Art TEAMs Year 1 Report 2021-2022

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Executive Summary

The Art TEAMs project addressed different art forms including: (1) Visual arts, (2) Emerging Media Arts, (3) Dance/Movement, and (4) Poetry. Other content areas included: (1) Science, (2) Language Arts, and (3) Social Studies. The project completed the development of all measures and research procedures for year one. We successfully recruited our first cohort of educators and were able to deliver our summer workshops and a fall workshop with great feedback from participants slightly ahead of our original plan. Summer workshops were an introduction to the Teaching with Arts and Emerging Media (Art TEAMs) project. Course A/B were designed to reimagine the relationship between teachers and learners and envision a new future for how teaching and learning could look. We explored foundational ideas in arts-centered learning: how students learn through interaction with each other through investigating things, building things, dreaming things, and engaging in topics they are passionate about. Pedagogy and practical approaches to teaching any subject through trans-disciplinary themes, arts, and emerging media, were introduced, modeled, and practiced. The goal was to give teachers a moment to catch a breath, to encounter theory, to engage in slow learning, to reconnect to their own relationship with teaching and learning, to write/build/make, and to imagine and pursue new directions. As promised in our proposal, we developed the curriculum for the first three professional development courses as detailed in Section C of the full report. All of outcomes and performance measures included in the Art TEAMs proposal were met.

Government Performance and Results Act (GPRA) Measures

1.a. Performance Measure	Measure Type	Quantitative Data					
The number of grantees that attain or exceed the targets for a majority of the outcome indicators for their projects. (*See explanation of progress*)	GPRA	Target			Actual Performance Data		
		Raw Number	Ratio	%	Raw Number	Ratio	%
			12/15	80.00		15/15	100

1.b. Performance Measure	Measure Type	Quantitative Data					
The percentage of AAE participants (arts educators, teachers, principals, and other support staff) who complete 75 percent or more of the total hours of professional development offered.	GPRA	Target			Actual Performance Data		
		Raw Number	Ratio	%	Raw Number	Ratio	%
			22.4/28	80.00		26 /28	92.86

Explanation of Progress

1. The number of project performance indicators.
2. The number of indicators for which targets were achieved or exceeded.

We used four project performance indicators as follows:

1) PM1: By the end of Year 1 summer workshop, based on survey results, 80% of teachers will report increased self-efficacy in integrating arts into content subjects.
2) PM2: By the end of Year 1 summer workshop, based on survey results, 60% of teachers will report increased teacher self-efficacy in bringing about positive outcomes of student engagement and learning.

Before and after the two weeks of the summer workshop (June 2022), we collected teacher self-efficacy in art integration and teacher self-efficacy via a Qualtrics survey along with other baseline measures (i.e., teacher collective self-efficacy and sense of belonging). Teacher

self-efficacy in art integration was assessed using six items adapted from Riggs and Knochs (1990) Science Teaching Efficacy Belief Instrument. Teachers rated the extent to which they agreed to statements that describe their ability to connect with students and teach, in the context of arts integration on a 6-point Likert scale (1=Completely Disagree, 9=Completely Agree). Teacher self-efficacy was assessed using six items we adapted from Bandura's (2006) Teacher Self Efficacy Scale. Teachers rated the extent to which they agreed to statements that describe their own ability to bring about positive outcomes of student engagement and learning, on a 6-point Likert scale.

The targets for both two performance indicators (PM1 and PM2) were exceeded as 100% of teachers reported increased self-efficacy in integrating arts into content subjects and 66.7% of the teachers reported increased teacher self-efficacy in bringing about positive outcomes of student engagement and learning. We believe the source of the success of achieving these targets were first teachers' positive attitude, strong motivation to learn, and dedication to making a positive change in their teaching and student learning. Additionally, the Year 1 summer workshop provided the foundation for art integration in schools; therefore, all teachers would have reported increased self-efficacy in art integration in their classrooms after the workshop. As for teacher self-efficacy, joining a professional learning community (i.e., Art TEAMs) that could facilitate the teachers to grow together has driven the initial, immediate increase in teachers' sense of teacher self-efficacy. We anticipate that teachers' sense of teacher self-efficacy will gradually grow in the later Art TEAMs grant years.

