

2015

Theatre Safety in Louisiana Secondary Schools: A Survey Study

Christopher Pyfrom

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_theses



Part of the [Theatre and Performance Studies Commons](#)

Recommended Citation

Pyfrom, Christopher, "Theatre Safety in Louisiana Secondary Schools: A Survey Study" (2015). *LSU Master's Theses*. 3728.

https://digitalcommons.lsu.edu/gradschool_theses/3728

This Thesis is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Master's Theses by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

THEATRE SAFETY IN LOUISIANA SECONDARY SCHOOLS:
A SURVEY STUDY

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Fine Arts

in

The Department of Theatre

by
Christopher Charles Pyfrom
B.M.E., Louisiana State University, 2008
May 2015

TABLE OF CONTENTS

| | |
|---|-----|
| LIST OF TABLES | iii |
| ABSTRACT | iv |
| CHAPTERS | |
| I INTRODUCTION | 1 |
| II REVIEW OF THE LITERATURE | 8 |
| III METHODOLOGY | 26 |
| IV FINDINGS | 35 |
| V CONCLUSIONS | 53 |
| BIBLIOGRAPHY | 61 |
| APPENDIX | |
| A SURVEY INSTRUMENT PART 1 | 65 |
| B SURVEY INSTRUMENT PART 2 | 100 |
| C INVITATION LETTER TO PRINCIPALS..... | 124 |
| D APPLICATION FROM INSTITUTIONAL OVERSIGHT FORM | 126 |
| E IRB APPROVAL FORM..... | 130 |
| F HUMAN SUBJECTS RESEARCH COURSE CERTIFICATE..... | 131 |
| VITA | 132 |

LIST OF TABLES

| | | |
|---|---------------------------|----|
| 1 | School Inclusion Criteria | 27 |
|---|---------------------------|----|

ABSTRACT

Participation in secondary school theatre can have many benefits including the development of improved reading comprehension, self-concept, and empathy. In the world of professional theatre, each design area has its own department head and several levels of assistants and workers below them. Yet in the world of secondary school theatre, we expect one person to assume all of those roles in addition to the regular responsibilities of teaching. Not many people see theatre as being dangerous when compared to sports, science labs, or vocational education. However, it can contain many of the same risks.

This study investigated several factors that could influence theatre safety. Those factors included (1.) the education, certification, and training of theatre educators; (2.) the makeup and expectations of theatre; and (3.) theatre safety and hazards. A survey instrument was developed and revised to align with questions asked in previous studies and to make the time commitment reasonable. The survey was conducted online and participants were invited via a letter of invitation sent to school principals. Though the survey followed the format of several other successful studies, responses were too few to be able to generalize and any results must be interpreted with caution. Also undetermined was the actual number of Louisiana secondary schools that offered theatre related classes and/or activities. Further research is suggested on this topic in order to ensure that students, teachers, and patrons are being provided the safest possible secondary school theatre experience.

CHAPTER I

INTRODUCTION

Chapter one will begin with a brief overview of the review of the literature. A statement of the problem and a list of research questions will follow. The chapter will conclude with a list of terms.

Overview of Literature Review

The theatre has been a source of education and entertainment for both its participants and patrons. The introduction of theatre into the school curriculum allowed educators to use theatre as a medium to both develop self-esteem and educate their students and audiences about social issues such as violence, drug/alcohol abuse, sexuality, sexual identity, multicultural education/issues, divorce/single parent families, and teen suicide.¹ With recent budget cuts to arts and education, many school theatre programs were reduced to a one-person-show, if the program remained at all. A comparison of the results of the 1991 “Theatre Education in United States High Schools,”² and 2012 “A survey of school theatre”³ show a decline in the value of theatre experience as a qualification for hiring theatre educators. According to a 1995 study only eight percent of elementary drama/theatre classes were taught by a theatre specialist.⁴ As

¹ Kent Seidel, “Theatre Education in United States High Schools: A Survey Report,” *Teaching Theatre* 3, no. 1 (1991): 6-8.

² Ibid.

³ Matt Omasta, “A survey of school theatre: A landscape study of theatre education in United States high schools,” *Teaching Theatre* 24, no. 1 (2012): 16-18.

