3	4	5
7) I would recommend this institute to other teachers.	1	2	3	4	5
8) I would attend another arts integration workshop in the future.	1	2	3	4	5

9) What did you learn that was most valuable?

10) How could the institute be improved?

11) What was your favorite strategy taught? Why?

12) What, if any, follow-up assistance is needed for you to implement what you learned?

13) What other arts topics would you like to see covered by future professional development workshops?

APPENDIX G:

RAW SURVEY DATA FOR PRE-SURVEY

Appendix G

Raw Survey Data for Pre-Survey

Unique Identifier	1. What grades do you teach?	2. What subject(s) do you teach?	3. How many years have you been a professional educator?	4. Have you attended a previous arts integration professional development workshop offered by The Smith Center?	5. Arts integration strategies can be used to meet core learning objectives.	6. I can create connection between the arts and core content areas.	7. I feel confident integrating the arts into my classroom.	8. I currently use arts integration strategies in my classroom.	9. What are you most hoping to gain from the ConFABulation Arts Integration Summer Institute?	10. How did you hear about the ConFABulation Arts Integration Summer Institute?
1	Elementary	Music	7	Yes	5	5	5	5	-	Internet
2	Elementary	All (Generalist - Elementary)	18	No	5	5	5	4	New ideas	Employer
3	Elementary	All (Generalist - Elementary)	3	No	5	5	4	3	How to effectively incorporate arts	Employer
4	Elementary	Physical Education	1	Yes	5	5	5	5	More innovative ideas to integrate literacy, etc. into my P.E	Co-Worker
5	Elementary	Visual Arts	10	Yes	5	4	4	4	New ideas	Other - Been to previous ConFAB
6	High School	All (Generalist - Elementary)	28	No	5	5	2	2	How to integrate arts into my teaching	Other - Smith Center Email
7	Junior High/ Middle School	Visual Arts	15	Yes	5	5	5	5	Additional Strategies to connect the visual arts with other subject areas to allow for my students greater access to	Employer
8	High School	Other - Health Education	36	No	3	3	3	4	Different methods to integrate into the	Employer
9	Junior High/ Middle School	Social Studies/ History	25	No	4	4	4	4	New ideas	Co-Worker
10	Elementary	All (Generalist - Elementary)	6	Yes	5	5	4	5	Easy to use Strategies that help average students and involve	Employer
11	Junior High/ Middle School	Social Studies/ History	1	No	5	5	5	5	More idea's and strategies for integrating the arts as well as using the arts as	Employer
12	Junior High/ Middle School	Science	6	Yes	5	5	5	5	New arts integration ideas	Employer
13	Junior High/ Middle School	ELL	12	No	5	3	3	2	New arts integration ideas	Internet
14	Elementary	All (Generalist - Elementary)	15	No	5	5	3	4	How to implement art into my 1st grade	Co-Worker
15	Elementary	Music	15	Yes	5	5	5	5	Strategies that use the arts to engage learners	Other - PDE Office
16	Elementary	All (Generalist - Elementary)	14	No	5	5	5	5	New approaches and ideas	Co-Worker
17	Elementary	Visual Arts	25	No	5	5	5	5	More ideas for integrating art to other	Friend
18	High School	Visual Arts	3	No	5	5	5	5	Implement many core learning objectives from other contents & I'd like to learn more about	Employer
19	Preschool	All (Generalist - Elementary)	30	No	5	4	4	4	New ideas, methods for learning the arts	Co-Worker
20	Elementary	Visual Arts	7	Yes	5	5	5	5	A greater understanding as to how general education teachers will integrate Arts into their	Employer
21	Elementary	All (Generalist - Elementary)	11	No	5	4	4	4	New ideas and methods of teaching with the arts in the classroom.	Internet
22	High School	Visual Arts	12	No	4	5	5	5	Ways to incorporate core into my art room & alternative strategies for use in my classroom.	Co-Worker
23	Junior High/ Middle School	Visual Arts	13	No	4	5	5	5	New ways of integrating common core	Internet
24	Junior High/ Middle School	Visual Arts	28	Yes	5	5	5	5	Implement strategies, lessons. & techniques into my curriculum	Internet
25	Elementary	All (Generalist - Elementary)	13	No	4	4	4	4	New Strategies to keep students engaged in	Internet
26	Elementary	Visual Arts	24	Yes	5	5	5	5	This is my third summer of "ConFABulation" and I enjoy and incorporate many things into my	Other PDAE Grant
28	Elementary	All (Generalist - Elementary)	5	Yes	5	5	4	4	More arts strategies to implement into my classroom while	Employer
30	Elementary	All (Generalist - Elementary)	2	No	4	4	3	2	A better understanding of arts integration and its practical applications in an elementary	Employer
31	Elementary	All (Generalist - Elementary)	15	No	5	3	3	4	Hoping to learn how to effectively integrate the arts across the	Other - Pathlure
32	High School	Other - Special Education	5	No	4	4	3	2	Ways to vary instruction to help improve student	Employer
33	Elementary	All (Generalist - Elementary)	13	No	3	3	2	2	How I can incorporate arts into my curriculum	Co-Worker
34	Junior High/ Middle School	Math	16	No	4	3	2	1	How to integrate arts into my teaching	Internet
35	Elementary	All (Generalist - Elementary)	14	No	4	3	3	2	Inspiring students to understand that education in any form is the key to their future.	Other - Pathlure
37	Junior High/ Middle School	Science	2	No	4	4	3	2	Some art strategies I can incorporate in my	Other - Pathlure
38	Junior High/ Middle School	Science	13	No	4	4	3	2	How to integrate arts into my teaching	Co-Worker

39	Elementary	All (Generalist - Elementary)	25	No	5	5	4	4	More ideas for integration of the arts	Co-Worker
40	Elementary	Dance	1	No	5	5	5	5	New strategies/frameworks	Employer
43	Elementary	Visual Arts	6	No	4	4	5	4	A new strategy to work with classroom teachers to incorporate art into the classroom	Other - ART ICON
44	Elementary	All (Generalist - Elementary)	12	No	5	5	5	5	New Ideas	Employer
45	Preschool	All (Generalist - Elementary)	27	Yes	4	5	4	4	Ways to integrate the arts	Other
46	Junior High/ Middle School	Other - Special Education	26	No	4	4	3	4	Useful ideas to incorporate into the	Internet
47	Preschool	All (Generalist - Elementary)	3	No	3	3	2	1	Learn how to connect arts to the standards	Co-Worker
48	High School	Physical Education	27	No	4	4	3	4	New and refreshing ideas	Other - Pathlure
49	Junior High/ Middle School	Math	10	No	4	4	4	3	New ideas for my classroom to make math more interesting	Other - Pathlure
50	Elementary	Drama	1	Yes	5	5	5	5	More techniques from wonderful teaching artists and team growth with my fellow	Co-Worker
51	Elementary	All (Generalist - Elementary)	20	No	5	4	4	4	Innovative ideas on how to integrate the arts in	Employer
52	Elementary	All (Generalist - Elementary)	10	Yes	5	5	5	4	Strategies to embed daily in my classroom	Employer
53	Principal	None	20	Yes	5	5	5	5	Additional Strategies to share with my staff	Co-Worker
54	Elementary	All (Generalist - Elementary)	8	Yes	5	5	5	5	More experience with strategies so I can share them with new teachers or those teachers new to arts integrated	Employer
55	Elementary	All (Generalist - Elementary)	1	Yes	5	5	4	4	I want to learn more arts integration strategies to use in my	Employer
56	Principal	None	18	No	4	3	3	2	The understanding of what arts integration looks like in the	
57	District-Level Manager	None	12	Yes	5	5	5	N/A	-	Co-Worker
58	Elementary	Other - Instructional Coach	18	No	5	5	4	4	More strategies for arts integration	Employer
59	Elementary	All (Generalist - Elementary)	1	Yes	5	5	4	4	New ideas & strategies	Co-Worker
60		Other - School Admin	25	Yes	5	5	5	5	New ideas	Employer
61	Elementary	Other - Lead Teacher (evaluates, coach and teach new teachers)	32	Yes	5	5	4	5	Different ways to integrate the arts into daily schedule.	Co-Worker
62	Elementary	Music	30	Yes	5	5	4	5	To gain additional strategies for our teachers to integrate	Employer
63	Elementary	All (Generalist - Elementary)	12	No	5	5	4	4	An increased knowledge of strategies	Employer
64	Principal	None	30	Yes	5	5	N/A	N/A	Additional strategies to assist my teachers as they implement arts	Employer
65	Assistant Principal	None	15	Yes	5	5	4	4	Information on how to help/inspire my teachers to integrate the arts and strategies	Employer
66	Elementary	All (Generalist - Elementary)	4	Yes	5	5	3	3	More arts integration strategies and implementation	Employer
67	Assistant Principal	All (Generalist - Elementary)	17	No	5	5	3	3	Strategies and information on arts integration to better	Co-Worker
68	Principal	None	18	Yes	5	5	4	N/A	New strategies to share with staff	Employer
69	Elementary	Visual Arts	23	No	5	5	5	5	New ideas	Other - Pathlure
70	Junior High/ Middle School	Other - Gate Specialist	33	No	5	5	3	3	New and creative teaching ideas	Co-Worker
73	Elementary	Other - Lead Teacher (evaluates, coach and teach new teachers)	9	Yes	5	5	5	5	Strategies to use in the classroom, how to support teachers with integrating the arts	Employer
74	Junior High/ Middle School	English/Language Arts	4	Yes	5	5	5	5	New knowledge of art forms to apply to my	Employer
75	Junior High/ Middle School	Other - Coach	27	Yes	5	5	4	4	Support teachers in integrating the arts	Employer
76	Elementary	All (Generalist - Elementary)	3	Yes	4	3	2	3	I am hoping to learn daily strategies/routines that will be useful for	Employer
77	Elementary	All (Generalist - Elementary)	15	Yes	4	4	4	4	a stronger understanding of how	Employer
78	Elementary	All (Generalist - Elementary)	12	No	4	4	3	3	Ideas on integrating arts and strategies in the	Employer
79	Junior High/ Middle School	English/Language Arts	4	Yes	5	5	5	5	Additional strategies for engagement in the 6th grade ELA classroom	Employer
80	Elementary	All (Generalist - Elementary)	25	No	5	4	4	4	More ideas so that I can fluidly integrate arts into my science	Employer

81	Elementary	All (Generalist - Elementary)	11	Yes	5	5	4	4	To be able to integrate more arts into my	Employer
82	Junior High/ Middle School	Science	7	Yes	5	5	5	5	Additional strategies for integrating arts into	Employer
83	High School	English/Language Arts	8	No	5	5	3	2	Strategies I can implement into my	Employer
84	Junior High/ Middle School	Visual Arts	16	No	5	5	5	5	Learn more about art integration	Other - Pathlure
85	Elementary	Other - Speech Pathologist	9	No	5	5	4	1	I would love to learn how to implement arts while working with special ed and behavior	Co-Worker
86	High School	Other - Health Education	30	No	5	5	5	4	New ideas for lesson plans	Internet
87	Elementary	Visual Arts	11	Yes	5	5	5	5	Additional lessons, ideas that I can use to increase core subject	Internet
88	Junior High/ Middle School	Visual Arts	14	Yes	5	5	5	5	To learn more ideas on how to integrate arts	Other - Pathlure
89	Elementary	All (Generalist - Elementary)	13	No	4	4	3	2	Incorporate these skills in the classroom	Internet
90	Elementary	All (Generalist - Elementary)	20	Yes	5	5	3	2	Good ideas to engage my students in core subjects by using the	Internet
91	Elementary	All (Generalist - Elementary)	24	Yes	5	5	5	5	New ideas	Internet
92	Elementary	All (Generalist - Elementary)	26	No	5	5	5	5	I am hoping to gain new and modern arts integration strategies in order to engage all	Other - Email from Smith Center
93	Elementary	All (Generalist - Elementary)	40	No	5	5	5	5	I am hoping to gain new information that could help me improve	Employer
94	Elementary	All (Generalist - Elementary)	2	No	5	4	4	4	Engaging strategies	Co-Worker
95	High School	Media Specialist/Librarian	30	No	5	5	3	3	To learn more about how arts integration and technology will	Employer
96	Elementary	Other - Coach	31	No	5	5	4	N/A	Ideas to share with new teachers	Co-Worker
97	Elementary	All (Generalist - Elementary)	3	Yes	5	5	5	5	I am hoping to learn more strategies to integrate the arts into my classroom and teaching. I want my	Family Member
98	Elementary	All (Generalist - Elementary)	8	Yes	5	5	4	4	Strategies to help my students be more engaged and learn	Internet
99	Elementary	Music	19	Yes	5	5	5	5	New ideas and	Co-Worker
100	Elementary	Foreign Language	17	No	5	5	5	5	More ideas to integrate arts in L2 acquisition as well as heritage speaking and writing in	Co-Worker
101	High School	English/Language Arts	30	No	4	4	3	4	ways to make students more engaged and	Co-Worker
102	Elementary	Music	7	Yes	5	4	4	4	New ideas to spark my lesson writing for the	Employer
103	High School	All (Generalist - Elementary)	15	Yes	5	4	3	4	How to integrate the high school level - "the	Other - Pathlure
104	High School	Other - Speech Pathologist	31	No	5	4	4	3	New methods/ideas to use and share with	Co-Worker
105	Elementary	All (Generalist - Elementary)	16	No	5	5	5	3	Having the students have fun while learning	Other - Pathlure
106	Elementary	Music	20	Yes	5	5	5	5	I hope to learn more about integrating Drama techniques into my music classroom. I would like to build upon movement and creative	Employer
107	Elementary	Visual Arts	28	Yes	5	5	5	5	Additional strategies for A-I. I plan to develop a K-5 arts integration curriculum for my school. I will	Other Email from Sue Dettart
108	Elementary	Music	30	Yes	5	5	5	5	New strategies with a greater understanding	Employer
109	Elementary	All (Generalist - Elementary)	10	Yes	5	5	4	4	I hope to learn more strategies and improve my skills & knowledge	Employer
110	Elementary	All (Generalist - Elementary)	1	No	5	4	3	4	Tools that I can apply to my instruction to better employ arts integration	Co-Worker
111	Elementary	All (Generalist - Elementary)	12	Yes	5	5	5	5	More arts integration strategies to use in my	Employer
112	Junior High/ Middle School	Other - Special Education	14	Yes	4	4	4	4	Ideas/strategies to use with my special ed.	Employer
113	Elementary	All (Generalist - Elementary)	2	Yes	5	4	4	4	New strategies to implement into my	Employer
114	Elementary	All (Generalist - Elementary)	9	No	5	5	4	4	Hoping to gain strategy ideas in order to help me to integrate arts more seamlessly into	Internet
115	Junior High/ Middle School	Drama	2	Yes	4	5	5	5	Stronger strategies to integrate drama into the classroom and ELA concepts to integrate	Employer
116	Elementary	Visual Arts	11	Yes	5	5	5	5	I am looking to bring specific strategies that classroom teachers can integrate into core	Internet

117	Elementary	All (Generalist - Elementary)	5	Yes	4	5	4	4	More strategies for integrating arts into	Employer
118	Elementary	Visual Arts	4	Yes	5	5	4	4	More ideas to integrate different arts besides just visual arts	Employer
119	Elementary	Physical Education	16	No	5	4	4	4	More strategies and ideas to implement in	Co-Worker
120	Elementary	Visual Arts	8	No	5	4	5	4	-	Other - Pathlure
121	High School	Science	17	No	4	4	3	4	Ways to connect art to science. Project ideas and "Sparks" to help	Co-Worker
122	Preschool	All (Generalist - Elementary)	10	Yes	5	5	4	4	More tools to use with my students	Co-Worker
123	Junior High/ Middle School	Music	9	No	5	5	5	5	New instructional strategies to strengthen	Other - Pathlure
124	High School	Math	23	No	5	5	2	2	How to connect arts and math	Other - Email from Smith Center
125	High School	English/Language Arts	13	No	5	5	5	5	New information/strategies	Employer
126	Elementary	Other - Gate Specialist	13	Yes	4	3	3	2	How to be a more effective teacher	Internet
127	Elementary	All (Generalist - Elementary)	11	No	5	4	4	4	More art strategies	Co-Worker
128	Preschool	All (Generalist - Elementary)	1	No	5	4	4	3	-	Other - Pathlure
129	High School	Social Studies/ History	20	No	4	4	4	4	To acquire better methods of using arts in my classes with my	Internet
130	Elementary	Visual Arts	29	Yes	5	5	5	5	Always open to new	Internet
131	High School	Math	8	No	4	3	2	2	Skills to help me integrate arts in my	Employer
132	All -	Other - Medical Teacher	20	No	5	5	5	5	Loved speech	Other - PDE Office
133	High School	English/Language Arts	1	Yes	5	5	5	5	New techniques and strategies to utilize in	Other - Pathlure
134	Preschool	All (Generalist - Elementary)	9	No	4	4	4	3	Finding new ways to reach my students with disabilities that is fun	Co-Worker
135	District-Level Manager	Other - School Admin	31	Yes	5	5	5	5	Additional ideas for staff	Other - CCSD & Doral Partnership
137	Elementary	Social Studies/ History	18	No	4	4	4	4	I am hoping to learn some new strategies for art integration to	Co-Worker
138	Junior High/ Middle School	English/Language Arts	5	No	5	5	5	5	Fresh ideas to try	Co-Worker
139	Elementary	All (Generalist - Elementary)	13	No	5	4	3	2	Gain knowledge to help me integrate the arts into my teaching of all subjects into my	Employer
141	Elementary	All (Generalist - Elementary)	6	Yes	5	5	4	4	Ideas and information I can apply and facilitate in my first grade	Co-Worker
142	Elementary	Music	1	Yes	5	5	5	5	How to include academics in my music	Employer
143	Elementary	Visual Arts	12	Yes	5	5	5	5	Some new ideas to	Internet
144	Elementary	Visual Arts	20	Yes	5	5	5	5	Integration the regular curriculum into my art	Co-Worker
189	Elementary	Visual Arts	22	No	5	4	4	4	I am hoping to be able to help staff at my school integrate the visual arts into their classrooms. I also want to continue to bring the	Friend
190	Elementary	Music	31	Yes	5	5	5	5	Ideas to ease drama and movement in my class.	Internet
191	Elementary	All (Generalist - Elementary)	8	No	5	5	5	5	A way to reach all learners. Find ways to	Other - PDE Office
192	Elementary	Music	11	Yes	5	4	5	5	New ideas and strategies to integrate	Co-Worker
193	Junior High/ Middle School	Social Studies/ History	9	No	5	5	4	4	I want to be able to use cross-curriculum methods in teaching history to meet that definition of all students	Internet
194	Elementary	All (Generalist - Elementary)	3	No	5	5	4	3	Ways to get the students up out of their seats for learning using	Co-Worker
195	Principal	None	16	No	4	3	3	2	Standards and Arts	Co-Worker
196	Principal	None	16	No	4	4	3	N/A	We would like to incorporate arts integration in our school. We will be	Internet
197	High School	Social Studies/ History	30	No	5	5	5	4	I am hoping to learn applicable strategies using the arts into my	Employer
198	Elementary	Dance	15	Yes	5	5	5	5	New ideas, further investigations on	Employer
199	Junior High/ Middle School	English/Language Arts	15	Yes	5	5	5	5	I need some fresh, new ideas to infuse into my curriculum next year. I wish to be more	Internet
200	Junior High/ Middle School	Dance	20	No	5	4	4	3	More tools and methods to integrate other subjects with arts. More exposure to arts	Employer
201	Junior High/ Middle School	All (Generalist - Elementary)	4	Yes	5	5	4	4	More creative and new ways to integrate the arts into my classroom and learn hoe to use with middle school ELA	Employer

202	Elementary	Other - Theme Coordinator	23	No	5	5	4	4	New excitement for teaching	Co-Worker
203	Elementary	All (Generalist - Elementary)	20	Yes	5	5	5	5	Additional information and strategies to use with new students.	Co-Worker
204	Elementary	All (Generalist - Elementary)	7	Yes	5	4	4	4	Additional arts integration strategies that will assist me with integrating arts in all subjects on a more	Employer
205	Elementary	All (Generalist - Elementary)	15	Yes	5	5	4	4	More strategies to integrate arts into my	Friend
207	Junior High/ Middle School	Physical Education	15	Yes	4	4	3	4	How I might comfortably and successfully integrate	Internet
212	Elementary	All (Generalist - Elementary)	20	Yes	4	4	4	4	CV's	Co-Worker
215	Elementary	Music	30	Yes	5	5	5	5	More arts integrations to expand in my music	Employer
216	Junior High/ Middle School	Social Studies/ History	25	No	4	4	4	2	Ideas to integrate arts into my classroom	Other - Pathlure
217	Elementary	All (Generalist - Elementary)	22	No	4	4	4	4	New ideas	Other - Pathlure
218	Junior High/ Middle School	English/Language Arts	14	No	4	4	3	4	Strategies to engage students	Other - Pathlure
219	Junior High/ Middle School	English/Language Arts	25	No	5	5	5	5	New ideas	Co-Worker
221	Elementary	All (Generalist - Elementary)	1	No	5	5	4	5	I hope to gain additional confidence in incorporating arts integration into my classroom. I also hope to learn new arts integration techniques,	Employer
222	Junior High/ Middle School	Drama	3	Yes	5	5	5	5	New strategies and approaches to further	Employer
223	Junior High/ Middle School	Visual Arts	15	Yes	5	5	5	5	More tools I can use to teach.	Other - Pathlure
224	Elementary	All (Generalist - Elementary)	8	No	4	4	3	2	I hope to build more ideas that will engage students in my	Co-Worker
225	Elementary	All (Generalist - Elementary)	3	Yes	4	4	4	3	engaging activities to keep students attention during learning	Other - Pathlure
226	Elementary	Visual Arts	27	Yes	5	5	5	5	How to personally connect with concepts taught in these sessions so that I can bring fresh and new ideas into the	Employer
227	Junior High/ Middle School	Physical Education	32	No	5	5	4	4	Ideas to integrate into my health class.	Employer
228	Elementary	Music	4	Yes	5	5	5	5	Learn new arts integration techniques	Internet
229	Elementary	All (Generalist - Elementary)	2	Yes	5	5	5	5	New strategies that will continue to enhance my teaching the curriculum,	Co-Worker

APPENDIX H:

RAW SURVEY DATA FOR POST-SURVEY

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Appendix H

Raw Survey Data for Pre-Survey														
Unique Identifier	1. Arts integration strategies can be used to meet core learning objectives.	2. I can create connection between the arts and core content areas.	3. I feel confident integrating the arts into my classroom.	4. I intend to use arts integration strategies in my classroom in the future.	5. The workshops were engaging.	6. The workshops were useful.	7. I would recommend this institute to other teachers.	8. I would attend another arts integration workshop in the future.	9. What did you learn that was most valuable?	10. How could the institute be improved?	11.A. What was your favorite strategy taught?	11.B. Why?	12. What, if any, follow-up assistance is needed for you to implement what you learned?	13. What other arts topics would you like to see covered by future professional development workshops?
1	5	5	5	5	5	5	5	5	Poems - embodying our history	Slightly shorter class or longer breaks. Its hard to sit for so long.	I liked the strategy of using movement and dance in the classroom.	The visual aspect of it can rally enhance learning.	None	Utilizing hip hop and street performance. Something current the students can really relate to.
2	5	5	5	5	5	5	5	5	That implementing student-created artistic modes of learning is crucial.	Air conditioning was not working well in class.	Percussion	Because it was extremely engaging and creative.	I just need to buy some percussion instruments.	Vocal Music
3	5	5	4	5	5	5	5	5	The most valuable thing I learned was incorporating drama as a consistent classroom management strategy in my classroom.	Turn up the A/C PLEASE!	My favorite strategy was drama as a classroom management strategy	-	I know what I need for now.	Not sure at this time.
4	5	5	5	5	5	5	5	5	How to better collaborate with classroom teachers to integrate core subjects into the P.E. curriculum.	Shorter presenter sessions so that we can take more sessions.	Solomen Masola. Cooperative strategies with percussion.	-	None	-
5	5	4	4	4	5	5	5	5	I had never done any type of improv before. Always thought of it for drama classes and now I see how some of these techniques can be incorporated into classroom in a variety of ways that really engage students.	Getting administrators more involved. Difficult to incorporate such techniques if there is not admin support. It is frustrating to incorporate these (that were taught at a District sponsored training) only to have admin say it is a waste of time.	I really liked how Randy Barron scaffold his activities, not just as a participant in the workshop but showing us how to teach these techniques in our classroom (instead of just teaching activities in isolation)	-	Admin support (lack of such support was a topic of conversation by many). I don't have empty floor space and pushing tables and chairs will not create space. Maybe use of MPR or empty portable to do some of these activities.	More real life experiences used in actual classrooms (difference between suggesting how they might be implemented as to modeling how it was actually taught in a real classroom).
6	5	5	4	4	5	5	5	5	How art, dance, and drama can be used to teach all subject areas.	it would be great if one session could be devoted to teachers that have students with special needs. Intellectual physical, and emotional challenges could be discussed along with art integration.	My favorite strategy that I learned was using pictures along with content to help students retain information.	Is backed by numerous studies.	None	Nature Art - rocks, sticks and leaves. Photography.
7	5	5	5	5	5	5	5	5	IT WAS ALL SO GREAT! Probably the difference between arts integration and arts enrichment to be certain that I am working, planning, teaching accurately and effectively.	have it more frequently or for a longer period of time, or online so that I would have an opportunity to participate in all/more of the sessions.	Probably rhythm for collaboration/ cooperation with Solomon Masala.	This is the one I was most skeptical about and I thought least likely to use in my room. But I discovered it might be the most helpful/ healthy to begin my year off and come back to from time to time throughout the school year to operate a cooperative climate.	None	You pick. I appreciate your creativity and the breadth of your ideas.
8	3	4	3	3	5	4	4	4	Many diversified teaching helpers.	Keep diversified	Art improve the multi-facets of teaching.	-	None	My lack of utilization in education does not allow me to criticize.
9	5	4	4	4	5	5	5	5	Poetry in the classroom. Very informative workshop.	2 hour sessions.	Praise Poetry	-	Online Support/ References	Classroom management strategies. More history.
10	5	4	4	5	5	5	5	5	That arts integration can be used not only as an environmental form but it can be used to truly integrate core content.	I love the timing. Nothing should be changed.	The acting Right from Focus-5.	I think that it was the best classroom management strategy that I have seen in a while.	I think a school wide training to use this as a common classroom management strategy.	-
11	5	5	5	5	5	5	5	5	I loved the actor's toolbox, even though I've been exposed before to it. Solomon's approach was more clear and helpful.	I felt some of the theories didn't work, such as the "I see <u>quantity, size, value, color, object</u> ". My use of observe and infer and reading art is different and I find it more effective. I felt that theory of technique took away from drawing inferences out of the painting and instead focused on only what I could see.	The cooperation center	I know this is super easy, efficient, and effective.	I'd like to have and all encompassing website link to visit with all of what I learned on it.	Music
12	5	5	5	5	5	5	5	5	Step by step instructions for introducing art content into the curriculum.	Less time for the session, less than three hours.	Interpretive Dance	Because the creative process is so involved.	Access to the presentations and copies of material.	I would like to see design: fashion, architectural, object...
13	5	5	4	5	5	5	5	5	To create, you must be inspired!	-	To help students get inspired to be able to write.	To help students get inspired to be able to write.	The Wiki pages that Mr. Carter is going to email/invite us to.	painting, drawing

Raw Survey Data for Pre-Survey														
14	5	5	5	5	5	5	5	5	That each aspect of the Arts is invaluable to the students and can be implemented into all areas of the curriculum. All of the presenters were informative, energetic, and inspiring. The integration of the Arts strategies should be used to meet the	Having a common room where everyone could fit for lunch and/or to work on their surveys and evaluations. The rooms could have been cooler.	My favorite strategy taught was grabbing the gift and yes, and...small group story	because it allows all students to participate and add their ideas and details to conversation and story building. It allows students to realize that everyone is important and have great	More sites to explore about the topics covered in the workshops.	Formative/Summative assessments, classrooms with spaces designed for Arts Integration, and reading art in social studies.
15	5	5	4	5	5	5	5	5	Poetry	Larger rooms!!	Poetry!	Percussion Instr.	Books, Links	Drama
16	5	5	5	5	5	5	5	5	The experience of partaking in hands on activities with tactile materials allowing for experimentation of various objectives aligning with standards with other teachers.	Well done and effective. (Ask for cooler weather) Start earlier in the day.	Cut paper	Using abstraction to divulge meaning to expression using concrete tools which eliminated clutter and insignificant details.	None	Technology and animation based story telling expressing individual creativity.
17	5	5	5	5	5	5	5	5	-	I couldn't find the bottled water.	Integrating art and movement into the curriculum	-	None	More integration of the arts
18	5	5	5	5	5	5	5	5	Learning the difference between arts "enhancement" Vs. Arts integration with Randy.	I liked it!	The improv games.	They seem the most accessible for me to get started with and then adding in movement and rhythm.	None! The packets are well organized and very resourceful.	The integration of arts history and how we can learn about time, place, culture, history by "reading art."
19	5	5	4	5	5	5	5	5	The difference between teaching with art and actual integration of the arts.	Perhaps schedule so all sessions could be attended. It was well organized and well done. I can't think of how to improve it. I thank one and all.	By far, I enjoyed Randy Baron's, Meaningful Movement the best.	This is a new method for me. I love the way movement supported the language and enhanced the writing. I can think of many ways to make this work for even the little	I will follow up with the info provided and feel I could follow up if necessary. Every presenter did a great job of providing follow up connections.	A bit of focus toward the preschool through easy primary would be nice although all these sessions are adaptable.
20	5	5	5	5	5	5	5	5	-	-	-	-	-	-
21	5	5	4	4	5	4	5	5	The difference of teaching with the arts and teaching integration of the arts.	It was great how it was!	Improv games.	I liked that they could be used to create calmness, cooperation, and collaboration. All these skills can then be used to create creative stories as a group within an environment where students can be comfortable	It would be great to have someone come and present a lesson to your class.	I was able to cover dance, music, art, and theater. I didn't know what else could be covered.
22	4	5	5	5	5	5	5	5	Seeing good teaching modeled made me excited about prospects for next year. New ways to teach concepts I have worked with before.	More time for each session. Or more time to take more sessions. Information from other/ previous participants on sessions before selecting my sessions.	Reflecting verbally as we worked with rhythm for cooperative learning and checking in with the poster. Listening to share-pair conversations and writing info down rather than stop and ask for volunteers.	-	More, More, More Sessions! Information on supply resources. Information/ support when presenting concepts to our administrators for use in our classrooms. i.e. why I need time to teach rhythm to my art students or reading art to my history students rather than meeting department goals or benchmarks.	Art making with physically disabled. High school but moderate to mild disabled age.
23	5	5	5	5	5	5	5	5	To use arts to integrate multi-disciplinary care and for each other.	N/A - Temperatures in afternoon sessions.	Too many to have a favorite but arts integration into common core was useful across the board.	It generated many ideas for next school year.	None - I just need to practice and stay consistent implementing new activities.	This was so well put together I have no ideas until I experiment with what I have learned.
24	5	5	5	5	5	5	5	5	-	It was great - Thank You! I really enjoyed my Break Out	hands on participation and demonstrations.	-	Some of the slides/Prints and props	Imrov offered both days. I wanted this class.
25	5	5	5	5	5	5	5	5	Movement can get students more engaged. The more senses you involve in learning, the more apt you are to learn and remember concepts.	Send PowerPoint presentations to participants.	Cut papers =: A Pathway to Creative Writing.	Writing is often difficult for students. They often say, "I don't know what to write." The cut paper was a strategy all students, even with no artistic ability, can do. This gives students a visual to create a part of a story to expand from.	Ensure administration that these are effective strategies for cooperative, classroom management, and/or learning. Programs can be dry and boring and do not encourage creative thinking and/or problem solving.	Poetry (or songs) for learning concepts and information.
26	5	5	5	5	5	5	5	5	-	Please continue offering this type of training.	All of them were excellent! Thanks!	-	Nothing - Continue offering this!	-
28	5	5	4	5	5	5	5	5	Different strategies to get my student interested in writing and having a different starting point.	Splitting sessions up by primary Vs. intermediate elementary.	My favorite strategy taught was using "Cut paper" art for writing.	Because I believe that this would truly capture my students attention and get them very involved in writing.	N/A	Arts integration strategies for science in the primary grades (k-2).
29	5	5	4	5	5	5	5	5	I learned to be comfortable with rhythm. I always shy away from music because it isn't my strong suit, but I feel much better about that.	Sessions could have been shorter, but they were great detail, so we could go to all the sessions.	Poetry!	Very Emotional	Would love to see a video of the class so I can remind myself when school starts back.	More! Very Good!

Raw Survey Data for Pre-Survey														
30	5	4	4	5	4	5	5	5	-	Splitting sessions up by primary Vs. Intermediate elementary.	The actors toolbox was my favorite strategy	Because it applies to all aspects of classroom life and it changes the students mindset from reactive to reflective.	I believe that the best support will come from "key holders" within the school that may continue to support and model the strategies as I slowly transition them to my own teaching.	Arts integration strategies for science in the primary grades.
31	5	4	4	4	4	4	5	4	There are multiple resources to help connect Arts throughout all content	-	-	-	-	-
32	5	5	4	5	5	5	5	5	That everyone can find their rhythm and use it to build skills socially and emotionally.	I feel like everything flowed well. Adding an extra day would allow time to attend all workshops.	Using Paper and Scissors to create a story.	Because my students have trouble telling their stories in writing so this allows them another avenue to use.	None	Using music in poetry.
33	5	4	4	4	5	5	5	5	How powerful integrating the arts could be.	I think 2 hour workshops instead of 3 hour. Since the NEPF is so critical, it would have been nice to have some connections to it. I was in the percussion class earlier that I loved, but it shouldn't be in close proximity to another class.	The attention getting strategies and cooperative strategies in the percussion session with Solomon.	-	Nothing. Great resources were given.	No suggestions as this is still very new to me.
34	5	5	4	4	5	5	5	5	Integration of the arts is important and empowering for students.	N/A	Rhythm of Cooperation	Not only are the kids getting rhythm, but they are learning how to work cooperatively with others which equals life	N/A	-
35	5	4	4	4	5	5	5	5	Team building! Cooperation must come from within, not mandated or enforced by one overseeing activity. His/her role instead is a facilitator. Group must accept responsibility for everyone's success.	Afternoons are longer. Perhaps (3) 2 hour sessions instead of (2) 3 hour sessions. Many of us looked exhausted (yawning, staring) during the afternoon. Classes and instructors were engaging but periodic lulls - lots of	Using music to build concentration and cooperation.	-	-	None at this time; all is very new to me.
37	4	4	4	4	4	4	4	4	Rhythm and dance in teaching any content.	More sessions so they are smaller.	Rhythm	Can be incorporated with any content.	None	Art, drawing.
38	4	5	4	4	5	4	5	5	I learned how to use motion to teach scientific topics.	I think the institute should have classes designed just for secondary or elementary.	My favorite strategy was "Yes and"	Because I am always trying to get my students to add onto or piggy off students answers.	N/A	Maybe incorporate drawing too.
39	5	5	5	5	5	5	5	5	Every session I went to was helpful to integrating the arts. Being able to walk away with materials that are already ready to be used is most valuable to me. There is no excuse not to use them.	I can't think of anything. It was awesome!	My favorite strategy taught was dance.	I think the students will understand more when they become that item or text.	I like that the presenters all made themselves available to us in case we need extra help. This is important because at this time, I don't need assistance, but when I have students with me going through the process I might need them.	More acting, music, using technology in the arts process.
41	5	5	5	5	5	5	5	5	I learned that cooperation and conception are the most important components to students learning.	It was good. I like the fact that all of the classes were in one building. Food and drinks were provided, which was excellent. They gave you a chance to get up and move about. The classes were excellent.	The acting Right was very beneficial.	Because it gets kids up and going.	I thought it was perfect.	Music. Some students like to sing, this is a perfect way for them to express themselves.
42	4	3	4	4	5	5	5	5	It was all very valuable. The presenters were great, and the material was fresh. I learned several new things and reviewed some things that I already knew. It was all valuable.	The workshop was GREAT! No improvement needed.	My Strategy	-	To make contact with the presenters over the duration of the summer time. Read the Handouts and reach out to the Smith center to find out about future ConFABulation workshops.	How can team and individual sports be integrated with arts integration.
43	5	5	5	5	5	5	5	5	Writing with "Cut Paper"	I thought it was great! I don't know.	I loved the story telling through the paper.	I thought it was an engaging way to keep kids attention.	Nothing, they provided the materials.	More digital media.
44	5	5	4	5	5	5	5	5	I really enjoyed the movement with scientific concepts. I plan to use this as I teach science next year.	Better lunch options.	My favorite strategy was the Dance to Text.	-	None	More Music.

