

LUNA DANCE INSTITUTE

20 Years of Learning & Connecting: A Study of Luna Summer
Institute participants 2000-2019

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Luna Dance Institute (LDI), located in Berkeley, California, has been offering a Summer Dance Teaching & Learning Institute for twenty of its 29 years. The original Summer Institute (SI) emerged from the need for dance educators and classroom teachers to have time and space to investigate the role dance plays in education and find new ways to improve the integration of dance into their teaching practice. Prior to the SI, dance educators and classroom teachers worked in silos—both with strong commitments to their students yet also holding misperceptions of their partner teachers' roles and views. The purpose of the SI has been to bring these groups of practitioners together to unlearn, co-learn, and co-create liberatory dance teaching practices so that the transformative power of dance could manifest in their teaching settings.

Over 20 years, LDI evolved the curriculum and structure of SI to meet the needs of teachers as the field and issues in education were changing. The trends of the time were addressed, but as trends come and go, Luna's pedagogy consistently focused on awareness (observation and reflection) combined with learning theories (constructivism, motivation, child development, critical pedagogy, cognition), creativity, and inquiry--trusting the teachers to design practices based on their values and goals. At the same time, the field was changing—in part because these participants were out there working in it as change agents. For example, early cohorts of SI practitioners struggled with including students with disabilities into their classroom. In recent years, they embrace inclusion classes and want to better understand Universal Design for Learning guidelines and how anti-trauma and culturally-responsive teaching perspectives can create more access to dance for all children. Luna's pedagogy made subtle shifts accordingly. Other changes in foci over the years include the neurological developmental patterns, Laban efforts, and examining cultural dance forms through a principle-

forms discussion that allows for critical examination of cultural appropriation, access, and creativity in various styles and genres of dance.

Funded by the National Endowment for the Arts with matching funds from Borick, Clif Bar, Haas, and Heller family foundations, the SI participants do not pay for the experience (though we do ask their employers to make a voluntary contribution of \$250-500.) Applicants apply in February, are interviewed in March, and selected in April. The cohort size is 12 each year comprised of 6 dance teaching artists and 6 classroom teachers or non-dance teaching specialists. Over the years, the non-dance teaching artist group has included mental health workers, speech therapists, and physical education teachers.

Until 2020, the SI was taught as a weeklong seminar in July, varying five to seven days depending on funding. After the first year, the group was reconvened in midyear for further learning and connection, and soon after, individualized yearlong coaching was implemented. These changes were made in response to participants' evaluative feedback—they wanted more connection to each other and they wanted help connecting what they learned theoretically in the summer to their practice during the school year. Eventually, SI landed on a structure: seven full days in summer, yearlong coaching, a January reunion and an end-of-year Gallery Walk. An electronic blog-based forum allowed them to share curriculum, thoughts, questions, and ideas throughout the year.

The global pandemic COVID-19 brought the plans for SI2020 to a halt. Since the 2020 cohort had already been accepted, an investigation into how the SI content could be experienced through yearlong blended learning became possible starting with online meetings on Zoom and eventually meeting in person once restrictions were lifted. As COVID-19 persisted, the 2020 cohort ended up meeting all year on Zoom with two full days in August, monthly half-day

sessions through May and a full day midyear in January. Participants were assigned coaches to meet with in between group learning sessions and great value was discovered in holding small group coaching sessions on Zoom. With inadequate time to evaluate the SI2020 experience and with continued uncertainty about whether in-person meeting would be possible in 2021, Luna took a one-year pause from offering SI and instead, implemented this SI alumni survey.

As there are more organizations offering professional development in dance and California colleges and universities are beginning to offer credentialing programs, Luna's leadership is curious about the extent to which the SI is meeting the needs of dance teaching artists and the extent to which the goals for keeping teachers in the field are being met. The purpose of this study is to understand the enduring aspects of Luna's SI on SI alumni and to better understand how to serve their needs as they are articulated today. The following research questions are investigated in this study:

RQ #1: To what extent are the SI alumni still teaching dance?

RQ #2: What aspects of SI endured in their teaching practice?

RQ #3: What do practicing SI alumni need next?

As part of RQ #3, Luna is curious about the SI alumni as leaders in the field of dance or education and how best to help them by identifying what leadership experience they have already engaged in and what they perceive as key issues to the field. Finally, since they recently taught through a global pandemic, a question was added about distance teaching. This final question is not core to this study, but the reality of COVID-19 cannot be overlooked.