⁴ Nancy Carey, Michael Sikes, Rita Foy, and Judi Carpenter, *Arts Education in Public Elementary and Secondary Schools*, (Washington, DC: National Center for Educational Statistics, 1995), 63.

of January 2015, Louisiana did not list any type of certification for theatre.⁵ Thus, in order to teach theatre, one was only required to hold certification in some other specialization as long as it was for the grade level they were teaching. A search of Louisiana College and University websites revealed a lack of teacher preparation programs specific to theatre. However, Cynthia Brown and John Urice stated in 2008 that the “training, hiring, and supporting” of theatre specialists is key to improving the artistic and educational quality of school theatre.⁶

Theatre safety videos warn of many possibly safety hazards. In one video Dr. Arthur Wagner explained that, “theatre workers are constantly exposed to hazards; dangerous machinery, mist, smoke, fog, and to potentially toxic materials such as powdered pigments and dyes, fireproofing chemicals, plastics and resins, spray adhesives and glues, welding materials, cleaning solvents, sawdust, asbestos, firearms, pyrotechnics, and many kinds of paint.”⁷ His cohost, David Fenner, later said, “Exposure to these hazards can cause a wide range of reactions from allergies to asthma attacks, to potentially fatal illnesses such as skin and lung cancer, hepatitis, leukemia, heart failure and damage to the central nervous system.” In addition to those hazards electrical shock, burns, falling from heights, and falling objects have caused injuries to theatre workers. Overhead rigging systems present their own benefits and challenges. While the use of a

⁵ “Bulletin 746: Louisiana Standards for State Certification for School Personnel,” Louisiana Department of Education, last modified November 2014, accessed January 18, 2015, <http://www.doa.louisiana.gov/osr/lac/28v131/28v131.doc>.

⁶ Cynthia L. Brown and John K. Urice, “Strategies for Improving the Status of Theatre in Secondary Schools,” *Arts Education Policy Review* 104, no. 4 (2003): 25.

⁷ *Play It Safe: Introduction to Theatre Safety*, directed by Ken Kebow, (Leucadia, CA: Theatre Arts Video Library, 1994), Videocassette (VHS), 82 min.

counterweight rigging system reduced the need for students to climb tall ladders, it contributed its own set of risks.⁸

Even for a theatre specialist, the responsibilities of teaching in addition to being the resident expert on directing, acting, scenic design, structural engineering, set building, lighting design, lighting technology, sound design, sound technology, costume design, costume construction, and theatre management is a daunting task. After all, most university theatre programs offer separate degree concentrations for those wishing to pursue a career in performance, arts administration, technology and design, and theatre education; some even offering specialized tracks within each general field both at the undergraduate and graduate level. In the world of professional theatre each specialization has its own department head and various levels of assistants and laborers depending on the scale of the production. From an artistic perspective, asking one person to be responsible for the planning and execution of every element of a production not only eliminates the element of theatre being a collaborative art form, but divides that person's attention and potentially prevents any one aspect from reaching its full potential. Deanna Stuart wrote an article⁹ based on her thesis, *Before you Pick Up a Hammer*,¹⁰ on risk management in secondary school technical theatre programs. She presented multiple case studies on teacher and school liability and encouraged teachers to periodically reassess their own level of expertise and comfort in teaching and overseeing technical

⁸ Tom Young, "Rigging Safety: What school administration, teachers, and staff need to know," *School Planning and Management* 47, no. 7 (2008): A6-A9.

⁹ Deanna Stuart, "Organizing a risk management program," *Teaching Theatre* 6, no.1 (1994): 1-19.

¹⁰ Deanna Stuart, "Before You Pick Up a Hammer: A Guide to Liability and Risk Management for Supervisors of Technical Theatre Programs for Secondary School Youth," (master's thesis, Yale School of Drama, 1994).

theatre activities. From a risk management perspective, the current system could create a ticking time bomb of liability just waiting for an accident to happen.

Statement of the Problem

The combination of a lack of theatre teacher preparation programs,¹¹ a lack of theatre certification,¹² and the reduction in the number of theatre teachers at individual schools¹³ increased the likelihood of theatre courses and activities being led by individuals who were untrained in the theatre arts. Depending on each school's facilities and level of production, some theatre teachers were asked to perform tasks beyond his or her level of training and comfort. If those individuals were responsible for supervising all areas of theatrical production, they may have been exposing their students and patrons to safety hazards. Those teachers and their schools may have been susceptible to liability risks.

Research Questions

This study posed the following questions:

- I. What was the educational background, training, certification, and experience of Louisiana secondary school theatre teachers?
- II. What was the composition of Louisiana secondary school theatre programs with regard to the number of staff and students, and the perceived quality of facilities and tools, the number and level of production of theatre performances, and the number and types of classes?

¹¹ Cynthia L. Brown and John K. Urice, "Strategies for Improving the Status of Theatre in Secondary Schools," 26.