We have two other teacher outcome measures – i.e., teacher collective self-efficacy and sense of belonging. We did not include these outcome measures in Year 1 performance indicators as we believe that these outcomes are distal measures that necessitate the longitudinal interaction with the school community including other teachers, students, and administrators in the building, such that the changes in these outcomes would be observable in later years (Years 2-5).

Project Objectives

Objective One involves preparing teacher teams to teach inquiry using the three core themes. We have no project performance indicators of Project Objective 1 to report for the Year 1 reporting period.

Objective Two involves increasing student engagement and learning through the inquiry process leveraging emerging media arts and contemporary arts practices to organize knowledge and experiences through educator scaffolding and studio thinking. We have no project performance indicators of Project Objective 2 to report for the Year 1 reporting period.

Objective Three involves supporting students' and teachers' sense of belonging and relevance through culturally responsive Emerging Media Arts pedagogy. We have no project performance indicators of Project Objective 3 to report for the Year 1 reporting period.

Objective Four involves creating infrastructure to support and sustain arts-based inquiry across the curriculum. We have no project performance indicators of Project Objective 4 to report for the Year 1 reporting period.

Partnerships

The success of this project was made possible through strong partnerships with educational institutions and cultural organizations that provided valuable support, resources, and collaboration.

- Lincoln Public Schools
- Avoca-Dunbar-Syracuse Public Schools
- Nelson Mandela Elementary Omaha Nebraska
- Joslyn Art Museum
- The Johnny Carson School of Emerging Media Arts

Curriculum

The following elaborates on the descriptions of Professional Development courses A/B (Summer 2022) and C (Fall 2022), Links to the syllabi for both those courses, insights from our work with teachers this summer, reflections, and adjustments we have made to curriculum, and a look ahead to Course D.

> **Course A/B Description:** Teaching with Arts and Emerging Media, Course A/B were designed to reimagine the relationship between teachers and learners and envision a new future for how teaching and learning could look. We explored foundational ideas in arts-centered learning: how students learn through interaction with each other, through investigating things, building things, dreaming things, and engaging in topics they are passionate about. Pedagogy and practical approaches to teaching any subject through trans-disciplinary themes, arts, and emerging media, wereintroduced, modeled, and practiced. The goal was to give teachers a moment to catch a breath, to encounter theory, to engage in slow learning, to reconnect to their own relationship with teaching and learning, to write/build/make, and to imagine and pursue new directions.

Course C Description: Course C prioritized time for individual processing, collective learning, and making connections between the theory, experiential learning, and curriculum development of Courses A/B from this summer institute. Most of our time was spent continuing with the EMA project, journal, and unit plan we began in the summer. We explored previous learning in new ways, at a more advanced stage of understanding. We grappled with how/when to shift from teacher-directed learning to student-directed exploration. We continued with our own embodied exploration of making and learning. Through increased time for application, reflection, conversation and 'meta-moments,' we dug deeply into how to apply arts-based inquiry pedagogies, including culturally responsive teaching, Reggio, Teaching for Understanding and inquiry-based learning to your own classroom. Our goal was to experience how a slow, iterative curriculum allows for development of foundational schema for transdisciplinary student-driven learning.

Next Steps (Course D): Course D will focus on combining Teaching for Understanding and the Creative Research Stages and completing a 2nd iteration of the Creative Research stages focusing on applying the cycle in a middle-school classroom.

Participants

Participants for the summer workshop totaled 23 people-15 teachers, 4 teaching artists, 2 museum educators, and 2 school administrators. The mean age of the participants was 38.86 with a standard deviation of 8.7 showing a wide distribution of ages bringing together participants at different point in their lives. Educators had 1-25 years of experience with a mean of 11.86 years and a standard deviation of 6.81. These demographics show that the project successfully attracted a diverse group of educators from across the spectrum of personal and professional experiences. Table 1 shows the diverse distributions of content.