Method

A researcher-designed survey comprised of multiple choice, checklist, ranking, and open-ended questions was created on Qualtrix and sent to 287 participants attending SI from the 2000

pilot year through 2019 or equivalent professional development intensives. (Equivalent relationships were defined as having taken the weeklong, first-level course Developing and Implementing Dance Curricula-A and at least one other Luna workshop intensive.) Because 2020 was reconfigured around the realities of the pandemic, participants from last year were not included, however several people who had equivalent relationships to Luna were invited to respond.

The survey consisted of 11 quantitative questions, followed by additional questions based on participants' response to "Are you still teaching?" with five questions for those who answered "yes" ($n=94$) and three for those who answered "no" ($n=19$). Four additional questions allowed for longer open-ended responses and several questions allowed for short-answer elaborations on the quantitative responses. The full survey may be found in the Addendum. Dr. Emma Jiang formatted the survey for distribution using Qualtrix and entered the quantitative data into SPSS, Excel, and Qualtrix formats for ease of analysis. The survey was piloted with two Luna faculty who took the SI prior to being hired, then sent to 287. Responses were received from 113 participants. Jiang and Reedy analyzed the quantitative data examining frequency and ranking. Reedy analyzed the qualitative data, coding the longer text responses for themes. The data were independently coded by two Luna colleagues for validation with 100% interrater agreement reached after discussion.

The researcher, Patricia Reedy, is the founder and Director of Creativity and Pedagogy at Luna Dance Institute. Along with her colleagues, Nancy Ng and Jochelle Pereña, she developed and evolved the structure, pedagogy, and curriculum of the SI over the past 20 years. While there is potential for inherent bias in interpreting the findings of this study, efforts have been made to limit bias by using an outside researcher to develop the instrument and having the data analyzed

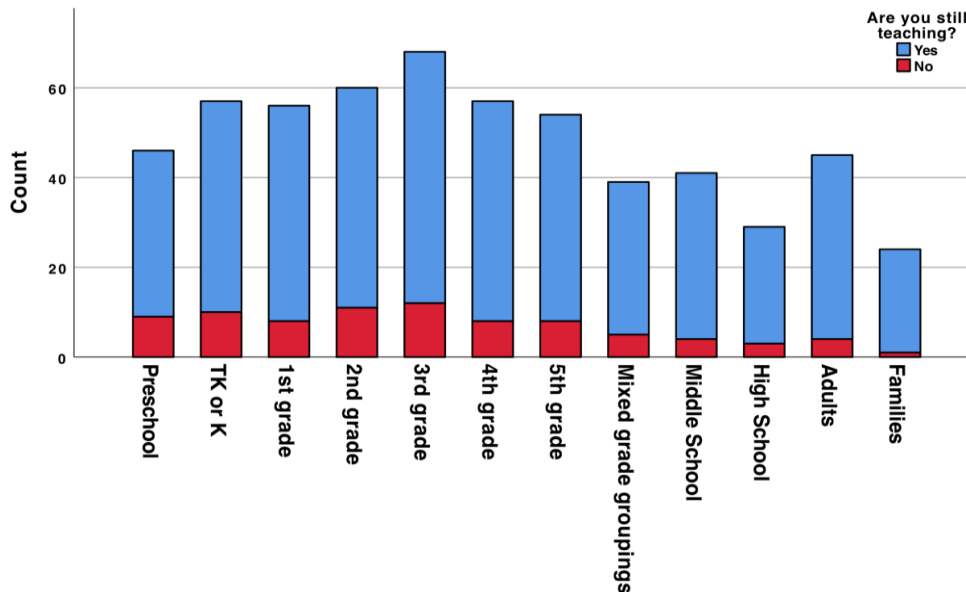
by more than two people. The personal nature of this study does allow for use of first person language in the Discussion section.

Results

Who responded?