¹² "Bulletin 746: Louisiana Standards for State Certification of School Personnel," Louisiana Department of Education.

¹³ Omasta, "A survey of school theatre," 16.; Seidel, "Theatre Education in United States High Schools," 6.; and Stuart, "Organizing a risk management program," 1.

III. What potential safety hazards were present in Louisiana secondary school theatre programs?

Definition of Terms

ANSI – An acronym for the American National Standards Institute, which sets standards to assure the safety and health of consumers and the protection of the environment.¹⁴

Common core – A set of educational standards developed by a consortium of states to ensure consistent, quality education from school to school and from state to state.¹⁵

In loco parentis – A Latin term meaning “in place of the parent.”¹⁶

Level of production – A level of detail, complication, and/or elaborateness of different production elements such as scenic, lighting, sound, costumes, or props. Also known as “scale of production.”

MSDS – An acronym for Material Safety Data Sheet, which gives use and safety information on materials and chemicals used in industry including scenic, props, and costume shops. These sheets are required by OSHA to be kept on hand for all materials and chemicals used or located in a facility.

NFPA – An acronym for the National Fire Protection Association, which is an authority on fire, electrical, and building safety.

¹⁴ “About ANSI,” American National Standards Institute, accessed March 13, 2015, http://www.ansi.org/about_ansi/overview/overview.aspx?menuid=1.

¹⁵ “Common Core Implementation,” Louisiana Board of Elementary and Secondary Education, accessed February 7, 2015, <http://bese.louisiana.gov/current-initiatives/common-core-implementation>.

¹⁶ Frank D. Aquila, *School Law for K-12 Educators: Concepts and Cases* (Thousand Oaks, CA: SAGE Publications, 2008), 104, <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=477976&site=ehost-live&scope=site>.

OSHA – An acronym for the Occupational Safety and Health Administration, which sets federal and state safety regulations.

Secondary school – An organizational structure that includes middle school through high school grade levels.¹⁷

SES or socioeconomic status – A measure of family education level, income, and type of job(s) held by parents.¹⁸

STEAM – An acronym used to describe the focus on “encouraging collaboration between STEM educators and those in the arts.”¹⁹

STEM – An acronym used when describing the goal of increasing U.S. performance in Science, Technology, Engineering, and Mathematics.²⁰

Tested subjects – The subject matter content tested in either the Louisiana Educational Assessment Program (LEAP) or End of Course (EOC) tests such as English language arts, mathematics, science and social studies.²¹

¹⁷ “BESE’s Responsibility,” Louisiana Board of Elementary and Secondary Education, accessed January 17, 2015, <http://bese.louisiana.gov/about-bese/bese's-responsibility>.

¹⁸ James S. Catterall, Richard Chapleau, and John Iwanaga, “Involvement in the Arts and Human Development: General Involvement and Intensive Involvement in Music and Theater Arts,” in *Champions of Change: The Impact of the Arts on Learning*, ed. Edward B. Fiske (Washington, DC: Arts Education Partnership and the President’s Committee on the Arts and the Humanities, 1999), 2.

¹⁹ David A. Sousa and Tom Pilecki, *From STEM to STEAM: Using Brain-Compatible Strategies to Integrate the Arts*, (Thousand Oaks, CA: Corwin, 2013), 3, <http://books.google.com/books?hl=en&lr=&id=qmBHoOi6ngIC&oi=fnd&pg=PR1&dq=info:wyV9gsESztgJ:scholar.google.com&ots=5vBbltHITQ&sig=HEjQkQdzjveFib6C84lc4QoEBYE#v=onepage&q&f=false>.

²⁰ Gustave J. Weltsek, Peter B. Duffy, and Charles L. Carney, “The Local and Global State of Theatre Education Research and Policy,” *Arts Education Policy Review* 115, no. 3 (2014): 65.

²¹ “Bulletin 111: Louisiana School, District, and State Accountability System,” Louisiana Board of Elementary and Secondary Education, last modified December 2014, accessed February 7, 2015, <http://doa.louisiana.gov/osr/lac/28v83/28v83.doc>.

Theatre related activity – An event or group activity held at a school involving drama techniques or interest including but not limited to theatre competitions, drama clubs, theatrical productions, and/or school theatre honor societies.²²

²² Omasta, “A survey of school theatre.”

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

Chapter two provides a review of the literature relevant to this study. It begins with an overview of the focus and benefits of theatre education in secondary schools. An examination of the theatre educator will follow including education, certification and training. Elements of the theatre program such as staffing, facilities, courses, and productions will be explored followed by theatre safety. A summary closes the chapter.