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45	5	5	4	5	5	5	5	5	The way teachers shared ideas. It gave ways to build on what I took away. I loved the Kinesthetic motions in jasmynes class. Randy's class lets me look at dance in a whole new way.	One way is by having more sessions throughout the year. I really appreciate the presenters and all their wonderful strategies. All the materials they handed out was also an added bonus. The food and drinks were great too!	It's hard to pick my favorite. I really liked the strategy Jasmin taught with using and identifying color, size, etc. The kinesthetics really make it interesting and fun.	-	Probably all of them! I just need to get in and try the practical applications.	I would be open to other topics. I feel that the classes gave me strategies to use with every student.
46	5	5	5	5	5	5	5	5	Integrating the arts in learning can be extremely beneficial for all students.	I thought everything was wonderful. No improvements needed. I will be returning next year.	I really enjoyed the Cut Paper.	I teach special education and I can see how this would help my students to write better after creating their picture.	I fell ready to use the ideas that were presented.	Not sure what else is out there but am excited for other opportunities.
47	5	5	5	5	5	5	5	5	How to integrate arts into the	-	-	-	-	-
48	4	4	4	4	5	4	4	4	Getting all students involved. Be present. Give Gifts. Use Beats and Rhythm.	Groups were very big. Little shorter periods at each session.	Don't know for sure until use them in class. "Mirroring" was very good. Various methods of getting class back on task.	-	Got great handouts. I think we are good. Thanks!	Not sure, all was good. Very useful. More information for lower level kids.
49	5	5	4	4	5	5	5	5	Using exercises and tools to keep students focused and productive.	Some of the workshops could have been 2 hours. Although they were all very informative.	Actors Tools	it is a quick, simple activity that reminds students to stay focused and concentrate on the task at hand.	I would like to see these tools used in a math setting to better utilize them. Having a concrete connection would be helpful to me.	maybe actual projects to do with students that are math related.
50	5	5	5	5	5	5	5	5	Actors toolbox can be a daily practice and exercise.	Making sure the sessions clarify if it's too similar to a workshop you went to earlier.	I loved Persona Poems.	Because it allows students to write creatively while also learning history.	N/A	Play making with Bethany Nelson.
51	5	5	4	5	5	5	5	5	All of the presenters were wonderful. I am comfortable with rhythm and cooperation. I also feel more comfortable with poetry writing -	-	-	-	-	-
52	5	5	5	5	5	5	5	5	More ways to use observation of of all to link subject areas and inspire students to make corellations with details into dialogue.	They could offer more options for lunch.	Use of choreography in science.	Allowing students to use movement and apace to explore concepts.	None	More math linked to art lessons.
54	5	5	5	5	5	5	5	5	How to use the strategies in my classroom with the curriculum I am currently using.	I thought this year's conference was better than last years for my learning style. The artists were very prepared and had research in their packets to back up their	I like the Actors Toolbox and Concentration	Because classroom management is essential to use arts integration education strategies.	The artists were very helpful with offering emails and any other assistance we needed.	Writing for primary grades.
55	5	5	4	5	5	5	5	5	The Actors Toolbox will be the most valuable skill and will use next school year. I struggled with classroom management this past year and I like the sound o futilizing the Actors toolbox.	I wish each of the sessions could have been day programs. There was a huge ammount of information that I feel like we plowed through very quickly.	I loved the Actors toolbox strategy.	I tried a bunch of different management techniques this past school year and nothing seemed to sit right with me. I would try something and it would work for a few wekks and then the incentives wore off. The actors toolbox places the behavior monitoring back onto the student. I'm hoping that having the contract vouture a few times a day will help refocus students proper behavior.	I plan to memorize the script prior to the next school year and tweek it a bit to fit in team points for being ready first or some kind of team grouping. I found that last year my students were competative and team points expidited transitions. The only assistance I need is from myself and committing to a new classroom management strategy.	I would love to see some photography or digital arts. My background is in photography and I would like to learn some strategies of how to blend an artform I love with common core curriculum. My students are very digitally focused as well. I want to see more digital arts (video, photography, web design, blog, etc.)
56	5	5	4	4	5	5	5	5	What the arts look like in the classroom.	-	I loved all of the cooperation strategies.	Because it is a huge life skill for students.	-	-
57	5	5	5	5	5	5	5	5	We can all do this.	N/A	Cut Paper writing	This was a new one for me, and I really enjoyed it.	Being able to communicate with the visiting artists would be helpful.	Math (intermediate and upper school)
58	5	5	5	5	5	5	5	5	Arts Strategies	N/A	All	Because they are are useful	None	Any
59	5	5	4	5	4	4	5	5	artist toolbox strategies to create culture. New view of peotry and history.	I wish I would have known which sessions built off of one another or were very similar in content and strategies.	Actors toolbox	A way to create class culture.	I would love to see more poetry styles from Glemis and how I could create a unit.	Painting, sculpture
60	5	5	5	5	5	5	5	5	How to use arts integration to engage students	Provide lunch. Make sure AC is working.	Digital Story Telling	Used apps that student could use in the classroom.	The use of technology to work with art Integraton	6-8th grade math Art integration
61	5	5	5	5	5	5	5	5	Using instruments in creative writing.	Make sure learnings are different each year.	I enjoy all of Soloman Masala activities. Rhythm in creative writing. Actors Tool Box	-	Model lessons in ones schools.	How to integrate all subject areas together along with the arts - Not just in one subject.

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62	5	4	4	5	5	5	5	5	-	One lunch truck was not nearly enough to accommodate the number of attendees. Provide a place for attendees to sit and eat lunch (cafeteria).	The List Poem	It was an easy way to create powerful poetry. It breaks the barrier of what students might view as typical poetry.	Websites for all presenters (or email addresses). The sign-up for providing our email addresses did not make it to everyone.	Integrating the arts into middle/High school math classes.
63	5	5	5	5	5	5	5	5	Learning about new ways to brainstorm. Students can write after creating a visual, musical riff or looking at a picture.	I would like there to be more sessions that are less time.	The Cut Paper - pathway to writing. Clenis Redmond - Tributary Workshop.	-	Practice and time to perfect the strategy. I would like to go into various classrooms to introduce these ideas to students.	How can we implement more of the arts into math curriculum.
64	5	4	-	-	5	5	5	5	The building of skills that can then be used in multiple ways.	Include sessions to demonstrate arts integration in upper level math.	Use a strong choice- weak choice.	-	-	Upper level math.
65	5	5	4	4	4	5	4	5	That behavior is a "literacy" and it is possible for general education teachers to integrate the arts despite not being skilled in the arts themselves.	Shorter sessions	My favorite strategy was being able to use percussion instruments to create a written story.	It was incredibly engaging, and would help reach all learners.	I need to practice, work with other teachers (time for collaboration).	Arts in Math. Arts in Science.
66	5	5	5	5	5	5	5	5	The most valuable thing I learned were the Cut Paper story telling strategies as well as the cooperation activities and games.	I think that offering more session choices could be an improvement. As an elementary teacher, there was really only one way to choose my schedule to get classes that pertained to my grade level without repeating sessions.	My favorite strategy taught was "Cut Paper".	This was my favorite because it allows students to create a visual story with detail and intentional choices before writing the story on paper.	-	-
67	5	5	3	4	4	4	5	5	The Artist Tool Box	it was goof and engaging.	Concentration Circle	I could see the benefit in all areas to strengthen concentration and fun, engaging way to do it.	This is all new to me, as time progresses and I continue to use and see implementation, I will have more follow up questions.	More integration unto math and science.
68	5	5	4	5	5	5	5	5	New strategies to share with my staff.	Sessions not 3 hours. 1 hour 1/2 sessions.	Rhythm and Creative Writing	-	Continued staff development.	More math and science content. Arts topics were covered.
70	5	4	4	4	4	4	4	4	Poems of origin - step by step procedures for presenting and bringing students into the realm of poetic "genious." The praise poem was awesome. I also greatly enjoyed writing through percussion. Such awesome instruction and guidelines to transfer these to a classroom.	Make sure the air conditioning is on in all the room the whole time. Hae more sessions for shorter periods. 3 instead of 2 daily.	Praise Poems	They are very useable in my classroom and very poignant for me. It was nice to find this poetry format. Students might buy into poetry writing more effectively.	Receive the second half of the handout via email. The first session on "Cutting a Story" needs to email materials as well. I am hopeful to receive these in a timely manner and be able to successfully access all of the items.	None, I can think of currently.
73	5	5	5	5	5	5	5	5	Several art strategies that will enhance student engagement and learning in the classroom.	Differentiation with different trainings each year.	Several of Solomon Massalas: Concentration, cooperation Challenge, Actors Tool Box, Creative Writing with Rhythm	-	Modeled lessons by the trainers for staff to observe.	All subject areas. Great information and wonderful presenters.
74	5	5	5	5	5	5	5	5	Cross-curricular arts integration.	More food options. The singular ford truck made it difficult for ost to get their food on time.	Cut Paper	Because it is an activity familiar with every child. So, it is not intimidating. Also, the element of obstraction odds a higher level of thinking.	Videos of student movement to text, and videos of the workshops to share with coworkers and/or students.	Painting
76	5	5	4	5	5	5	5	5	I liked getting the packets and extra resources, Wki pages to better improve my skills.	A few more breaks during the session	I liked the Actors Tool Box and the classroom management strategies.	-	Maybe have videos available to watch of the strategies so we can review them in August before school.	These are great!
77	5	5	4	5	5	5	5	5	How to use art and music to write creatively. "Sign the Contract" - I cannot wait to add this to my morning routine.	Shorter sessions to get more in.	Sign the contract. Acting right.	-	Love that things were handed out as take home gifts. Links to reference and remind of tools taught.	On going techniques and tools to cross ALL subject areas.
78	5	5	5	5	5	4	5	5	Making students accountable for their behaviors.	Sessions not as long so you could attend more.	Interpreting a pic then using it to create your own story.	Could be a very powerful lesson to check students understanding of a standard.	N/A	Drawing our own pics. Painting. Drama.
79	5	5	5	5	5	5	5	5	How important and inspiring it is to have a variety of methods to tell one's story.	I thoroughly enjoyed all of the workshops. Especially Glenis Redmond.	Tributary and origin poetry	Because it is intimate and personal and highlights the valuable life of an individual and the impact one makes.	Practice. Time to plan.	Telling a story through dance.

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80	5	5	4	5	4	4	4	4	Poems of Origin and Tributary Poems - being able to go through the steps to writing a poem	I plan on using poetry with my advocacy (homeroom) class as an introduction. Scientific thought in motion - I will definitely use this strategy to teach cycles in the science classroom.	Tributary Poems	Very inspiring. I will use this for my own journalling as well as in the classroom. Process was easy to follow.	Practice using strategies immediately (diving in) so that I can use these well. The more practice the better.	More with music
81	5	5	5	5	4	4	5	5	How to integrate arts into core subjects. The classes gave a lot of great strategies.	I enjoyed each session. The classes and teachers were very good. I would suggest putting percussion classes away from the other classes as the noise was a bit distracting.	Using Video making to tell stories.	The students will enjoy the technology and skills that go along with it.	Perhaps a Wiki page where teachers could share experiences, lessons and plans, and ideas dialoging with how they could use or used the techniques in the classroom.	?
82	5	5	5	5	5	5	5	5	I really took the reflective part of the lesson and I will put that into practice in my classroom.	More information about the presenters before we sign up for them.	How to use dance to demonstrate science concepts.	Because it truly showed the students understanding.	I would like additional pictures that relate to science topics.	Math and Arts Integration
83	5	5	5	5	3	4	4	3	Connecting poetic forms to background knowledge/research.	More information on what the workshops are prior to being locked into them. When I come to a PD, I want to get as much info as possible from the presenters. When participants choose to tell all of us for 20 minutes about how they are a master teacher, it is such a waste of time. I didn't pay to hear them hijack the session.	Persona Poetry	Fits perfectly with my approach to teaching literature.	None	Classic Music linking to various content areas.
84	5	5	5	5	5	5	5	5	Bridging writing with art.	1. Water, Water, Water. 2. Not have it freezing in the theater. 3. Start/End each session on time. 4. I want to do the other session.	Reaching Art across the curriculum	Can begin year with this. Building sentences. Wow, amazing how many words you can get in one sentence.	More of these! If there was a bank on these type of lessons, that would be quite beneficial to me.	More with Jameir Carter. He brought in many items that I will be using in my class. Brought in history, art, and writing all together.
85	5	5	4	5	5	5	5	5	That performing in front of strangers was not as scary as I thought.	I think it is great. My first so I am not sure what to suggest. Make sure the A/C works. Make sure toilet paper is refilled in the rest rooms.	Mirroring - Where you act or do what your partner is doing exactly as possible.	-	I teach Special Ed. So integrating behavior control would be helpful.	I loved these.
86	5	5	4	4	4	4	5	5	The value of helping kids connect through the arts.	I enjoyed the classes and instructors I selected.	Using Poetry	To express feelings and to help students connect and relate to each other.	None	More poetry workshops to help my extremely quiet and shy students open up.
87	5	5	5	5	5	5	5	5	Cross-curricular activities and games to help my students focus..	I felt like my workshop choices were limited by all of the repeated sessions. As a specialist, I was looking for workshops that would give me ideas to integrate core curriculum subjects into art.	Looking for visual details	It would help me increase the effectiveness of an existing lesson.	I don't feel I need any follow up assistance is necessary.	Visual Art! Visual Art! Visual Art!
88	5	5	5	5	5	5	5	5	I learned new ways to integrate arts into my art room and reviewed a few. I really liked Solomons "Acting Right" workshop. I would love to teach children how to focus and now I have the techniques to do that.	Maybe add another day so that we could take all the classes. Include more teachers from the District.	The Actors Tool Box	This was new to me. I often would tell students to focus but didn't have a way to teach it.	I first need to remember to use the packets to review techniques. It would be nice to receive short videos showing teachers using these techniques. This would be a good way to review and remember what we learned.	The same thing again.
89	5	5	5	5	5	5	5	5	-	Smaller group setting	Incorporating art into writing.	Every student is equal.	Not sure at this point. I need to teach the material first.	The pictures: 1. Beginnings Picture. 2. Middle Picture. 3. Closure Picture
90	5	5	5	5	5	5	5	5	How to use art ideas in the classroom.	More content areas- math?	Concentration and Focus Ideas.	I can use these right at the beginning of the year with kindergarten.	Any!	Math. More Social Studies.
91	5	5	5	5	5	5	5	5	All of it. Loved the presenters and strategies introduced to us.	The classes were awesome! In regards to food, with these many people here, maybe more than 1 food truck!?! Make sure A/C is on	To be honest, I loved them all!	All creative, fun, and interactive.	many of the instructors gave us emails and follow up numbers for help if needed.	Right now, I can't think of other topics. Last summer and this summer's ConFABulation Workshops were wonderful.
92	5	5	5	5	5	5	5	5	The most valuable component I learned is that the integration of the arts can be and should be correlated to all content academic areas.	I can only suggest that the workshops be offered multiple times throughout the year. What a fabulous opportunity I found!	My favorite strategy was the Poetry Workshops.	I loved the idea of expression through writing. However, the improv workshop was fabulous! I had a lot of fun in this engaging workshop.	None really. However, all the presenters gave us contact info in case we need further assistance or suggestions.	Perhaps a musical component. That should be insightful.

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94	5	5	4	5	5	5	5	5	Using Kinesthithics to connect procedures	AMAZING. All the instruction was inspired and one can see how it can be connected to content. (More than 1 food truck, toilet paper stocked)	Acting Right and Praise Poetry	Strong and weak choices. Easy forula for writing simile.	looking forward to electronic materials	Drama, writing, music, you nailed it all.
96	5	4	4	5	5	5	5	5	Definition of Arts Integration. List of resources. Ideas in packets.	Great ideas. Since this is new to me, more connections to core standards and mulitiple content areas would have been helpful. (i.e. integration ideas)	Improve & Pass the Painting	-	just a lot of practice and reading on my part.	Hands on ideas that can be taken away and immediately implemented.
97	5	5	4	5	5	5	5	5	The classroom management tool "Actors Toolbox." I feel like it is the starting point for all the other strategies.	It would be nice if this was in August so you could implement everything within the month, not 2-3 months later.	I really liked the Mirror, Yes, and Yes, and ...strategies.	These were great exercises to work on concentration and cooperation.	I would love follow-up classes, so I could learn more. Also having meetings with others implementing these things and learning how they did it. Another thing would be videos of these strategies in place. As well, lesson plans of some people implementing this in Nevada in 5th grade.	I would like to see to incorporate art (drawing, clay, modeling, construction paper) with standards and in the classroom.
98	5	5	4	5	5	5	5	5	One of the most valuable things I learned was how to use the Actors Toolbox and how well it fits into all the arts integration.	The institute was very well done.	I really liked learning how to use dance to understand text.	I believe this will help my students gain a deeper knowledge of content.	It would be nice to continue taking classes through the year to make sure I am updated.	I would like to see how visual arts, even technology could be used in the classroom.
99	5	5	5	5	5	5	5	5	New strategies for collaboration and concentration.	A bit shoerter sessions would provide an opportunity for one more session. (We all would love to see more presenters I think.)	Collaboration process by Solomon.	Gives me new/fresh ideas for incorporating into my classroom and create engaging classroom where everyone is the winner.	Maybe reflection discussion	Include Songs & melody.
100	5	5	5	5	5	5	5	5	The workshops gave me opportunities for communications between students, both orally and non-verbal. These can lead to interactions that can lead to writing in a non	-	-	-	-	-
101	5	5	4	5	5	5	5	5	Involving Movement, art, drama improv, and poetry into my content area will engage students, motivate them and build important skills such as critical thinking, collaboration, communication, confidence, and creativity (problem solving).	Better plans for lunch time. One food truck was not enough and too hot to sit outside. Make sure A/C is working in rooms. Extra packets for sessions that were full and we couldn't get into.	Improv games.	To get students moving and engaged as well as building a sense of community.	Get administrators on board.	Drama used with artistic students. Art Therapy. Music appreciation. Cinematic techniques and video performance.
102	5	4	4	4	5	5	5	5	Pedagogy!	?	Attention Getters. Ago - Ame!	-	None at this time	?
103	5	5	5	5	5	5	5	5	-	-	-	-	-	-
104	5	5	4	4	5	5	5	5	For my profession (Spech-Language Pathologist). I'd say Reading Art and Digital Storytelling were the most beneficial.	I honesstly have no suggestions. I have enjoyed everything. The food trucks were a great idea.	From the "Reading Art" workshop. Digital Storytelling.	The systematic way of observing visual texts will incorporate the basic concepts that are often goals for my language-delayed students. I am always looking for new/different ways to reinforce goals and benchmarks. Ds will be a good tool for immitating	The Wiki page info should be enough support.	Listening skills - as in a symtematic approach to listening much like the "Reading Art" skills presented.
105	5	5	4	5	5	5	5	5	I learned that the arts is such an important aspect of teaching.	I feel everything was covered. I can't think of any imprivements.	How creative and free someone can be with movement.	-	To try to figure out how to add all of these great ideas. The school day is packed with so much materials, time is a difficult thing.	Writing programs.
106	5	5	5	5	5	5	5	5	Everything	-	Improv games with Kassie!	I started a Theater program at my E5, 3 years ago and these strategies will be fun and helpful.	-	I thought the topics presented were spot on an in areas of high value and need.

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107	5	5	5	5	5	5	5	5	Dance and movement processes Randy modeled and put us through. Steps that will be easy to apply with our students. He is the best movement teacher I've seen, including the Kennedy Center summer conference a few years ago.	Do it again if you can find funding. It looks like more promotion/advertising would help. I was surprised that we did not have more people participating. More presentations geared to primary grades. The Smith Center has had a good balance of primary - intermediate - middle school - high school. The ConFABulations have leaned more towards the older students.	Randy's Dance/Movement Techniques	I can use them right away without reworking for the age I teach. I also love and will use his strategies because my students need to get up and move! Little kids are very active and need to move as part of their learning process.	More time with my students. But it looks like that will improve a bit next year.	More math and science integration, I need help with music integration but I expect I will get ideas from the music teacher at my school. Having only 1 set of instruments per school can be a barrier to percussion integration. I'll work on this...	
108	5	5	5	5	5	5	5	5	Specific activities that will enrich my teaching - My Sticks your sticks - Green green app.	More space in session that use movement.	The Rhythem Cooperation	Because it is most applicable to my classroom situation.	Help with technology.	-	
109	4	4	4	5	5	4	4	5	Both Poetry and Improv can be powerful tools in the classroom.	The sessions could be a bit shorter. They were somewhat repetative. I would have appreciated more specific descriptions in this...class, this is recommended first, etc.	Both the Art Improv and Poetry of origin.	I found the be highly meaningful and useful.	I would pursue more videos that models examples of both. Also, communication via email with the instructors or regular visits to their websites would help facilitate using their practice.	Visual art, dance, art history, music.	
110	5	4	4	5	5	5	5	5	Practicing skills that I'll be using in my classroom.	Sessions could be shorter. Some sessions were very similar and became redundant. Better descriptions to know which sets of workshops to attend to build and make more connections.	"Yes and"	It's a flexible strategy that can be used for storytelling, math, social studies, etc, while teaching students concentration and cooperation skills.	Maybe availability of online resources.	-	
111	5	5	5	5	4	4	5	5	The workshop helped spark two elements of the arts I never use - dance and instruments.	The sessions were too long. One hour max. More explanation about each session. Some were a repeat of the information from other sessions. Rooms were very	Dance and Science	Great connections with other teachers and lots of time to reflect.	None, will use resources that were given.	Lower grades k-2. Most of the classes were 3-8.	
112	4	4	4	4	4	4	4	4	Different ways to incorporate the arts in the classroom with simple strategies that could be incorporated.	Shorter sessions because some dragged on. A few more sessions would be nice to give us more of a variety.	Seeing Art in a different way allows you to talk about it. Also, creating a piece of artwork using space and then writing about it.	-	Collaboration amongst colleagues at school to implement our new ideas.	None.	
113	5	4	4	4	4	4	4	4	I learned that arts integration is a perfect way to engage kids in their learning.	Shorter sessions to allow us the opportunity to attend more.	Using percussion to creatively write.	Allows the students to be engaged and interact with a fun art form that allows creative juices to flow. Solomon was awesome.	N/A	N/A	
114	5	5	5	5	4	4	5	5	I really enjoyed learning ways new technology could be used to integrate arts into the curriculum.	Some of the workshops seemed like they could be shorter and that the presenters were simply "filling time." As well, having only one hour for lunch with only one food truck provided was	Split between "Reading" images as text and the digital storytelling strategies.	-	N/A	-	
115	4	5	5	5	5	5	4	5	Glenis Redmond and her wonderful poetry forms she shared with us.	having sessions of different lengths. This was not my experience, but some of my colleagues felt some of the sessions did not need to be 3 hours.	Persona Poems	Because it integrates the theater nicely.	I will email Glenis for more information on teaching these poetic forms. She gave me her email.	Theater!	
116	5	5	5	5	5	5	5	5	The power of choice and inspiration	I thought the presenters knew their craft. They were prepared and easy to	I took all of the Poetry classes offered by Glenis Redmond.	She inspired me to use "I am Poetry" in my art class. Everyone can be successful.	I am not sure. Have to try out in the classroom first	Puppetry workshop.	
117	4	4	4	5	4	4	4	5	The Concentration/Cooperation Workshop.	If the workshops were shorter, we would be able to attend more.	I think the Concentration/ Cooperation workshop	It had many strategies that can be incorporated at the start of the year and scaffolded as the year	Well, I'd have to buy or make a lot of instruments to implement the percussion strategies. Also,	Strategies for struggling readers.	
118	5	5	5	5	5	5	5	5	Looking at Art = Learning to Decode & Read! Everyone can be an artist, because there are so many forms of	More breaks (maybe 1 more) in each session. Classrooms were too warm.	4 tools that art tells a story: shape, space, color, size.	Know and teach what kind of Art you and students are really looking at.	Just invited to web pages to have access to all resources.	Visual Art. Media Art.	

Raw Survey Data for Pre-Survey														
119	5	4	4	4	5	5	5	5	Kinesthetic Movement and Music (rhythm) can help to make connections between the arts and	-	Using instrument riffs	Reinforcing cooperation and teamwork.	-	I would like to participate in more drama and movement integration.
120	5	5	5	5	4	5	5	5	-	Offer more wonderful workshops.	Cut Paper	I like the material.	-	Puppets
121	4	4	4	3	4	4	4	4	Ways of branching out from the normal, mundane stuff. Phases were cool and useful. "What you are seeking is seeking you"	More High School or secondary applications. Felt out of place with activities that seem geared toward elementary. Why can't the classrooms have A/C like the Theater?? TOO HOT!!	Ways of drawing students attention. Looking for creative ways to teach lessons. Integrating arts into normal daily instruction.	-	If all the emails that were promised, I am good.	Painting or drawing of some kind?
122	5	5	5	5	5	5	5	5	New strategies to integrate music into content areas. More effective ways to engage students.	This is a great training. Presenters are fantastic. Well prepared with a variety of subjects.	Dance. Music.	Dance because having students dance their way through cycles will assist their memory of the cycles.Music because using rythem to hear the beats and incorporate into	None. I will brainstorm with other teachers to determine how we want to implement in our classrooms.	More with music and dance. Art painting and/or craft pottery of some form.
123	5	5	5	5	4	4	4	4	I felt that the message of empowering students to be inquisitive through the medium of art was the most powerful takeaway.	I thought the sessions were very informative and thouroughly enjoyable. I would have enjoyed a session that spoke to being an advocate to implementing schoolwide.	I enjoyed the visual arts presentors.	Specifically the guided sentence structures and the specificity it established in challenging students to use detail, and support this detail through the text in whatever medium that may occur.	Time. More resources and actual instructional practice.	I thought this was a good dichotomy of topics.
124	5	5	5	5	5	5	5	5	That I can connect arts with math.	Maybe expand the connections to include other subjects like art and math.	Having students learn/demonstrate topics through motion/dance.	-	Maybe some sample lessons where the presenters used their methods in math classroom.	I hate to beat a dead horse but.... Art and math. Specifically high school math (algebra).
125	5	5	5	5	5	5	5	5	-	Having it during the school year or at the beginning.	Reaching Art	-	More PD's like this.	Poetry and Technology
126	4	4	4	4	4	4	4	4	How to use arts in the curriculum to enhance the curriculum and introduce the students to the arts.	?	Cooperation and concentration using rhythem.	Because it is hands on and engaging.	Provide more time for planning.	Photography, collage
127	5	5	5	5	5	5	5	5	I loved learning about the drama in teaching and their content areas.	One more session per day. Cut each session one hour.	I liked the games Solomom showed us and all the stuff he gave.	-	N/A	More music incorporated classes
129	4	4	4	4	5	5	5	4	How to implement some of those strategies into my teaching style.	-	Poerty memorization and recitation with Kinesthetics (movement).	-	-	-
130	5	4	5	5	5	5	5	5	Classroom management techniques. Integrating the arts.	Stay the course. Perhaps six 2-hour workshops instead of 4 three hour ones.	Signing the contract every day via Kinesthetic movement taught by Mr. Masala.	-	Online resources, which are provided in some cases.	More management stratiefies via the arts.
131	4	4	4	5	5	5	5	5	Creative ways to think about content connections to arts.	Slightly shorter sessions with more variety.	Improv games.	-	Time to implement resources and share with other content teachers.	Arts integration in secondary math.
132	5	5	5	5	5	5	5	5	Being able to lead kids to success. Cutting Paper to create a story. Awesome teacher and leading kids with words towards writing beautiful poetry.	These sessions should continue. Much value not only in teaching how to teach but to motivating teachers to motivate kids.	Words - Powerful Words!	Poetry can be written even by me! It felt wonderful to succeed.	Have a ConFABulation "Part 2". I have shared this with good friends who intend to take it next year. Can't wait.	Art Therapy. Music Therapy. For post traumatic kids.
134	4	5	4	5	5	5	5	5	Fun and interactive. Activities were able to be modified to even work in my Pre-K class. Thank You.	I would have loved an opportunity to see all 5 presenters. I missed the Glenis Redmond presentations.	Cut Paper.	Starting with abstract. My talent did not matter.	-	-
135	5	5	5	5	5	5	5	5	Doral Academy is an arts integration charter. The tracking will assist with system wide implementation.	Great institute.	Randy Barron BEST.	Fits perfectly with NGSS roll out.	Continue with future ConFABulations!	Arts integration with math.
137	5	5	4	4	5	5	5	5	It is so valuable to instill the love of learning in kids. This conference rekindled that love of learning in me. I learned how to integrate the arts into many subject areas.	Smaller class sizes would be great. Sharing the academic standards across the curriculum related to the trainings would be useful.	I really enjoyed the Cut Paper. I enjoyed "Science is Motion". The water cycle is forever embedded in my brain.	Paper Cut class that helped inspire writing. I felt some of the same frustrations my students have. I enjoyed reading visual text and learning how it can be used to learn about a historical event. ; The water cycle is forever	I am looking forward to checking out digital resources.	There were some that I was unable to attend this time and I'd love the opportunity to have a repeat of these.

Raw Survey Data for Pre-Survey														
138	5	5	5	5	5	5	5	5	Teaching the kids to breathe, be in control, and reflect on their actions. "Acting Right"	Better A/C? Thank you for 4 terrific sessions.	I really liked "Acting Right"	I teach 6th grade and so much of their day is spent being passive or reactive. This teaches them control and reflection.	I would love a 1, 3 or 6 month followup on the "Acting Right". I will have been able to implement it and have questions or need help.	Something creative using multiple senses.
139	5	5	4	5	5	5	5	5	Different ways to integrate the arts into different subject areas.	More classrooms, so they aren't so packed, or chairs. Make sure the A/C is working. Include common core state standards in the lesons.	Cut Paper	It was a new way to look at creative writing. I felt it was a backwardapproach that helped creative thinking. The instructor was great. Also, reading across the curriculum was also very enjoyable and	I feel it was very throrough. I think I'm set.	I would like to take art/ music classes to show me how to integrate music into common core state standards.
141	5	5	5	5	5	5	5	5	Engaging my students on a different level throughout the day using music and focus. Many different useful possibilities.	Use of bigger space, more space to work in.	Acting Right	Drama as a classroom management strategy, but I really did enjoy Digital Story telling and Rhythm of cooperation too.	I believe I received all resources necessary from instruments, to websites, to contact info to ask future questions.	Dance, Painting as it applies to the curriculum. Expressional Dance, Poetry for Primary.
142	4	5	4	5	5	5	5	5	That youteach both the arts and the academic, not just one or the other and then you can combine or integrate them for the students to	A little shorter time frame please.	Teaching concentration through improv partner learning and discussion.	It keeps students engaged and speeds up learning process.	-	-
143	5	5	5	5	5	5	5	5	How to use the react buttons to gain class attention, incorporate organization and cooperation of teammates to facilitate lessons effectively.	I'd like to see visual arts incorporated within the ConFABulation next time (drawing/painting to music).	The "Focus 5"	I can incorporate this with my classroom management with multiple classes.	It would be nice to have Soloman Masala come to my school to teach the "Focus 5" for my whole school to implement the management system.	I'd like to see visual arts included within PD workshops. It's usually Drama and music, I'd like to see drawing and painting included.
189	5	4	5	4	5	5	5	5	Improv games	Able to go to more sessions.	Improve	-	-	-
190	5	5	5	5	5	5	5	5	Actors Tool Box. Will definitely use.	Love this institute. Advertise earlier to get more people involved.	Actors Tool Box.	Positive discipline plan.	I think the handouts are so important and the additional references. Wish all my school had attended.	Song writing.
191	5	5	5	5	5	5	5	5	All learners can be engaged through art, motion, drama transcends language, culture economics	N/A	Art - using Pictures	-	Emails.	More mediums, sculpture
192	5	5	5	5	5	5	5	5	Drama as a classroom management tool because it is perfect with our creative approach to teaching music. It also would be easy to blend with CHAMPS which is my school-wide behavior management tool.	Smaller classes.	Using drama as classroom management.	It compliments the creativity in music classroom and CHAMPS which my school uses.	Maybe some resources - if needed. Just need to use it and then I'll know what else I'll need.	Illustrating stories with music. Specific ideas for integrating art, music, library, and PE. Arts in the school community.
193	5	5	4	5	5	5	5	4	Different teaching strategies for students to look at primary and	Better lunch options.	Persona Poems in history	Different ways of looking at people who created history.	Some of the resources the presenters used.	Songs - singing connected to different subject areas.
197	5	5	5	5	5	5	5	5	Using improv - percuss... persona poetry - dance	Shorter sessions to get a taste of all of them.	Improv.	Area for engagement	Continual offering of workshops.	More Dance, percussion, painting, drawing, music.
198	5	5	5	5	5	5	5	5	How to go further with the students engaged in the creative process.	Have coffee available for that afternoon slurp! I enjoyed the classes offered, the space where the classes are held are great. Loved the "Safety" I felt in exploring new things.	Overlapping language regardless to the content. Wish my colleagues could see the value of this.	-	Email to request PDF's of classroom tools.	Trepeat so I can see the others.
199	5	5	5	5	5	4	5	5	To try different things with my students even if they are out of my comfort zone.	Not sure. It was really awesome and I enjoyed every minute. The breakout sessions were timed perfectly. Maybe next year - more days, more sessions, more credits.	The improv stuff from Kassiewas the best!	Because she gave me a mor epositive way to look at what I do. She made me think about mu own teaching and how I can improve it to benefit my students.	I am glad to have ways to contact the instructors in the future.	More Dance, More Music, character development in periodical scenes, blocking/directing scenes or short plays, lighting a scene, sound effects.
200	5	5	4	4	5	4	5	4	Reinforced many ideas and other workshops/classes I've participated in. Enjoyed rhythm workshop (bringingto dance).	Would enjoy knowing what non-arts curriculum is taught so can engage it as a dance specialist.	Rhythm	Seemed to be most closely related to my teaching and relateable and most easily translated w/o relying on cooperation from others.	Appreciated lessons, further readings and websites attached to each packet.	Unsure.
201	5	4	5	5	5	5	5	5	How to use Improv in the classroom and engage all students.	4 workshops a day. 2 in the am & 2 in the pm.	Improv	Because it was the newest AI form introduced to me and I got to see so many modeled and participate as well.	N/A	Using ZI strategies with EL students.
202	5	5	5	5	5	5	5	5	The understanding of the difference between Art Enhancement and Art Integration.	Really, I had a great experience.	Poems of Origin	I feel real Connected to the I Am Poem learned in Poems of Origin	I am very glad that I have the email s of the presenters so I can ask questions. Poems of Origins did not have all the handouts, so I hope I can get them.	I wasn't able to do the improv class, but I think theater arts is one I'm not as strong.

Raw Survey Data for Pre-Survey														
203	5	5	5	5	5	5	5	5	it is important to renew and refresh yourself at sessions as well as learn something new to strengthen your repertoire of teching tools.	Great thought has gone into planning this institurte. Utilizing a varitety of presenters is good for all of us to experience excellence and success in our "instructors".	Glenis Redmonds "I Am" poetry writing was invaluable.	Is invaluable	I will contact the individual preseters for additional resources. I have done this, and the presenter was terrific.	Drama strategies.
204	5	5	5	5	5	5	5	5	There were several things: -Using improv to create a safe learning community and as an assessment tool. -Using poetry to create a deeper, more meaningful understanding of history. - Using movement to enhance	No improvements necessary	Improv	Highly engaging and can be used across content areas.	Follow up embedded through contact information of presenters given to participants for questions and concerns in the future.	More strategies geared toward integrating arts and science.
205	5	5	5	5	5	5	5	5	Let me count - How to use Acting Right as a management tool to help my students develop focus and cooperation in order to help them learn well. Use of movement and poetry and visual literary to help my students access and develop	-	-	-	-	-
212	4	4	4	4	4	4	4	4	Visual symbols for art tools, many writing strategies, cut paper	Not sure but I really enjoyed every session.	"Yes, and..."	to build cooperation and team building.	None	Integration of math and art.
215	5	5	5	5	5	5	5	5	Activities to motivate cooperation and collaboration were very useful in all workshops.	N/A - Works well as presented.	Drama as behavioral management was my favorite.	Because it emphasizes teamwork and cooperation in the classrooms, free of judgement for students (& teachers too!).	It would be nice to collaborate with other schools to see how they are using some of these activities in the class as professional development.	Continuing with using instruments and how these may be used with the arts integration. Using art as a focus with arts integration.
216	5	5	4	4	5	5	5	5	just learning what art integration is.	Do arts integration with US History & Geography	Reading art with text. Can use pictures to teach a concept. Use dance movements to show text.	-	Materials	More sessions on involving arts for classroom management, only offered one. 2 hour sessions give us more sessions.
218	4	4	4	4	5	5	5	5	ways to connect art to ELA.	?	Use of Improv.	It will help to physically engage my students. It will also help to create a climate of trust and freedom to take risks.	None. I will brainstorm with other teachers to determine how we want to implement in our classrooms.	?
219	5	5	5	5	5	5	5	5	Loved everything from Glennis redmond. I plan on using everything she taught next year to introduce poetry and to empower my students.	I really enjoyed everything.	I loved Glennis Redmond.	Everything she presented I can use in my class - as she presented it.	I feel the presenters did such a wonderful, complete, detailed job of explaining, modeling, and letting us try it that I shouldn't need much follow-up assistance.	Maybe more paper, pencil, crayon, marker, foldable, type art?
220	5	5	4	4	5	-	5	5	All the workshops that I attended were valuable and would like to learn more in the future.	They were all very wonderful.	-	-	-	-
221	5	5	4	5	5	5	5	5	I learned several new techniques to use the Actors Tool Box as a classroom management strategy. This will help scaffold arts integration for my students and translate across all subject areas.	The close proximity of the classroom session were sometimes distracting as some classes required more volume and others required more quiet focus. The physical size of the classrooms also caused a hindrance and we did not have as much space as we could have used.	The Actors Tool Box was my favorite strategy.	Because it appliies to all aspects of classroom life and it changes the students mindset from reactive to reflective.	I believe that the best support will come from "key holders" within the school that may continue to support and model the strategies as I slowly transition them to myclassroom.	I would like to continue to see more dance and theater techniques to use in my classroom. I like when I am also able to incorporate these techniques as part of my classroom management plan so that students hear the vocabulary consistently.
222	5	5	5	5	5	5	5	5	I learned new approaches to exercises and strategies I already use in classroom that I intend to use to further enhance my students engagement and understanding.	Continue to vary the offerings each year and continue to bring in trainings that are useful to both content teachers and specialists alike.	I love the Digital Storytelling Strategy.	It's incredibly innovative and adapteive to the technological evolution of our students and our classrooms.	None as present.	Not sure at this moment.
223	5	5	5	5	5	5	5	5	How to integrate art forms to increase learning.	-	-	-	-	-
224	4	4	5	4	5	5	5	5	I learned that working together as a team player helps all parties. Students will be more apt to retain information through movement.	They could have our exact assignments with our schedules at the beginning.	I liked the Improv engagement class that taught us about team building and cooperative learning using our bodies.	-	None	I can't think of any right now.