Table 1

Grade Range and Content of Art TEAMs Participants

Subject	Grade Range	Number
Art	Elementary/Secondary	8
Generalist	Elementary	6
English	Secondary	2
Science	Secondary	2
Special Education	Secondary	1
Music	Secondary	1
Dance	Secondary	1
Art and Music	Elementary	1

Working with Administrators

Art TEAMs aimed to bring together administrators and teachers for professional development. The activity expected from School Administrators in the post pandemic period limited our ability to engage them in the project. We had one administrator attend the summer training. She and her teachers did a fishbowl discussion with each other allowing other teachers to observe a conversation between an administrator and teachers around arts integration expectations and support. This was well received by the teachers and provided an example of a fruitful exploration of school as a malleable material (Lucero, 2023).

To continue the work with administrators we created an administrator lead team (Guy Trainin and Lorinda Rice) who have reached out and met with all administrators. In each meeting we detailed the ideas guiding Art TEAMs, the grant activities and as well as have them ask any questions. All administrators were excited to hear about the curriculum and had positive reports about their teachers and the work they had started to do in their classrooms as well as with the whole staff incorporating journals and culturally responsive teaching. Keeping with the theme of 'School as a Malleable Material', we started the discussion about the areas where some structures in curriculum can be bent or shifted to make room for these important parts of learning (culturally responsive teaching and journals) as well as giving both the teacher and students a sense of belonging. One administrator reported that she had seen such a shift in her teachers that their classrooms had become a new space. Students were engaging at higher levels; they were supporting each other and there was a new energy for learning.

Our agenda for the coming year includes going out to schools to meet with teachers and administrators during the spring of 2023. During the summer session with teachers, we are inviting administrators to a workshop to learn more about Big Ideas and transdisciplinary learning, Inquiry Learning and the role of the teacher, Perspective sharing through visits, a time for questions and answers on how to support your teacher and visiting the summer learning exhibition. In addition, we are adding a meeting with school administrators in training to share the ideas with future administrators across the state.

Research Questions and Summer Workshop Results

Research Question 1

What were the educators' perceptions of acceptability, helpfulness, and promise of the Art TEAMs PD curriculum?

Conducting a thematic analysis of post-workshop comments, we uncovered four key themes including: 1) Movement and Reflection, 2) Collaborative Community, 3) Studio Access and Tool Time, and 4) Curricular Revision and Classroom Implementation.

Movement and Reflection Several teacher participants expressed the necessity of both movement and reflection as necessary modes of pausing and processing in their learning experiences and communicated a desire to continue movement and reflective practices. One teacher noted, "the movement piece was absolutely essential to connecting all of this together"

while several others shared the impact of having "more time for reflection" and "reflection times" provided opportunities to slow down and process.

Collaborative Community Teachers also indicated the benefit of building and maintaining a supportive network through collaboration, specifically through conversation, observing each other's work, developing relationships. When reflecting on the biggest take-aways from the two-week intensive workshop, multiple teachers expressed iterations of "collaborative learning", "creating community", and "community connection" as being significant in the development of trust, creativity, and participation in the workshop.

Studio Access and Tool Time Teachers shared continued excitement about the development of EMA projects and learning about tools to continue materializing projects.

Curricular Revision and Classroom Implementation Teacher participants revealed a need for increased time with TFU (Thinking for Understanding), classroom implementation, curricular revision and focusing on subject content.

Research Question 2
To what extent did educators' perceptions of teacher-efficacy, collective teacher efficacy, self-efficacy in arts integration, and sense of belonging change over the intensive summer workshop?