Participant responses represented all years of the SI (2000 through 2019) with 73% in the last decade. When they attended the SI, the majority (61%) were dance teaching artists, 32% were classroom teachers, the remaining 7% were non-dance practitioners. The dance teaching artist group includes credentialed or certified dance teachers, dance specialists, teaching artists from dance companies or community arts education agencies, and independent choreographers and dancers who teach. The majority of respondents have taught for a long time with 50% teaching 10-19 years and 23% teaching 20-29 years. Although a few respondents teach more than 500 students each year, 35% teach less than 100 students and 35% teach 100-500 students, the majority in public schools. As shown in Figure 1, the ages taught spanned the entire age range from preschool through adulthood and families.

Figure 1. Ages taught by SI alumni.



RQ #1: To what extent are the SI alumni still teaching dance?

The majority (83%) are still teaching dance. After responding to the question *Are you still teaching?* two different sets of questions were asked of those still teaching and those not. Of those teachers no longer teaching ($n = 19$), seven have related jobs in dance or education, five are retired from teaching, and seven are unemployed, in school, or have changed careers. After retirement, the top 3 reasons for leaving the field were: *lack of opportunities in my geographic area* ($n = 4$), *lack of teaching opportunities in my area of interest* ($n = 2$), and *insufficient salary* ($n = 2$). Eighty-four percent of the no longer teaching group report that dance still plays a role in their lives somewhat or a lot.

RQ #2: What aspects of SI endured in their teaching practice?

The majority of respondents who are still teaching are still integrating dance into their practice (78%). When asked to rank the top three factors that keep them teaching, they ranked *I feel like I make a difference in my students' lives/the community/the world* ($n = 76$), *I continue to learn and grow* ($n = 70$), and *To me, teaching is a calling* ($n = 46$). Of the six who responded *other*, four are considering leaving the profession.

When asked to identify the top five most enduring aspects of the SI experience, respondents named *Confident to develop and implement creative dance curriculum*, *Understanding and ability to support children's creative risk-taking*, *Reflective Practice*, and *Understanding Child Development theory and principles* as the most important. These data were corroborated by the qualitative data as respondents elaborated on their answers about leadership, key issues, or value of LDI.

RQ #3: What do practicing SI alumni need next?

Research question #3 was addressed through four areas of inquiry: professional development, leadership, key issues in the field, and how can LDI support them further.

Professional Development.

Participants were offered a checklist of 14 professional development (PD) experiences they have engaged in since taking the SI at Luna and elsewhere. The majority of respondents participated in Luna's Practitioner Exchanges ($n = 48$). After that respondents participated in NDEO or CDEA conferences ($n = 39$) or non-Luna PD ($n = 34$) most frequently. Consultations with Luna faculty ($n = 33$) had the next highest frequency.

Leadership.

Both groups of teachers—those still teaching and those not--were asked about their leadership experience with 83% responding they have had the opportunity to be a leader about dance in their work setting and 71% responding they had the opportunity to be a leader beyond their work setting. Similarly, 82% wish to develop as a leader in dance education.

To get a sense of what they consider leadership, they were asked to identify their participation in 12 different leadership activities and also to write a personal definition of leadership in dance education and define their sphere of influence. As shown in Table 1, teachers' experiences with leadership were most often leading PD activities with their peers and creating curriculum for others to use. Advocacy and mentorship or coaching were tied for the third most frequent leadership action.

Table 1. Frequency of responses of leadership actions experienced

Activity	Often & sometimes	Little & No
Lead PD for colleagues	50	46
Lead PD at conferences	23	73
Research and writing	26	69
Advocacy	43	53
Policy committees	6	90
Create curriculum others use	46	50
Supervise new teachers	38	58
Mentorship, coaching	43	53
Hiring, supervising, firing faculty	24	70
Starting, improving, running a dept/organization	40	55
Serving on a nonprofit board	22	73
Other	13	25

Analyses of the two qualitative questions: *Please elaborate on your sphere of influence in any of the above* and *Please write your personal definition of leadership in dance education* corroborate the quantitative data to a point. Six themes emerged: Advocacy, Initiation, Mentorship/coaching, PD workshops and presenting, Critical reflection, Empowering others.

Advocacy.

Advocacy is most often cited with 49 unique instances. Dance teachers seem to believe advocacy is part of their job. However, digging in, different levels and reasons of advocacy were given. Only six served on policy committees and four served on boards of directors. Several described advocacy as doing a good job, such as *Allowing a dancer to experience their own joy of movement.*

Initiation.