Raw Survey Data for Pre-Survey														
225	5	4	4	4	4	5	5	5	How important movement and collaboration is in the classroom.	Naking sure the A/C works in the afternoon. Just joking, that's not their fault. Everything was great.	I loved them all. However, the best was using Pictures to decode/ inference.	Because I can see myself using that more oftern in the classroom.	N/A	?
226	5	5	5	5	5	5	5	5	-	-	-	-	-	-
227	5	5	5	5	5	5	5	5	I learned how to create a classroom culture where cooperation and action is the norm so there is less teacher driven management and more time	N/A	Actor's Toolbox.	1. Music. 2.Circle. 3. Silent, calm, body, voice, imagination, concentration and cooperation	Email all presenters information	Emotional release, minds eye..... techniques with music ideas for meditation...
228	5	5	5	5	5	5	5	5	All of the music and cooperation strategies.	Keep it going! Hopefully we can find the money to have this every year.	I liked the My Sticks, Your Sticks game.	It is open ended, easy to learn and totally fun.	None	Drumming, Math Integration.
229	5	5	5	5	5	5	5	5	Everything! Every Strategy is valuable & useful.	Continue to offer a variety of workshops throughout the year. Visual Art, Drama, Music, Dance.	I think it's a tie between Casssies Improv Games (for Collaboration and Cooperation) & Solomons Rythem (for creative writing).	They were both engaging and the instructors really talked about and modeled scaffolding and issues in the classrooms. It was applicable right away.	Nothing. I already use many arts strategies in my classroom. I'm excited to continue to learn and add more.	All!! Drama, Dance, Visual Art, & Music.

APPENDIX I:

CLEANED SURVEY DATA FOR PRE-SURVEY

Appendix I

Pre-Survey Data - Cleaned Data

Unique Identifier	1. What grades do you teach?	2. What subject(s) do you teach?	3. How many years have you been a professional educator?	4. Have you attended a previous arts integration professional development workshop offered by The Smith Center?	5. Arts integration strategies can be used to meet core learning objectives.	6. I can create connection between the arts and core content areas.	7. I feel confident integrating the arts into my classroom.	8. I currently use arts integration strategies in my classroom.	9. What are you most hoping to gain from the ConFABulation Arts Integration Summer Institute?	10. How did you hear about the ConFABulation Arts Integration Summer Institute?
1	Elementary	Music	7	Yes	5	5	5	5	-	Internet
2	Elementary	All (Generalist - Elementary)	18	No	5	5	5	4	New ideas	Employer
3	Elementary	All (Generalist - Elementary)	3	No	5	5	4	3	How to effectively incorporate arts	Employer
4	Elementary	Physical Education	1	Yes	5	5	5	5	More innovative ideas to integrate literacy, etc. into my P.E curriculum.	Co-Worker
5	Elementary	Visual Arts	10	Yes	5	4	4	4	New ideas	Other - Been to previous ConFAB
6	High School	All (Generalist - Elementary)	28	No	5	5	2	2	How to integrate arts into my teaching practices	Other - Smith Center Email
7	Junior High/ Middle School	Visual Arts	15	Yes	5	5	5	5	Additional Strategies to connect the visual arts with other subject areas to allow for my students greater access to	Employer
8	High School	Other - Health Education	36	No	3	3	3	4	Different methods to integrate into the	Employer
9	Junior High/ Middle School	Social Studies/ History	25	No	4	4	4	4	New ideas	Co-Worker
10	Elementary	All (Generalist - Elementary)	6	Yes	5	5	4	5	Easy to use Strategies that help average students and involve them in learning.	Employer
11	Junior High/ Middle School	Social Studies/ History	1	No	5	5	5	5	More idea's and strategies for integrating the arts as well as using the arts as assessment tool in my	Employer
12	Junior High/ Middle School	Science	6	Yes	5	5	5	5	New arts integration ideas	Employer
13	Junior High/ Middle School	ELL	12	No	5	3	3	2	New arts integration ideas	Internet
14	Elementary	All (Generalist - Elementary)	15	No	5	5	3	4	How to implement art into my 1st grade classroom	Co-Worker
15	Elementary	Music	15	Yes	5	5	5	5	Strategies that use the arts to engage learners	Other - PDE Office
16	Elementary	All (Generalist - Elementary)	14	No	5	5	5	5	New approaches and ideas	Co-Worker
17	Elementary	Visual Arts	25	No	5	5	5	5	More ideas for integrating art to other curriculum	Friend
18	High School	Visual Arts	3	No	5	5	5	5	Implement many core learning objectives from other contents & I'd like to learn more about	Employer
19	Preschool	All (Generalist - Elementary)	30	No	5	4	4	4	New ideas, methods for learning the arts	Co-Worker
20	Elementary	Visual Arts	7	Yes	5	5	5	5	A greater understanding as to how general education teachers will integrate Arts into their curriculum	Employer
21	Elementary	All (Generalist - Elementary)	11	No	5	4	4	4	New ideas and methods of teaching with the arts in the classroom.	Internet
22	High School	Visual Arts	12	No	4	5	5	5	Ways to incorporate core into my art room & alternative strategies for use in my classroom.	Co-Worker
23	Junior High/ Middle School	Visual Arts	13	No	4	5	5	5	New ways of integrating common core	Internet
24	Junior High/ Middle School	Visual Arts	28	Yes	5	5	5	5	Implement strategies, lessons. & techniques into my curriculum	Internet
25	Elementary	All (Generalist - Elementary)	13	No	4	4	4	4	New Strategies to keep students engaged in	Internet
26	Elementary	Visual Arts	24	Yes	5	5	5	5	This is my third summer of "ConFABulation" and I enjoy and incorporate many things into my	Other PDAE Grant
28	Elementary	All (Generalist - Elementary)	5	Yes	5	5	4	4	More arts strategies to implement into my classroom while reaching	Employer
30	Elementary	All (Generalist - Elementary)	2	No	4	4	3	2	A better understanding of arts integration and its practical applications in an elementary classroom	Employer
31	Elementary	All (Generalist - Elementary)	15	No	5	3	3	4	Hoping to learn how to effectively integrate the arts across the curriculum	Other - Pathlure
32	High School	Other - Special Education	5	No	4	4	3	2	Ways to vary instruction to help improve student	Employer
33	Elementary	All (Generalist - Elementary)	13	No	3	3	2	2	How I can incorporate arts into my curriculum	Co-Worker

34	Junior High/ Middle School	Math	16	No	4	3	2	1	How to integrate arts into my teaching practices	Internet
35	Elementary	All (Generalist - Elementary)	14	No	4	3	3	2	Inspiring students to understand that education in any form is the key to their future.	Other - Pathlure
37	Junior High/ Middle School	Science	2	No	4	4	3	2	Some art strategies I can incorporate in my science	Other - Pathlure
38	Junior High/ Middle School	Science	13	No	4	4	3	2	How to integrate arts into my teaching practices	Co-Worker
39	Elementary	All (Generalist - Elementary)	25	No	5	5	4	4	More ideas for integration of the arts to share at my	Co-Worker
43	Elementary	Visual Arts	6	No	4	4	5	4	A new strategy to work with classroom teachers to incorporate art into the classroom	Other - ART ICON
44	Elementary	All (Generalist - Elementary)	12	No	5	5	5	5	New Ideas	Employer
45	Preschool	All (Generalist - Elementary)	27	Yes	4	5	4	4	Ways to integrate the arts	Other
46	Junior High/ Middle School	Other - Special Education	26	No	4	4	3	4	Useful ideas to incorporate into the classroom	Internet
47	Preschool	All (Generalist - Elementary)	3	No	3	3	2	1	Learn how to connect arts to the standards	Co-Worker
48	High School	Physical Education	27	No	4	4	3	4	New and refreshing ideas	Other - Pathlure
49	Junior High/ Middle School	Math	10	No	4	4	4	3	New ideas for my classroom to make math more interesting for my	Other - Pathlure
50	Elementary	Drama	1	Yes	5	5	5	5	More techniques from wonderful teaching artists and team growth with my fellow educators	Co-Worker
51	Elementary	All (Generalist - Elementary)	20	No	5	4	4	4	Innovative ideas on how to integrate the arts in my	Employer
52	Elementary	All (Generalist - Elementary)	10	Yes	5	5	5	4	Strategies to embed daily in my classroom	Employer
54	Elementary	All (Generalist - Elementary)	8	Yes	5	5	5	5	More experience with strategies so I can share them with new teachers or those teachers new to arts integrated education	Employer
55	Elementary	All (Generalist - Elementary)	1	Yes	5	5	4	4	I want to learn more arts integration strategies to use in my classroom next	Employer
56	Principal	None	18	No	4	3	3	2	The understanding of what arts integration looks like in the classroom with	Other
57	District-Level Manager	None	12	Yes	5	5	5	N/A	-	Co-Worker
58	Elementary	Other - Instructional Coach	18	No	5	5	4	4	More strategies for arts integration	Employer
59	Elementary	All (Generalist - Elementary)	1	Yes	5	5	4	4	New ideas & strategies	Co-Worker
60	Junior High/ Middle School	Other - School Admin	25	Yes	5	5	5	5	New ideas	Employer
61	Elementary	Other - Lead Teacher (evaluates, coach and teach new teachers)	32	Yes	5	5	4	5	Different ways to integrate the arts into daily schedule.	Co-Worker
62	Elementary	Music	30	Yes	5	5	4	5	To gain additional strategies for our teachers to integrate into the	Employer
63	Elementary	All (Generalist - Elementary)	12	No	5	5	4	4	An increased knowledge of strategies to add to my	Employer
64	Principal	None	30	Yes	5	5	N/A	N/A	Additional strategies to assist my teachers as they implement arts	Employer
65	Assistant Principal	None	15	Yes	5	5	4	4	Information on how to help/inspire my teachers to integrate the arts and strategies to share with	Employer
66	Elementary	All (Generalist - Elementary)	4	Yes	5	5	3	3	More arts integration strategies and implementation	Employer
67	Assistant Principal	All (Generalist - Elementary)	17	No	5	5	3	3	Strategies and information on arts integration to better support my	Co-Worker
68	Principal	None	18	Yes	5	5	4	N/A	New strategies to share with staff	Employer
70	Junior High/ Middle School	Other - Gate Specialist	33	No	5	5	3	3	New and creative teaching ideas	Co-Worker
73	Elementary	Other - Lead Teacher (evaluates, coach and teach new teachers)	9	Yes	5	5	5	5	Strategies to use in the classroom, how to support teachers with integrating the arts	Employer
74	Junior High/ Middle School	English/Language Arts	4	Yes	5	5	5	5	New knowledge of art forms to apply to my	Employer

76	Elementary	All (Generalist - Elementary)	3	Yes	4	3	2	3	I am hoping to learn daily strategies/routines that will be useful for my	Employer
77	Elementary	All (Generalist - Elementary)	15	Yes	4	4	4	4	a stronger understanding of how to incorporate the	Employer
78	Elementary	All (Generalist - Elementary)	12	No	4	4	3	3	Ideas on integrating arts and strategies in the	Employer
79	Junior High/ Middle School	English/Language Arts	4	Yes	5	5	5	5	Additional strategies for engagement in the 6th grade ELA classroom	Employer
80	Elementary	All (Generalist - Elementary)	25	No	5	4	4	4	More ideas so that I can fluidly integrate arts into my science classroom daily	Employer
81	Elementary	All (Generalist - Elementary)	11	Yes	5	5	4	4	To be able to integrate more arts into my	Employer
82	Junior High/ Middle School	Science	7	Yes	5	5	5	5	Additional strategies for integrating arts into	Employer
83	High School	English/Language Arts	8	No	5	5	3	2	Strategies I can implement into my springboard	Employer
84	Junior High/ Middle School	Visual Arts	16	No	5	5	5	5	Learn more about art integration	Other - Pathlure
85	Elementary	Other - Speech Pathologist	9	No	5	5	4	1	I would love to learn how to implement arts while working with special ed and behavior students	Co-Worker
86	High School	Other - Health Education	30	No	5	5	5	4	New ideas for lesson plans	Internet
87	Elementary	Visual Arts	11	Yes	5	5	5	5	Additional lessons, ideas that I can use to increase core subject integration in	Internet
88	Junior High/ Middle School	Visual Arts	14	Yes	5	5	5	5	To learn more ideas on how to integrate arts	Other - Pathlure
89	Elementary	All (Generalist - Elementary)	13	No	4	4	3	2	Incorporate these skills in the classroom	Internet
90	Elementary	All (Generalist - Elementary)	20	Yes	5	5	3	2	Good ideas to engage my students in core subjects by using the arts	Internet
91	Elementary	All (Generalist - Elementary)	24	Yes	5	5	5	5	New ideas	Internet
92	Elementary	All (Generalist - Elementary)	26	No	5	5	5	5	I am hoping to gain new and modern arts integration strategies in order to engage all	Other - Email from Smith Center
94	Elementary	All (Generalist - Elementary)	2	No	5	4	4	4	Engaging strategies	Co-Worker
96	Elementary	Other - Coach	31	No	5	5	4	N/A	Ideas to share with new teachers	Co-Worker
97	Elementary	All (Generalist - Elementary)	3	Yes	5	5	5	5	I am hoping to learn more strategies to integrate the arts into my classroom and teaching. I want my students to be more	Family Member
98	Elementary	All (Generalist - Elementary)	8	Yes	5	5	4	4	Strategies to help my students be more engaged and learn more from the	Internet
99	Elementary	Music	19	Yes	5	5	5	5	New ideas and strategies	Co-Worker
100	Elementary	Foreign Language	17	No	5	5	5	5	More ideas to integrate arts in Lz acquisition as well as heritage speaking and writing in Spanish.	Co-Worker
101	High School	English/Language Arts	30	No	4	4	3	4	ways to make students more engaged and	Co-Worker
102	Elementary	Music	7	Yes	5	4	4	4	New ideas to spark my lesson writing for the	Employer
103	High School	All (Generalist - Elementary)	15	Yes	5	4	3	4	How to integrate the high school level - "the Arts"	Other - Pathlure
104	High School	Other - Speech Pathologist	31	No	5	4	4	3	New methods/ideas to use and share with teachers.	Co-Worker
105	Elementary	All (Generalist - Elementary)	16	No	5	5	5	3	Having the students have fun while learning	Other - Pathlure
106	Elementary	Music	20	Yes	5	5	5	5	I hope to learn more about integrating Drama techniques into my music classroom. I would like to build upon movement and creative writing library and	Employer
107	Elementary	Visual Arts	28	Yes	5	5	5	5	Additional strategies for A-I. I plan to develop a K-5 arts integration curriculum for my school. I will incorporate what I learn	Other Email from Sue Dettart
108	Elementary	Music	30	Yes	5	5	5	5	New strategies with a greater understanding	Employer
109	Elementary	All (Generalist - Elementary)	10	Yes	5	5	4	4	I hope to learn more strategies and improve my skills & knowledge	Employer
110	Elementary	All (Generalist - Elementary)	1	No	5	4	3	4	Tools that I can apply to my instruction to better employ arts integration	Co-Worker
111	Elementary	All (Generalist - Elementary)	12	Yes	5	5	5	5	More arts integration strategies to use in my	Employer

112	Junior High/ Middle School	Other - Special Education	14	Yes	4	4	4	4	Ideas/strategies to use with my special ed. Kiddos	Employer
113	Elementary	All (Generalist - Elementary)	2	Yes	5	4	4	4	New strategies to implement into my	Employer
114	Elementary	All (Generalist - Elementary)	9	No	5	5	4	4	Hoping to gain strategy ideas in order to help me to integrate arts more seamlessly into my	Internet
115	Junior High/ Middle School	Drama	2	Yes	4	5	5	5	Stronger strategies to integrate drama into the classroom and ELA concepts to integrate into	Employer
116	Elementary	Visual Arts	11	Yes	5	5	5	5	I am looking to bring specific strategies that classroom teachers can integrate into core content	Internet
117	Elementary	All (Generalist - Elementary)	5	Yes	4	5	4	4	More strategies for integrating arts into	Employer
118	Elementary	Visual Arts	4	Yes	5	5	4	4	More ideas to integrate different arts besides just visual arts	Employer
119	Elementary	Physical Education	16	No	5	4	4	4	More strategies and ideas to implement in my classes	Co-Worker
120	Elementary	Visual Arts	8	No	5	4	5	4	-	Other - Pathlure
121	High School	Science	17	No	4	4	3	4	Ways to connect art to science. Project ideas and "Sparks" to help	Co-Worker
122	Preschool	All (Generalist - Elementary)	10	Yes	5	5	4	4	More tools to use with my students	Co-Worker
123	Junior High/ Middle School	Music	9	No	5	5	5	5	New instructional strategies to strengthen	Other - Pathlure
124	High School	Math	23	No	5	5	2	2	How to connect arts and math	Other - Email from Smith Center
125	High School	English/Language Arts	13	No	5	5	5	5	New information/strategies	Employer
126	Elementary	Other - Gate Specialist	13	Yes	4	3	3	2	How to be a more effective teacher	Internet
127	Elementary	All (Generalist - Elementary)	11	No	5	4	4	4	More art strategies	Co-Worker
129	High School	Social Studies/ History	20	No	4	4	4	4	To acquire better methods of using arts in my classes with my curriculum	Internet
130	Elementary	Visual Arts	29	Yes	5	5	5	5	Always open to new	Internet
131	High School	Math	8	No	4	3	2	2	Skills to help me integrate arts in my math classes	Employer
132	All -	Other - Medical Teacher	20	No	5	5	5	5	Loved speech	Other - PDE Office
134	Preschool	All (Generalist - Elementary)	9	No	4	4	4	3	Finding new ways to reach my students with disabilities that is fun and	Co-Worker
135	District-Level Manager	Other - School Admin	31	Yes	5	5	5	5	Additional ideas for staff	Other - CCSD & Doral Partnership
137	Elementary	Social Studies/ History	18	No	4	4	4	4	I am hoping to learn some new strategies for art integration to motivate my	Co-Worker
138	Junior High/ Middle School	English/Language Arts	5	No	5	5	5	5	Fresh ideas to try	Co-Worker
139	Elementary	All (Generalist - Elementary)	13	No	5	4	3	2	Gain knowledge to help me integrate the arts into my teaching of all subjects into my classroom and	Employer
141	Elementary	All (Generalist - Elementary)	6	Yes	5	5	4	4	Ideas and information I can apply and facilitate in my first grade classroom.	Co-Worker
142	Elementary	Music	1	Yes	5	5	5	5	How to include academics in my music teaching	Employer
143	Elementary	Visual Arts	12	Yes	5	5	5	5	Some new ideas to teach	Internet
189	Elementary	Visual Arts	22	No	5	4	4	4	I am hoping to be able to help staff at my school integrate the visual arts into their classrooms. I also want to continue to bring the core subjects	Friend
190	Elementary	Music	31	Yes	5	5	5	5	Ideas to ease drama and movement in my class.	Internet
191	Elementary	All (Generalist - Elementary)	8	No	5	5	5	5	A way to reach all learners. Find ways to integrate art.	Other - PDE Office
192	Elementary	Music	11	Yes	5	4	5	5	New ideas and strategies to integrate the arts.	Co-Worker
193	Junior High/ Middle School	Social Studies/ History	9	No	5	5	4	4	I want to be able to use cross-curriculum methods in teaching history to meet that definition of all students in the NEPF	Internet
197	High School	Social Studies/ History	30	No	5	5	5	4	I am hoping to learn applicable strategies using the arts into my	Employer
198	Elementary	Dance	15	Yes	5	5	5	5	New ideas, further investigations on specific	Employer

199	Junior High/ Middle School	English/Language Arts	15	Yes	5	5	5	5	I need some fresh, new ideas to infuse into my curriculum next year. I wish to be more	Internet
200	Junior High/ Middle School	Dance	20	No	5	4	4	3	More tools and methods to integrate other subjects with arts. More exposure to arts integration	Employer
201	Junior High/ Middle School	All (Generalist - Elementary)	4	Yes	5	5	4	4	More creative and ne ways to integrate the arts into my classroom and learn hoe to use with middle school ELA students	Employer
202	Elementary	Other - Theme Coordinator	23	No	5	5	4	4	New excitement for teaching	Co-Worker
203	Elementary	All (Generalist - Elementary)	20	Yes	5	5	5	5	Additional information and strategies to use with new students.	Co-Worker
204	Elementary	All (Generalist - Elementary)	7	Yes	5	4	4	4	Additional arts integration strategies that will assist me with integrating arts in all subjects on a more consistent basis.	Employer
205	Elementary	All (Generalist - Elementary)	15	Yes	5	5	4	4	More strategies to integrate arts into my	Friend
212	Elementary	All (Generalist - Elementary)	20	Yes	4	4	4	4	CV's	Co-Worker
215	Elementary	Music	30	Yes	5	5	5	5	More arts integrations to expand in my music class.	Employer
216	Junior High/ Middle School	Social Studies/ History	25	No	4	4	4	2	Ideas to integrate arts into my classroom	Other - Pathlure
218	Junior High/ Middle School	English/Language Arts	14	No	4	4	3	4	Strategies to engage students	Other - Pathlure
219	Junior High/ Middle School	English/Language Arts	25	No	5	5	5	5	New ideas	Co-Worker
221	Elementary	All (Generalist - Elementary)	1	No	5	5	4	5	I hope to gain additional confidence in incorporating arts integration into my classroom. I also hope to learn new arts integration techniques, especially for	Employer
222	Junior High/ Middle School	Drama	3	Yes	5	5	5	5	New strategies and approaches to further	Employer
223	Junior High/ Middle School	Visual Arts	15	Yes	5	5	5	5	More tools I can use to teach.	Other - Pathlure
224	Elementary	All (Generalist - Elementary)	8	No	4	4	3	2	I hope to build more ideas that will engage students in my classroom.	Co-Worker
225	Elementary	All (Generalist - Elementary)	3	Yes	4	4	4	3	engaging activities to keep students attention during learning activities.	Other - Pathlure
226	Elementary	Visual Arts	27	Yes	5	5	5	5	How to personally connect with concepts taught in these sessions so that I can bring fresh and new ideas into the classroom.	Employer
227	Junior High/ Middle School	Physical Education	32	No	5	5	4	4	Ideas to integrate into my health class.	Employer
228	Elementary	Music	4	Yes	5	5	5	5	Learn new arts integration techniques	Internet
229	Elementary	All (Generalist - Elementary)	2	Yes	5	5	5	5	New strategies that will continue to enhance my teaching the curriculum.	Co-Worker

APPENDIX J:

CLEANED SURVEY DATA FOR POST-SURVEY

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Unique Identifier	1. Arts integration strategies can be used to meet core learning objectives.	2. I can create connection between the arts and core content areas.	3. I feel confident integrating the arts into my classroom.	4. I intend to use arts integration strategies in my classroom in the future.	5. The workshops were engaging.	6. The workshops were useful.	7. I would recommend this institute to other teachers.	8. I would attend another arts integration workshop in the future.	9. What did you learn that was most valuable?	10. How could the institute be improved?	11.A. What was your favorite strategy taught?	11.B. Why?	12. What, if any, follow-up assistance is needed for you to implement what you learned?	13. What other arts topics would you like to see covered by future professional development workshops?
1	5	5	5	5	5	5	5	5	Poems - embodying our history	Slightly shorter class or longer breaks. Its hard to sit for so long.	I liked the strategy of using movement and dance in the classroom.	The visual aspect of it can rally enhance learning.	None	Utilizing hip hop and street performance. Something current the students can really relate to.
2	5	5	5	5	5	5	5	5	That implementing student-created artistic modes of learning is crucial.	Air conditioning was not working well in class.	Percussion	Because it was extremely engaging and creative.	I just need to buy some percussion instruments.	Vocal Music
3	5	5	4	5	5	5	5	5	The most valuable thing I learned was incorporating drama as a consistent classroom management strategy in my classroom.	Turn up the A/C PLEASE!	My favorite strategy was drama as a classroom management strategy	-	I know what I need for now.	Not sure at this time.
4	5	5	5	5	5	5	5	5	How to better collaborate with classroom teachers to integrate core subjects into the P.E. curriculum.	Shorter presenter sessions so that we can take more sessions.	Solomon Masola. Cooperative strategies with percussion.	-	None	-
5	5	4	4	4	5	5	5	5	I had never done any type of improv before. Always thought of it for drama classes and now I see how some of these techniques can be incorporated into classroom in a variety of ways that really engage students.	Getting administrators more involved. Difficult to incorporate such techniques if there is not admin support. It is frustrating to incorporate these (that were taught at a District sponsored training) only to have admin say it is a waste of time.	I really liked how Randy Barron scaffold his activities, not just as a participant in the workshop but showing us how to teach these techniques in our classroom (instead of just teaching activities in isolation)	-	Admin support (lack of such support was a topic of conversation by many). I don't have empty floor space and pushing tables and chairs will not create space. Maybe use of MPR or empty portable to do some of these activities.	More real life experiences used in actual classrooms (difference between suggesting how they might be implemented as to modeling how it was actually taught in a real classroom).
6	5	5	4	4	5	5	5	5	How art, dance, and drama can be used to teach all subject areas.	it would be great if one session could be devoted to teachers that have students with special needs. Intellectual physical, and emotional challenges could be discussed along with art integration.	My favorite strategy that I learned was using pictures along with content to help students retain information.	Is backed by numerous studies.	None	Nature Art - rocks, sticks and leaves. Photography.
7	5	5	5	5	5	5	5	5	IT WAS ALL SO GREAT! Probably the difference between arts integration and arts enrichment to be certain that I am working, planning, teaching accurately and effectively.	have it more frequently or for a longer period of time, or online so that I would have an opportunity to participate in all/more of the sessions.	Probably rhythm for collaboration/ cooperation with Solomon Masala.	This is the one I was most skeptical about and I thought least likely to use in my room. But I discovered it might be the most helpful/ healthy to begin my year off and come back to from time to time throughout the school year to operate a	None	You pick. I appreciate your creativity and the breadth of your ideas.
8	3	4	3	3	5	4	4	4	Many diversified teaching helpers.	Keep diversified	Art improve the multi-facets of teaching.	-	None	My lack of utilization in education does not allow me to criticize.
9	5	4	4	4	5	5	5	5	Poetry in the classroom. Very informative workshop.	2 hour sessions.	Praise Poetry	-	Online Support/ References	Classroom management strategies. More history.
10	5	4	4	5	5	5	5	5	That arts integration can be used not only as an environmental form but it can be used to truly integrate core content.	I love the timing. Nothing should be changed.	The acting Right from Focus-5.	I think that it was the best classroom management strategy that I have seen in a while.	I think a school wide training to use this as a common classroom management strategy.	-

11	5	5	5	5	5	5	5	5	I loved the actor's toolbox, even though I've been exposed before to it. Solomon's approach was more clear and helpful.	I felt some of the theories didn't work, such as the "I see <u>quantity, size, value, color, object</u> ". My use of observe and infer and reading art is different and I find it more effective. I felt that theory of technique took away from drawing inferences out of the painting and instead focused on only what I could see.	The cooperation center	I know this is super easy, efficient, and effective.	I'd like to have and all encompassing website link to visit with all of what I learned on it.	Music
12	5	5	5	5	5	5	5	5	Step by step instructions for introducing art content into the curriculum.	Less time for the session, less than three hours.	Interpretive Dance	Because the creative process is so involved.	Access to the presentations and copies of material.	I would like to see design: fashion, architectural, object...
13	5	5	4	5	5	5	5	5	To create, you must be inspired!	-	To help students get inspired to be able to write.	To help students get inspired to be able to write.	The Wiki pages that Mr. Carter is going to email/invite us to.	painting, drawing
14	5	5	5	5	5	5	5	5	That each aspect of the Arts is invaluable to the students and can be implemented into all areas of the curriculum. All of the presenters were informative, energetic, and inspiring. The integration of the Arts strategies should be used to meet the core	Having a common room where everyone could fit for lunch and/or to work on their surveys and evaluations. The rooms could have been cooler.	My favorite strategy taught was grabbing the gift and yes, and...small group story	because it allows all students to participate and add their ideas and details to conversation and story building. It allows students to realize that everyone is important and have great	More sites to explore about the topics covered in the workshops.	Formative/Summative assessments, classrooms with spaces designed for Arts Integration, and reading art in social studies.
15	5	5	4	5	5	5	5	5	Poetry	Larger rooms!!	Poetry!	Percussion Instr.	Books, Links	Drama
16	5	5	5	5	5	5	5	5	The experience of partaking in hands on activities with tactile materials allowing for experimentation of various objectives aligning with standards with other teachers.	Well done and effective. (Ask for cooler weather) Start earlier in the day.	Cut paper	Using abstraction to divulge meaning to expression using concrete tools which eliminated clutter and insignificant details.	None	Technology and animation based story telling expressing individual creativity.
17	5	5	5	5	5	5	5	5	_	I couldn't find the bottled water.	Integrating art and movement into the curriculum	-	None	More integration of the arts
18	5	5	5	5	5	5	5	5	Learning the difference between arts "enhancement" Vs. Arts integration with Randy.	I liked it!	The improv games.	They seem the most accessible for me to get started with and then adding in movement and	None! The packets are well organized and very resourceful.	The integration of arts history and how we can learn about time, place, culture, history by "reading art."
19	5	5	4	5	5	5	5	5	The difference between teaching with art and actual integration of the arts.	Perhaps schedule so all sessions could be attended. It was well organized and well done. I can't think of how to improve it. I thank one and all.	By far, I enjoyed Randy Baron's, Meaningful Movement the best.	This is a new method for me. I love the way movement supported the language and enhanced the writing. I can think of many ways to make this work for	I will follow up with the info provided and feel I could follow up if necessary. Every presenter did a great job of providing follow up connections.	A bit of focus toward the preschool through easy primary would be nice although all these sessions are adaptable.
20	5	5	5	5	5	5	5	5	-	-	-	-	-	-
21	5	5	4	4	5	4	5	5	The difference of teaching with the arts and teaching integration of the arts.	It was great how it was!	Improv games.	I liked that they could be used to create calmness, cooperation, and collaboration. All these skills can then be used to create creative stories as a group within an environment where students can be	It would be great to have someone come and present a lesson to your class.	I was able to cover dance, music, art, and theater. I didn't know what else could be covered.
22	4	5	5	5	5	5	5	5	Seeing good teaching modeled made me excited about prospects for next year. New ways to teach concepts I have worked with before.	More time for each session. Or more time to take more sessions. Information from other/ previous participants on sessions before selecting my sessions.	Reflecting verbally as we worked with rhythm for cooperative learning and checking in with the poster. Listening to share-pair conversations and writing info down rather than stop and ask for volunteers.	-	More, More, More Sessions! Information on supply resources. Information/ support when presenting concepts to our administrators for use in our classrooms. i.e. why I need time to teach rhythm to my art students or reading art to my history students rather than meeting department goals or benchmarks.	Art making with physically disabled. High school but moderate to mild disabled age.

23	5	5	5	5	5	5	5	5	To use arts to integrate multi-disciplinary care and for each other.	N/A - Temperatures in afternoon sessions.	Too many to have a favorite but arts integration into common core was useful across the board.	It generated many ideas for next school year.	None - I just need to practice and stay consistent implementing new activities.	This was so well put together I have no ideas until I experiment with what I have learned.
24	5	5	5	5	5	5	5	5	-	It was great - Thank You! I really enjoyed my Break Out session.	hands on participation and demonstrations.	-	Some of the slides/Prints and props	Improv offered both days. I wanted this class.
25	5	5	5	5	5	5	5	5	Movement can get students more engaged. The more senses you involve in learning, the more apt you are to learn and remember concepts.	Send PowerPoint presentations to participants.	Cut papers =: A Pathway to Creative Writing.	Writing is often difficult for students. They often say, "I don't know what to write." The cut paper was a strategy all students, even with no artistic ability, can do. This gives students a visual to create a part of a story to expand from.	Ensure administration that these are effective strategies for cooperative, classroom management, and/or learning. Programs can be dry and boring and do not encourage creative thinking and/or problem solving.	Poetry (or songs) for learning concepts and information.
26	5	5	5	5	5	5	5	5	-	Please continue offering this type of training.	All of them were excellent! Thanks!	-	Nothing - Continue offering this!	-
28	5	5	4	5	5	5	5	5	Different strategies to get my student interested in writing and having a different starting point.	Splitting sessions up by primary Vs. intermediate elementary.	My favorite strategy taught was using "Cut paper" art for writing.	Because I believe that this would truly capture my students attention and get them very involved in	N/A	Arts integration strategies for science in the primary grades (k-2).
30	5	4	4	5	4	5	5	5	-	Splitting sessions up by primary Vs. Intermediate elementary.	The actors toolbox was my favorite strategy	Because it applies to all aspects of classroom life and it changes the students mindset from reactive to reflective.	I believe that the best support will come from "key holders" within the school that may continue to support and model the strategies as I slowly transition them to my own teaching.	Arts integration strategies for science in the primary grades.
31	5	4	4	4	4	4	5	4	There are multiple resources to help connect Arts throughout all content	-	-	-	-	-
32	5	5	4	5	5	5	5	5	That everyone can find their rhythm and use it to build skills socially and emotionally.	I feel like everything flowed well. Adding an extra day would allow time to attend all workshops.	Using Paper and Scissors to create a story.	Because my students have trouble telling their stories in writing so this allows them another avenue to	None	Using music in poetry.
33	5	4	4	4	5	5	5	5	How powerful integrating the arts could be.	I think 2 hour workshops instead of 3 hour. Since the NEPF is so critical, it would have been nice to have some connections to it. I was in the percussion class earlier that I loved, but it shouldn't be in close proximity to another class.	The attention getting strategies and cooperative strategies in the percussion session with Solomon.	-	Nothing. Great resources were given.	No suggestions as this is still very new to me.
34	5	5	4	4	5	5	5	5	Integration of the arts is important and empowering for students.	N/A	Rhythm of Cooperation	Not only are the kids getting rhythm, but they are learning how to work cooperatively with others	N/A	-
35	5	4	4	4	5	5	5	5	Team building! Cooperation must come from within, not mandated or enforced by one overseeing activity. His/her role instead is a facilitator. Group must accept responsibility for everyone's success.	Afternoons are longer. Perhaps (3) 2 hour sessions instead of (2) 3 hour sessions. Many of us looked exhausted (yawning, staring) during the afternoon. Classes and instructors were engaging but periodic lulls - lots of information to absorb.	Using music to build concentration and cooperation.	-	-	None at this time; all is very new to me.
37	4	4	4	4	4	4	4	4	Rhythm and dance in teaching any content.	More sessions so they are smaller.	Rhythm	Can be incorporated with any content.	None	Art, drawing.
38	4	5	4	4	5	4	5	5	I learned how to use motion to teach scientific topics.	I think the institute should have classes designed just for secondary or elementary.	My favorite strategy was "Yes and"	Because I am always trying to get my students to add onto or piggy off students	N/A	Maybe incorporate drawing too.