Initial sources on theatre safety were found on Google Scholar, WorldCat.org and EBSCO Host, but were narrowed down by eliminating results about medical operating theatres, road safety, motion pictures, movie theatres, cinemas, or shootings at theatres. Sources cited in the articles, books, theses, and dissertations found in the initial search were also considered. Focus was on safety preparation, theatre accidents, and secondary school theatre programs. Sources on K-12 theatre were also considered.

Theatre Education in Secondary Schools

With the recent emphasis on common core, secondary schools have focused much of their attention to the tested subjects.¹ This has been in an effort to center student learning around STEM² and a push to collaborate with the arts know as STEAM.³

¹ James Palmarini, "Research matters: Theatre education needs more than opinions," *Teaching Theatre* 24, no. 1 (2012): 29.

² Gustave J. Weltsek, Peter B. Duffy, and Charles L. Carney, "The Local and Global State of Theatre Education Research and Policy," *Arts Education Policy Review* 115, no. 3 (2014): 65.

³ David A. Sousa and Tom Pilecki, *From STEM to STEAM: Using Brain-Compatible Strategies to Integrate the Arts*, (Thousand Oaks, CA: Corwin, 2013), 3, <http://books.google.com/books?hl=en&lr=&id=qmBHoOi6ngIC&oi=fnd&pg=PR1&dq=info:wyV9gsESztgJ:scholar.google.com&ots=5vBbltHITQ&sig=HEjQkQdzjveFib6C84lc4QoEBYE#v=onepage&q&f=false>.

According to the Texas University Interscholastic League, secondary school should be a time to provide learning experiences that foster the changes that occur in adolescent intellectual and social development. One of those changes was from the self-centered focus of childhood to a more socially conscious adulthood.⁴ Theatre is supportive of both of these foci. In a 1999 report titled *Champions of Change*,⁵ James S. Catterall, Richard Chapleau and John Iwanaga state that sustained student involvement in theatre activities aides in developing several of these skills and ideals including reading proficiency, self-concept, motivation, empathy, and tolerance.⁶ Numerous other studies have shown that students involved in theatre activities have higher standardized test scores, maintain better attendance records, and are more engaged in school when compared with students who do not experience the arts.⁷ This included students of low socioeconomic status.

Kim Wheatley described theatre as a “complex and synthetic field which embraces or involves just about every other area of study which may be found in the curriculum: literature, history, philosophy, psychology, technology, and the arts.”⁸

According to the Texas University Interscholastic League, high school theatre should be

⁴ “Theatre in High School Education,” *UILTexas.org*, accessed February 6, 2015, <https://www.uilTEXAS.org/theatre/high-school-one-act-info/theatre-in-high-school-education>.

⁵ Edward B. Fiske, ed., *Champions of Change: The Impact of the Arts on Learning* (Washington, DC: Arts Education Partnership and the President’s Committee on the Arts and the Humanities, 1999), 1-18.

⁶ James S. Catterall, Richard Chapleau, and John Iwanaga, “Involvement in the Arts and Human Development: General Involvement and Intensive Involvement in Music and Theater Arts,” in *Champions of Change: The Impact of the Arts on Learning*, ed. Edward B. Fiske (Washington, DC: Arts Education Partnership and the President’s Committee on the Arts and the Humanities, 1999), 2.

⁷ “The Effects of Theatre Education,” American Alliance for Theatre and Education, accessed on February 6, 2015, <http://www.aate.com/?page=effects>.

⁸ Kim A. Wheatley, “Drama/Theatre Education: What K-12 Teachers Need to Know and Be Able to Do,” *Design for Arts in Education* 89, no. 1 (1987): 36.

an academic discipline and a performing art. The organization believed that, “A study of theatre motivates students to study and develop ideas, insights and values.” Empathy was developed through students exploring the thoughts and feelings of others. The use of dialogue allowed the students to explore the communicative functions of the human language. Improvisational and formal theatre experiences provided students with opportunities for self-expression.⁹

In order to fulfill the requirements of an academic discipline and a performing art, every high school theatre program should enable students to apply to their own lives the ideas, insights and values gained through interaction with theatre as an art. It should offer student audiences opportunities to experience artistic, high-quality productions of significant plays. It should provide students with opportunities to practice the skills learned, both in the theatre arts classroom and in public performance. It should give students who have either an avocational or prevocational interest in theatre quality training in all aspects of the art.¹⁰

In 2014 the National Coalition for Core Arts Standards published a new set of national standards for the arts. For theatre, those standards involved creating, performing, responding, and connecting by examining cultural and historical contexts, interpersonal relationships, personal experiences, scripted works, artistic choices, and technical elements.¹¹ James Palmarini stated that these new standards would give us tools to show the worth of an arts education.¹² The Louisiana Department of Education developed the Louisiana Arts Content Standards. The most recent revision being from 2008 includes benchmarks for theatre based around creative expression, aesthetic

⁹ “Theatre in High School Education,” *UILTexas.org*.