Although not the top-ranked leadership activity, there were 40 indications of starting or running a program or department in the checklist and 32 instances of respondents running, starting, or expanding programs in the qualitative responses such as *I have served as an advisory, program developer, events coordinator, community outreach and volunteer coordinator* and *I*

have started two dance programs at different schools. Although most text responses are evidence of starting or running a program, some interpreted leadership in terms of their job, *I have produced and directed evening length shows or I lead Circle Times for adults with young children.*

Mentorship/coaching.

Mentorship/coaching was tied with Advocacy for the third most frequently occurring leadership activities in this population sample and there were 27 instances of mentorship or coaching mentioned in the qualitative text. An additional 24 mentioned *leading by example, collaborating with others, or sharing ideas.* Examples that were included in this theme were: *Provide information and guidance for individuals to make their own discoveries and choices, share my discoveries/knowledge to impact how dance education evolves, and through example and collaboration.*

PD workshops and presenting.

In addition to the ranked responses in Table 1, 16 respondents mentioned teaching PD with 8 writing or presenting on their work. Examples coded in this theme were direct statements of teaching workshops or writing or presenting.

Critical reflection.

There were 16 statements of leadership defined as examining one's own practice or continuing to grow. An additional four mentioned risk-taking or courage, four mentioned vision, and one mentioned accountability. Examples of items coded to this theme are: *those who strive to continuously improve his or her practice, trying things that have never been tried, and question, create, collaborate, and find the balance between asserting and listening.*

Empowering others.

Ten people specifically identified “holding space” for others to learn, grow, develop, or lift up with 15 specifically mentioning race, equity, and inclusion as an aim. Examples of items coded to the empowering others theme include: *holding space, keeping folks safe, guiding; creating and sustaining equitable spaces for all dancers to grow and thrive; and being able to see the value in a wide variety of ways of teaching dance...and practicing cultural humility.*

The participants’ spheres of influence were primarily within their teaching setting with a few notable exceptions. One respondent carries the influence into peace and conflict work, another works in an arts and healing network, and several speak of working within city, county, or state arts and education capacities.

Key Issues.

SI alumni were asked to rank their top three key issues in dance education from a menu of seven items. The seventh, *other*, was an opportunity to name their own. The top three issues were: *unequal opportunities for students to experience dance, dance seen as a frill, and inconsistency of professional positions, pay, and opportunities in the field.*

When asked to elaborate on their answers, their responses related to these top 3 issues. In terms of the top two issues: *unequal opportunities for students to experience dance and dance seen as a frill*, the qualitative data support the rankings through 12 citations of the lack of understanding of dance or culture of dance or culture of schools, and 7 mentions of lack of respect. Examples include: *most schools/teachers/principals like the idea of having dance, but fail to set enough time or enough space for classes, and Too few people have a frame of reference for dance in school and community settings. Once they see what’s possible, they more*

often come on board. In addressing inconsistency of professional position, pay, and opportunities in the field, the data show 12 mentions of a need for training.