39	5	5	5	5	5	5	5	5	Every session I went to was helpful to integrating the arts. Being able to walk away with materials that are already ready to be used is most valuable to me. There is no excuse not to use them.	I can't think of anything. It was awesome!	My favorite strategy taught was dance.	I think the students will understand more when they become that item or text.	I like that the presenters all made themselves available to us in case we need extra help. This is important because at this time, I don't need assistance, but when I have students with me going through the process I might need them.	More acting, music, using technology in the arts process.
43	5	5	5	5	5	5	5	5	Writing with "Cut Paper"	I thought it was great! I don't know.	I loved the story telling through the paper.	I thought it was an engaging way to keep kids attention.	Nothing, they provided the materials.	More digital media.
44	5	5	4	5	5	5	5	5	I really enjoyed the movement with scientific concepts. I plan to use this as I teach science next year.	Better lunch options.	My favorite strategy was the Dance to Text.	-	None	More Music.
45	5	5	4	5	5	5	5	5	The way teachers shared ideas. It gave ways to build on what I took away. I loved the Kinesthetic motions in jasmines class. Randy's class lets me look at dance in a whole new way.	One way is by having more sessions throughout the year. I really appreciate the presenters and all their wonderful strategies. All the materials they handed out was also an added bonus. The food and drinks were great too!	It's hard to pick my favorite. I really liked the strategy Jasmin taught with using and identifying color, size, etc. The kinesthetics really make it interesting and fun.	-	Probably all of them! I just need to get in and try the practical applications.	I would be open to other topics. I feel that the classes gave me strategies to use with every student.
46	5	5	5	5	5	5	5	5	Integrating the arts in learning can be extremely beneficial for all students.	I thought everything was wonderful. No improvements needed. I will be returning next year.	I really enjoyed the Cut Paper.	I teach special education and I can see how this would help my students to write better after creating	I fell ready to use the ideas that were presented.	Not sure what else is out there but am excited for other opportunities.
47	5	5	5	5	5	5	5	5	How to integrate arts into the	-	-	-	-	-
48	4	4	4	4	5	4	4	4	Getting all students involved. Be present. Give Gifts. Use Beats and Rhythm.	Groups were very big. Little shorter periods at each session.	Don't know for sure until use them in class. "Mirroring" was very good. Various methods of getting class back on task.	-	Got great handouts. I think we are good. Thanks!	Not sure, all was good. Very useful. More information for lower level kids.
49	5	5	4	4	5	5	5	5	Using exercises and tools to keep students focused and productive.	Some of the workshops could have been 2 hours. Although they were all very informative.	Actors Tools	it is a quick, simple activity that reminds students to stay focused and concentrate on the task at hand.	I would like to see these tools used in a math setting to better utilize them. Having a concrete connection would be helpful to me.	maybe actual projects to do with students that are math related.
50	5	5	5	5	5	5	5	5	Actors toolbox can be a daily practice and exercise.	Making sure the sessions clarify if it's too similar to a workshop you went to earlier.	I loved Persona Poems.	Because it allows students to write creatively while also learning history.	N/A	Play making with Bethany Nelson.
51	5	5	4	5	5	5	5	5	All of the presenters were wonderful. I am comfortable with rhythm and cooperation. I also feel more comfortable with poetry writing -	-	-	-	-	-
52	5	5	5	5	5	5	5	5	More ways to use observation of all to link subject areas and inspire students to make correlations with	They could offer more options for lunch.	Use of choreography in science.	Allowing students to use movement and apace to explore concepts.	None	More math linked to art lessons.
54	5	5	5	5	5	5	5	5	How to use the strategies in my classroom with the curriculum I am currently using.	I thought this year's conference was better than last years for my learning style. The artists were very prepared and had research in their packets to back up their strategies.	I like the Actors Toolbox and Concentration	Because classroom management is essential to use arts integration education strategies.	The artists were very helpful with offering emails and any other assistance we needed.	Writing for primary grades.

55	5	5	4	5	5	5	5	5	The Actors Toolbox will be the most valuable skill and will use next school year. I struggled with classroom management this past year and I like the sound o utilizing the Actors toolbox.	I wish each of the sessions could have been day programs. There was a huge amount of information that I feel like we plowed through very quickly.	I loved the Actors toolbox strategy.	I tried a bunch of different management techniques this past school year and nothing seemed to sit right with me. I would try something and it would work for a few weeks and then the incentives wore off. The actors toolbox places the behavior monitoring back onto the student. I'm hoping that having the contract voucher a few times a day will help	I plan to memorize the script prior to the next school year and tweak it a bit to fit in team points for being ready first or some kind of team grouping. I found that last year my students were competitive and team points expedited transitions. The only assistance I need is from myself and committing to a new classroom management strategy.	I would love to see some photography or digital arts. My background is in photography and I would like to learn some strategies of how to blend an art form I love with common core curriculum. My students are very digitally focused as well. I want to see more digital arts (video, photography, web design, blog, etc.)
56	5	5	4	4	5	5	5	5	What the arts look like in the classroom.	-	I loved all of the cooperation strategies.	Because it is a huge life skill for students.	-	-
57	5	5	5	5	5	5	5	5	We can all do this.	N/A	Cut Paper writing	This was a new one for me, and I really enjoyed it.	Being able to communicate with the visiting artists would be helpful.	Math (intermediate and upper school)
58	5	5	5	5	5	5	5	5	Arts Strategies	N/A	All	Because they are useful	None	Any
59	5	5	4	5	4	4	5	5	artist toolbox strategies to create culture. New view of poetry and history.	I wish I would have known which sessions built off of one another or were very similar in content and strategies.	Actors toolbox	A way to create class culture.	I would love to see more poetry styles from Glemis and how I could create a unit.	Painting, sculpture
60	5	5	5	5	5	5	5	5	How to use arts integration to engage students	Provide lunch. Make sure AC is working.	Digital Story Telling	Used apps that student could use in the classroom.	The use of technology to work with art Integration	6-8th grade math Art integration
61	5	5	5	5	5	5	5	5	Using instruments in creative writing.	Make sure learnings are different each year.	I enjoy all of Solomon Masala activities. Rhythm in creative writing. Actors Tool Box	-	Model lessons in ones schools.	How to integrate all subject areas together along with the arts - Not just in one subject.
62	5	4	4	5	5	5	5	5	-	One lunch truck was not nearly enough to accommodate the number of attendees. Provide a place for attendees to sit and eat lunch (cafeteria).	The List Poem	It was an easy way to create powerful poetry. It breaks the barrier of what students might view as typical poetry.	Websites for all presenters (or email addresses). The sign-up for providing our email addresses did not make it to everyone.	Integrating the arts into middle/High school math classes.
63	5	5	5	5	5	5	5	5	Learning about new ways to brainstorm. Students can write after creating a visual, musical riff or looking at a picture.	I would like there to be more sessions that are less time.	The Cut Paper - pathway to writing. Clenis Redmond - Tributary Workshop.	-	Practice and time to perfect the strategy. I would like to go into various classrooms to introduce these ideas to students.	How can we implement more of the arts into math curriculum.
64	5	4	-	-	5	5	5	5	The building of skills that can then be used in multiple ways.	Include sessions to demonstrate arts integration in upper level math.	Use a strong choice- weak choice.	-	-	Upper level math.
65	5	5	4	4	4	5	4	5	That behavior is a "literacy" and it is possible for general education teachers to integrate the arts despite not being skilled in the arts themselves.	Shorter sessions	My favorite strategy was being able to use percussion instruments to create a written story.	It was incredibly engaging, and would help reach all learners.	I need to practice, work with other teachers (time for collaboration).	Arts in Math. Arts in Science.
66	5	5	5	5	5	5	5	5	The most valuable thing I learned were the Cut Paper story telling strategies as well as the cooperation activities and games.	I think that offering more session choices could be an improvement. As an elementary teacher, there was really only one way to choose my schedule to get classes that pertained to my grade level without repeating sessions.	My favorite strategy taught was "Cut Paper".	This was my favorite because it allows students to create a visual story with detail and intentional choices before writing the story on paper.	-	-
67	5	5	3	4	4	4	5	5	The Artist Tool Box	It was good and engaging.	Concentration Circle	I could see the benefit in all areas to strengthen concentration and fun, engaging way to do it.	This is all new to me, as time progresses and I continue to use and see implementation, I will have more follow up questions.	More integration unto math and science.

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68	5	5	4	5	5	5	5	5	New strategies to share with my staff.	Sessions not 3 hours. 1 hour 1/2 sessions.	Rhythm and Creative Writing	-	Continued staff development.	More math and science content. Arts topics were
70	5	4	4	4	4	4	4	4	Poems of origin - step by step procedures for presenting and bringing students into the realm of poetic "genius." The praise poem was awesome. I also greatly enjoyed writing through percussion. Such awesome instruction and guidelines to transfer these to a classroom.	Make sure the air conditioning is on in all the room the whole time. Have more sessions for shorter periods. 3 instead of 2 daily.	Praise Poems	They are very useable in my classroom and very poignant for me. It was nice to find this poetry format. Students might buy into poetry writing more effectively.	Receive the second half of the handout via email. The first session on "Cutting a Story" needs to email materials as well. I am hopeful to receive these in a timely manner and be able to successfully access all of the items.	None, I can think of currently.
73	5	5	5	5	5	5	5	5	Several art strategies that will enhance student engagement and learning in the classroom.	Differentiation with different trainings each year.	Several of Solomon Masala's: Concentration, cooperation Challenge, Actors Tool Box, Creative Writing with Rhythm	-	Modeled lessons by the trainers for staff to observe.	All subject areas. Great information and wonderful presenters.
74	5	5	5	5	5	5	5	5	Cross-curricular arts integration.	More food options. The singular ford truck made it difficult for most to get their food on time.	Cut Paper	Because it is an activity familiar with every child. So, it is not intimidating. Also, the element of abstraction odds a higher level of	Videos of student movement to text, and videos of the workshops to share with coworkers and/or students.	Painting
76	5	5	4	5	5	5	5	5	I liked getting the packets and extra resources, Wiki pages to better improve my skills.	A few more breaks during the session	I liked the Actors Tool Box and the classroom management strategies.	-	Maybe have videos available to watch of the strategies so we can review them in August before school.	These are great!
77	5	5	4	5	5	5	5	5	How to use art and music to write creatively. "Sign the Contract" - I cannot wait to add this to my morning routine.	Shorter sessions to get more in.	Sign the contract. Acting right.	-	Love that things were handed out as take home gifts. Links to reference and remind of tools taught.	On going techniques and tools to cross ALL subject areas.
78	5	5	5	5	5	4	5	5	Making students accountable for their behaviors.	Sessions not as long so you could attend more.	Interpreting a pic then using it to create your own story.	Could be a very powerful lesson to check students understanding of a	N/A	Drawing our own pics. Painting. Drama.
79	5	5	5	5	5	5	5	5	How important and inspiring it is to have a variety of methods to tell one's story.	I thoroughly enjoyed all of the workshops. Especially Glenis Redmond.	Tributary and origin poetry	Because it is intimate and personal and highlights the valuable life of an individual and the impact one makes.	Practice. Time to plan.	Telling a story through dance.
80	5	5	4	5	4	4	4	4	Poems of Origin and Tributary Poems - being able to go through the steps to writing a poem	I plan on using poetry with my advocacy (homeroom) class as an introduction. Scientific thought in motion - I will definitely use this strategy to teach cycles in the science classroom.	Tributary Poems	Very inspiring. I will use this for my own journaling as well as in the classroom. Process was easy to follow.	Practice using strategies immediately (diving in) so that I can use these well. The more practice the better.	More with music
81	5	5	5	5	4	4	5	5	How to integrate arts into core subjects. The classes gave a lot of great strategies.	I enjoyed each session. The classes and teachers were very good. I would suggest putting percussion classes away from the other classes as the noise was a bit distracting.	Using Video making to tell stories.	The students will enjoy the technology and skills that go along with it.	Perhaps a Wiki page where teachers could share experiences, lessons and plans, and ideas dialoging with how they could use or used the techniques in the classroom.	?
82	5	5	5	5	5	5	5	5	I really took the reflective part of the lesson and I will put that into practice in my classroom.	More information about the presenters before we sign up for them.	How to use dance to demonstrate science concepts.	Because it truly showed the students understanding.	I would like additional pictures that relate to science topics.	Math and Arts Integration

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83	5	5	5	5	3	4	4	3	Connecting poetic forms to background knowledge/research.	More information on what the workshops are prior to being locked into them. When I come to a PD, I want to get as much info as possible from the presenters. When participants choose to tell all of us for 20 minutes about how they are a master teacher, it is such a waste of time. I didn't pay to hear them hijack the session.	Persona Poetry	Fits perfectly with my approach to teaching literature.	None	Classic Music linking to various content areas.
84	5	5	5	5	5	5	5	5	Bridging writing with art.	1. Water, Water, Water. 2. Not have it freezing in the theater. 3. Start/End each session on time. 4. I want to do the other session.	Reaching Art across the curriculum	Can begin year with this. Building sentences. Wow, amazing how many words you can get in one sentence.	More of these! If there was a bank on these type of lessons, that would be quite beneficial to me.	More with Jameir Carter. He brought in many items that I will be using in my class. Brought in history, art, and writing all together.
85	5	5	4	5	5	5	5	5	That performing in front of strangers was not as scary as I thought.	I think it is great. My first so I am not sure what to suggest. Make sur the A/C works. Make sure toilet paper is refilled in the rest rooms.	Mirroring - Where you act or do what your partner is doing exactly as possible.	-	I teach Special Ed. So integrating behavior control would be helpful.	I loved these.
86	5	5	4	4	4	4	5	5	The value of helping kids connect through the arts.	I enjoyed the classes and instructors I selected.	Using Poetry	To express feelings and to help students connect and relate to each other.	None	More poetry workshops to help my extremely quite and shy students open up.
87	5	5	5	5	5	5	5	5	Cross-curricular activities and games to help my students focus..	I felt like my workshop choices were limited by all of the repeated sessions. As a specialist, I was looking for workshops that would give me ideas to integrate core curriculum subjects into art.	Looking for visual details	It would help me increase the effectiveness of an existing lesson.	I don't feel I need any follow up assistance is necessary.	Visual Art! Visual Art! Visual Art!
88	5	5	5	5	5	5	5	5	I learned new ways to integrate arts into my art room and reviewed a few. I really liked Solomon's "Acting Right" workshop. I would love to teach children how to focus and now I have the techniques to do that.	Maybe add another day so that we could take all the classes. Include more teachers from the District.	The Actors Tool Box	This was new to me. I often would tell students to focus but didn't have a way to teach it.	I first need to remember to use the packets to review techniques. It would be nice to receive short videos showing teachers using these techniques. This would be a good way to review and remember what we learned.	The same thing again.
89	5	5	5	5	5	5	5	5	-	Smaller group setting	Incorporating art into writing.	Every student is equal.	Not sure at this point. I need to teach the material first.	The pictures: 1. Beginnings Picture. 2. Middle Picture. 3. Closure Picture
90	5	5	5	5	5	5	5	5	How to use art ideas in the classroom.	More content areas- math?	Concentration and Focus Ideas.	I can use these right at the beginning of the year with kindergarten.	Any!	Math. More Social Studies.
91	5	5	5	5	5	5	5	5	All of it. Loved the presenters and strategies introduced to us.	The classes were awesome! In regards to food, with these many people here, maybe more than 1 food truck!?! Make sure A/C is on consistently.	To be honest, I loved them all!	All creative, fun, and interactive.	many of the instructors gave us emails and follow up numbers for help if needed.	Right now, I can't think of other topics. Last summer and this summer's ConFABulation Workshops were wonderful.
92	5	5	5	5	5	5	5	5	The most valuable component I learned is that the integration of the arts can be and should be correlated to all content academic areas.	I can only suggest that the workshops be offered multiple times throughout the year. What a fabulous opportunity I found!	My favorite strategy was the Poetry Workshops.	I loved the idea of expression through writing. However, the improv workshop was fabulous! I had a lot of fun in this	None really. However, all the presenters gave us contact info in case we need further assistance or suggestions.	Perhaps a musical component. That should be insightful.
94	5	5	4	5	5	5	5	5	Using Kinestithics to connect procedures	AMAZING. All the instruction was inspired and one can see how it can be connected to content. (More than 1 food truck, toilet paper stocked)	Acting Right and Praise Poetry	Strong and weak choices. Easy formula for writing simile.	looking forward to electronic materials	Drama, writing, music, you nailed it all.

96	5	4	4	5	5	5	5	5	Definition of Arts Integration. List of resources. Ideas in packets.	Great ideas. Since this is new to me, more connections to core standards and multiple content areas would have been helpful. (i.e. integration ideas)	Improve & Pass the Painting	-	just a lot of practice and reading on my part.	Hands on ideas that can be taken away and immediately implemented.
97	5	5	4	5	5	5	5	5	The classroom management tool "Actors Toolbox." I feel like it is the starting point for all the other strategies.	It would be nice if this was in August so you could implement everything within the month, not 2-3 months later.	I really liked the Mirror, Yes, and Yes, and ...strategies.	These were great exercises to work on concentration and cooperation.	I would love follow-up classes, so I could learn more. Also having meetings with others implementing these things and learning how they did it. Another thing would be videos of these strategies in place. As well, lesson plans of some people implementing this in Nevada in 5th grade.	I would like to see to incorporate art (drawing, clay, modeling, construction paper) with standards and in the classroom.
98	5	5	4	5	5	5	5	5	One of the most valuable things I learned was how to use the Actors Toolbox and how well it fits into all the arts integration.	The institute was very well done.	I really liked learning how to use dance to understand text.	I believe this will help my students gain a deeper knowledge of content.	It would be nice to continue taking classes through the year to make sure I am updated.	I would like to see how visual arts, even technology could be used in the classroom.
99	5	5	5	5	5	5	5	5	New strategies for collaboration and concentration.	A bit shorter sessions would provide an opportunity for one more session. (We all would love to see more presenters I think.)	Collaboration process by Solomon.	Gives me new/fresh ideas for incorporating into my classroom and create engaging classroom where everyone is the winner.	Maybe reflection discussion	Include Songs & melody.
100	5	5	5	5	5	5	5	5	The workshops gave me opportunities for communications between students, both orally and non-verbal. These can lead to interactions that can lead to writing in a non threatening	-	-	-	-	-
101	5	5	4	5	5	5	5	5	Involving Movement, art, drama improv, and poetry into my content area will engage students, motivate them and build important skills such as critical thinking, collaboration, communication, confidence, and creativity (problem solving).	Better plans for lunch time. One food truck was not enough and too hot to sit outside. Make sure A/C is working in rooms. Extra packets for sessions that were full and we couldn't get into.	Improv games.	To get students moving and engaged as well as building a sense of community.	Get administrators on board.	Drama used with artistic students. Art Therapy. Music appreciation. Cinematic techniques and video performance.
102	5	4	4	4	5	5	5	5	Pedagogy!	?	Attention Getters. Ago - Ame!	-	None at this time	?
103	5	5	5	5	5	5	5	5	-	-	-	-	-	-
104	5	5	4	4	5	5	5	5	For my profession (Speech-Language Pathologist). I'd say Reading Art and Digital Storytelling were the most beneficial.	I honestly have no suggestions. I have enjoyed everything. The food trucks were a great idea.	From the "Reading Art" workshop. Digital Storytelling.	The systematic way of observing visual texts will incorporate the basic concepts that are often goals for my language-delayed students. I am always looking for new/different ways to reinforce goals and benchmarks. Ds will be a	The Wiki page info should be enough support.	Listening skills - as in a systematic approach to listening much like the "Reading Art" skills presented.
105	5	5	4	5	5	5	5	5	I learned that the arts is such an important aspect of teaching.	I feel everything was covered. I can't think of any improvements.	How creative and free someone can be with movement.	-	To try to figure out how to add all of these great ideas. The school day is packed with so much materials, time is a difficult thing.	Writing programs.
106	5	5	5	5	5	5	5	5	Everything	-	Improv games with Kassie!	I started a Theater program at my E5, 3 years ago and these strategies will be fun and helpful.	-	I thought the topics presented were spot on an in areas of high value and need.

107	5	5	5	5	5	5	5	5	Dance and movement processes Randy modeled and put us through. Steps that will be easy to apply with our students. He is the best movement teacher I've seen, including the Kennedy Center summer conference a few years ago.	Do it again if you can find funding. It looks like more promotion/advertising would help. I was surprised that we did not have more people participating. More presentations geared to primary grades. The Smith Center has had a good balance of primary - intermediate - middle school - high school. The ConFABulations have leaned more towards the older students.	Randy's Dance/Movement Techniques	I can use them right away without reworking for the age I teach. I also love and will use his strategies because my students need to get up and move! Little kids are very active and need to move as part of their learning process.	More time with my students. But it looks like that will improve a bit next year.	More math and science integration, I need help with music integration but I expect I will get ideas from the music teacher at my school. Having only 1 set of instruments per school can be a barrier to percussion integration. I'll work on this...
108	5	5	5	5	5	5	5	5	Specific activities that will enrich my teaching - My Sticks your sticks - Green green app.	More space in session that use movement.	The Rhythm Cooperation	Because it is most applicable to my classroom situation.	Help with technology.	-
109	4	4	4	5	5	4	4	5	Both Poetry and Improv can be powerful tools in the classroom.	The sessions could be a bit shorter. They were somewhat repetitive. I would have appreciated more specific descriptions in this...class, this is recommended first, etc.	Both the Art Improv and Poetry of origin.	I found the be highly meaningful and useful.	I would pursue more videos that models examples of both. Also, communication via email with the instructors or regular visits to their websites would help facilitate using their practice.	Visual art, dance, art history, music.
110	5	4	4	5	5	5	5	5	Practicing skills that I'll be using in my classroom.	Sessions could be shorter. Some sessions were very similar and became redundant. Better descriptions to know which sets of workshops to attend to build and make more connections.	"Yes and"	It's a flexible strategy that can be used for storytelling, math, social studies, etc., while teaching students concentration and cooperation skills.	Maybe availability of online resources.	-
111	5	5	5	5	4	4	5	5	The workshop helped spark two elements of the arts I never use - dance and instruments.	The sessions were too long. One hour max. More explanation about each session. Some were a repeat of the information from other sessions. Rooms were very hot.	Dance and Science	Great connections with other teachers and lots of time to reflect.	None, will use resources that were given.	Lower grades k-2. Most of the classes were 3-8.
112	4	4	4	4	4	4	4	4	Different ways to incorporate the arts in the classroom with simple strategies that could be incorporated.	Shorter sessions because some dragged on. A few more sessions would be nice to give us more of a variety.	Seeing Art in a different way allows you to talk about it. Also, creating a piece of artwork using space and then writing about it.	-	Collaboration amongst colleagues at school to implement our new ideas.	None.
113	5	4	4	4	4	4	4	4	I learned that arts integration is a perfect way to engage kids in their learning.	Shorter sessions to allow us the opportunity to attend more.	Using percussion to creatively write.	Allows the students to be engaged and interact with a fun art form that allows creative juices to flow. Solomon was awesome.	N/A	N/A
114	5	5	5	5	4	4	5	5	I really enjoyed learning ways new technology could be used to integrate arts into the curriculum.	Some of the workshops seemed like they could be shorter and that the presenters were simply "filling time." As well, having only one hour for lunch with only one food truck provided was unrealistic.	Split between "Reading" images as text and the digital storytelling strategies.	-	N/A	-
115	4	5	5	5	5	5	4	5	Glenis Redmond and her wonderful poetry forms she shared with us.	having sessions of different lengths. This was not my experience, but some of my colleagues felt some of the sessions did not need to be 3 hours.	Persona Poems	Because it integrates the theater nicely.	I will email Glenis for more information on teaching these poetic forms. She gave me her email.	Theater!

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116	5	5	5	5	5	5	5	5	The power of choice and inspiration	I thought the presenters knew their craft. They were prepared and easy to approach.	I took all of the Poetry classes offered by Glenis Redmond.	She inspired me to use "I am Poetry" in my art class. Everyone can be successful.	I am not sure. Have to try out in the classroom first	Puppetry workshop.
117	4	4	4	5	4	4	4	5	The Concentration/Cooperation Workshop.	If the workshops were shorter, we would be able to attend more.	I think the Concentration/Cooperation workshop	It had many strategies that can be incorporated at the start of the year and scaffolded as the year	Well, I'd have to buy or make a lot of instruments to implement the percussion strategies. Also,	Strategies for struggling readers.
118	5	5	5	5	5	5	5	5	Looking at Art = Learning to Decode & Read! Everyone can be an artist, because there are so many forms of	More breaks (maybe 1 more) in each session. Classrooms were too warm.	4 tools that art tells a story: shape, space, color, size.	Know and teach what kind of Art you and students are really looking at.	Just invited to web pages to have access to all resources.	Visual Art. Media Art.
119	5	4	4	4	5	5	5	5	Kinesthetic Movement and Music (rhythm) can help to make connections between the arts and	-	Using instrument riffs	Reinforcing cooperation and teamwork.	-	I would like to participate in more drama and movement integration.
120	5	5	5	5	4	5	5	5	-	Offer more wonderful workshops.	Cut Paper	I like the material.	-	Puppets
121	4	4	4	3	4	4	4	4	Ways of branching out from the normal, mundane stuff. Phases were cool and useful. "What you are seeking is seeking you"	More High School or secondary applications. Felt out of place with activities that seem geared toward elementary. Why can't the classrooms have A/C like the Theater?? TOO HOT!!	Ways of drawing students attention. Looking for creative ways to teach lessons. Integrating arts into normal daily instruction.	-	If all the emails that were promised, I am good.	Painting or drawing of some kind?
122	5	5	5	5	5	5	5	5	New strategies to integrate music into content areas. More effective ways to engage students.	This is a great training. Presenters are fantastic. Well prepared with a variety of subjects.	Dance. Music.	Dance because having students dance their way through cycles will assist their memory of the cycles. Music because using rhythm to hear the beats and	None. I will brainstorm with other teachers to determine how we want to implement in our classrooms.	More with music and dance. Art - painting and/or craft pottery of some form.
123	5	5	5	5	4	4	4	4	I felt that the message of empowering students to be inquisitive through the medium of art was the most powerful takeaway.	I thought the sessions were very informative and thoroughly enjoyable. I would have enjoyed a session that spoke to being an advocate to implementing schoolwide.	I enjoyed the visual arts presenters.	Specifically the guided sentence structures and the specificity it established in challenging students to use detail, and support this detail through the text in whatever medium that may	Time. More resources and actual instructional practice.	I thought this was a good dichotomy of topics.
124	5	5	5	5	5	5	5	5	That I can connect arts with math.	Maybe expand the connections to include other subjects like art and math.	Having students learn/demonstrate topics through motion/dance.	-	Maybe some sample lessons where the presenters used their methods in math classroom.	I hate to beat a dead horse but.... Art and math. Specifically high school math (algebra).
125	5	5	5	5	5	5	5	5	-	Having it during the school year or at the beginning.	Reaching Art	-	More PD's like this.	Poetry and Technology
126	4	4	4	4	4	4	4	4	How to use arts in the curriculum to enhance the curriculum and introduce the students to the arts.	?	Cooperation and concentration using rhythm.	Because it is hands on and engaging.	Provide more time for planning.	Photography, collage
127	5	5	5	5	5	5	5	5	I loved learning about the drama in teaching and their content areas.	One more session per day. Cut each session one hour.	I liked the games Solomon showed us and all the stuff he gave.	-	N/A	More music incorporated classes
129	4	4	4	4	5	5	5	4	How to implement some of those strategies into my teaching style.	-	Poetry memorization and recitation with Kinesthetics (movement).	-	-	-
130	5	4	5	5	5	5	5	5	Classroom management techniques. Integrating the arts.	Stay the course. Perhaps six 2-hour workshops instead of 4 three hour ones.	Signing the contract every day via Kinesthetic movement taught by Mr. Masala.	-	Online resources, which are provided in some cases.	More management stratifies via the arts.
131	4	4	4	5	5	5	5	5	Creative ways to think about content connections to arts.	Slightly shorter sessions with more variety.	Improv games.	-	Time to implement resources and share with other content teachers.	Arts integration in secondary math.
132	5	5	5	5	5	5	5	5	Being able to lead kids to success. Cutting Paper to create a story. Awesome teacher and leading kids with words towards writing beautiful poetry.	These sessions should continue. Much value not only in teaching how to teach but to motivating teachers to motivate kids.	Words - Powerful Words!	Poetry can be written even by me! It felt wonderful to succeed.	Have a ConFABulation "Part 2". I have shared this with good friends who intend to take it next year. Can't wait.	Art Therapy. Music Therapy. For post traumatic kids.

Post-Survey Data - Cleaned Data

134	4	5	4	5	5	5	5	5	Fun and interactive. Activities were able to be modified to even work in my Pre-K class. Thank You.	I would have loved an opportunity to see all 5 presenters. I missed the Glenis Redmond presentations.	Cut Paper.	Starting with abstract. My talent did not matter.	-	-
135	5	5	5	5	5	5	5	5	Doral Academy is an arts integration charter. The tracking will assist with system wide implementation.	Great institute.	Randy Barron BEST.	Fits perfectly with NGSS roll out.	Continue with future ConFABulations!	Arts integration with math.
137	5	5	4	4	5	5	5	5	It is so valuable to instill the love of learning in kids. This conference rekindled that love of learning in me. I learned how to integrate the arts into many subject areas.	Smaller class sizes would be great. Sharing the academic standards across the curriculum related to the trainings would be useful.	I really enjoyed the Cut Paper. I enjoyed "Science is Motion". The water cycle is forever embedded in my brain.	Paper Cut class that helped inspire writing. I felt some of the same frustrations my students have. I enjoyed reading visual text and learning how it can be used to learn about a historical event. ; The water cycle is	I am looking forward to checking out digital resources.	There were some that I was unable to attend this time and I'd love the opportunity to have a repeat of these.
138	5	5	5	5	5	5	5	5	Teaching the kids to breathe, be in control, and reflect on their actions. "Acting Right"	Better A/C? Thank you for 4 terrific sessions.	I really liked "Acting Right"	I teach 6th grade and so much of their day is spent being passive or reactive. This teaches them control and reflection.	I would love a 1, 3 or 6 month follow-up on the "Acting Right". I will have been able to implement it and have questions or need help.	Something creative using multiple senses.
139	5	5	4	5	5	5	5	5	Different ways to integrate the arts into different subject areas.	More classrooms, so they aren't so packed, or chairs. Make sure the A/C is working. Include common core state standards in the lessons.	Cut Paper	It was a new way to look at creative writing. I felt it was a backward approach that helped creative thinking. The instructor was great. Also, reading across the curriculum was also very	I feel it was very thorough. I think I'm set.	I would like to take art/ music classes to show me how to integrate music into common core state standards.
141	5	5	5	5	5	5	5	5	Engaging my students on a different level throughout the day using music and focus. Many different useful possibilities.	Use of bigger space, more space to work in.	Acting Right	Drama as a classroom management strategy, but I really did enjoy Digital Story telling and Rhythm of cooperation too.	I believe I received all resources necessary from instruments, to websites, to contact info to ask future questions.	Dance, Painting as it applies to the curriculum. Expressional Dance, Poetry for Primary.
142	4	5	4	5	5	5	5	5	That you teach both the arts and the academic, not just one or the other and then you can combine or integrate them for the students to	A little shorter time frame please.	Teaching concentration through improv partner learning and discussion.	It keeps students engaged and speeds up learning process.	-	-
143	5	5	5	5	5	5	5	5	How to use the react buttons to gain class attention, incorporate organization and cooperation of teammates to facilitate lessons effectively.	I'd like to see visual arts incorporated within the ConFABulation next time (drawing/painting to music).	The "Focus 5"	I can incorporate this with my classroom management with multiple classes.	It would be nice to have Solomon Masala come to my school to teach the "Focus 5" for my whole school to implement the management system.	I'd like to see visual arts included within PD workshops. It's usually Drama and music, I'd like to see drawing and painting included.
189	5	4	5	4	5	5	5	5	Improv games	Able to go to more sessions.	Improve	-	-	-
190	5	5	5	5	5	5	5	5	Actors Tool Box. Will definitely use.	Love this institute. Advertise earlier to get more people involved.	Actors Tool Box.	Positive discipline plan.	I think the handouts are so important and the additional references. Wish all my school had attended.	Song writing.
191	5	5	5	5	5	5	5	5	All learners can be engaged through art, motion, drama transcends language, culture economics	N/A	Art - using Pictures	-	Emails.	More mediums, sculpture
192	5	5	5	5	5	5	5	5	Drama as a classroom management tool because it is perfect with our creative approach to teaching music. It also would be easy to blend with CHAMPS which is my school-wide	Smaller classes.	Using drama as classroom management.	It compliments the creativity in music classroom and CHAMPS which my school uses.	Maybe some resources - if needed. Just need to use it and then I'll know what else I'll need.	Illustrating stories with music. Specific ideas for integrating art, music, library, and PE. Arts in the school community.
193	5	5	4	5	5	5	5	4	Different teaching strategies for students to look at primary and	Better lunch options.	Persona Poems in history	Different ways of looking at people who created history.	Some of the resources the presenters used.	Songs - singing connected to different subject areas.
197	5	5	5	5	5	5	5	5	Using improv - percuss... persona poetry - dance	Shorter sessions to get a taste of all of them.	Improv.	Area for engagement	Continual offering of workshops.	More Dance, percussion, painting, drawing, music.

Post-Survey Data - Cleaned Data

198	5	5	5	5	5	5	5	5	How to go further with the students engaged in the creative process.	Have coffee available for that afternoon slurp! I enjoyed the classes offered, the space where the classes are held are great. Loved the "Safety" I felt in exploring new things.	Overlapping language regardless to the content. Wish my colleagues could see the value of this.	-	Email to request PDF's of classroom tools.	Repeat so I can see the others.
199	5	5	5	5	5	4	5	5	To try different things with my students even if they are out of my comfort zone.	Not sure. It was really awesome and I enjoyed every minute. The breakout sessions were timed perfectly. Maybe next year - more days, more sessions, more credits.	The improv stuff from Kassie was the best!	Because she gave me a more positive way to look at what I do. She made me think about mu own teaching and how I can improve it to benefit my	I am glad to have ways to contact the instructors in the future.	More Dance, More Music, character development in periodical scenes, blocking/directing scenes or short plays, lighting a scene, sound effects.
200	5	5	4	4	5	4	5	4	Reinforced many ideas and other workshops/classes I've participated in. Enjoyed rhythm workshop (bringing to dance).	Would enjoy knowing what non-arts curriculum is taught so can engage it as a dance specialist.	Rhythm	Seemed to be most closely related to my teaching and relatable and most easily translated w/o relying on cooperation from others.	Appreciated lessons, further readings and websites attached to each packet.	Unsure.
201	5	4	5	5	5	5	5	5	How to use Improv in the classroom and engage all students.	4 workshops a day. 2 in the am & 2 in the pm.	Improv	Because it was the newest AI form introduced to me and I got to see so many modeled and participate as	N/A	Using ZI strategies with EL students.
202	5	5	5	5	5	5	5	5	The understanding of the difference between Art Enhancement and Art Integration.	Really, I had a great experience.	Poems of Origin	I feel real Connected to the I Am Poem learned in Poems of Origin	I am very glad that I have the email s of the presenters so I can ask questions. Poems of Origins did not have all the handouts, so I hope I can get them.	I wasn't able to do the improv class, but I think theater arts is one I'm not as strong.
203	5	5	5	5	5	5	5	5	it is important to renew and refresh yourself at sessions as well as learn something new to strengthen your repertoire of teaching tools.	Great thought has gone into planning this institute. Utilizing a variety of presenters is good for all of us to experience excellence and success in our "instructors".	Glenis Redmond's "I Am" poetry writing was invaluable.	Is invaluable	I will contact the individual presenters for additional resources. I have done this, and the presenter was terrific.	Drama strategies.
204	5	5	5	5	5	5	5	5	There were several things: -Using improv to create a safe learning community and as an assessment tool. -Using poetry to create a deeper, more meaningful understanding of history. - Using movement to enhance comprehension of text.	No improvements necessary	Improv	Highly engaging and can be used across content areas.	Follow up embedded through contact information of presenters given to participants for questions and concerns in the future.	More strategies geared toward integrating arts and science.
205	5	5	5	5	5	5	5	5	Let me count - How to use Acting Right as a management tool to help my students develop focus and cooperation in order to help them learn well. Use of movement and poetry and visual literary to help my students access and develop	-	-	-	-	-
212	4	4	4	4	4	4	4	4	Visual symbols for art tools, many writing strategies, cut paper	Not sure but I really enjoyed every session.	"Yes, and..."	to build cooperation and team building.	None	Integration of math and art.
215	5	5	5	5	5	5	5	5	Activities to motivate cooperation and collaboration were very useful in all workshops.	N/A - Works well as presented.	Drama as behavioral management was my favorite.	Because it emphasizes teamwork and cooperation in the classrooms, free of judgement for students (& teachers too!).	It would be nice to collaborate with other schools to see how they are using some of these activities in the class as professional development.	Continuing with using instruments and how these may be used with the arts integration. Using art as a focus with arts integration.
216	5	5	4	4	5	5	5	5	just learning what art integration is.	Do arts integration with US History & Geography	Reading art with text. Can use pictures to teach a concept. Use dance movements to show text.	-	Materials	More sessions on involving arts for classroom management, only offered one. 2 hour sessions give us more sessions.