Results from the paired t-test show an increase in self-efficacy, collective efficacy, and arts integration self-efficacy between the pre- to post-workshop surveys (Figure 1). However, the difference between scores was significant only for self-efficacy and arts integration self-efficacy ($p <.05$). The effect size for the former was medium-to-large and very large for the latter (Cohen's d=.77 and 1.07, respectively). Further, there was a non-significant decrease in sense of belonging from the pre- to post-workshop surveys.
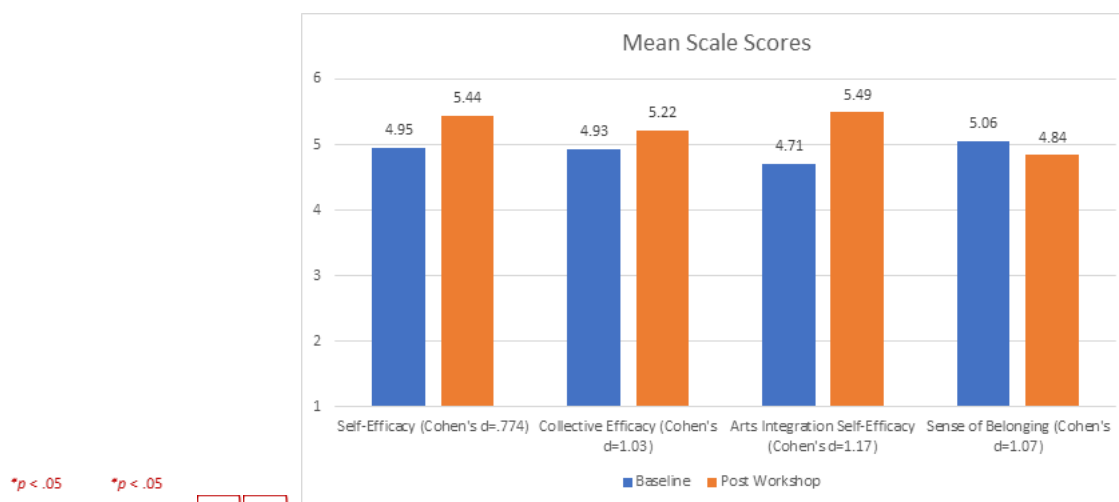

*$p < .05$ *$p < .05$

Figure 1. Differences in the mean ratings of Teacher self-efficacy, collective teacher efficacy, teacher efficacy in arts integration, and sense of belonging between pre- and post-summer workshop

Insights from Summer Workshop
Many teachers have shared that the program is helping them reconnect to teaching, combat burn out and feel rejuvenated. In their feedback and reflections, they attribute this to:

- The careful creation of a strong sense of community and trust
- Responsive curriculum design and feeling heard
- Slowness and airiness-a focus on depth rather than breath, iteration, and spiraling curriculum, and being given time for deep thinking and making
- The mantra "Completion is not the goal" (Lucero)
- Movement segments and reconnecting to their bodies as instruments for learning

Evaluation Activities
    This section presents the project evaluation activities performed during the Year 1 reporting period, including 1) instrument development, 2) data collection, 3) data analysis, 4) reporting, and 5) key findings from analyses.

Instrument development
    We created four participant questionnaires to assess self-efficacy, collective self-efficacy, self-efficacy in art integration, and sense of belonging by adapting existing validated measures. We also created teacher instructional logs and teacher observation rubrics based on the established literature and assessment tools. The adaptation of the existing assessment tools and measures was made to make the instruments more relevant to our specific project context.

Teacher self-efficacy. We used Bandura's (2006) Teacher Self-Efficacy Scale to begin our scale development. This scale has several sections, and after discussing what was most important to our project, we chose five items from the "Instructional Self-Efficacy" construct and one item from the "Disciplinary Self-Efficacy" construct. We changed the language on the chosen items to make it more positive and inclusive. The final version of the scale includes six items and participants are asked to indicate their level of agreement with each statement on a 6-point Likert scale from Nothing (1) to A Great Deal (6). The purpose of this measure was to generally assess teachers' sense of their own ability to connect with students and teach.

Teacher collective self-efficacy. We used our adapted self-efficacy scale described above and expanded the language to refer to the school community as whole. The scale includes six items and participants are asked to indicate their level of agreement with each statement on a 6-point Likert scale from Nothing (1) to A Great Deal (6). The purpose of this measure was to assess how effective teachers feel in effecting change at their school.

Teacher self-efficacy in art integration. We used Riggs and Knochs (1990) Science Teaching Efficacy Belief Instrument to create this scale. We chose six of the items from the total 25 and

used the item stems and then adjusted the language to be relevant to arts integration. The scale includes six items and participants are asked to indicate their level of agreement with each statement on a 6-point Likert scale from Completely Disagree (1) to Completely Agree (6). The purpose of this measure was to assess teachers' sense of their own ability to connect with students and teach, in the context of arts integration.