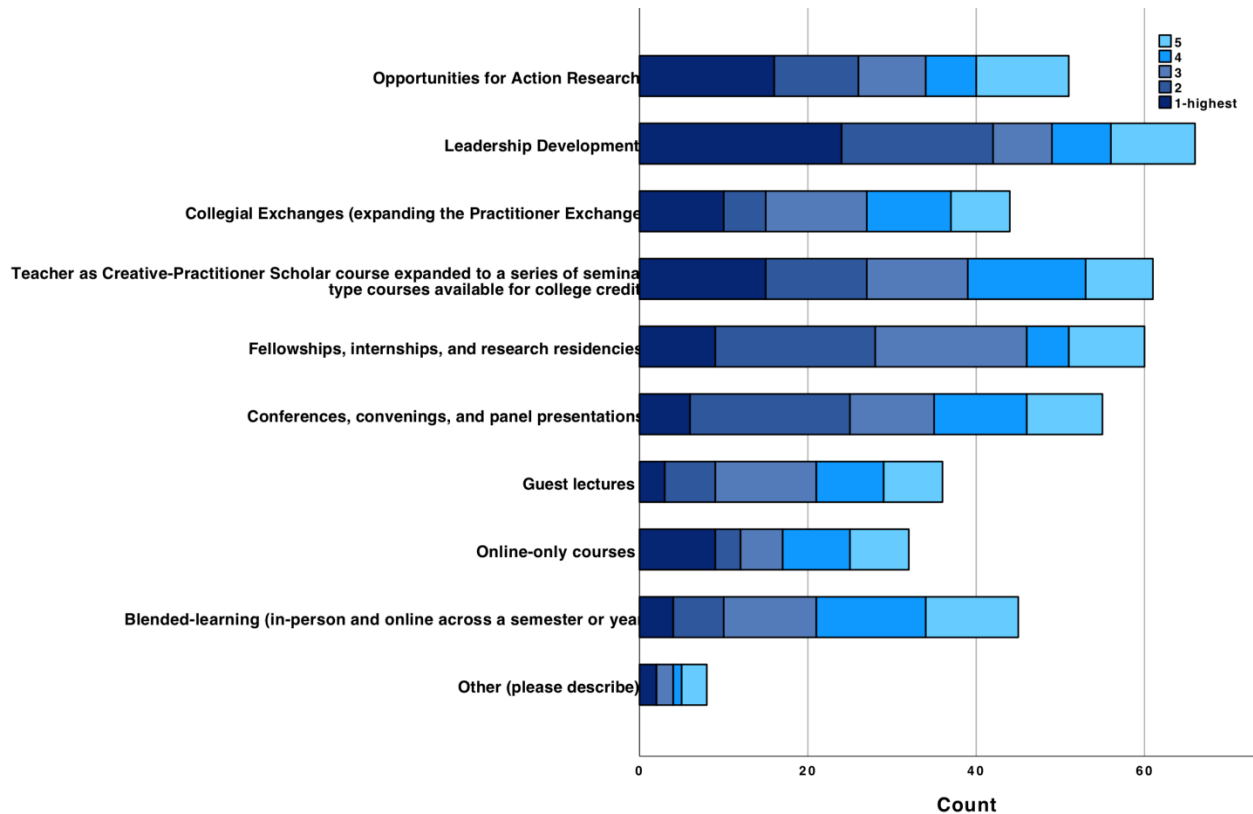
How Luna can support SI alumni further.

One of the purposes of this survey was to assess how Luna can support teachers as we move to expand our services and transform our Professional Learning Department into a future Creativity Pedagogy & Research Center (CPRC-working title). SI alumni responded to two questions—a ranking question of possible activities for the CPRC and the second an open-response item *Luna is trying to articulate what we do and its impact. In your own words, please describe the benefits of Luna's work.*

Activities.

Respondents were asked to rank the top five opportunities they want Luna to prioritize from a menu of 10 items, the 10th being *other*. The top three priorities were: *Leadership development, Teacher as Practitioner Scholar seminar series, and Fellowships and research residencies*. When counting only those opportunities ranked number 1 and number 2, the order was *Leadership development* (42), *Teacher as Practitioner Scholar* (27), and *Fellowships and research residencies* tied with *Action research* (26 each). See Figure 2 for full ranking data. Comments that supported their choices included: *Luna needs to be accepted in Higher Ed, we are learning more at Luna than in undergrad and grad teaching programs* and *Luna facilitating more teaching settings reduces institutional obstacles*.

Figure 2. Rankings of opportunities respondents seek



As shown in Figure 2, Action Research and Fellowships were tied at 26, though perhaps they should be combined because respondents liked the idea of a research residency. People were more interested in conferences and convenings than online or blended learning, though four people commented they are able to participate when classes are virtual.

Of the 29 comments, there were two people who chose none of the selections offered stating they were interested in more hands-on learning experiences.

Luna’s Value.

Participants responded to the open-ended prompt *Luna is trying to articulate what we do and its impact. In your own words, please describe the benefits of Luna’s work.* Their responses were coded into five themes: Support and confidence generation, Pedagogy, Rigor, and Other.

Support and confidence generation.

Thirty-one participants wrote about coming to Luna as novices, changing the way they taught, learning about cultural humility and applying it across various aspects of their lives. For example, *Luna helps dancers make the leap from their own experience into the role of dance education* or *Luna helps me reconnect with the kind of teacher I want to be and know I need to be*. They also spoke of delving in, Luna's ability to be nimble, change and evolve, and returning for more, *You care about us forever!*

Pedagogy.