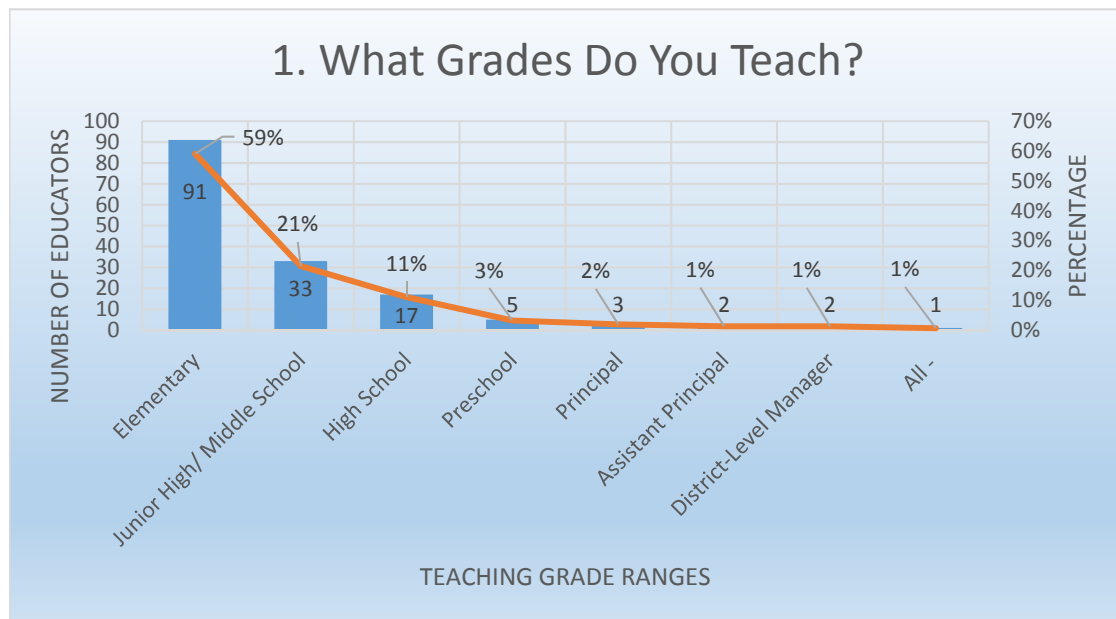
218	4	4	4	4	5	5	5	5	ways to connect art to ELA.	?	Use of Improv.	It will help to physically engage my students. It will also help to create a climate of trust and freedom to take risks.	None. I will brainstorm with other teachers to determine how we want to implement in our classrooms.	?
219	5	5	5	5	5	5	5	5	Loved everything from Glennis Redmond. I plan on using everything she taught next year to introduce poetry and to empower my students.	I really enjoyed everything.	I loved Glennis Redmond.	Everything she presented I can use in my class - as she presented it.	I feel the presenters did such a wonderful, complete, detailed job of explaining, modeling, and letting us try it that I shouldn't need much follow-up assistance.	Maybe more paper, pencil, crayon, marker, foldable, type art?
221	5	5	4	5	5	5	5	5	I learned several new techniques to use the Actors Tool Box as a classroom management strategy. This will help scaffold arts integration for my students and translate across all subject areas.	The close proximity of the classroom session were sometimes distracting as some classes required more volume and others required more quiet focus. The physical size of the classrooms also caused a hindrance and we did not have as much space as we could have used.	The Actors Tool Box was my favorite strategy.	Because it applies to all aspects of classroom life and it changes the students mindset from reactive to reflective.	I believe that the best support will come from "key holders" within the school that may continue to support and model the strategies as I slowly transition them to my classroom.	I would like to continue to see more dance and theater techniques to use in my classroom. I like when I am also able to incorporate these techniques as part of my classroom management plan so that students hear the vocabulary consistently.
222	5	5	5	5	5	5	5	5	I learned new approaches to exercises and strategies I already use in classroom that I intend to use to further enhance my students engagement and understanding.	Continue to vary the offerings each year and continue to bring in trainings that are useful to both content teachers and specialists alike.	I love the Digital Storytelling Strategy.	It's incredibly innovative and adaptive to the technological evolution of our students and our classrooms.	None as present.	Not sure at this moment.
223	5	5	5	5	5	5	5	5	How to integrate art forms to increase learning.	-	-	-	-	-
224	4	4	5	4	5	5	5	5	I learned that working together as a team player helps all parties. Students will be more apt to retain information through movement.	They could have our exact assignments with our schedules at the beginning.	I liked the Improv engagement class that taught us about team building and cooperative learning using our bodies.	-	None	I can't think of any right now.
225	5	4	4	4	4	5	5	5	How important movement and collaboration is in the classroom.	Making sure the A/C works in the afternoon. Just joking, that's not their fault. Everything was great.	I loved them all. However, the best was using Pictures to decode/ inference.	Because I can see myself using that more often in the classroom.	N/A	?
226	5	5	5	5	5	5	5	5	-	-	-	-	-	-
227	5	5	5	5	5	5	5	5	I learned how to create a classroom culture where cooperation and action is the norm so there is less teacher driven management and more time	N/A	Actor's Toolbox.	1. Music. 2.Circle. 3. Silent, calm, body, voice, imagination, concentration and cooperation	Email all presenters information	Emotional release, minds eye..... techniques with music ideas for meditation...
228	5	5	5	5	5	5	5	5	All of the music and cooperation strategies.	Keep it going! Hopefully we can find the money to have this every year.	I liked the My Sticks, Your Sticks game.	It is open ended, easy to learn and totally fun.	None	Drumming, Math Integration.
229	5	5	5	5	5	5	5	5	Everything! Every Strategy is valuable & useful.	Continue to offer a variety of workshops throughout the year. Visual Art, Drama, Music, Dance.	I think it's a tie between Cassies Improv Games (for Collaboration and Cooperation) & Solomon's Rhythm (for creative writing).	They were both engaging and the instructors really talked about and modeled scaffolding and issues in the classrooms. It was applicable right away.	Nothing. I already use many arts strategies in my classroom. I'm excited to continue to learn and add more.	All!!! Drama, Dance, Visual Art, & Music.

APPENDIX K:

PRE-SURVEY TABLE DATA

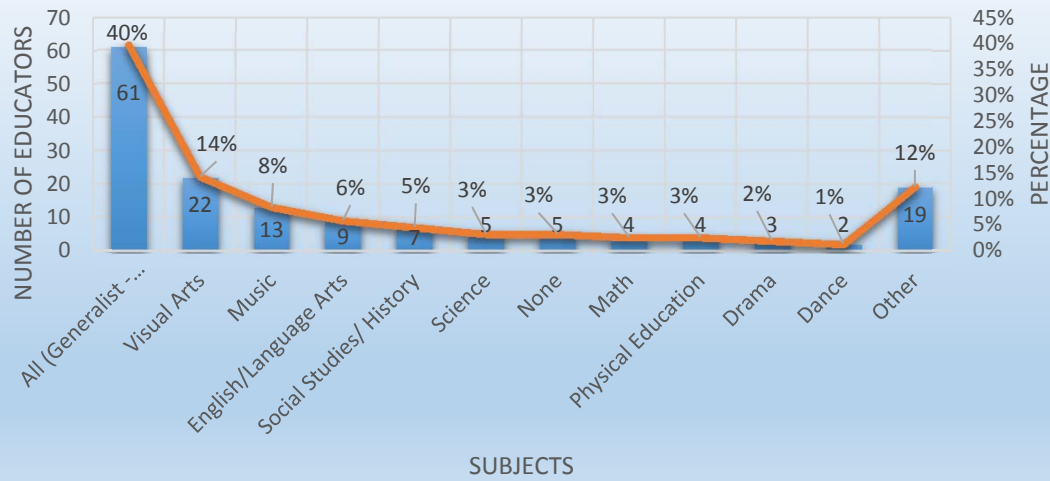
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1. What Grades Do You Teach?	Count	Percentage
Elementary	91	59%
Junior High/ Middle School	33	21%
High School	17	11%
Preschool	5	3%
Principal	3	2%
Assistant Principal	2	1%
District-Level Manager	2	1%
All -	1	1%
	154	100%



2. What Subject(s) Do You Teach?	Count	Percentage
All (Generalist - Elementary)	61	40%
Visual Arts	22	14%
Music	13	8%
English/Language Arts	9	6%
Social Studies/ History	7	5%
Science	5	3%
None	5	3%
Math	4	3%
Physical Education	4	3%
Drama	3	2%
Dance	2	1%
Other	19	12%
	154	100%

2. What Subject(s) Do You Teach?



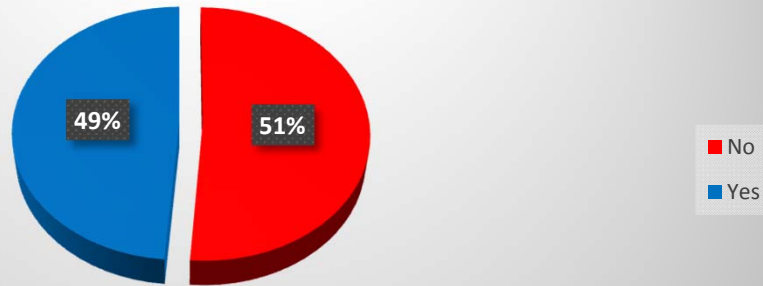
3. How many years have you been a professional educator?	Number of Educators	Percentage
1 to 5	31	20%
6 to 10	27	18%
11 to 15	38	25%
16 to 20	21	14%
21 to 25	12	8%
26 to 30	17	11%
Greater Than 30	8	5%
	154	100%

Years As An Educator



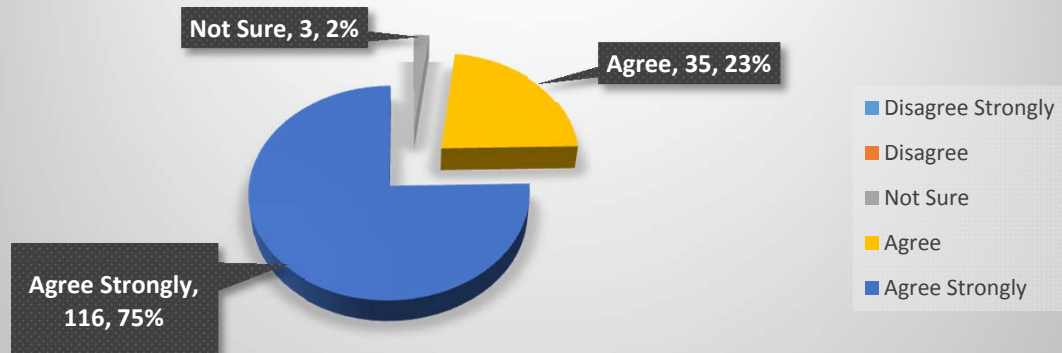
4. Have You Attended A Previous Arts Integration Professional Development Workshop Offered By The Smith Center?	Count	Percentage
No	79	51%
Yes	75	49%
	154	100%

Attended Previous PD Workshop With Smith Center?



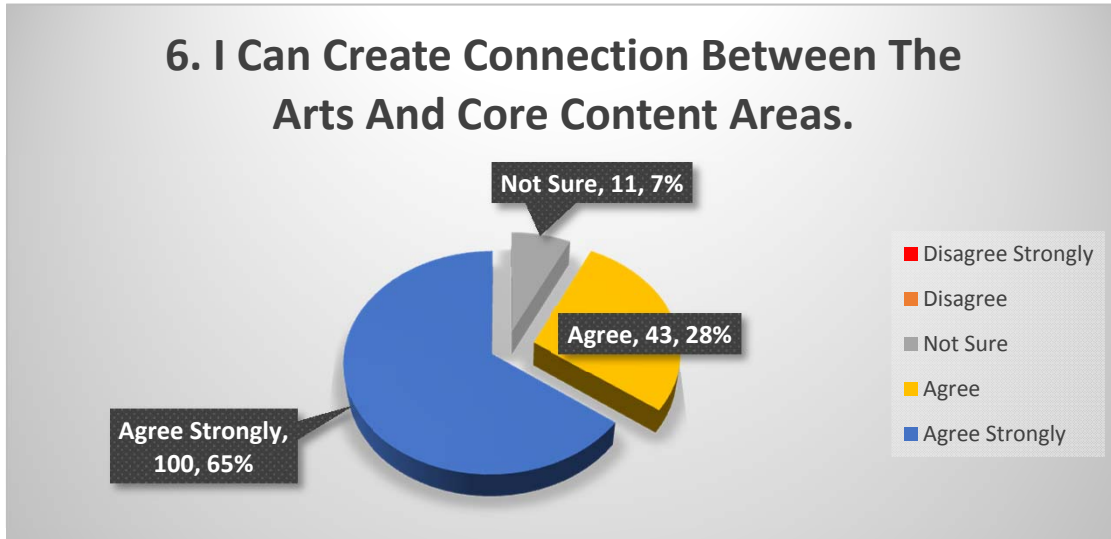
5. Arts Integration Strategies Can Be Used To Meet Core Learning Objectives.	Count	Percentage
Disagree Strongly	0	0%
Disagree	0	0%
Not Sure	3	2%
Agree	35	23%
Agree Strongly	116	75%
	154	100%

5. Arts Integration Strategies Can Be Used To Meet Core Learning Objectives.



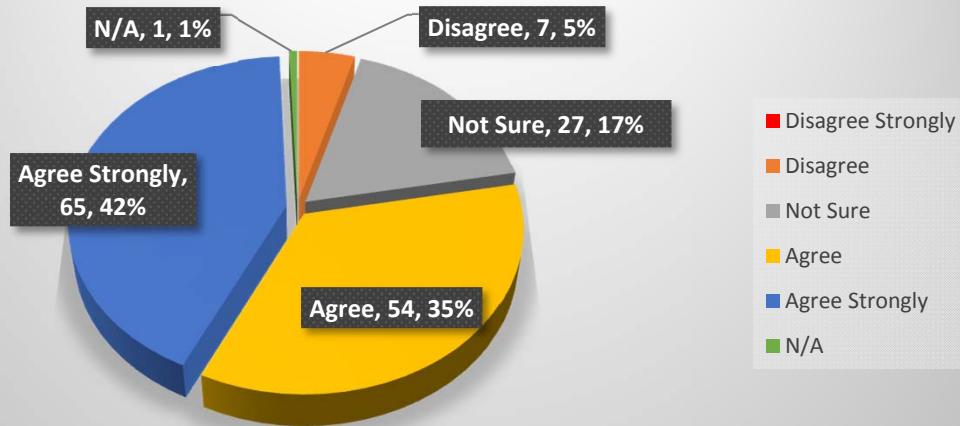
Pre-Survey Results

6. I Can Create Connection Between The Arts And Core Content Areas.	Count	Percentage
Disagree Strongly	0	0%
Disagree	0	0%
Not Sure	11	7%
Agree	43	28%
Agree Strongly	100	65%
	154	100%



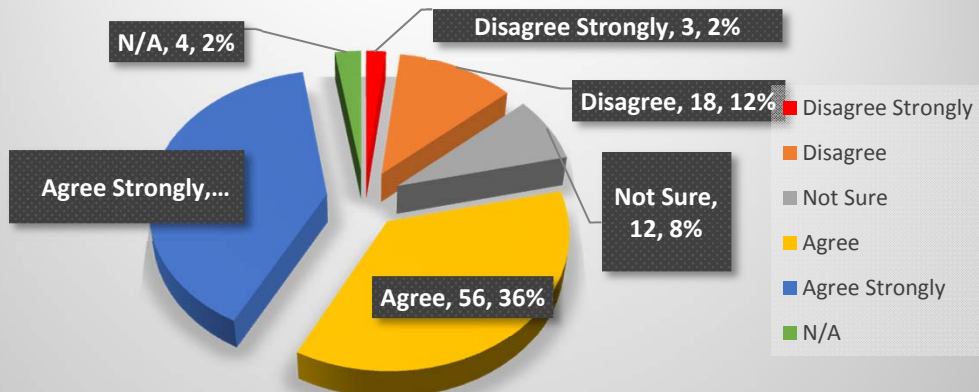
7. I Feel Confident Integrating The Arts Into My Classroom.	Count	Percentage
Disagree Strongly	0	0%
Disagree	7	5%
Not Sure	27	18%
Agree	54	35%
Agree Strongly	65	42%
N/A	1	1%
	154	100%

7. I Feel Confident Integrating The Arts Into My Classroom.

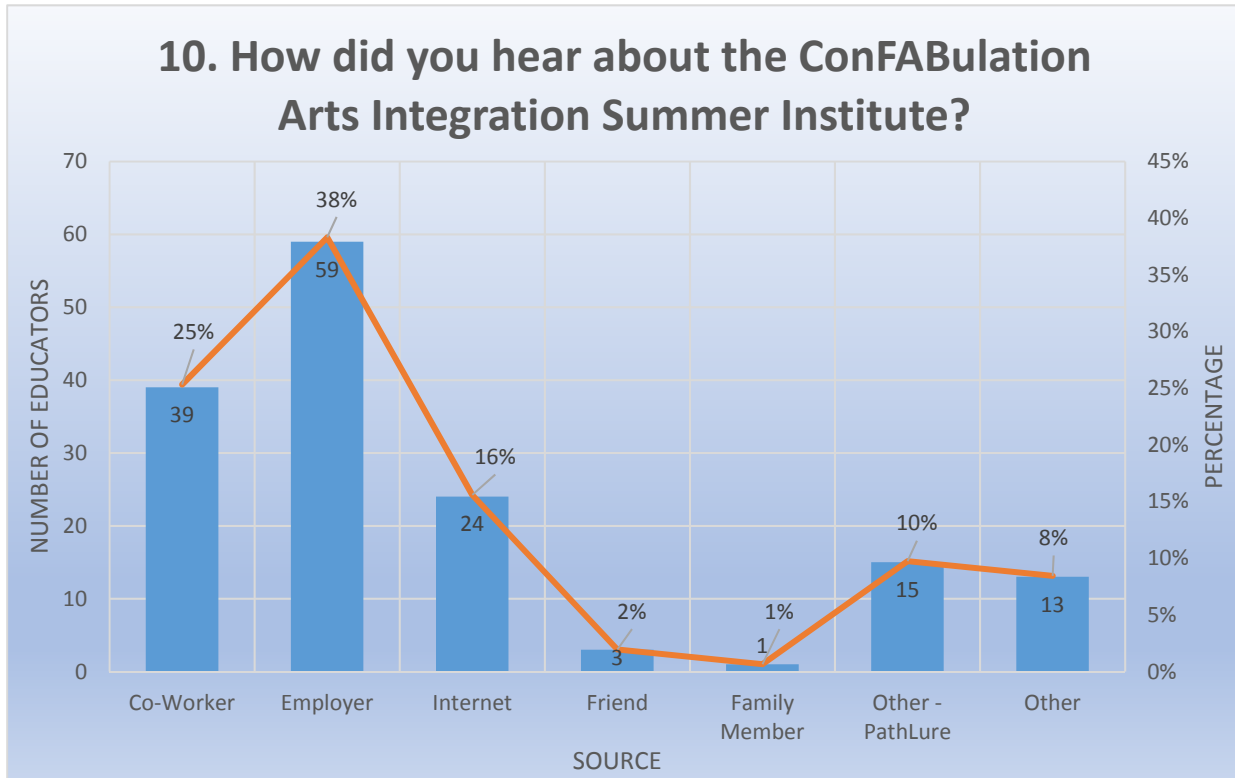


8. I Currently Use Arts Integration Strategies In My Classroom.	Count	Percentage
Disagree Strongly	3	2%
Disagree	18	12%
Not Sure	12	8%
Agree	56	36%
Agree Strongly	61	40%
N/A	4	3%
	154	100%

8. I Currently Use Arts Integration Strategies In My Classroom.



10. How Did You Hear About The ConFABulation Arts Integration Summer Institute?	Answer	Percentage
Co-Worker	39	25%
Employer	59	38%
Internet	24	16%
Friend	3	2%
Family Member	1	1%
Other - PathLure	15	10%
Other	13	8%
	154	100%



Appendix

Appendix A: The Smith Center Original Workshop Satisfaction Survey

Appendix B: The Smith Center Original Follow Up/Impact Survey

Appendix C: Local Stakeholder Interviews

1. Rick McEnany - CCSD
2. Susan DeHart - CCSD
3. Nevada Arts Council - Maryjane Dorofachuk
4. Nevada School of the Arts - Shakeh Ghoukasian

Appendix D: Benchmark Studies & Benchmark Study Matrix

1. Bree Sargent – Acadia Center for the Arts, Lafayette, LA
2. Susan Browne – Maui Arts & Cultural Center, Kahului, HI
3. Charlotte Tabereaux, MSU Riley Center for Education & P.A., Meridian, MS
4. Benchmark Study Matrix

Appendix E: Pre-Survey (Original)

Appendix F: Post-Survey (Original)

Appendix G: Raw Survey Data for Pre-Survey

Appendix H: Raw Survey Data for Post-Survey

Appendix I: Cleaned Survey Data for Pre-Survey

Appendix J: Cleaned Survey Data for Post-Survey

Appendix K: Pre-Survey Table Data

Appendix L: Post-Survey Table Data

Appendix M: Summary of Comparison for Pre & Post-Surveys

Appendix N: Summary of Data Based on Those Who Have Attended Previous Smith Center Workshops

Appendix O: Summary of Data Based on Grade Ranges Taught

Appendix P: Summary of Data Based on Length of Service as a Teacher

Appendix Q: Word Map for Post-Survey – Question 9 – What was Most Valuable?

Appendix R: Word Map for Post-Survey – Question 11 – What was your Favorite Strategy?

Appendix S: Pre-Survey (Updated for Use with ConFABulation)

Appendix T: Post-Survey (Updated for Use with ConFABulation)

Appendix U: Pre-Survey (Updated for Use with any Workshops)

Appendix V: Post-Survey (Updated for Use with any Workshops)

Appendix W: Follow-Up Survey

Appendix X: Year End Impact Study

Appendix Y: Final Presentation

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APPENDIX L:

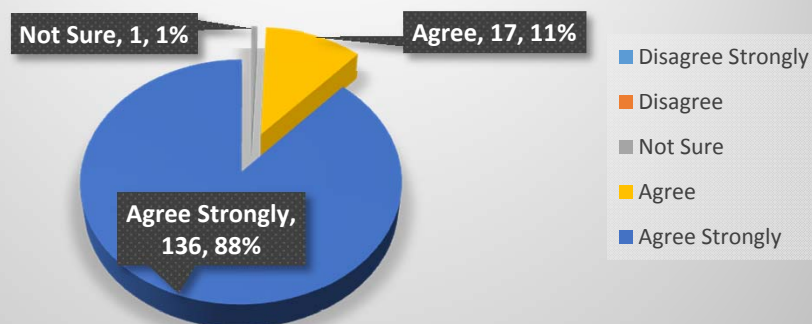
POST-SURVEY TABLE DATA

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1. Arts Integration Strategies Can Be Used To Meet Core Learning Objectives.	
Can Be Used To Meet Core Learning Objectives.	Count
Disagree Strongly	0
Disagree	0
Not Sure	1
Agree	17
Agree Strongly	136

154

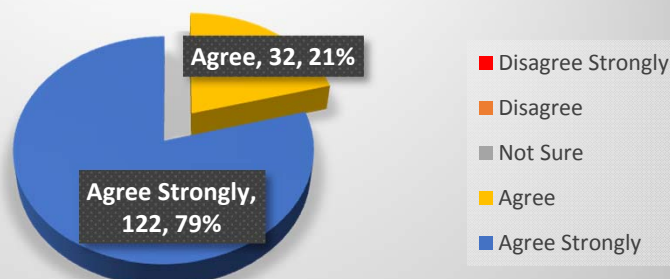
1. Arts Integration Strategies Can Be Used To Meet Core Learning Objectives.



2. I Can Create Connection Between The Arts And Core Content Areas.	
I Can Create Connection Between The Arts And Core Content Areas.	Count
Disagree Strongly	0
Disagree	0
Not Sure	0
Agree	32
Agree Strongly	122

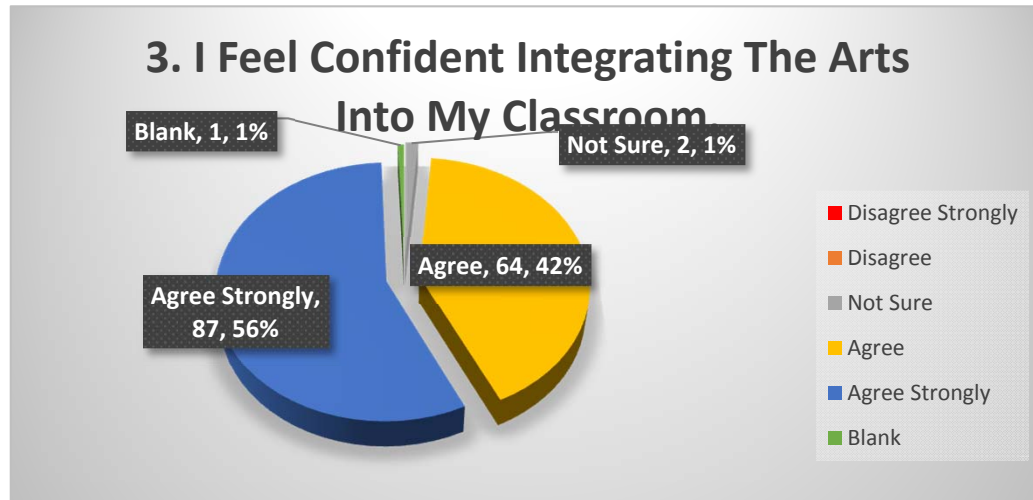
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2. I Can Create Connection Between The Arts And Core Content Areas.



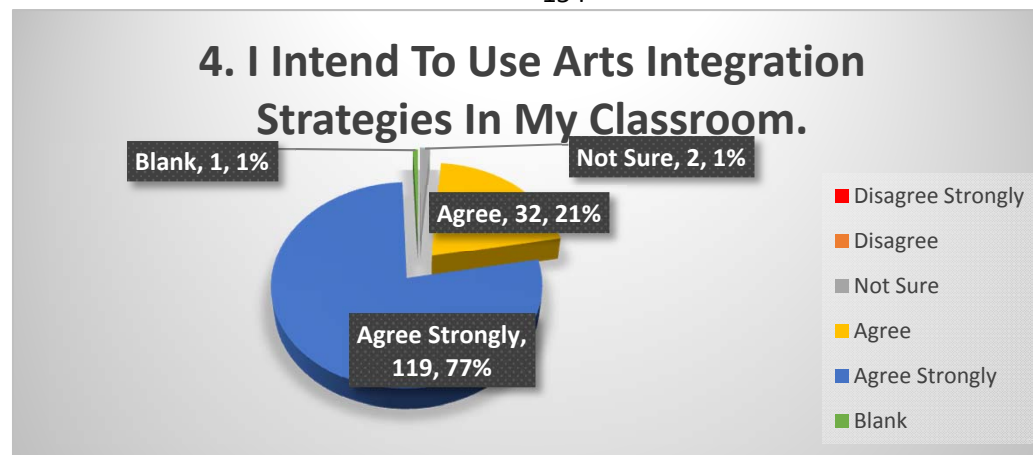
3. I Feel Confident Integrating The Arts Into My Classroom.	Count
Disagree Strongly	0
Disagree	0
Not Sure	2
Agree	64
Agree Strongly	87
Blank	1

154



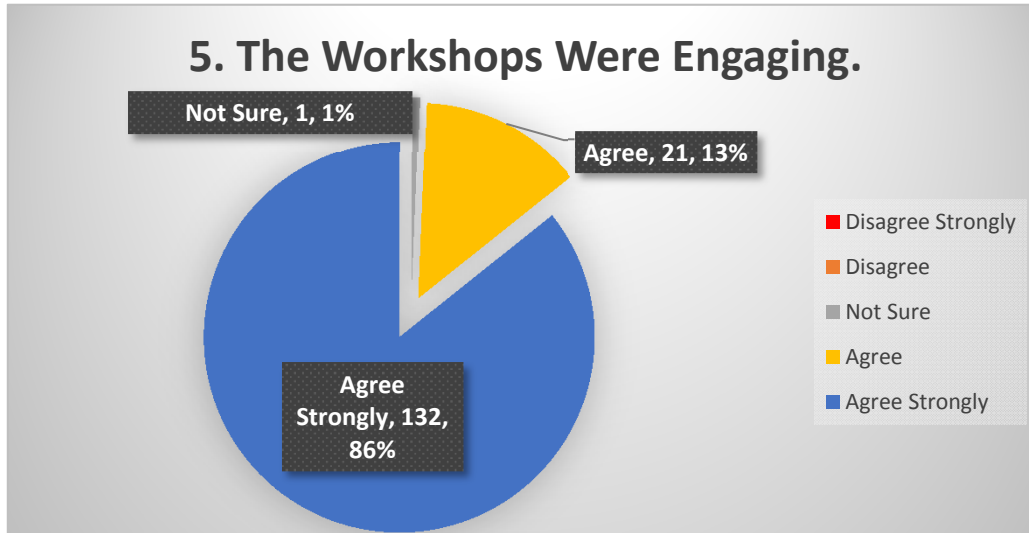
4. I Intend To Use Arts Integration Strategies In My Classroom.	Count
Disagree Strongly	0
Disagree	0
Not Sure	2
Agree	32
Agree Strongly	119
Blank	1

154



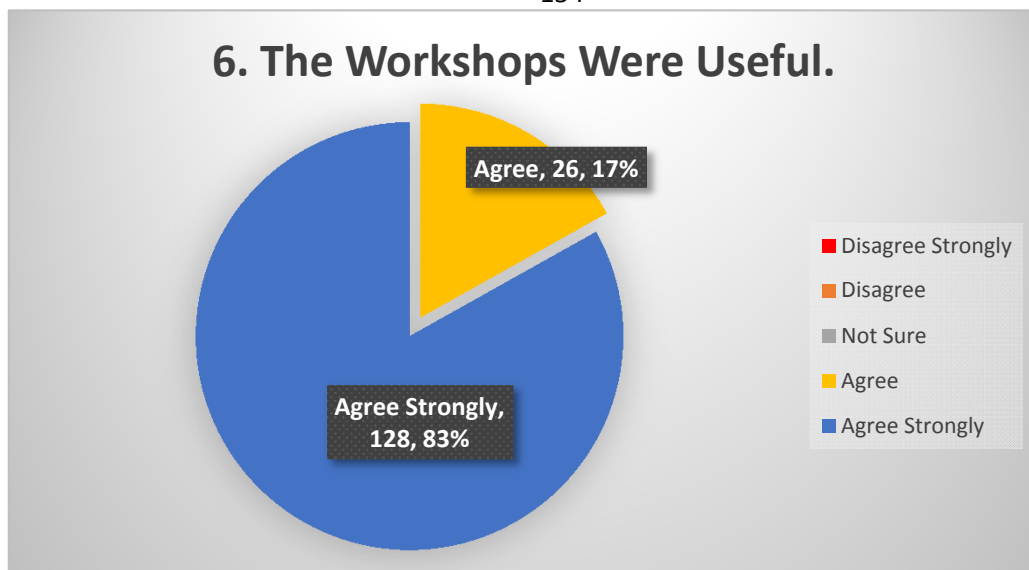
5. The Workshops Were Engaging.	Count
Disagree Strongly	0
Disagree	0
Not Sure	1
Agree	21
Agree Strongly	132

154



6. The Workshops Were Useful.	Count
Disagree Strongly	0
Disagree	0
Not Sure	0
Agree	26
Agree Strongly	128

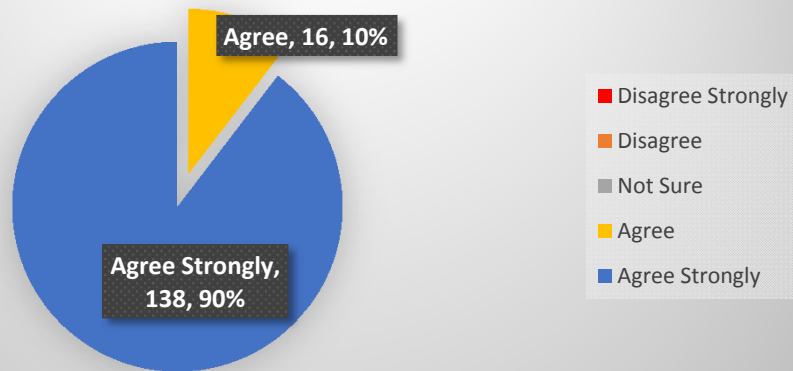
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7. I Would Recommend This Institute To Other Teachers.		Count
Disagree Strongly		0
Disagree		0
Not Sure		0
Agree		16
Agree Strongly		138

154

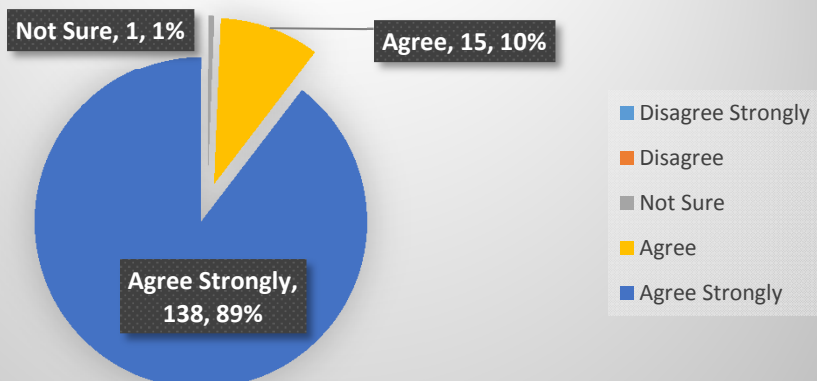
7. I Would Recommend This Institute To Other Teachers.