Sense of belonging. We adapted this scale from Skaalvik and Skaalvik (2011). Specifically, we used the three questions from the construct *Feeling of Belonging* and then added three additional questions to make the scale the same length as the other scales and to measure teachers' sense of being accepted and/or embraced by the school community, as well as their assessment of the strength of the school community. The scale includes six items and participants are asked to indicate their level of agreement with each statement on a 6-point Likert scale from Completely Disagree (1) to Completely Agree (6). The purpose of this measure was to assess teachers' sense of belonging and acceptance within their school environment.

Instructional logs. The instructional logs were developed through group discussion among researchers, as well as adapting SOAP notes (Podder, 2021) used in the field of mental health counseling. The log asks teachers to reflect on the last 7 days and note 1) how many lessons they planned with Arts Integration, 2) how many of these lessons were executed, 3) how many hours they invested in the planning and execution of the lessons, and 4) describe what happened, how it felt, what worked within the lesson, and what changes could be made in the future. The purpose of this is to have a way to track what teachers are doing in their classrooms while also giving them a place to reflect on their week and find ways to improve.

Observation rubric. We are using the *Rubric for Observing Classroom Enactments of CREDE's Standards for Effective Pedagogy* (Center for Research on Education, Diversity, and Excellence [CREDE], 2002) as the rubric for observing lessons by our teacher participants. This rubric has five standards including: 1) Joint Productive Activity, 2) Language and Literacy Development, 3) Contextualization, 4) Challenging Activities, and 5) Instructional Conversation. Within each standard, the teacher's instruction will be placed within the following five categories: Not Observed, Emerging, Developing, Enacting, and Integrating. The purpose of this measure is to assess the instruction of the participants and ground the assessment of their teaching in established literature and scholarship.

Data collection process
Interviews with pre-service teachers (TEAC 305). We interviewed pre-service teachers who were utilizing the creative thinking journals in their undergraduate course on art education. The interview was conducted to inform our curriculum development for the first summer workshop, particularly for the sections utilizing creative thinking journals. We sought to understand 1) how they (as an adult learner) experienced the journals, 2) what was useful about the journal, and 3) how they could be improved. Six undergraduate students participated in the semi-structured interviews that lasted 20-30 minutes each. Four researchers of the grant team conducted the interviews, and they all collaborated to create the interview protocol. We asked four questions to

understand their experiences and used follow-up questions where appropriate. The data were collected at the University of Nebraska-Lincoln or via Zoom online meeting platform between April – May in 2022.

Summer workshop data collection (pre and post). Before and after the two-weeks of summer workshop (June 2022), we had the workshop participants complete a Qualtrics survey with the four scales of teacher self-efficacy, teacher collective self-efficacy, teacher self-efficacy in art integration, and sense of belonging. During the pre-workshop data collection, we also collected demographic data including the participants' age, race, gender, years of teaching, years in education, subject taught, etc. We then compared everyone's pre- and post-workshop data to see if there were statistically significant changes in these scales. In the post-workshop survey, we also added qualitative questions for participants to give more details about their experience during the workshop and with the creative thinking journals.

Analysis tasks
Interviews with pre-service teachers (TEAC 305). Thematic analysis (Braun & Clarke, 2012) was used to analyze the qualitative data from TEAC 305 interview. Four researchers on this project organized and read each of the transcripts of the interviews and came up with initial themes individually. Then, we met as a team and discussed the emerging themes and further elaborated on them until consensus was reached between researchers and core themes were distilled. Once themes were identified, they were shared with the larger research team and incorporated into the curriculum design for the summer workshop.

Summer workshop quantitative data analysis (pre and post). First, we checked reliability coefficient of each scale measured by Cronbach alpha for both of pre- and post- workshop data to ensure the adapted items consistently measure the same construct as intended. Next, we tested if there is statistically significant mean difference for each scale between pre- and post-workshop using a dependent means t-test.