LDI's pedagogy is based in inquiry and creativity. There were 44 separate comments related to the LDI pedagogical framework: 26 mentioned pedagogy specifically, 11 spoke of inquiry or reflection, and 12 mentioned creativity. The comment, *Luna's work will help to dispel and preconceived notions about dance* reflects the theme. Teachers wrote about changing and creating change in their teaching environment. They speak of Luna's work as pushing them to question the status quo and empower them to teach to their values, *Luna's philosophy and framework for dance push teachers into an intentional, more meaningful, and more personal relationship to their practice and their students* or *Luna's value lies in its power to groom and develop dance teachers by helping them connect with the vital role they serve in their students' lives...using dance to effect change in themselves, and ultimately in the world.*

Rigor.

LDI's rigor, excellence, and modeling of high quality was mentioned 21 times. The specifics of these comments ranged from the high quality of the learning experience, *Luna's clearly and thoughtfully crafted approach to pedagogy is what I had hoped to receive in graduate school* to integrity of our values, *..it sets the bar for dance participation as a practice of*

individuals being their authentic selves. Several used the word *inspiration*. They also appreciated Luna's research with 12 specific comments.

Advocacy.

Beyond the responses in the leadership sections, advocacy was mentioned with regard to LDI's value 19 times. They spoke of Luna's position in the field as visionaries, leaders, and policy-makers as well as inspiring their confidence to take action. In addition, there were 13 direct comments about social justice, change agency, or cultural humility.

Other.

Leadership was mentioned 8 times in ways that might have been coded as support, pedagogy, or modeling instead, such as, *You create leaders and speakers and movers who are fearless* or *Luna raises leaders and advocates for the dance field.*

Although anecdotally, SI participants often state how much they value the collegial connections that happen at Luna, in this survey only 15 mentioned collegiality and peer connections as a vital service provided by Luna. The word connection was used to refer to colleagues, partner with Luna for change, or connecting dance to other aspects of their and their students' lives.

Additional questions.

Though not directly related to the research questions, LDI faculty are interested in learning more about transitional moments in people's learning journey and given that COVID-19 was pivotal globally, we wanted to know more about teachers' experiences teaching in academic year 20-21 when schools were restructuring in response to the global pandemic. Two optional questions were asked in an open-response format: *Describe a transformational moment or a pivot point in your career* and *2020 required dance educators to adapt our work to the*

technology world. What did you learn about distance teaching of dance that our field should keep or expand on?

Pivot point.

In response to *describe a transformational moment or a pivot point in your career*, nine people spoke of some major personal event like the death of a parent or having children, or professional achievements like dancing in a Broadway musical, becoming Teacher of the Year, or receiving an advanced degree. Most, however, spoke to shifts in their career where they seized new opportunities for growth ($n=22$). Some credited their coaching at Luna, *consults were extremely influential in helping me define my professional priorities, as well as reflect on my strengths and passions*. Others mentioned new jobs or promotions. All described moves toward more alignment with their values or purpose. There were 23 mentions of the SI as their pivot point, several specifically mentioning learning from colleagues or having a sense of belonging: *I met the greatest number of people who did what I did, Working with Luna and being so vulnerable! I began to show myself the acceptance that I show others*. Many gave examples of transformation through practice ($n=29$) or learning by doing, with several specific mentions of committing to creativity or giving up control: *using creative movement to help students learn when teaching a concept, or learning how to retreat to the outer edges of my dance classroom which the participants moved more into the center of creating, voice, and driving the process, or I learned how much I already knew and I wrote my first curriculum*. A few spoke of COVID as a transformational moment, allowing them more freedom to teach dance in their own way.

Teaching during COVID.

Out of 83 respondents, 19 did not teach during COVID or hated the experience. The remaining responses fell strongly into positive experiences by improving access ($n=19$) though

with stated inequities in access to computer equipment, internet connections, and space; new learning opportunities through technology ($n=18$) including easier to document; and increased connection—including more participation for shy students ($n=14$). Participants offered very thoughtful comments about what is required to teach in this format and insightful critical questions. Many responded that the pandemic highlighted the importance of moving and dancing to a healthy life. These two quotations are representative of the overall tone of the responses: *We reach more people but we lose some embodiment* and *This moment has given us an opportunity to pause and consider our listening, observing, and responding practices as teachers and remember that good teaching isn't about good content delivery, but in supporting our students where they are.*