8. I Would Attend Another Arts Integration Workshop In The Future.		Count
Disagree Strongly		0
Disagree		0
Not Sure		1
Agree		15
Agree Strongly		138

154

8. I Would Attend Another Arts Integration Workshop In The Future.

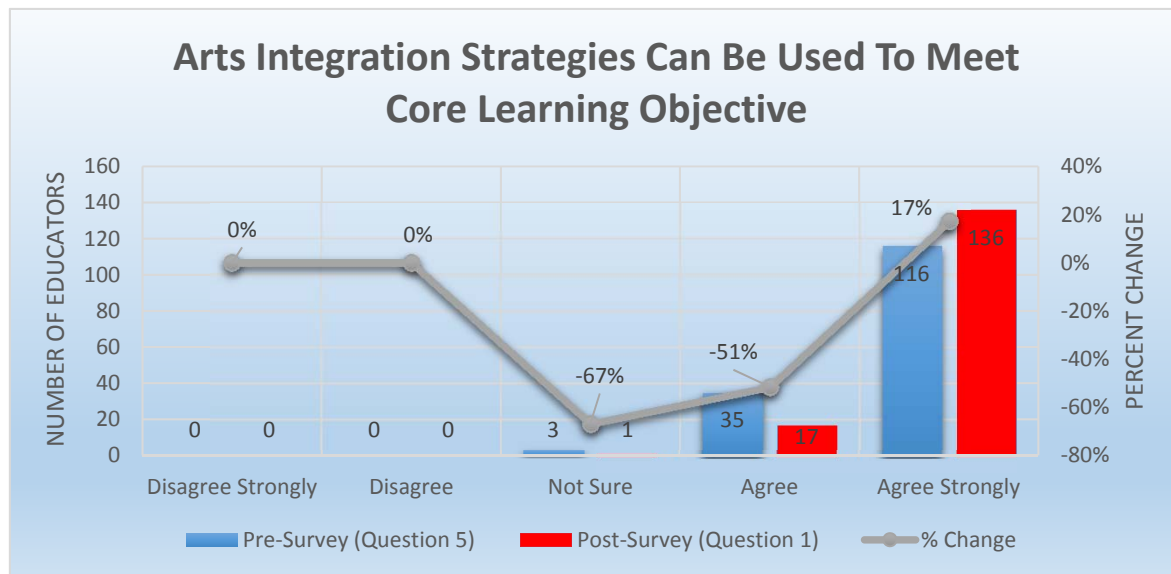


APPENDIX M:

SUMMARY OF COMPARISON FOR PRE & POST-SURVEYS

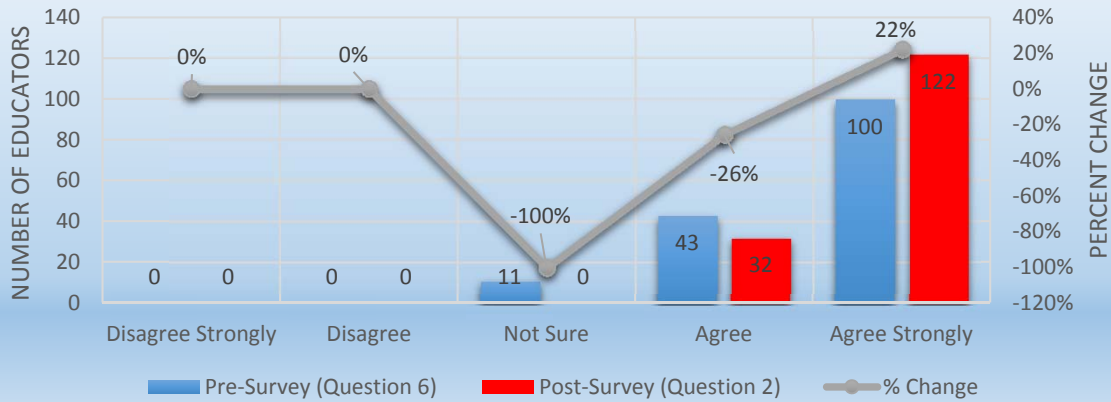
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Arts Integration Strategies Can Be Used To Meet Core Learning			
	Pre-Survey (Question 5)	Post-Survey (Question 1)	% Change
Disagree Strongly	0	0	0%
Disagree	0	0	0%
Not Sure	3	1	-67%
Agree	35	17	-51%
Agree Strongly	116	136	17%



I Can Create Connection Between The Arts And Core Content Areas			
	Pre-Survey (Question 6)	Post-Survey (Question 2)	% Change
Disagree Strongly	0	0	0%
Disagree	0	0	0%
Not Sure	11	0	-100%
Agree	43	32	-26%
Agree Strongly	100	122	22%

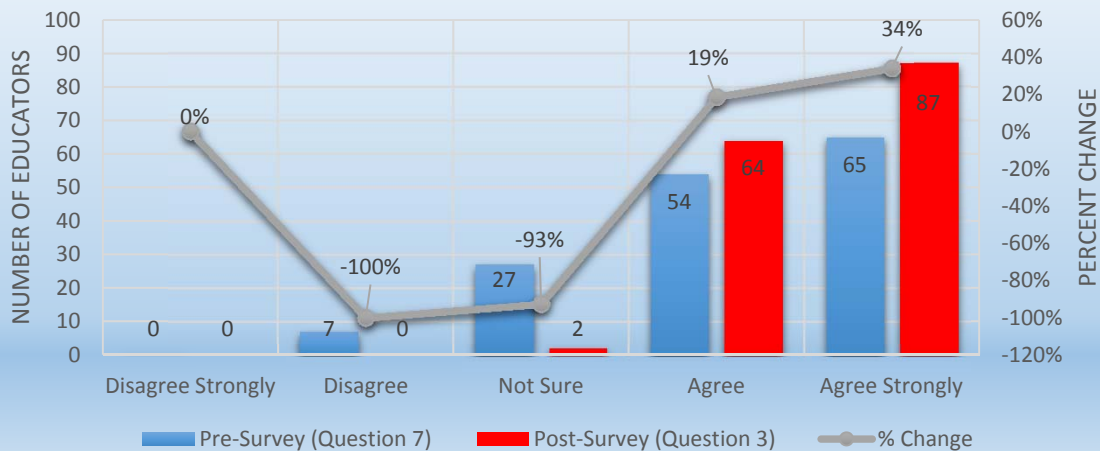
I Can Create Connection Between The Arts And Core Content Areas



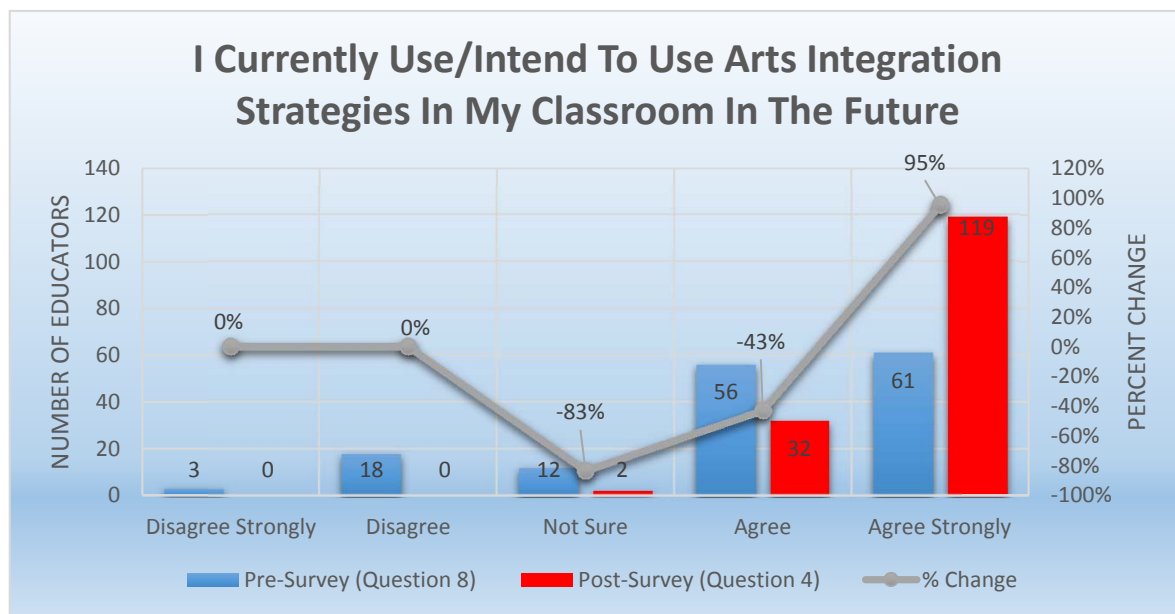
I Feel Confident Integrating The Arts Into My Classroom

	Pre-Survey (Question 7)	Post-Survey (Question 3)	% Change
Disagree Strongly	0	0	0%
Disagree	7	0	-100%
Not Sure	27	2	-93%
Agree	54	64	19%
Agree Strongly	65	87	34%

I Feel Confident Integrating The Arts Into My Classroom



I Currently Use/Intend To Use Arts Integration Strategies In My			
	Pre-Survey (Question 8)	Post-Survey (Question 4)	% Change
Disagree Strongly	3	0	0%
Disagree	18	0	0%
Not Sure	12	2	-83%
Agree	56	32	-43%
Agree Strongly	61	119	95%



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APPENDIX N:

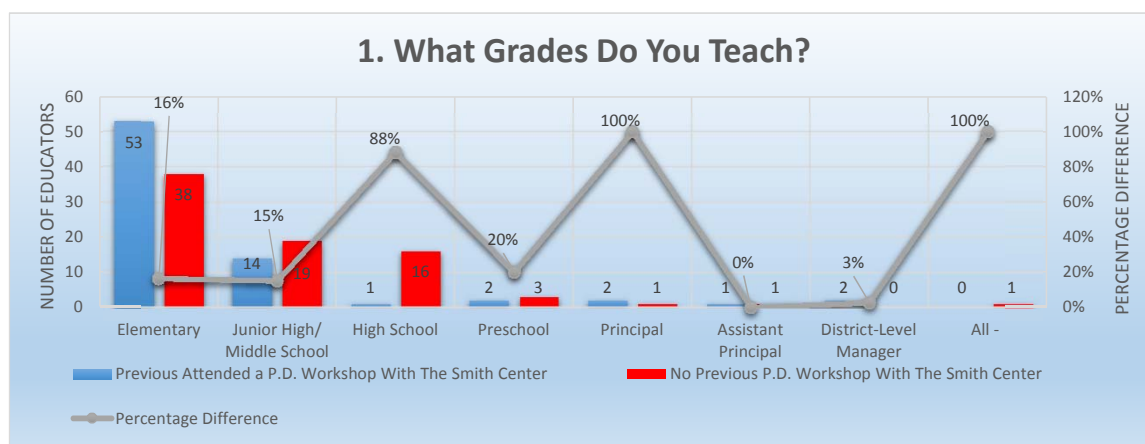
SUMMARY OF DATA BASED ON THOSE WHO HAVE ATTENDED PREVIOUS SMITH
CENTER WORKSHOPS

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1. What Grades Do You Teach?	Previous Attended a P.D. Workshop With The Smith Center	No Previous P.D. Workshop With The Smith Center	Percentage Difference
Elementary	53	38	16%
Junior High/ Middle School	14	19	15%
High School	1	16	88%
Preschool	2	3	20%
Principal	2	1	100%
Assistant Principal	1	1	0%
District-Level Manager	2	0	3%
All -	0	1	100%

75

79

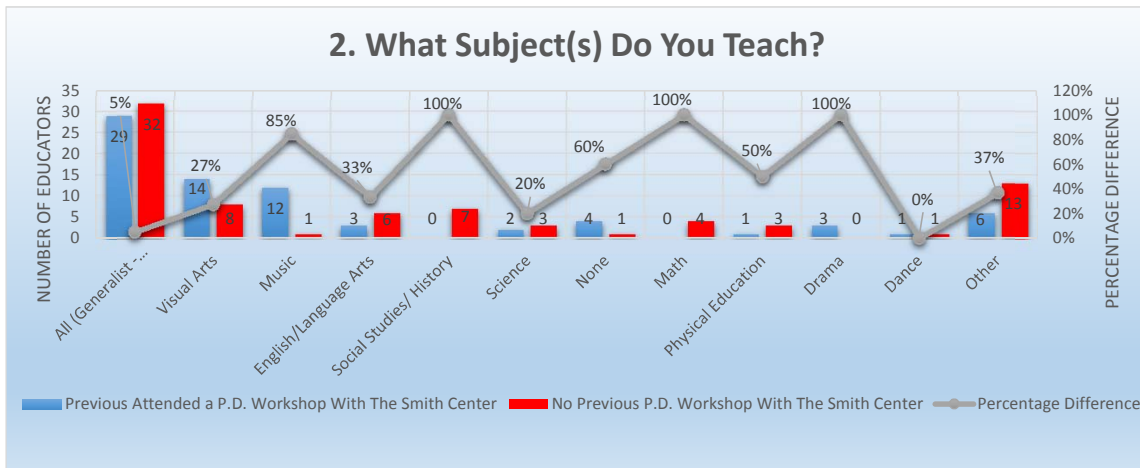


2. What Subject(s) Do You Teach?	Previous Attended a P.D. Workshop With The Smith Center	No Previous P.D. Workshop With The Smith Center	Percentage Difference
All (Generalist - Elementary)	29	32	5%
Visual Arts	14	8	27%
Music	12	1	85%
English/Language Arts	3	6	33%
Social Studies/ History	0	7	100%
Science	2	3	20%
None	4	1	60%
Math	0	4	100%
Physical Education	1	3	50%
Drama	3	0	100%
Dance	1	1	0%
Other	6	13	37%

75

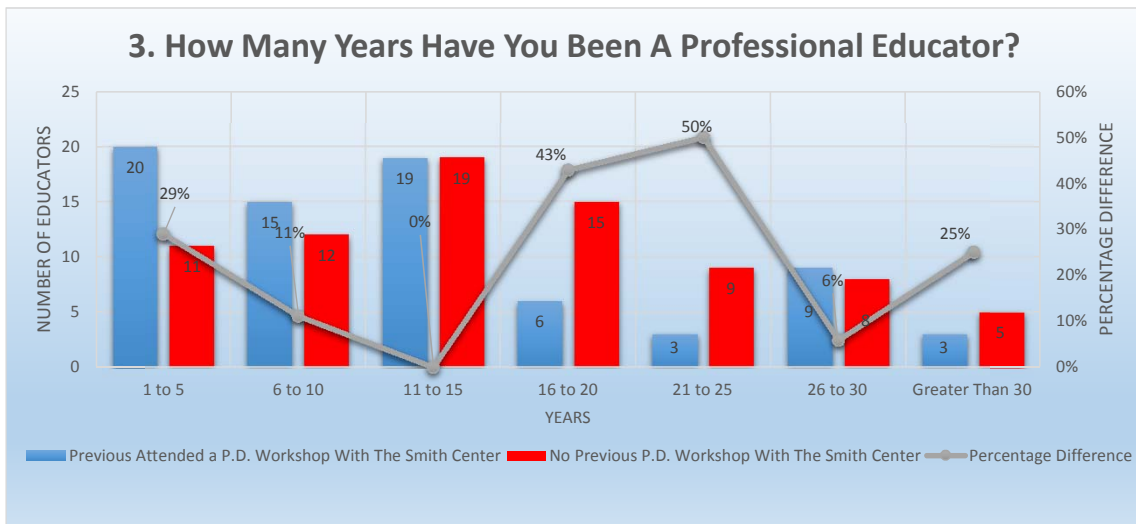
79

2. What Subject(s) Do You Teach?

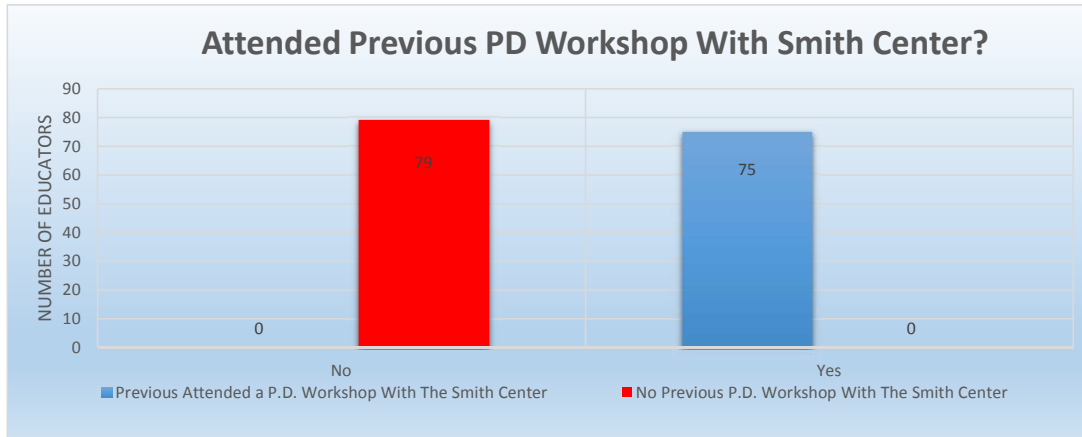


3. How Many Years Have You Been A Professional Educator?	Previous Attended a P.D. Workshop With The Smith Center	No Previous P.D. Workshop With The Smith Center	Percentage Difference
1 to 5	20	11	29%
6 to 10	15	12	11%
11 to 15	19	19	0%
16 to 20	6	15	43%
21 to 25	3	9	50%
26 to 30	9	8	6%
Greater Than 30	3	5	25%
	75	79	

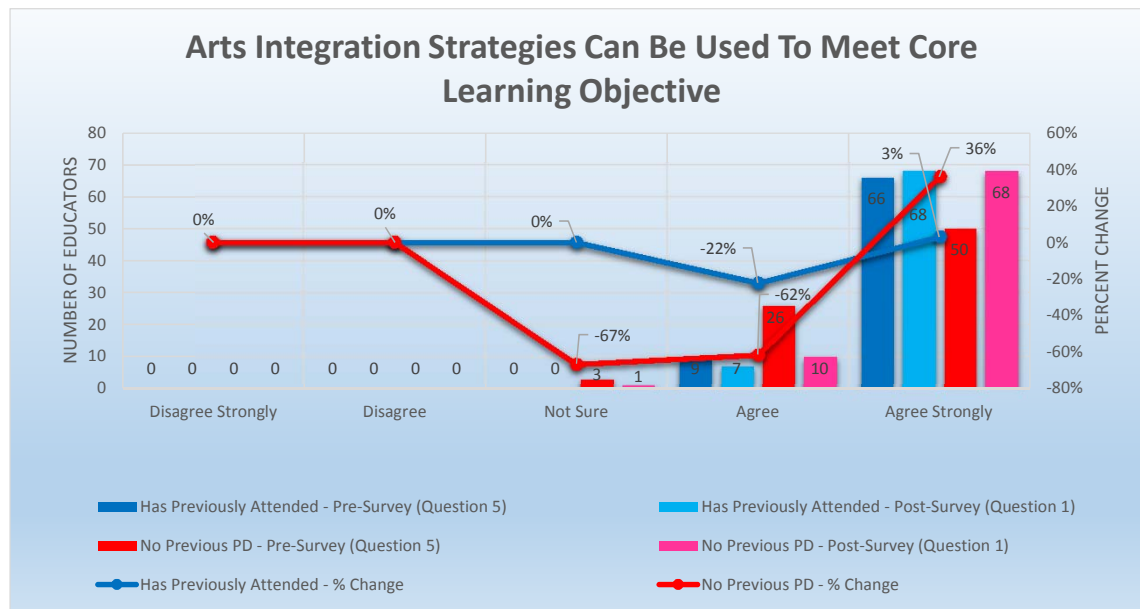
3. How Many Years Have You Been A Professional Educator?



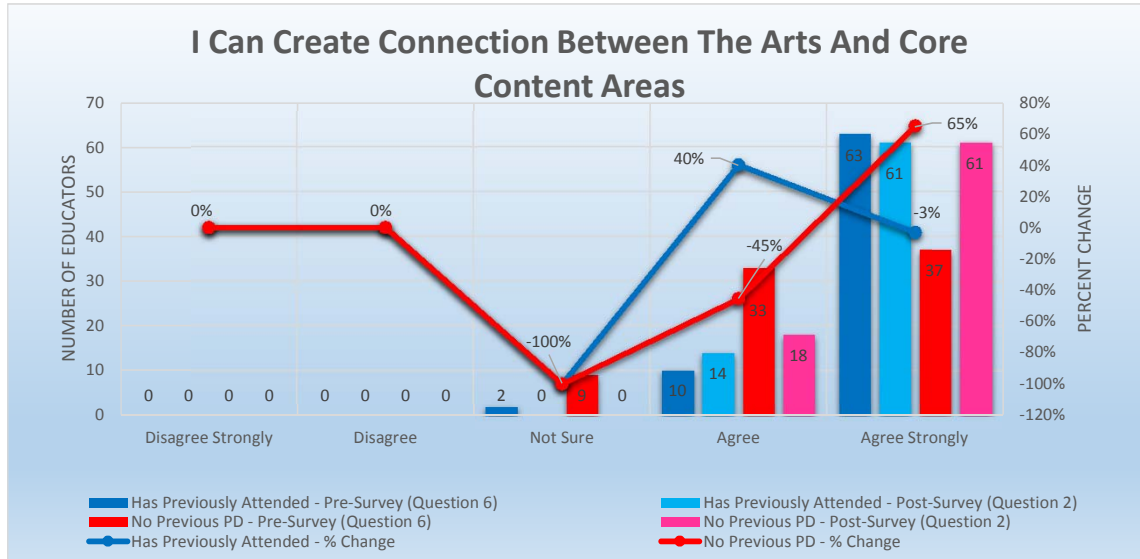
4. Have You Attended A Previous Arts Integration Professional Development Workshop Offered By The Smith Center?	Previous Attended a P.D. Workshop With The Smith Center	No Previous P.D. Workshop With The Smith Center
No	0	79
Yes	75	0
	75	79



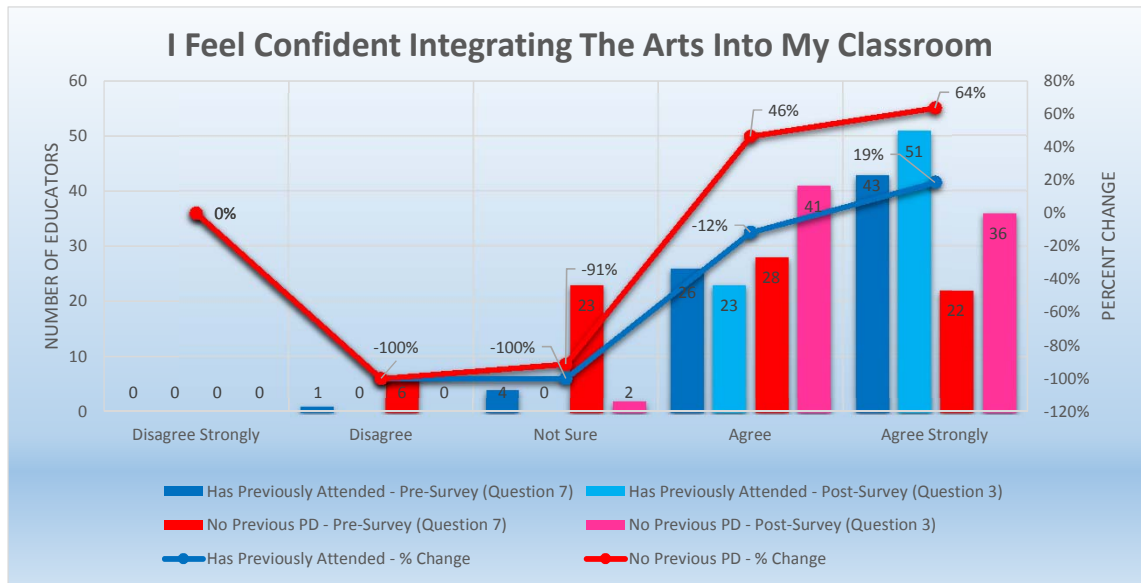
Arts Integration Strategies Can Be Used To Meet Core Learning Objective						
	Has Previously Attended -			No Previous PD -		
	Pre-Survey (Question 5)	Post-Survey (Question 1)	% Change	Pre-Survey (Question 5)	Post-Survey (Question 1)	% Change
Disagree Strongly	0	0	0%	0	0	0%
Disagree	0	0	0%	0	0	0%
Not Sure	0	0	0%	3	1	-67%
Agree	9	7	-22%	26	10	-62%
Agree Strongly	66	68	3%	50	68	36%



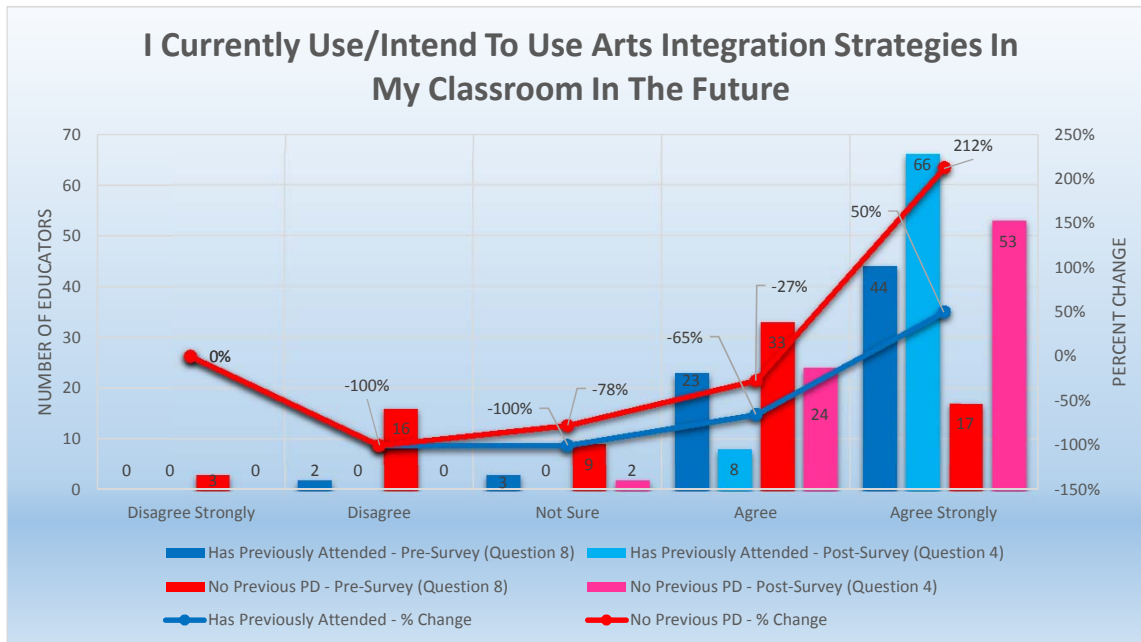
I Can Create Connection Between The Arts And Core Content Areas						
	Has Previously Attended -			No Previous PD -		
	Pre-Survey (Question 6)	Post-Survey (Question 2)	% Change	Pre-Survey (Question 6)	Post-Survey (Question 2)	% Change
Disagree Strongly	0	0	0%	0	0	0%
Disagree	0	0	0%	0	0	0%
Not Sure	2	0	-100%	9	0	-100%
Agree	10	14	40%	33	18	-45%
Agree Strongly	63	61	-3%	37	61	65%



I Feel Confident Integrating The Arts Into My Classroom						
	Has Previously Attended -			No Previous PD -		
	Pre-Survey (Question 7)	Post-Survey (Question 3)	% Change	Pre-Survey (Question 7)	Post-Survey (Question 3)	% Change
Disagree Strongly	0	0	0%	0	0	0%
Disagree	1	0	-100%	6	0	-100%
Not Sure	4	0	-100%	23	2	-91%
Agree	26	23	-12%	28	41	46%
Agree Strongly	43	51	19%	22	36	64%



I Currently Use/Intend To Use Arts Integration Strategies In My Classroom In The Future						
	Has Previously Attended -			No Previous PD -		
	Pre-Survey (Question 8)	Post-Survey (Question 4)	% Change	Pre-Survey (Question 8)	Post-Survey (Question 4)	% Change
Disagree Strongly	0	0	0%	3	0	0%
Disagree	2	0	-100%	16	0	-100%
Not Sure	3	0	-100%	9	2	-78%
Agree	23	8	-65%	33	24	-27%
Agree Strongly	44	66	50%	17	53	212%



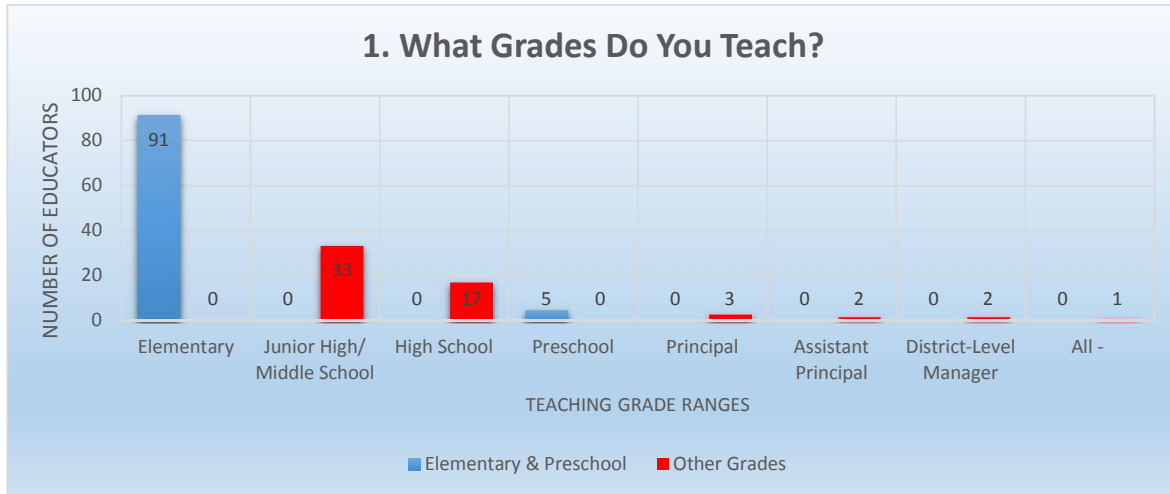
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APPENDIX O:

SUMMARY OF DATA BASED ON GRADE RANGES TAUGHT

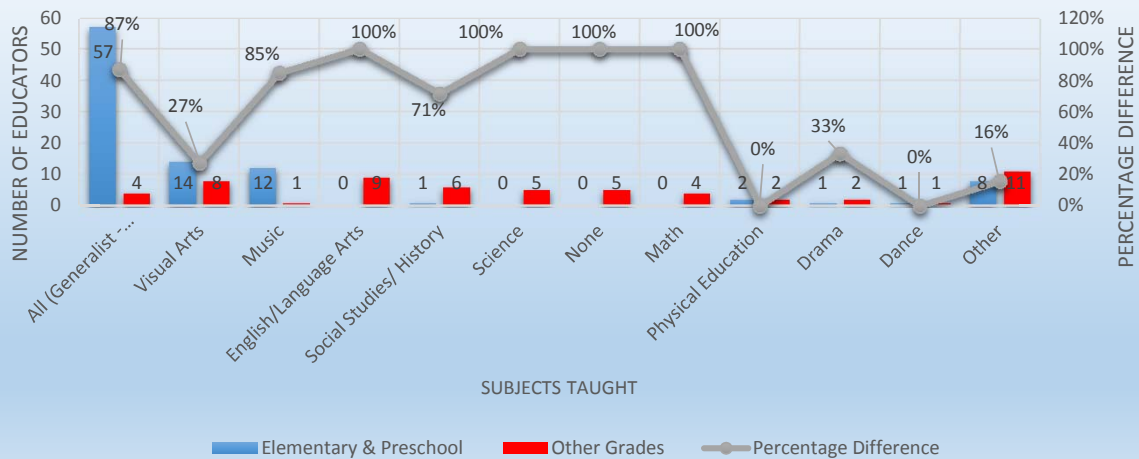
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1. What Grades Do You Teach?	Elementary & Preschool	Other Grades
Elementary	91	0
Junior High/ Middle School	0	33
High School	0	17
Preschool	5	0
Principal	0	3
Assistant Principal	0	2
District-Level Manager	0	2
All -	0	1
	96	58



2. What Subject(s) Do You Teach?	Elementary & Preschool	Other Grades	Percentage Difference
All (Generalist - Elementary)	57	4	87%
Visual Arts	14	8	27%
Music	12	1	85%
English/Language Arts	0	9	100%
Social Studies/ History	1	6	71%
Science	0	5	100%
None	0	5	100%
Math	0	4	100%
Physical Education	2	2	0%
Drama	1	2	33%
Dance	1	1	0%
Other	8	11	16%
	96	58	

2. What Subject(s) Do You Teach?

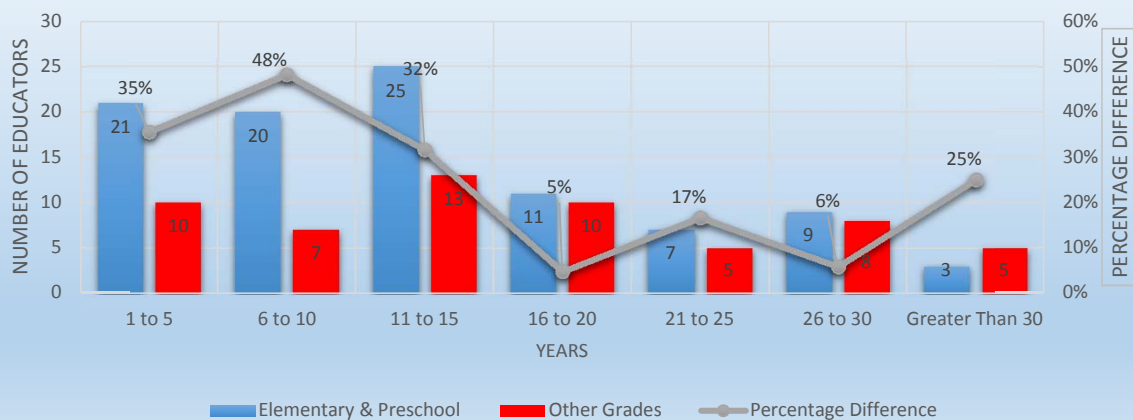


3. How Many Years Have You Been A Professional Educator?	Elementary & Preschool	Other Grades	Percentage Difference
1 to 5	21	10	35%
6 to 10	20	7	48%
11 to 15	25	13	32%
16 to 20	11	10	5%
21 to 25	7	5	17%
26 to 30	9	8	6%
Greater Than 30	3	5	25%

96

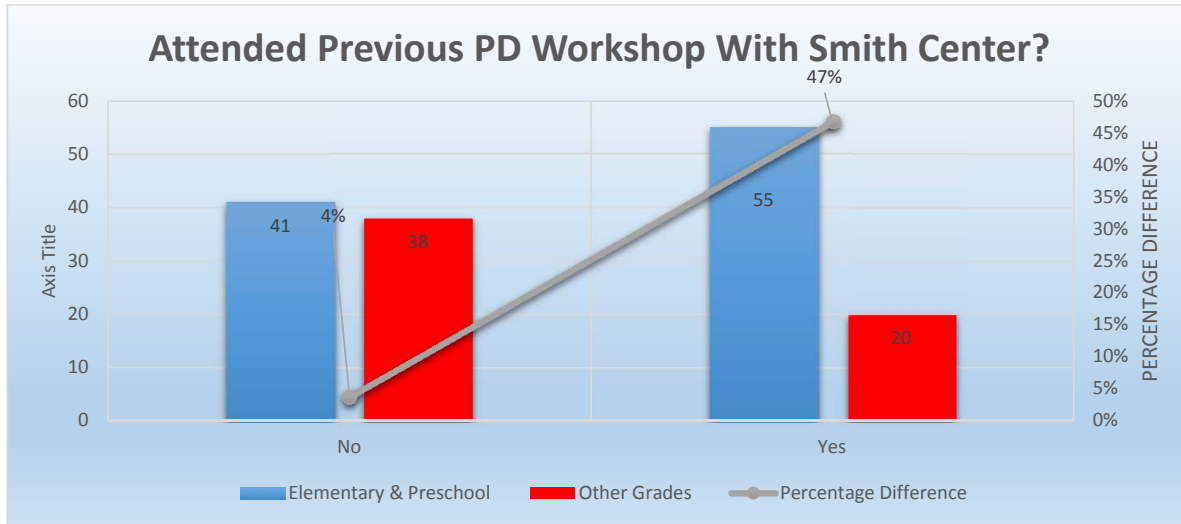
58

3. How Many Years Have You Been A Professional Educator?



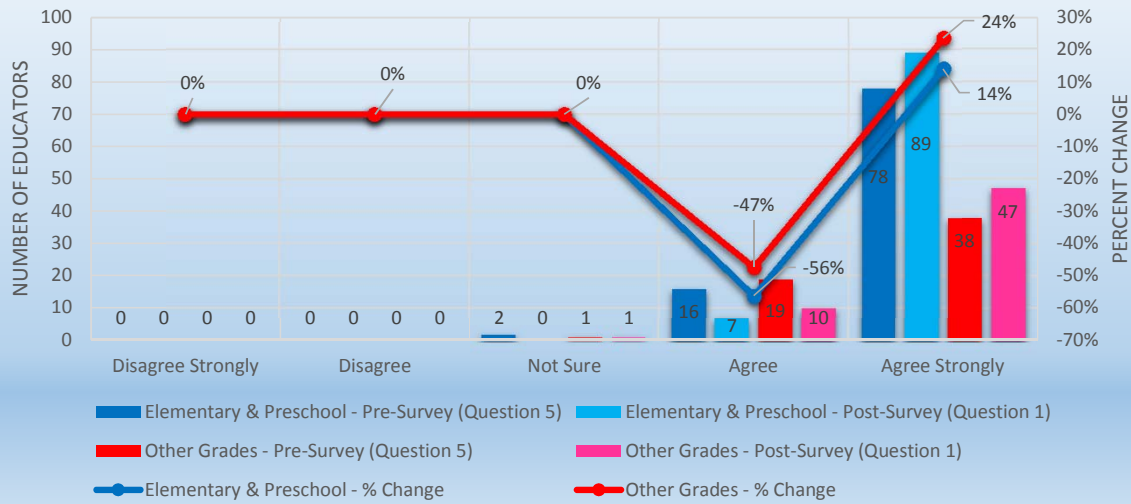
Elementary Preschool Vs. Other Grades Data

4. Have You Attended A Previous Arts Integration Professional Development Workshop Offered By The Smith Center?	Elementary & Preschool	Other Grades	Percentage Difference
No	41	38	4%
Yes	55	20	47%
	96	58	



Arts Integration Strategies Can Be Used To Meet Core Learning Objective						
	Elementary & Preschool -			Other Grades -		
	Pre-Survey (Question 5)	Post-Survey (Question 1)	% Change	Pre-Survey (Question 5)	Post-Survey (Question 1)	% Change
Disagree Strongly	0	0	0%	0	0	0%
Disagree	0	0	0%	0	0	0%
Not Sure	2	0	0%	1	1	0%
Agree	16	7	-56%	19	10	-47%
Agree Strongly	78	89	14%	38	47	24%

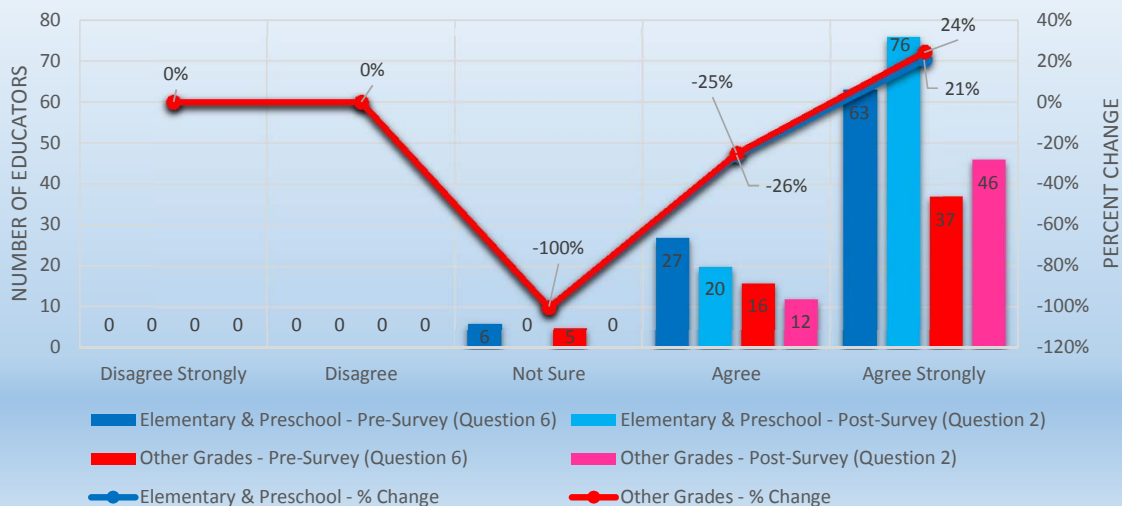
Arts Integration Strategies Can Be Used To Meet Core Learning Objective



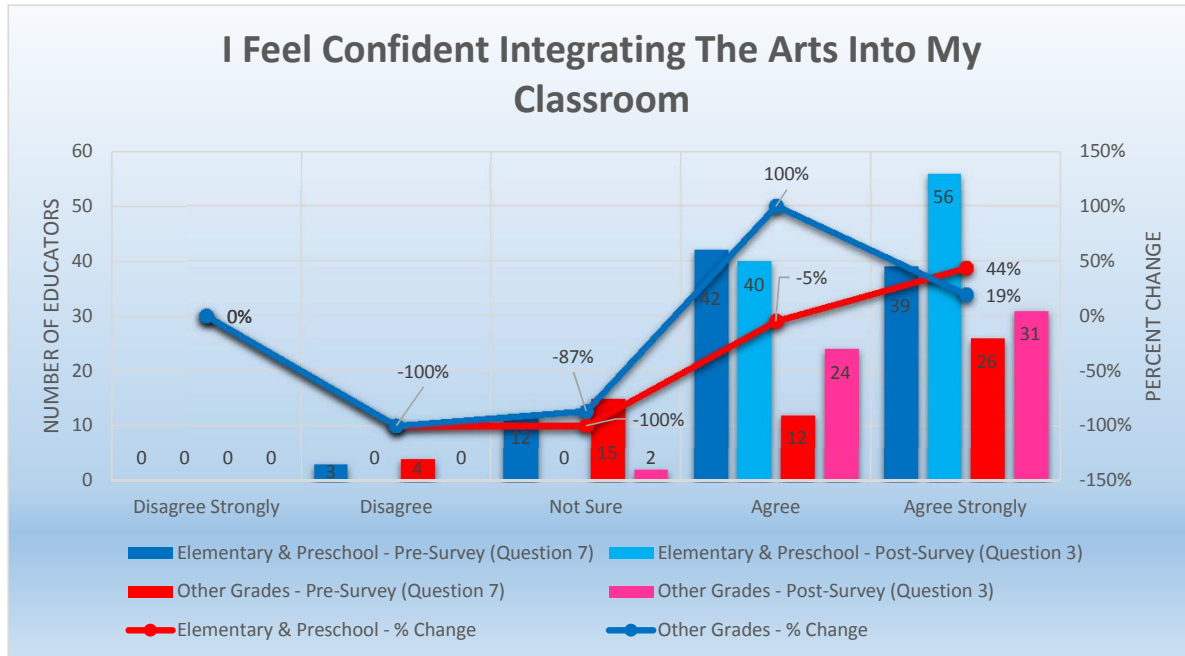
I Can Create Connection Between The Arts And Core Content Areas