Summer workshop qualitative data analysis. We analyzed the qualitative data from the post-workshop survey and qualitative feedback received via Padlet to gain insight into the subjective experiences of the participants of the summer workshop. Thematic analysis (Braun & Clarke, 2012) was employed, and we created themes and reached a consensus through discussion to distill the themes.

Key findings from data analysis
Interviews with pre-service teachers (TEAC 305). Themes of identity, resistance, letting go, external to internal ownership, distance from instructor, and response to teaching moves were identified. These findings helped us to see what we would likely experience from the project participants in the workshop and provided feedback on the instructional style of the undergraduate course to them implementing change in the workshop.

Quantitative findings from summer workshop data. The summer workshop participants ($N =$ 22) were primarily white ($n = 20$), art educators ($n = 7$) and generalist teachers ($n = 6$) with a mean age of 39 years old. The number of years in their current role ranged from 1 to 15, with a mean of 6.15, while the number of years in education ranged from 1 to 25 with a mean of 11.9. We saw a statistically significant increase in both individual self-efficacy and self-efficacy of arts integration after the workshop ($p<.05$) and all scales showed sufficient reliability (Cronbach alpha $>.70$). Overall, this result suggests the promise of our workshop in increasing teachers' sense of their own ability to 1) affect change in their classroom's and 2) sufficiently integrate art into their curriculum.

Qualitative findings from summer workshop data. The perceived benefits, relevance, and promise of Art TEAMs curriculum were captured in the following four themes that emerged from the qualitative data post-workshop. First, the participants highlighted the importance of the movement and reflection that was built into the curriculum in allowing them to pause and integrate their learning. Second, participants noted that building and maintaining a supportive network through collaboration, specifically through conversation, observing each other's work, and developing relationships benefitted their learning. Third, they expressed excitement about having time in the studio and learning about new tools to use in their emerging media arts (EMA) project. Lastly, they expressed a need for more time with Thinking for Understanding (TFU), implementation strategies, and curricular revisions in upcoming workshops.

Reporting

Reporting to advisory board. In October 2022, we met with our advisory board and presented the findings from the qualitative and quantitative data collected in the summer workshop. We sought feedback on the project overall from the advisory board and answered any questions they had about the project.

Successes and Highlights of the Project

Many teachers shared that the program is helping them reconnect to teaching, combat burn out and feel rejuvenated. In their feedback and reflections, they attributed this to:

- The careful creation of a strong sense of community and trust
- Responsive curriculum design and feeling heard
- Slowness and airiness-a focus on depth rather than breath, iteration, spiraling curriculum, and being given time for deep thinking and making
- The mantra "Completion is not the goal" (Lucero)
- Movement segments and reconnecting to their bodies as instruments for learning

Teacher participants, team members, and advisory board members expressed the necessity of both movement and reflection as the key to processing in their learning experiences and communicated a desire to continue movement and reflective practices. One teacher noted, "the movement piece was absolutely essential to connecting all of this together" while several others shared the impact of having "more time for reflection" and "reflection times" provided opportunities to slow down and process.

Project's Contributions

The project is in its first year and we had limited contributions. Conducting a thematic analysis of post-workshop comments, we uncovered four key themes were identified, including: 1) Movement and Reflection, 2) Collaborative Community, 3) Studio Access and Tool Time, and 4) Curricular Revision and Classroom Implementation.

Movement and Reflection

Several teacher participants expressed the necessity of both movement and reflection as necessary modes of pausing and processing in their learning experiences and communicated a desire to continue movement and reflective practices.

Collaborative Community

Teachers also indicated the benefit of building and maintaining a supportive network through collaboration, specifically through conversation, observing each other's work, developing relationships.

Studio Access and Tool Time

Teachers shared continued excitement about the development of EMA projects and learning about tools to continue materializing projects.

Curricular Revision and Classroom Implementation

Teacher participants revealed a need for increased time with TFU (Thinking for Understanding), classroom implementation, curricular revision and focusing on subject content.