Discussion, Interpretation, and Limitations

Overall, this mixed-method study offered a peek into SI alumni experiences with Luna's pedagogical approach and professional development offerings. Open-ended responses served as qualitative data offering rich descriptions that substantiated the participants' quantitative responses. Data from the first two research questions: *To what extent are the SI alumni still teaching dance?* and *What aspects of SI endured in their teaching practice?* suggest that practitioners who attend Luna's SI stay in the field, as 83% are still teaching and few of those no longer teaching changed careers too far away from dance. Respondents also validate that the pedagogical principles behind the SI curriculum and approach are received and endure. The top five enduring aspects of the SI experience reported by respondents correspond to the aspects that make Luna's SI unique—an emphasis on creativity, reflective practice, and child development principles or honoring the child where that child is.

Collegiality was ranked only seventh of the 12 choices. This is a surprising finding because during the SI week, participants frequently comment about how wonderful it is to be part of a cohort. It also is surprising because the most frequent post-SI professional development activity the participants engaged in were Luna's Practitioner Exchanges—designed for collegial engagement and autonomy from Luna facilitator-led activities. Perhaps teaching artists apply to the SI because they feel isolated and seek support, but once they are connected for a full-year they are confident to move forward alone in their teaching settings or have learned how to build authentic relationships around their teaching. Or, it is possible that Practitioner Exchanges rose to the top because they are offered at extremely low-cost. It is worth investigating why the second and third most frequent professional activities were with state or national conferences or non-LDI professional development. Is there something about Luna offering so much for free that makes participants reluctant to pay for more advanced workshops? While many text-based comments suggested that Luna was a *home base* or a *connector* or an *ongoing relationship*, one respondent writes, *Well, I was offered a year of excellent progressive dance education learning for free...I want to change the world thru dance education and Luna made that a reality for me.* There's more to investigate about the pricing structure of Luna's professional development, particularly with regard to equity, perception, and enduring value.

The purpose of asking research question three, *what do practicing SI alumni need next?* was to help guide the expansion of Luna's Professional Learning Department into a future Creativity Pedagogy and Research Center (CPRC). Participants ranked Leadership development, Teacher as Practitioner Scholar seminar series, Fellowships and research residencies tied with Action research as the top activities they seek at this time. These rankings were not totally

surprising as developing practitioners into change agents and leaders is one of Luna's approaches to social justice.

Luna has piloted a few leadership programs over the past ten years because we believe that practitioners have the capacity to shift the dominant paradigm of dance in education that keeps dance a frill, that perpetuates unequal access, and prolongs wide variation in quality. Although 82% of respondents desire to develop as leaders in dance education, they maintain misperceptions about what leadership means. Many examples reflected the way they taught, their curriculum design, or show production ($n=18$). Though not coded as *leading by example* which was found as part of the themes of Advocacy, Mentorship /coaching, or Empowering others, it was clear that some respondents confuse doing their job well with leadership or they take a passive approach to leadership such as defining it as *providing information and guidance for individuals to make their own discoveries and choices*. This confusion is perhaps due to the grassroots philosophy found in Luna's pedagogy where we encourage a bottom-up approach to social change. In all of our workshops, but especially in the SI, we embolden dance teaching artists to claim their knowledge and expertise and voice their truths to the decision-makers in their community. They often come to us believing that the expert lives outside of them so they are hungry for research articles that prove the value of dance to share with their administrators and parents. Instead, we insist that as experts, it is their job to make student learning in dance visible to stakeholders through example and through documenting and articulating the benefits along the way. As Luna develops its future leadership programs, it will be necessary to define what we mean by leadership and create pathways from leading by example, through documenting the outcomes of those examples, to creating opportunities to amplify one's voice

for change. We must make our implicit knowledge explicit and help them do the same. Teaching artists will need support in all areas of leadership development.

Items coded as Critical Reflection ($n=25$) reflect Luna's pedagogical principles affirming that what we teach is being carried into teaching artists' view of good leadership. Included in this category were also statements of risk-taking, courage, and vision—all which provide opportunity to tease out for new content areas for future leadership development. Similarly, Empowering Others ($n=25$) represented Luna's approach to professional and staff development. This may, in fact, be an example of Luna leading by example. There is more to understand about the intersectional aspects of Luna's values of equity and change, how these relate to the goals of the field, and the future offerings of the CPRC. In fall 2021, group interviews of volunteer participants from this study will be asked to elaborate on their needs. There is an opportunity to gather more information about how practitioners view the value of Action Research and research fellowships and what they would like to see addressed in our Teacher as Creative-Practitioner Scholar series.