	Elementary & Preschool -			Other Grades -		
	Pre-Survey (Question 6)	Post-Survey (Question 2)	% Change	Pre-Survey (Question 6)	Post-Survey (Question 2)	% Change
Disagree Strongly	0	0	0%	0	0	0%
Disagree	0	0	0%	0	0	0%
Not Sure	6	0	-100%	5	0	-100%
Agree	27	20	-26%	16	12	-25%
Agree Strongly	63	76	21%	37	46	24%

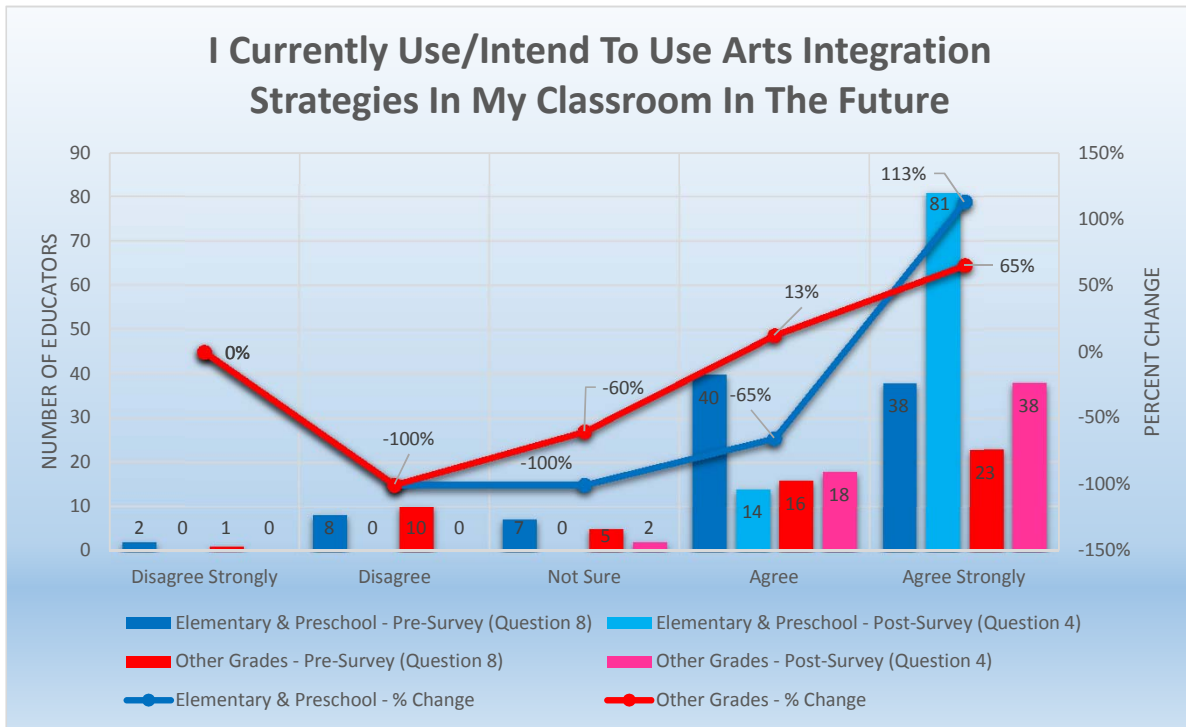
I Can Create Connection Between The Arts And Core Content Areas



I Feel Confident Integrating The Arts Into My Classroom						
	Elementary & Preschool -			Other Grades -		
	Pre-Survey (Question 7)	Post-Survey (Question 3)	% Change	Pre-Survey (Question 7)	Post-Survey (Question 3)	% Change
Disagree Strongly	0	0	0%	0	0	0%
Disagree	3	0	-100%	4	0	-100%
Not Sure	12	0	-100%	15	2	-87%
Agree	42	40	-5%	12	24	100%
Agree Strongly	39	56	44%	26	31	19%



I Currently Use/Intend To Use Arts Integration Strategies In My Classroom In The Future						
	Elementary & Preschool -			Other Grades -		
	Pre-Survey (Question 8)	Post-Survey (Question 4)	% Change	Pre-Survey (Question 8)	Post-Survey (Question 4)	% Change
Disagree Strongly	2	0	0%	1	0	0%
Disagree	8	0	-100%	10	0	-100%
Not Sure	7	0	-100%	5	2	-60%
Agree	40	14	-65%	16	18	13%
Agree Strongly	38	81	113%	23	38	65%



APPENDIX P:

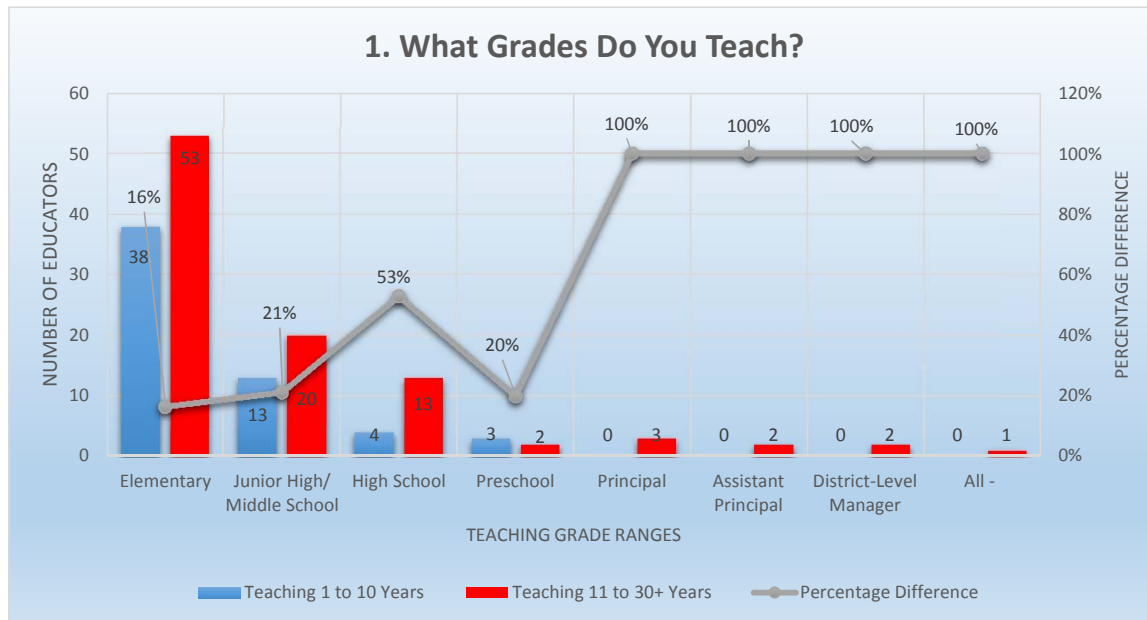
SUMMARY OF DATA BASED ON LENGTH OF SERVICE AS A TEACHER

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1. What Grades Do You Teach?	Teaching 1 to 10 Years	Teaching 11 to 30+ Years	Percentage Difference
Elementary	38	53	16%
Junior High/ Middle School	13	20	21%
High School	4	13	53%
Preschool	3	2	20%
Principal	0	3	100%
Assistant Principal	0	2	100%
District-Level Manager	0	2	100%
All -	0	1	100%

58

96

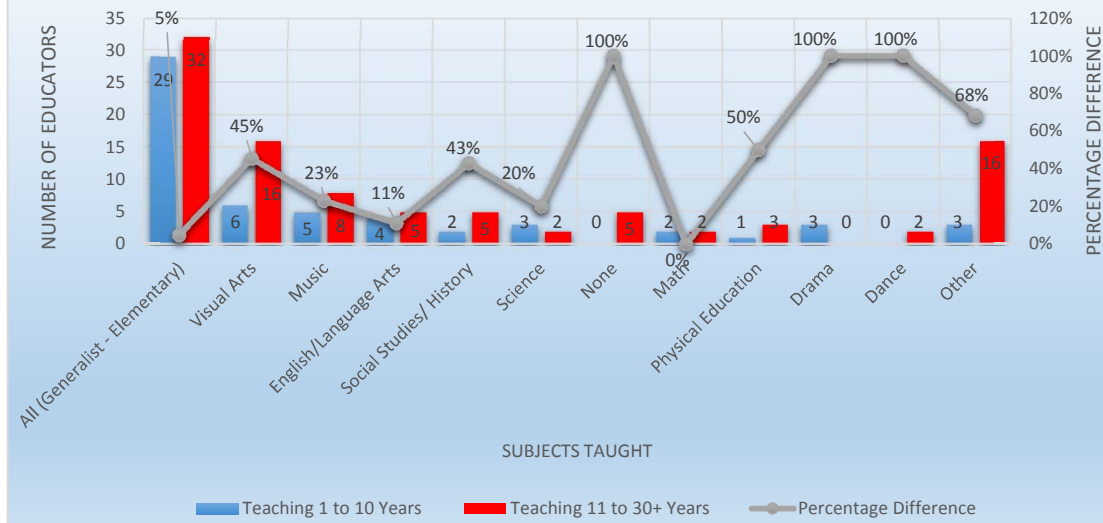


2. What Subject(s) Do You Teach?	Teaching 1 to 10 Years	Teaching 11 to 30+ Years	Percentage Difference
All (Generalist - Elementary)	29	32	5%
Visual Arts	6	16	45%
Music	5	8	23%
English/Language Arts	4	5	11%
Social Studies/ History	2	5	43%
Science	3	2	20%
None	0	5	100%
Math	2	2	0%
Physical Education	1	3	50%
Drama	3	0	100%
Dance	0	2	100%
Other	3	16	68%

58

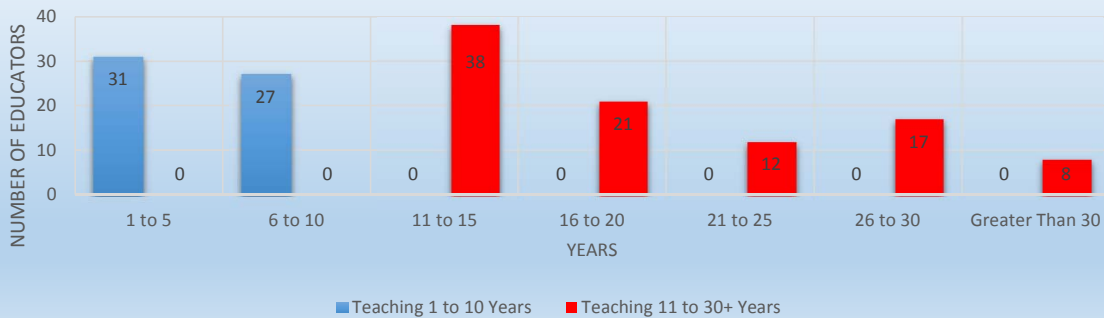
96

2. What Subject(s) Do You Teach?

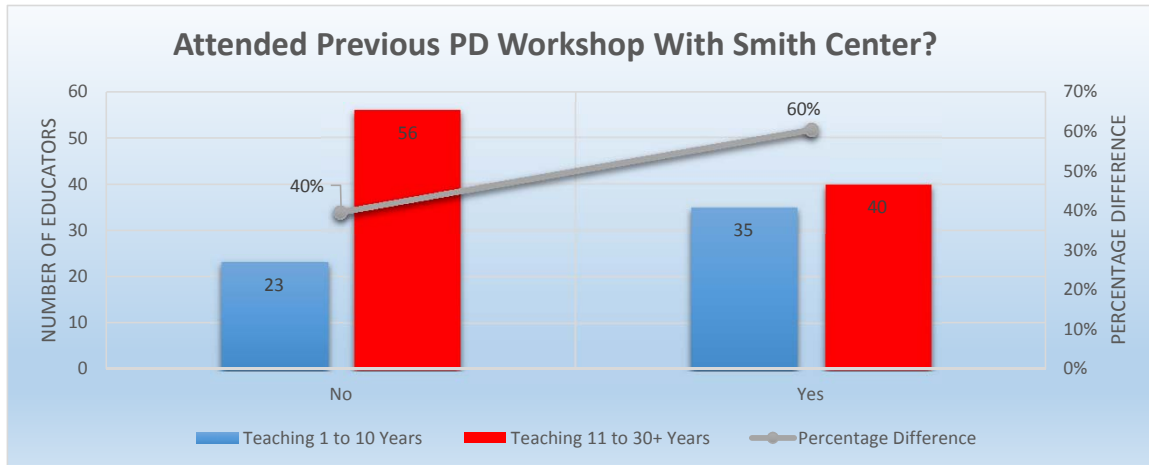


3. How Many Years Have You Been A Professional Educator?	Teaching 1 to 10 Years	Teaching 11 to 30+ Years
1 to 5	31	0
6 to 10	27	0
11 to 15	0	38
16 to 20	0	21
21 to 25	0	12
26 to 30	0	17
Greater Than 30	0	8
	58	96

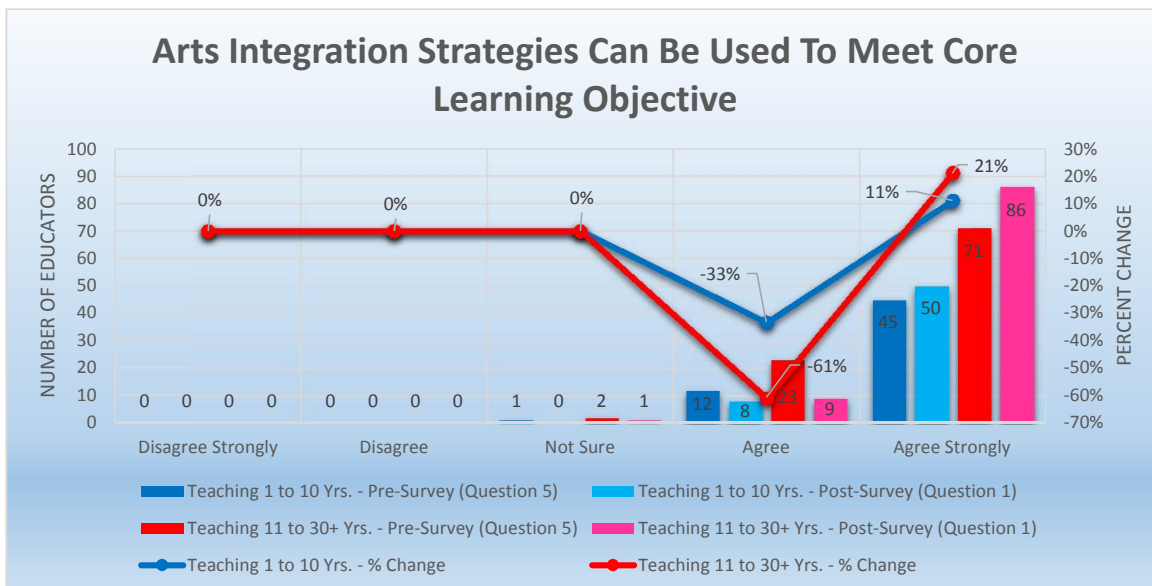
3. How Many Years Have You Been A Professional Educator?



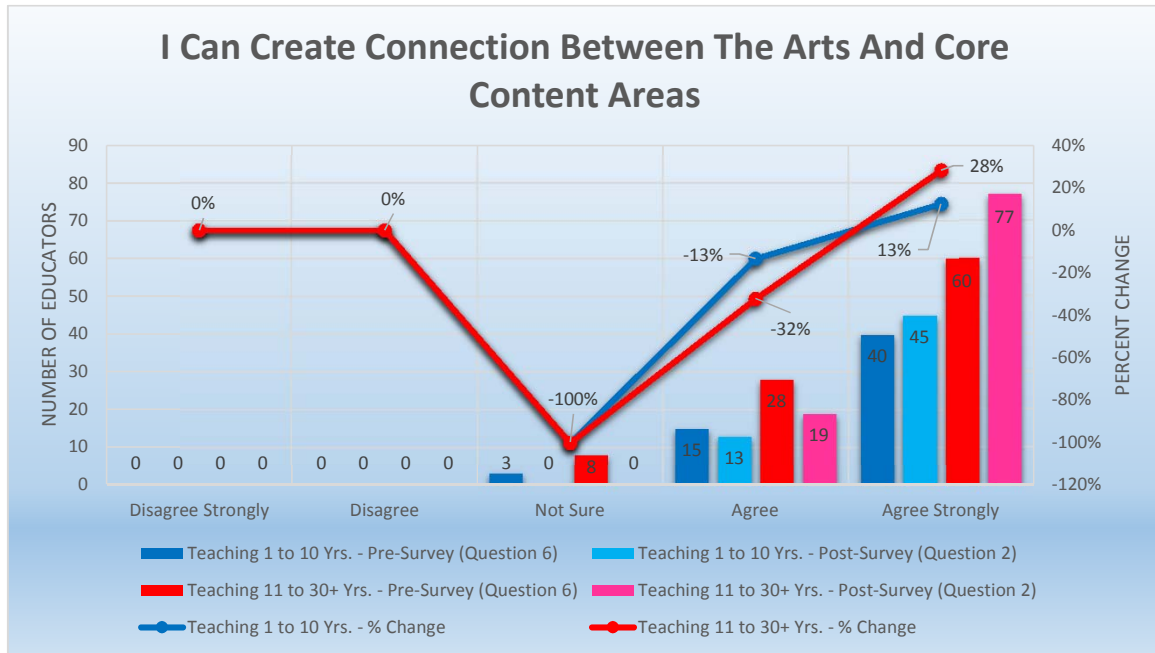
4. Have You Attended A Previous Arts Integration Professional Development Workshop Offered By The Smith Center?	Teaching 1 to 10 Years	Teaching 11 to 30+ Years	Percentage Difference
No	23	56	40%
Yes	35	40	60%
	58	96	100%



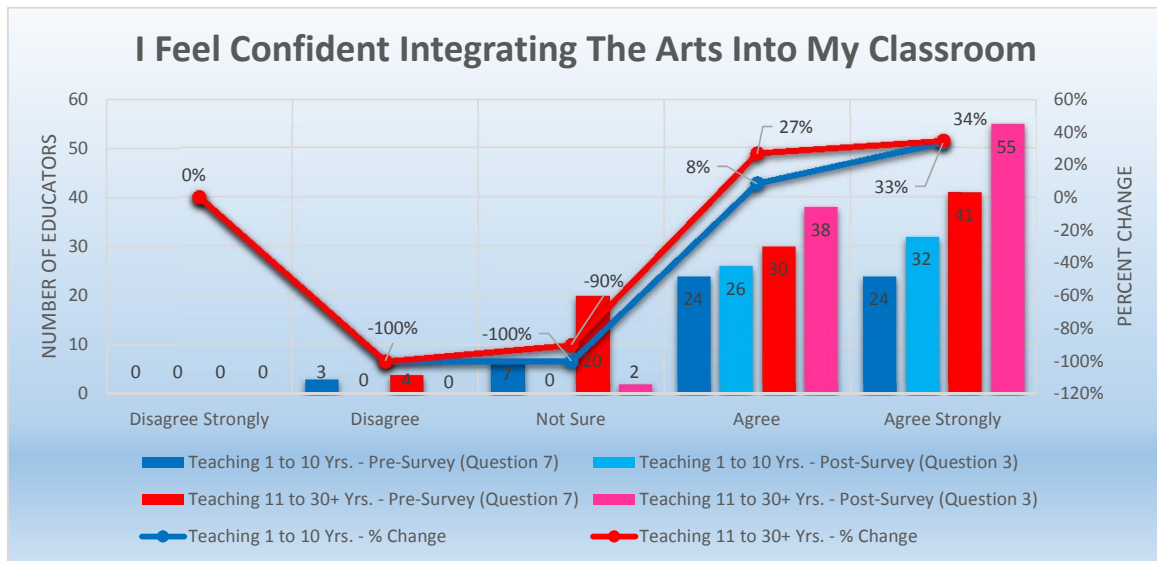
Arts Integration Strategies Can Be Used To Meet Core Learning Objective						
	Teaching 1 to 10 Yrs. -			Teaching 11 to 30+ Yrs. -		
	Pre-Survey (Question 5)	Post-Survey (Question 1)	% Change	Pre-Survey (Question 5)	Post-Survey (Question 1)	% Change
Disagree Strongly	0	0	0%	0	0	0%
Disagree	0	0	0%	0	0	0%
Not Sure	1	0	0%	2	1	0%
Agree	12	8	-33%	23	9	-61%
Agree Strongly	45	50	11%	71	86	21%



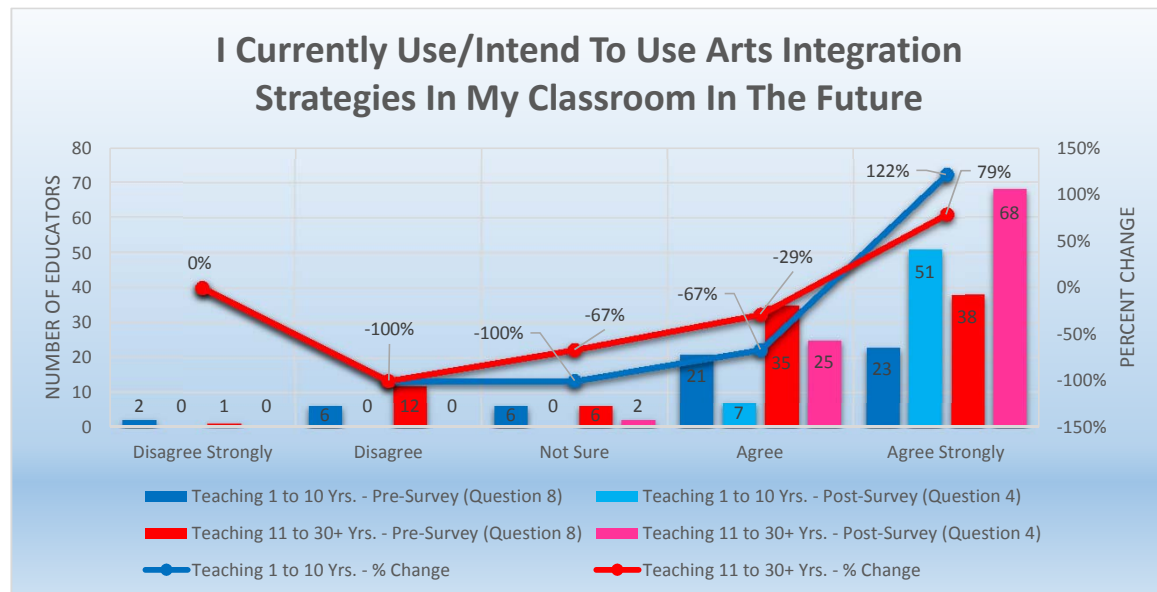
I Can Create Connection Between The Arts And Core Content Areas						
	Teaching 1 to 10 Yrs. -			Teaching 11 to 30+ Yrs. -		
	Pre-Survey (Question 6)	Post-Survey (Question 2)	% Change	Pre-Survey (Question 6)	Post-Survey (Question 2)	% Change
Disagree Strongly	0	0	0%	0	0	0%
Disagree	0	0	0%	0	0	0%
Not Sure	3	0	-100%	8	0	-100%
Agree	15	13	-13%	28	19	-32%
Agree Strongly	40	45	13%	60	77	28%



I Feel Confident Integrating The Arts Into My Classroom						
	Teaching 1 to 10 Yrs. -			Teaching 11 to 30+ Yrs. -		
	Pre-Survey (Question 7)	Post-Survey (Question 3)	% Change	Pre-Survey (Question 7)	Post-Survey (Question 3)	% Change
Disagree Strongly	0	0	0%	0	0	0%
Disagree	3	0	-100%	4	0	-100%
Not Sure	7	0	-100%	20	2	-90%
Agree	24	26	8%	30	38	27%
Agree Strongly	24	32	33%	41	55	34%



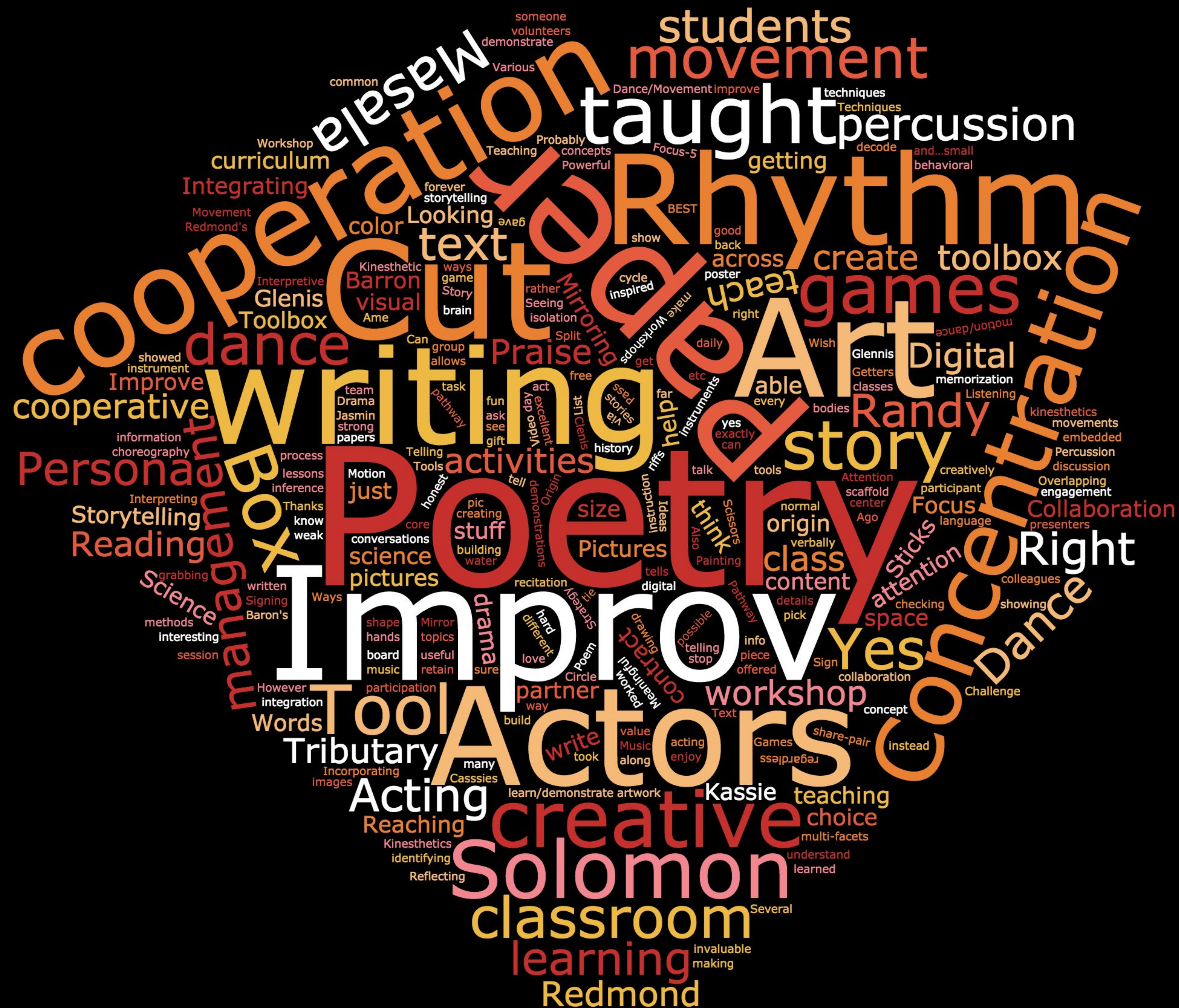
I Currently Use/Intend To Use Arts Integration Strategies In My Classroom In The Future						
	Teaching 1 to 10 Yrs. -			Teaching 11 to 30+ Yrs. -		
	Pre-Survey (Question 8)	Post-Survey (Question 4)	% Change	Pre-Survey (Question 8)	Post-Survey (Question 4)	% Change
Disagree Strongly	2	0	0%	1	0	0%
Disagree	6	0	-100%	12	0	-100%
Not Sure	6	0	-100%	6	2	-67%
Agree	21	7	-67%	35	25	-29%
Agree Strongly	23	51	122%	38	68	79%



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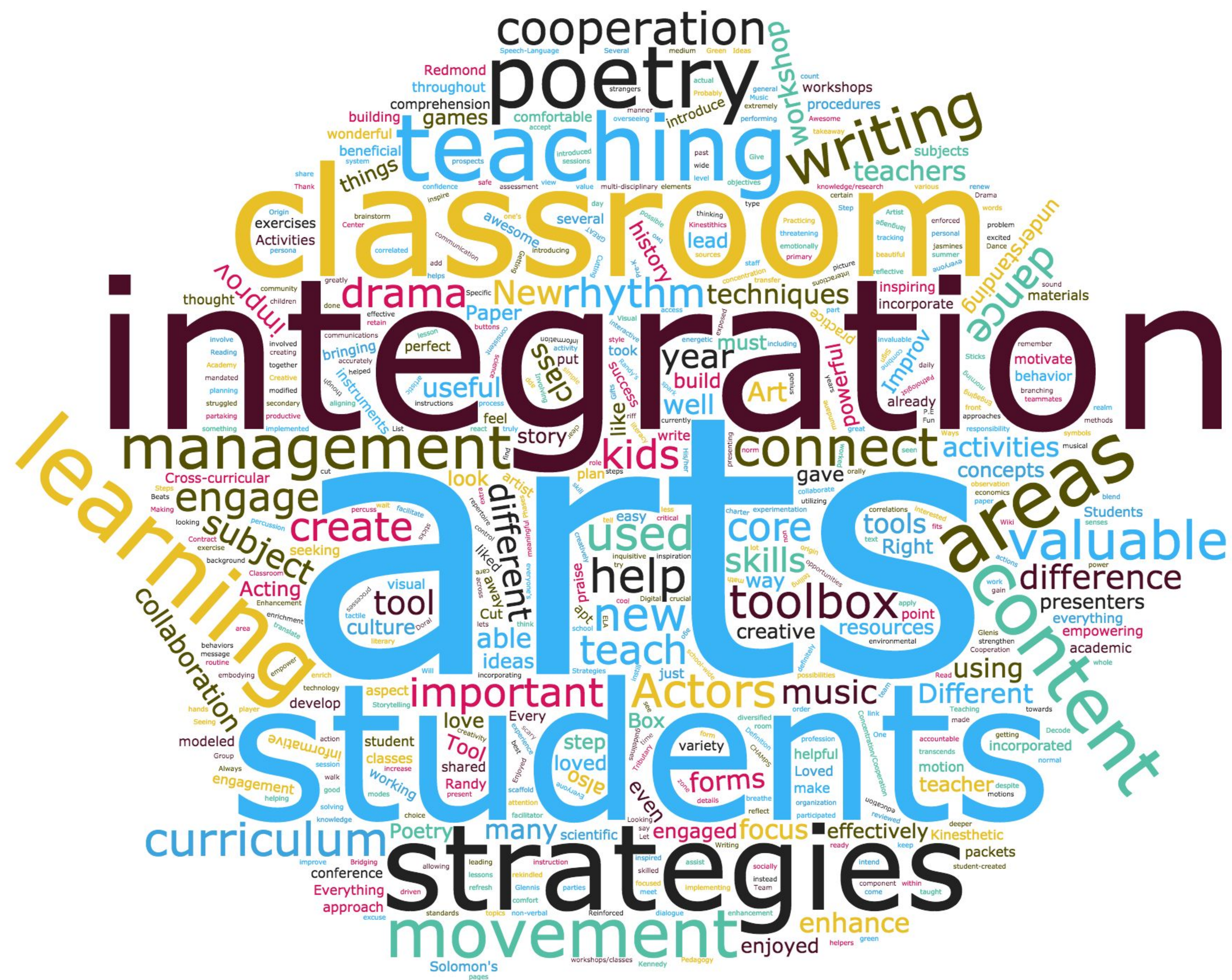
APPENDIX Q:

WORD MAP FOR POST-SURVEY – QUESTION 9 – WHAT WAS MOST VALUABLE?



APPENDIX R:

WORD MAP FOR POST-SURVEY – QUESTION 11 – WHAT WAS YOUR FAVORITE
STRATEGY?



APPENDIX S:

PRE-SURVEY (UPDATED FOR USE WITH CONFABULATION)

Name:

School:

Professional Email:

1) What grades do you teach?

☐ Preschool (ages 3 – 5) ☐ Elementary (K – 5) ☐ Junior High/Middle School (6 – 8) ☐ Counselor
☐ High School (9 – 12) ☐ Principal/Asst. Principal ☐ District-Level Administrator ☐ Admin. Staff

2) What subject(s) do you teach?

☐ All (generalist – elementary) ☐ Dance ☐ Drama ☐ English/Language Arts ☐ Science
☐ Foreign Language ☐ Math ☐ Music ☐ Media Specialist/Librarian ☐ Special Ed.
☐ Physical Education ☐ ELL ☐ Visual Arts ☐ Social Studies/History ☐ N/A - Administrator
☐ Other (please specify) _____

3) How many years have you been a professional educator?

☐ 0-5 years ☐ 6-10 years ☐ 11-15 years ☐ 16-20 years ☐ 21-25 years ☐ 26 years or more

4) Have you attended a previous arts integration professional development workshop offered by The Smith Center?

☐ YES ☐ NO

Please circle the number below that most closely corresponds to your feelings about each of the following statements.

	DISAGREE STRONGLY	DISAGREE	NOT SURE	AGREE	AGREE STRONGLY
5) Arts integration strategies can be used to meet core learning objectives.	1	2	3	4	5
6) I can create connections between the arts and core content areas.	1	2	3	4	5
7) I feel confident integrating the arts into my classroom.	1	2	3	4	5
8) I currently use arts integration strategies in my classroom.	1	2	3	4	5

9) What are you most hoping to gain from the ConFABulation Arts Integration Summer Institute?

☐ Better Understanding of Arts Integration ☐ Fresh Strategies and Ideas ☐ Ways to Reach All Learners
☐ Applications for Arts Integration into My Classroom ☐ To be More Effective at Engaging My Students
☐ Other (please specify) _____

10) How did you hear about the ConFABulation Arts Integration Summer Institute?

☐ Co-Worker ☐ Friend ☐ Family Member
☐ Employer ☐ Internet ☐ Other (please specify) _____

APPENDIX T:

POST-SURVEY (UPDATED FOR USE WITH CONFABULATION)

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Name:

School:

Professional Email:

Please circle the number below that most closely corresponds to your feelings about each of the following statements.

	DISAGREE STRONGLY	DISAGREE	NOT SURE	AGREE	AGREE STRONGLY
1) Arts integration strategies can be used to meet core learning objectives.	1	2	3	4	5
2) I can create connections between the arts and core content areas.	1	2	3	4	5
3) I feel confident integrating the arts into my classroom.	1	2	3	4	5
4) I intend to use arts integration strategies in my classroom in the future.	1	2	3	4	5
5) The workshops were engaging.	1	2	3	4	5
6) The workshops were useful.	1	2	3	4	5
7) I would recommend this institute to other teachers.	1	2	3	4	5
8) I would attend another arts integration workshop in the future.	1	2	3	4	5

9) What did you learn that was most valuable?

___Acting Right ___Actor's Toolbox ___Cut Paper ___Drama ___Dance/Motion
 ___Poetry ___Rhythm ___Arts Integration in General
 ___Other (please specify) _____

10) How could the institute be improved?

☐ Longer Classes ☐ More Classes ☐ Shorter Classes ☐ More Days of Class
☐ Different Classes ☐ More/Better Resources ☐ Nothing, It Was Great!
☐ Other (please specify) _____

11) What was your favorite strategy taught? Why?

☐ Acting Right ☐ Actor's Toolbox ☐ Cut Paper ☐ Drama ☐ Dance/Motion
☐ Poetry ☐ Rhythm ☐ Arts Integration in General
☐ Other (please specify) _____

12) What, if any, follow-up assistance is needed for you to implement what you learned?

☐ None, I Am Set ☐ More Practice ☐ Online Support ☐ Online Reference Materials
☐ Other (please specify) _____

13) What other arts topics would you like to see covered by future professional development workshops?

APPENDIX U:

PRE-SURVEY (UPDATED FOR USE WITH ANY WORKSHOPS)

Name:

School:

Professional Email:

1) What grades do you teach?

☐ Preschool (ages 3 – 5) ☐ Elementary (K – 5) ☐ Junior High/Middle School (6 – 8) ☐ Counselor
☐ High School (9 – 12) ☐ Principal/Asst. Principal ☐ District-Level Administrator ☐ Admin. Staff

2) What subject(s) do you teach?