Changes in Educators' Perceptions of Efficacy and Belonging

Results from the paired t-test show an increase in self-efficacy, collective efficacy, and arts integration self-efficacy between the pre- to post-workshop surveys (Figure 1). However, the difference between scores was significant only for self-efficacy and arts integration self-efficacy ($p < .05$). The effect size for the former was medium-to-large and very large for the latter (Cohen's d=.77 and 1.07, respectively). Further, there was a non-significant decrease in sense of belonging from the pre- to post-workshop surveys.

Reflections and Adjustments

- We are reducing the number of transitions and giving more time for *application* of content, to expand the amount of time on task.
- We need a different approach to administrators than we originally envisioned-more individualized and focused on how they can support their teachers.
- Teaching artists were strong in the summer, but harder to connect with during the academic year.
- We have an underabundance of museums, all in the post-pandemic transition.

Lessons Learned from the Project

Movement and reflection: Teacher participants, Team members, and Advisory Board members expressed the necessity of both movement and reflection as the key to processing in their learning experiences and communicated a desire to continue movement and reflective practices. One teacher noted, "the movement piece was absolutely essential to connecting all of this together" while several others shared the impact of having "more time for reflection" and "reflection times" provided opportunities to slow down and process.

Keeping teaching artists engaged: Teaching Artists were engaged during the concentrated summer workshops. During the academic year their participation dropped off and was considerably more limited. We are working with our artists, board members and art community to think about ways to productively engage artists throughout the life of the grant.

Recruiting administrators: In the post COVID educational environment it was hard for administrators to commit large chunks of time. As a result, we inverted the relationship and reached out individually to spend time with each administrator in a time they could find. We used our flexibility to compensate for Administrators rigid schedules.

Grace: After the last two years of teaching during the Pandemic and Racial Reckoning educators expressed exhaustion and some were thinking of a career change. The Curriculum we constructed and adjusted took that reality into account providing choice and "airiness". As a result, teachers became more motivated and decreased thoughts about career change. The grant had a significant positive impact on well-being and willingness to continue teaching.

Dissemination Efforts

Presentations at Conferences

While 2021-2022 was a year of recruitment and project launch, the team was able to leverage some of the pilot studies that we based the proposal on to create research presentation at the NAEA Pre-Conference in Spring 2022.

2022 National Art Education Association Research Pre-Conference

Trainin, G., Bockerman, J., & D'Adamo, K. (2022). *Creating interdisciplinary connections through research sketchbooks: Engaging elementary pre-service teachers in arts-based research.* National Arts Education Association Research Pre-Conference.

Trainin, G., Rice, L., D'Adamo, K., & Yoon, H. (2022). *Envisioning a contemporary in-service teacher education program in Arts integrated learning.* National Arts Education Association Research Pre-Conference.

Blog

Guy Trainin has used his blog to Highlight some of the work of Art TEAMs. During the grant period the Blog had 310 users view the different posts. You can view the Blog at https://guytrainin.blogspot.com/

Website

Art TEAMs project has a website at https://artteams.unl.edu/. Website metrics indicate 1036 unique visitors, 1449 total visits and 27,517 total hits. We plan to expand the reach of the website through our Social Media platform, podcast while we add to the materials we plan to share.

Future Dissemination Steps

Art TEAMs Podcast: In December 2022 we will be launching the Art TEAMs podcast on YouTube, Apple Podcasts and Spotify. In the 10-15-minute episodes we will share the ideas guiding our work, classroom examples, results of our research and curricular principles. The introductory episode is already available on YouTube: https://youtu.be/TYtqfdFvCFs.

Art TEAMs Social Media: During Fall of 2022 we created and launched a Instagram and Facebook accounts. These accounts will be used to share moments, ideas, testimonials, and our podcast.

Conference presentations: Our team have applied (or will apply) to present in Nebraska conferences:

- The Nebraska Educational Technology Association Meeting Spring 2023
- The Nebraska Art Teacher Association Meeting Fall 2023

- The Nebraska Paraeducator Conference Fall 2022
- Our team has pending presentation in the following National Conferences
- The National Arts Education Association (NAEA) Research Pre-Conference (Spring 2023)
- The International Society for Technology in Education (Summer 2023)
- The Society for Technology in Teacher Education (SITE) (Spring 2023)

Acknowledgements

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