The five themes that emerged from participants' responses to the open-ended prompt *please describe the benefits of Luna's work* were support and confidence generation ($n=31$), pedagogy ($n=44$), rigor ($n=21$), advocacy ($n=19$), and other ($n=8$) which included 8 mentions of leadership. Comments relating to values, especially social justice, change agency, or cultural humility, were distributed throughout the themes. This is an important finding for Luna as this survey is part of a larger adaptation strategy to investigate how the public perceives us living our values or walking our talk. Efforts to make the implicit values that underpin our pedagogy more explicit is a major initiative for Luna at this time. These data suggest that practitioners who have attended Luna's SI recognize and receive experiences aligned with values behind the pedagogy.

In addition to digging in more during the group interviews already scheduled, future studies addressing how Luna's approach leads to change, justice, and equity are needed.

One of the reasons this type of future research is needed is because the participants in this study identified the same key issues in dance education: unequal opportunities for students to experience dance ($n=74$), dance still seen as a frill ($n=73$) and inconsistency of professional positions, pay, and opportunities ($n=67$) as have been identified as barriers in dance education for decades (Hilsendager, 1990; Koff, 2000; MacDonald, 1992; Woodworth, Gallagher, & Guha, 2007). The practitioners in this study feel called to teach dance, are committed to growing, and see dance teaching as a calling. They have committed to dance because they believe dance makes a difference in students' lives. Insofar as inequities exist within the field, and a rigorous, critical approach to dance teaching can address societal inequities beyond the field, tackling the obstacles reported by survey participants is essential. Future studies are needed to better understand the perceptions of policymakers who determine the relative value of dance in their larger programming as well as to address misperceptions of who can dance, how dance leads to student efficacy, what is needed for dance to fulfill its potential, and how educators can be better supported to thrive in their purpose-based careers.

This survey was distributed and data collected and analyzed during a global pandemic (January-June, 2021) after teachers had spent a stress-filled year adapting to uncertainty, fear, and ever-changing logistics at their teaching sites. They quickly pivoted to online teaching then had to shift again to in-person teaching with new, highly-rigid safety protocols. Although the fact of COVID-19 might have been a study limitation--detering an even larger sample size--the high number of respondents to this survey suggest that practitioners are resilient and committed. While some chose not to teach or hated the experience, most took the opportunity to learn new

things and they walked a way with strong beliefs in the importance of dance and moving to a healthy life. During the next few years, multiple studies are likely to investigate the effects of COVID-19 on all aspects of teaching and learning, including dance. The results of this study suggest that we need to continue our efforts to listen deeply, without assumption, to practitioners' experiences and fold what was learned during this time of uncertainty into future pedagogy and curriculum.

Another potential limitation to this study is that the sample size and responses may be skewed if people who are not teaching chose not to complete the study. Eighty-three percent of respondents are still teaching, but this is potentially misleading if those in other careers did not participate.

Conclusion

As Luna evolves its Professional Learning department to a full Creativity Pedagogy and Research Center (CPRC), these findings will inform what we can next offer the field. Dance teaching practitioners stay in the field, value growth and change, are adaptable, and are committed to leadership to address inequities in education and provide more access to their students. This dedicated group of professionals, however, work in a field that they perceive is undervalued within education. Supporting their leadership development into confident, skilled change agents emerged as an important message to Luna as new programs are developed for the CPRC.

Opportunities to seize as the CPRC is developed include defining an operational definition of advocacy and how it relates to leadership and teaching practice. Similarly, teasing out what leadership means to practitioners and the various pathways to development will be important, specifically identifying how collaboration, shared leadership, and modeling fit into

leadership goals and styles. There is also the need to better understand what is gained and what is lost in distance virtual learning for practitioners. COVID-19 created the conditions to investigate the use of technology without the time and space to evaluate it systematically. Luna can and should create space to pilot and assess the use of technology in the CRC.

The SI alumni are working at the cusp of dance education. Although there are points of excellence throughout the nation and the world, by connecting SI participants in annual cohorts and together across years, Luna is building a movement that will break isolation and has the potential to change the way dance is perceived and experienced in education.

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