☐ All (generalist – elementary) ☐ Dance ☐ Drama ☐ English/Language Arts ☐ Science
☐ Foreign Language ☐ Math ☐ Music ☐ Media Specialist/Librarian ☐ Special Ed.
☐ Physical Education ☐ ELL ☐ Visual Arts ☐ Social Studies/History ☐ N/A - Administrator
☐ Other (please specify) _____

3) How many years have you been a professional educator?

☐ 0-5 years ☐ 6-10 years ☐ 11-15 years ☐ 16-20 years ☐ 21-25 years ☐ 26 years or more

4) Have you attended a previous arts integration professional development workshop offered by The Smith Center?

☐ YES ☐ NO

Please circle the number below that most closely corresponds to your feelings about each of the following statements.

	DISAGREE STRONGLY	DISAGREE	NOT SURE	AGREE	AGREE STRONGLY
5) Arts integration strategies can be used to meet core learning objectives.	1	2	3	4	5
6) I can create connections between the arts and core content areas.	1	2	3	4	5
7) I feel confident integrating the arts into my classroom.	1	2	3	4	5
8) I currently use arts integration strategies in my classroom.	1	2	3	4	5

9) What are you most hoping to gain from this workshop?**10) How did you hear about this workshop?**

☐ Co-Worker ☐ Friend ☐ Family Member
☐ Employer ☐ Internet ☐ Other (please specify) _____

APPENDIX V:

POST-SURVEY (UPDATED FOR USE WITH ANY WORKSHOPS)

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Name:

School:

Professional Email:

Please circle the number below that most closely corresponds to your feelings about each of the following statements.

	DISAGREE STRONGLY	DISAGREE	NOT SURE	AGREE	AGREE STRONGLY
1) Arts integration strategies can be used to meet core learning objectives.	1	2	3	4	5
2) I can create connections between the arts and core content areas.	1	2	3	4	5
3) I feel confident integrating the arts into my classroom.	1	2	3	4	5
4) I intend to use arts integration strategies in my classroom in the future.	1	2	3	4	5
5) The workshops were engaging.	1	2	3	4	5
6) The workshops were useful.	1	2	3	4	5
7) I would recommend this institute to other teachers.	1	2	3	4	5
8) I would attend another arts integration workshop in the future.	1	2	3	4	5

9) What did you learn that was most valuable?

10) How could the workshop be improved?

11) What was your favorite strategy taught? Why?

12) What, if any, follow-up assistance is needed for you to implement what you learned?

13) What other arts topics would you like to see covered by future professional development workshops?

APPENDIX W:

FOLLOW-UP SURVEY

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YOUR HELP IS NEEDED!

WHAT'S THIS ABOUT?

As a participant in a recent professional development program of The Smith Center, you are invited to provide information about how you applied what you learned and observations you made regarding the impact of this program. The Smith Center provides many professional development opportunities each year for teachers and teaching artists. While individual participants and evaluators usually complete evaluation forms following these events, little has been done to measure the impact on classroom practice.

HOW YOU CAN HELP

Completing this brief questionnaire will help us determine how our program's activities impact higher quality arts education programs through professional development. This information is being collected so that we can more accurately report on the impact of our programs and so The Smith Center can use the aggregated data to document the impact of federal dollars at the state and national level. The numbers reported should be as accurate as possible, but estimates are appropriate.

1. Which school do you currently work in?

2. Please estimate the number of students who benefited from your participation in the arts-based professional development program:

- A. 0-10
- B. 11-20
- C. 21+

2. What did you learn as a result of participating in the professional development program?

- A. I learned about an art form (music, visual arts, dance, theater, etc).
- B. I learned about connections between the arts and other areas of the curriculum.
- C. I learned new skills to enhance my ability to teach the arts.
- D. I learned new skills to enhance my ability to connect/integrate the arts with teaching other subjects.
- E. I learned new classroom management techniques.
- F. Other, please specify: _____
- G. None of the above.

3. Participating in the professional development program affected my teaching practice in the following ways: (Circle all that apply.)

- A. I've incorporated learning activities from the workshop(s) in my classroom.
- B. I've adapted learning activities and/or skills learned at the workshop(s) to fit with my curriculum.
- C. I've developed lesson plans of my own based on activities and skills I learned at the workshop(s).
- D. I've taught/shared what I learned at the workshop(s) with my colleagues.
- E. I joined a committee, organization, etc., to help advance arts education and acquire more information.
- F. Other, please specify: _____
- G. None of the above.

4. What did you gain personally from your participation in the professional development program? (Circle all that apply.)

- A. I was encouraged by others to examine how I teach and to refine my methods.
- B. I gained new self-confidence to use arts-integrated techniques with my students.
- C. I was inspired to be creative and incorporate new strategies.
- D. I felt a renewed excitement for teaching.
- F. Other, please specify: _____
- G. None of the above.

5. After I implemented what I learned, I made the following observations in my students: (Circle all that apply.)

- A. The integration of the arts with instruction helped students more easily learn content and/or skills in other subjects.
- B. Students learned something new about the arts.
- C. Students were more engaged with the materials presented.
- D. Students interacted more positively with one another.
- E. Student behavior and concentration improved.
- F. Students showed increased awareness of other cultures.
- G. Integrating the arts allowed me to reach students with varied learning styles.
- H. Other, please specify: _____
- I. None of the above.

6. How likely are you to share what you learned with other teachers that did not attend?

- 1 – Extremely **Unlikely**
- 2 – **Unlikely**
- 3 – Neutral
- 4 – **Likely**
- 5 – Extremely **Likely**

7. How likely are you to recommend this professional development workshop to other teachers that did not attend?

- 1 – Extremely **Unlikely** 2 – **Unlikely** 3 – Neutral 4 – **Likely** 5 – Extremely **Likely**

8. How often will you use the skills learned at the professional development workshop(s)?

- 1 – Never
- 2 – Almost never
- 3 – Occasionally/Sometimes
- 4 – Frequently
- 5 – Daily

8. My overall rating of this program, compared to other professional development programs, on a scale of 1 to 5, is (Circle one.):

(low) 1 2 3 4 5 (high)

9. Before this program, I would rate my training in the arts as (Circle one.):

(none) 1 2 3 4 5 (comprehensive)

10. Could The Smith Center provide additional support to help you implement arts strategies in your classroom? If so, what would be most useful?

11. What grades do you teach?

☐ Pre-school (ages 3 – 5) ☐ Elementary (K – 5) ☐ Junior High/Middle School (6 – 8)
☐ Counselor ☐ High School (9 – 12) ☐ Principal/Asst. Principal ☐ District-Level
Administrator ☐ Admin. Staff

12. What subject(s) do you teach?

☐ All (generalist – elementary) ☐ Dance ☐ Drama ☐ English/Language Arts ☐ Science
☐ Foreign Language ☐ Math ☐ Music ☐ Media Specialist/Librarian ☐ Special Ed.
☐ Physical Education ☐ ELL ☐ Visual Arts ☐ Social Studies/History ☐ N/A - Administrator
☐ Other (please specify) _____

APPENDIX X:

YEAR END IMPACT STUDY



YOUR HELP IS NEEDED!

WHAT'S THIS ABOUT?

As a participant in a recent professional development program of The Smith Center, you are invited to provide information about how you applied what you learned and observations you made regarding the impact of this program. The Smith Center provides many professional development opportunities each year for teachers and teaching artists. While individual participants and evaluators usually complete evaluation forms following these events, little has been done to measure the impact on classroom practice.

HOW YOU CAN HELP

Completing this brief questionnaire will help us determine how our program's activities impact higher quality arts education programs through professional development. This information is being collected so that we can more accurately report on the impact of our programs and so The Smith Center can use the aggregated data to document the impact of federal dollars at the state and national level. The numbers reported should be as accurate as possible, but estimates are appropriate.

1. Which professional development opportunities did you attend this year?
2. Which school do you currently work in?
3. Have you changed schools this year? If so, what other schools have you worked in this year?
4. How memorable was the professional development workshop(s) you attended, on a scale of 1-5, 5 being the most memorable and 1 being the least

(Not Memorable) 1 2 3 4 5 (Very Memorable)

5. How likely are you to attend Smith Center professional development workshops next year?

- 1 – Extremely **Unlikely**
- 2 – **Unlikely**
- 3 – Neutral
- 4 – **Likely**
- 5 – Extremely **Likely**

6. How often are you currently utilizing the skills you learned at the arts-integration professional development workshop(s)?

- 1 – Never
- 2 – Almost never
- 3 – Occasionally/Sometimes
- 4 – Frequently
- 5 – Daily

7. Do you feel the skills learned at the professional development workshops influenced your teaching style?

- 1 – not at all influential
- 2 – slightly influential
- 3 – somewhat influential
- 4 – very influential
- 5 – extremely influential

8. How likely are you to recommend the professional development workshops to your colleagues?

- 1 – Extremely **Unlikely**
- 2 – **Unlikely**
- 3 – Neutral

4 – **Likely**

5 – Extremely **Likely**

9. **My overall rating of this year's professional development programs, on a scale of 1 to 5, is**

(Circle one.):

(low) 1 2 3 4 5 (high)

10. **What grades do you teach?**

___ Pre-school (ages 3 – 5) ___ Elementary (K – 5) ___ Junior High/Middle School (6 – 8)

___ Counselor ___ High School (9 – 12) ___ Principal/Asst. Principal

___ District-Level Administrator ___ Admin. Staff

11. **What subject(s) do you teach?**

___ All (generalist – elementary) ___ Dance ___ Drama ___ English/Language Arts ___ Science

___ Foreign Language ___ Math ___ Music ___ Media Specialist/Librarian ___ Special Ed.

___ Physical Education ___ ELL ___ Visual Arts ___ Social Studies/History ___ N/A - Administrator

___ Other (please specify) _____

APPENDIX Y:

FINAL PRESENTATION

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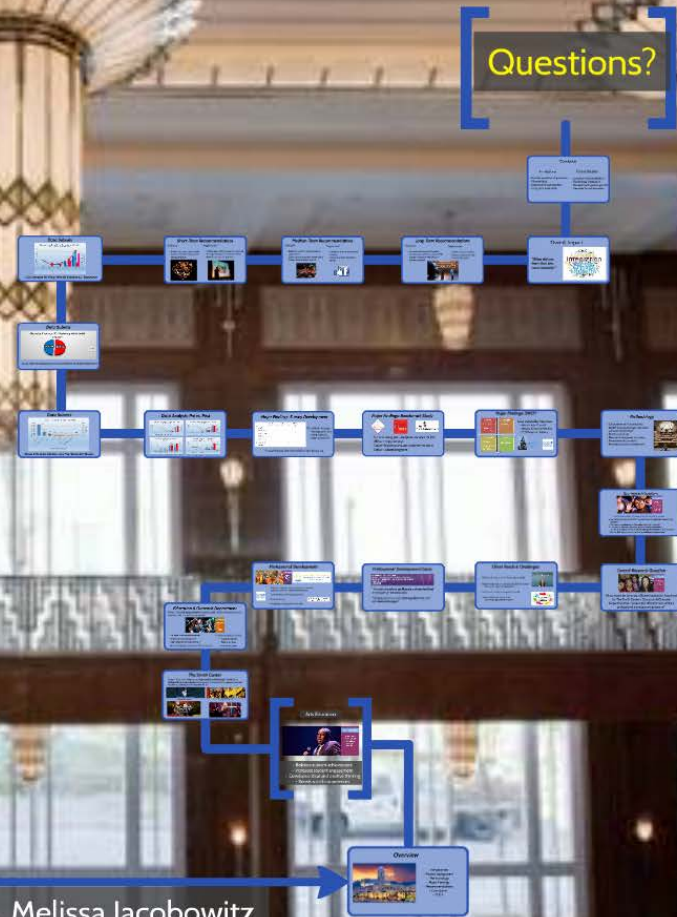
Rebel Outreach Project (R.O.P.) Capstone Project - Final

Building an Evaluation Framework for The Smith Center's Education & Outreach Department



Ricco Casillas, Chris Helda, Stephanie Hernandez, Melissa Jacobowitz

Questions?



Overview



- Introduction
- Project Background
 - Methodology
 - Major Findings
- Recommendations
 - Conclusion
 - Q & A

harmonic



Arts Education



REINFORCEMENT

Studies show
arts education
benefits a
student's
learning

- Bolsters student achievement
- Increases student engagement
- Develops critical and creative thinking
- Boosts social competences

The Smith Center

Mission: “To provide and preserve a **high-quality performing arts center** that is **embraced by the community** and recognized as a vital force by supporting **artistic excellence, education and inspiration for all.**”



Nevada Ballet Theater



Las Vegas Philharmonic



Education & Outreach Department

Mission: "Build life-long memories by offering high-quality arts experiences for students, teachers, and the community"



EDUCATION

We foster the love of art in future generations through our education initiatives.

- Student Matinee Performances
- Professional Development
- Early Learning Through the Arts
- Nevada High School Musical Theater Awards
- Disney Musicals in Schools
 - Camp Broadway
 - Teaching Artists
 - Any Given Child

Professional Development



TRAINING

We help
create the arts
education
teachers
of tomorrow



Kennedy Center Partners in Education
CLASSROOM CONNECTIONS
Teacher Workshops

- Professional development workshops for teachers taught by national & regional teaching artists
- Demonstration teaching in classrooms
- Artist residencies
- Developing arts integration in schools



SOUTHERN NEVADA | INSTITUTE FOR
WOLF TRAP | EARLY LEARNING
THROUGH THE ARTS

Professional Development Goals

PROFESSIONAL DEVELOPMENT

Through our partnership with the Kennedy Center Partners in Education Program, workshops are offered for area K-12 teachers sharing strategies for arts-based learning.

[LEARN MORE](#)



- “Increasing teachers’ **confidence** and **comfort level** in using arts in the classroom”
- "Helping teachers reach **learning objectives** with **arts-based strategies**"

Client Needs & Challenges

- Push from funders to see "evidence-based results"
- Asked for help to build improved evaluation framework
 - "Are we asking the right questions?"
- Must be user-friendly, manageable internally
- Current skeletal structure in place
 - Gathering largely qualitative data



Central Research Question



“What would be the most efficient evaluation framework for The Smith Center's Education & Outreach Department to measure the effectiveness of their professional development program?”

Sub-Research Questions



REINFORCEMENT

More teachers are integrating arts education into their lesson plans with the help of The Smith Center

Improved evaluation framework should be built to answer:

- Did participating teachers find the professional development opportunity **valuable**?
- Can teachers **replicate** and **internalize** what they learned?
- Can they incorporate these strategies **into their classrooms**?
- Are these strategies having an **observable positive effect** on their students?
- Do the skills shared match teachers' **overall learning objectives**?

Methodology

- Observation of PD workshops
- SWOT analysis through interviews w/ local stakeholders
- Benchmark study
- New survey tools and June pilot
- Descriptive data analysis
- Final survey tools improvement



Major Findings: SWOT

STRENGTHS

- Central location downtown
- Majestic architectural theatres
- Strong & active partners (CCSD & Kennedy Center)
- Access to wide network (administration, teachers, students, other non-profit art organizations, artist & performers) for accessibility, collaboration, and funding
- Qualified and experienced staff

WEAKNESSES

- Lack of quantifiable evidence of program's effectiveness
- Lack of new participants a growing concern
- Less opportunities for middle school students

OPPORTUNITIES

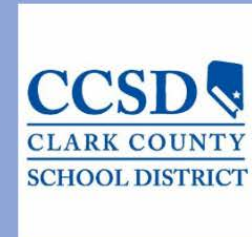
- Expanded networking and participation
- Further collaboration with community groups
- Increased and diversified advertising
- New survey tools developed by Rebel Outreach Project
- Ability to participate in community-planning processes around arts education

THREATS

- Nevada's high level of required courses for students, leaving less room for the arts
- Nevada's lack of state-wide arts education standards

Local stakeholder interviews:

- Nevada Arts Council
- Nevada School of the Arts
- CCSD representatives



Major Findings: Benchmark Study



- No one doing pre- and post-surveys for PD
- All hard copy surveys
- Collect lesson plans and student materials
- Cohort-based programs

Major Findings: Survey Development

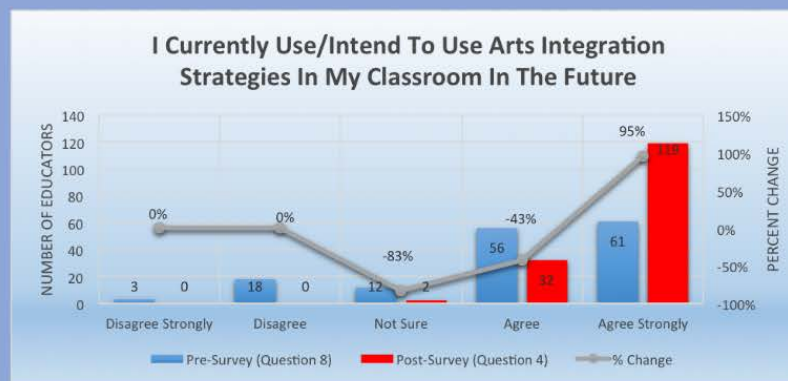
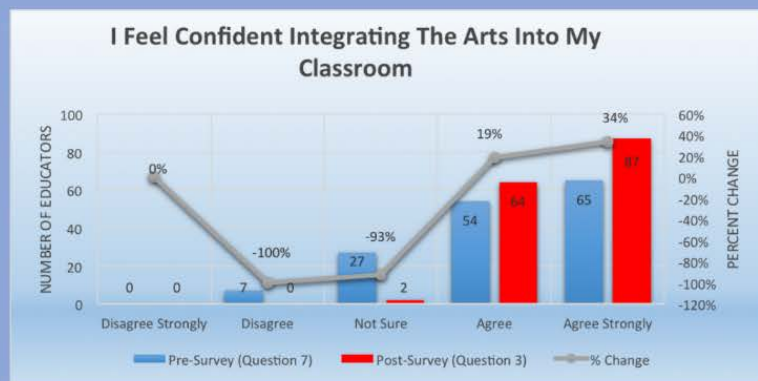
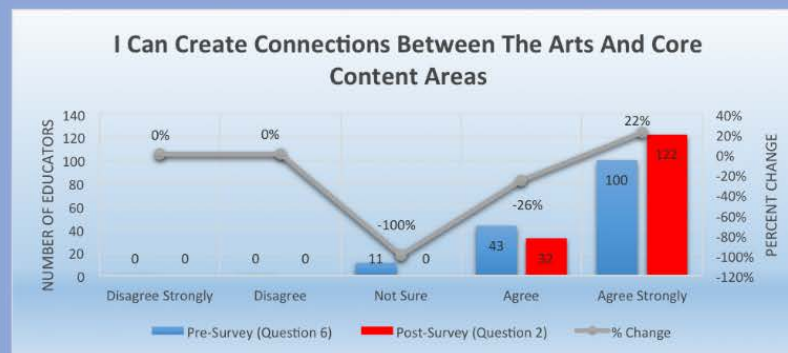
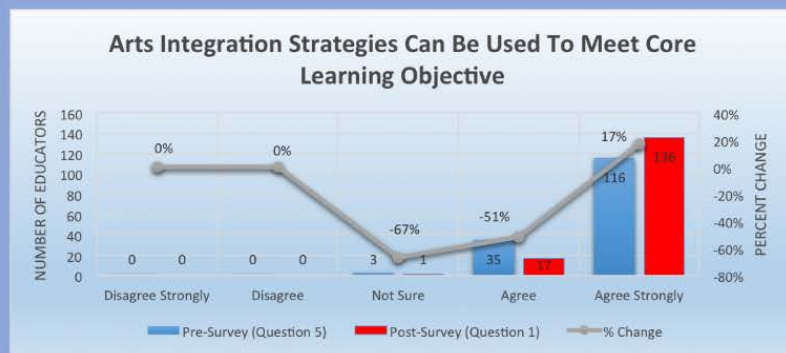
	STRONGLY DISAGREE	DISAGREE	NOT SURE	AGREE	STRONGLY AGREE
5) Arts integration strategies can be used to meet core learning objectives.	1	2	3	4	5
6) I can create connections between the arts and core content areas.	1	2	3	4	5
7) I feel confident integrating the arts into my classroom.	1	2	3	4	5
8) I currently use arts integration strategies in my classroom.	1	2	3	4	5

Pre- & Post- Surveys:

- Demographic data
- Likert scale Q's
- Open-ended Q's

- Impact Surveys: One-Month & One-Year Follow-Up

Data Analysis: Pre vs. Post



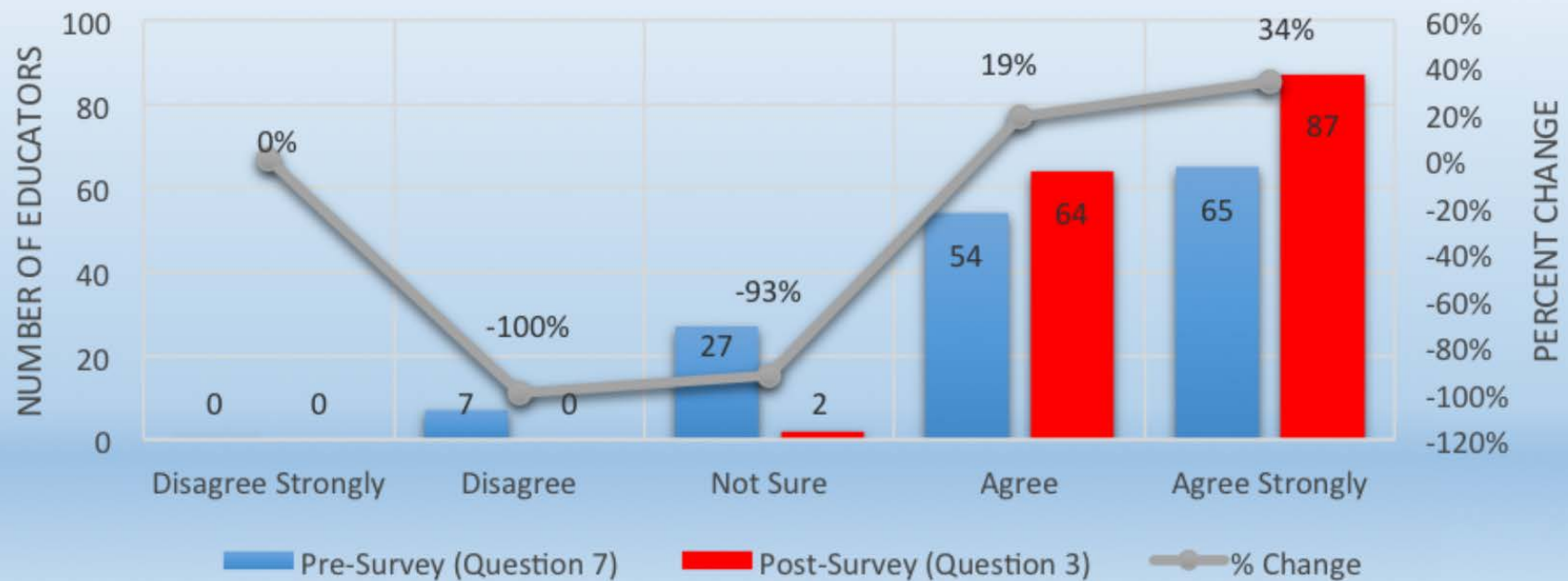
Prezi

• Almost 100% Transfer to Being Very Comfortable Using Arts Integration in the Classroom

• 95% Increase in Comfort and Ability to Use Arts Integration in the Classroom

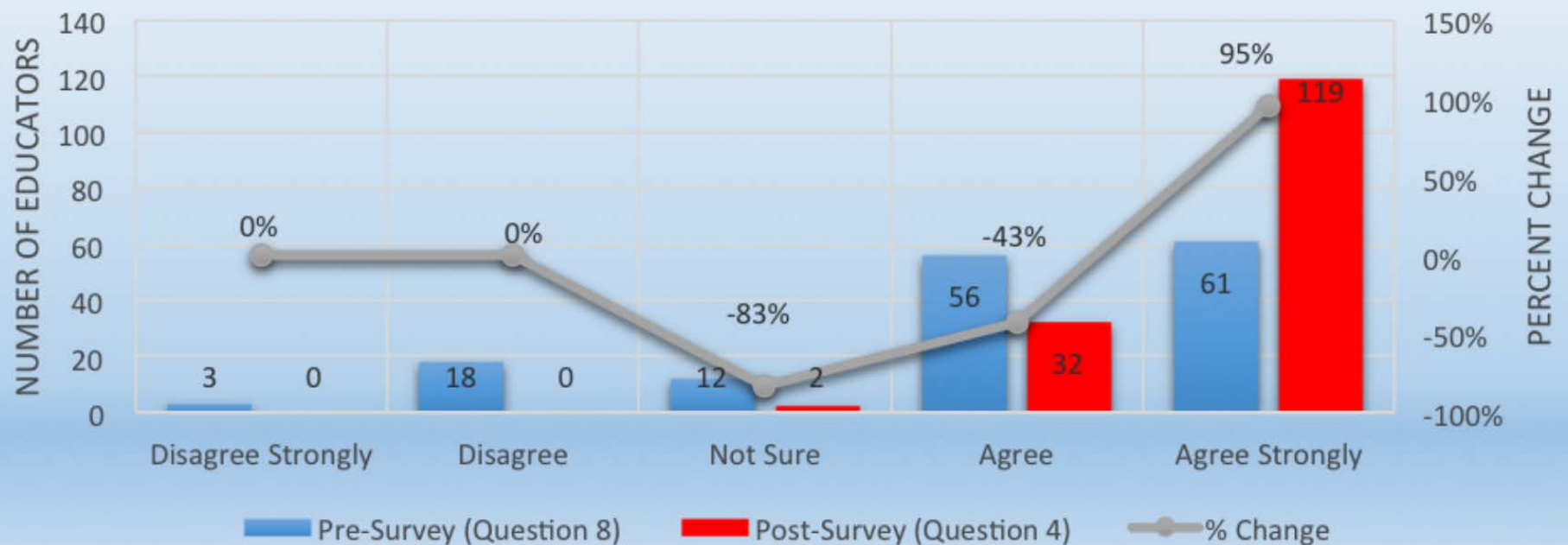


I Feel Confident Integrating The Arts Into My Classroom



- Almost 100% Transfer to Being Very Comfortable Using Arts Integration in the Classroom

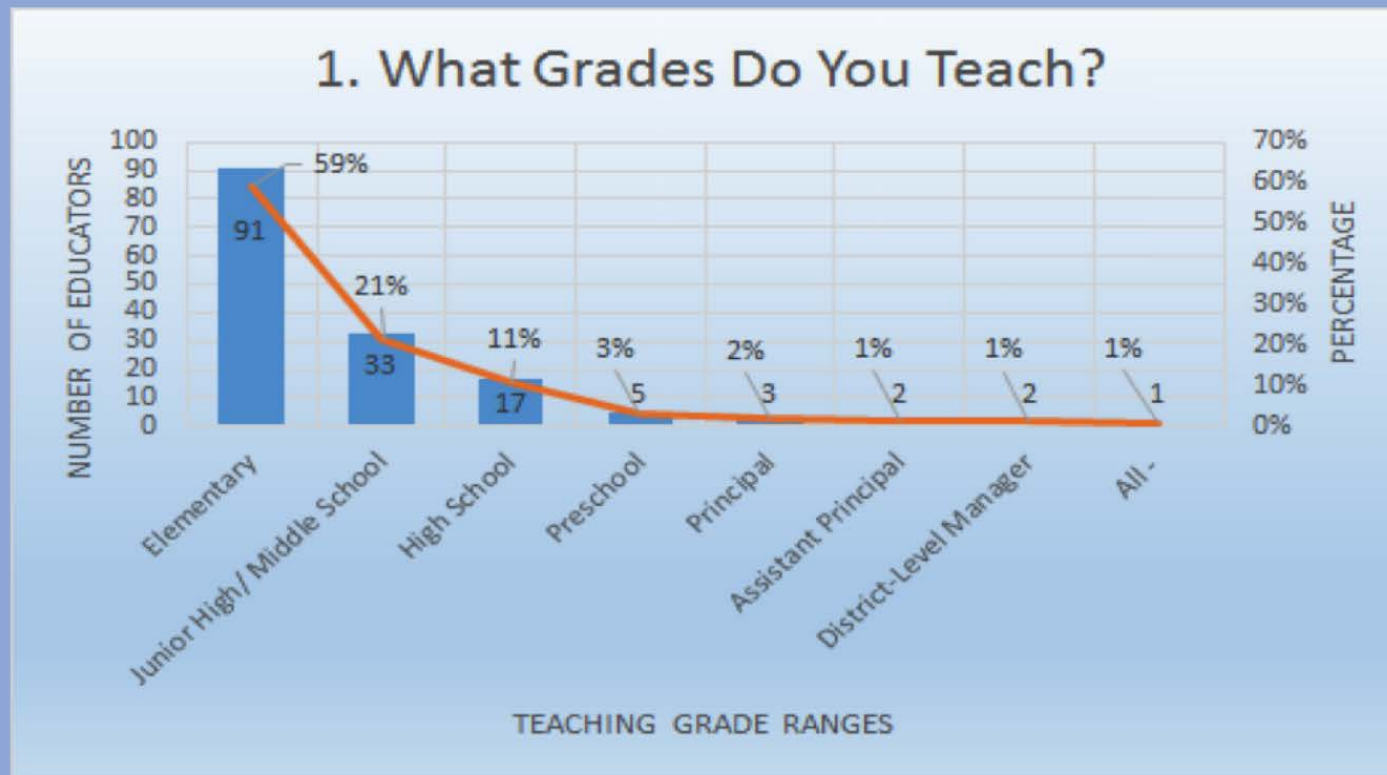
I Currently Use/Intend To Use Arts Integration Strategies In My Classroom In The Future



- 95% Increase in Comfort and Ability to Use Arts Integration in the Classroom

Data Subsets

1. What Grades Do You Teach?



- *Almost 2/3's of the Attendees were From Elementary Schools*

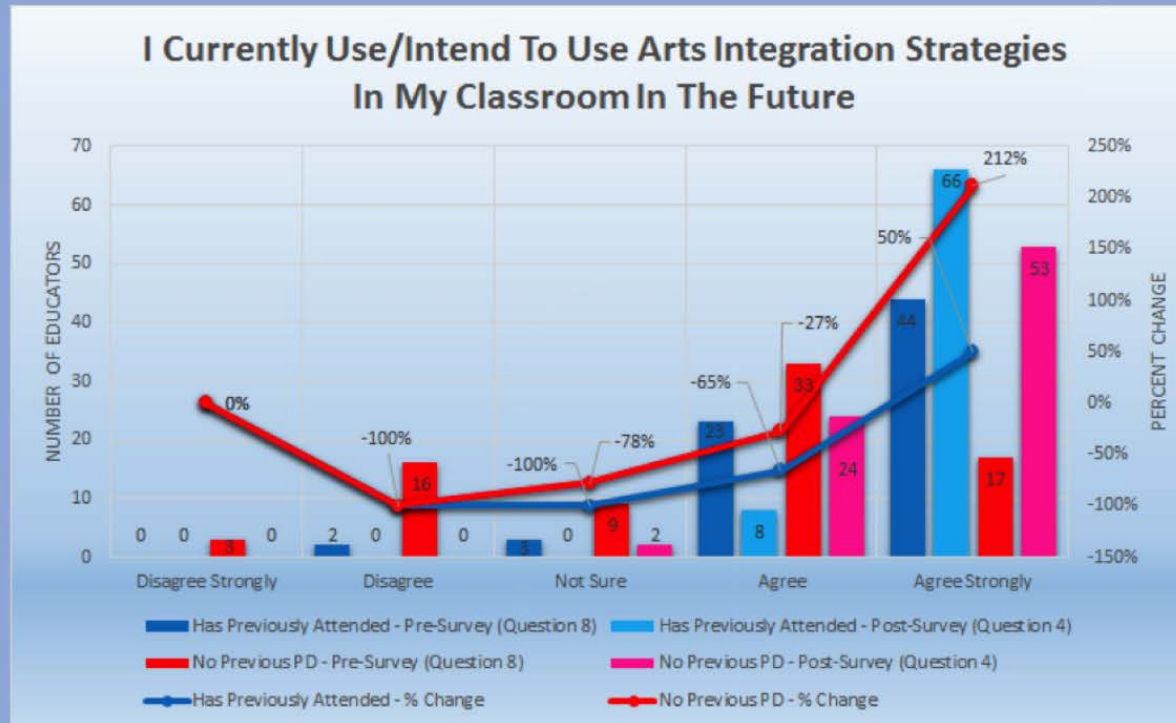
Data Subsets

Attended Previous PD Workshop With Smith Center?



- *Almost Half of the Participants Previously Attended a PD Workshop With the S.C.*

Data Subsets

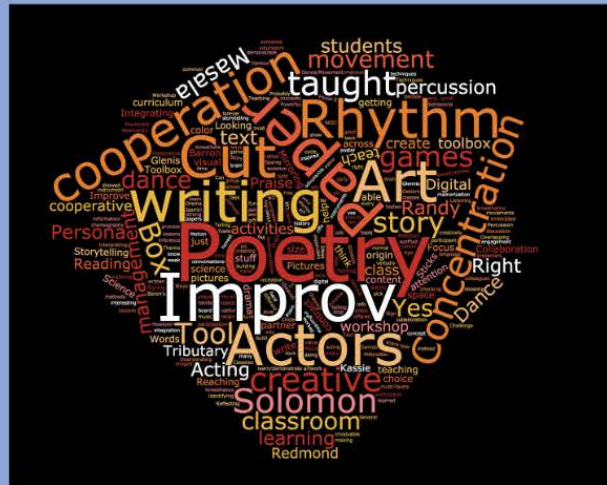


- **212% Increase for Those With No Previous S.C. Experience**

Short-Term Recommendations

Evaluative:

- Implement new survey tools
- Look for trends in qualitative survey answers



Programmatic:

- Collaborate with Nevada Arts Council
- Change timing of summer institute
- Branch out to new teachers



Medium-Term Recommendations

Evaluative:

- Build pre-surveys into workshop registration
- Collect arts integration lesson plans & examples of student work



Programmatic:

- Create an annual educational catalog
- Create a teacher Facebook group



Long-Term Recommendations

Evaluative:

- Compare and contrast teacher lessons plans before and after PD
- Create interactive PD website
- Survey students

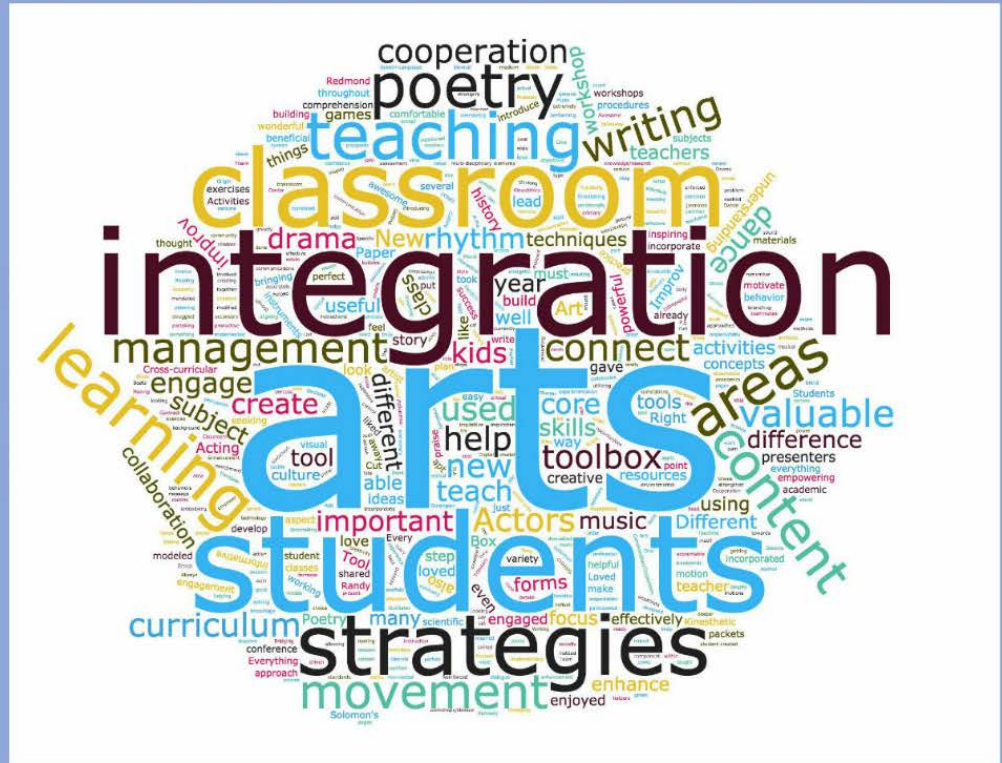
Programmatic:

- Create cohort program
- Work on state-wide plan for arts education



Overall Impact

"What did you learn that was most valuable?"



Conclusion

Limitations

- Misinterpretation of questions
- Skewed data
- Inconsistent participation
- Long term evaluation

Future Studies

- Long term data evaluation
- Technology integration
- Measure participation growth
- Use data for collaboration

The background image shows a grand, ornate interior space, likely a library or a formal hall. It features large, fluted columns with decorative capitals, a balcony with a dark railing, and large windows at the bottom. The lighting is warm and ambient.

Questions?