¹⁰ Ibid.

¹¹ “National Core Arts Standards: Theatre,” National Coalition for Core Arts Standards, last modified 2014, accessed February 8, 2015, <http://nationalartsstandards.org/sites/default/files/Theatre%20at%20a%20Glance%20-%20new%20copyright%20info.pdf>.

¹² Palmarini, “Research matters,” 29.

perception, historical and cultural perspective, and critical analysis.¹³ According to Michael Anderson, there was an international recognition prior to 2004 in the educational value of the arts. However, he stated that the momentum of that movement “will not be successful unless the educational systems train and induct beginning teachers effectively and support the ongoing development of each experienced teacher’s professional development journey.”¹⁴

In order for theatre to survive and thrive, Johnny Saldaña suggested the following questions be asked of play production culture: “Must the show go on? Is bigger really better? What else are we doing or taking for granted as ‘givens’ in our practice that might be doing ourselves and the students we serve more harm than good? What new ways, what untried methods might keep us thriving and growing as an art form?”¹⁵ From his own study of the literature, James Palmarini concluded that, “we need the data if theatre education is going to be recognized as a legitimate curricular subject area, with a canon of measureable knowledge and skills that must be taught by well-trained professionals.”¹⁶

¹³ “Bulletin 1963: Louisiana Arts Content Standards,” Louisiana Department of Education, last modified February 2008, accessed February 7, 2015, <http://www.louisianabelieves.com/docs/academic-standards/standards---k--12-arts.pdf?sfvrsn=2>.

¹⁴ Michael Anderson, “The Professional Development Journeys of Drama Educators,” *Youth Theatre Journal* 18, no. 1 (2004): 14.

¹⁵ Johnny Saldaña, “Theatre Finds a Way: Questions and some answers about the 2012 survey,” *Teaching Theatre* 24, no. 1 (2012): 46.

¹⁶ Palmarini, “Research matters,” 30.

The Theatre Educator

Three related studies on high school theatre programs are Joseph L. Peluso's "A Survey of the Status of Theatre in United States High Schools" in 1970,¹⁷ Kent Seidel's "Theatre Education in United States High Schools" in 1991,¹⁸ and Matt Omasta's "A survey of school theatre" in 2012.¹⁹ Each subsequent study following the one in 1970 were conducted in association with the Educational Theatre Association (EdTA) and used the previous studies as a baseline for comparison. Seidel's 1991 study concluded that, the most significant factor in high school theatre education is the educator.²⁰ According to Omasta's study, 40 percent of theatre teachers were originally hired for that purpose, 26 percent were hired with theatre only being part of their responsibilities, and 34 percent were originally hired to teach other courses but later took on theatre teaching responsibilities. The latter number being down from 60 percent in the 1991 study.²¹ As part of the 2012 survey, school administrators were asked to select what they would consider to be the "minimum qualifications" for teaching theatre. Of those surveyed, only three of the thirteen options were chosen by the majority. The top two choices did not require any prior experience in theatre. Teacher certification in any other area was

¹⁷ Joseph L. Peluso, *A Survey of the Status of Theatre in United States High Schools: Final Report*, (Washington, DC: Department of Health, Education, and Welfare, 2007), ERIC, ED 053117.

¹⁸ Kent Seidel, "Theatre Education in United States High Schools: A Survey Report," *Teaching Theatre* 3, no. 1 (1991): 1-17.

¹⁹ Matt Omasta, "A survey of school theatre: A landscape study of theatre education in United States high schools," *Teaching Theatre* 24, no. 1 (2012): 8-28.

²⁰ Seidel, "Theatre Education in United States High Schools."

²¹ *Ibid*, 5.

considered above a bachelor's degree or teacher certification in theatre.²² In reference to the 2012 Omasta study, Dawn Ellis said:

Such hiring practices seem to highlight energy first, education second, and theatre content third. These priorities match the backgrounds of the theatre teachers responding to the Omasta survey. It's worth discussion within the field about the strengths and weaknesses of this approach weighing benefits of passion and interest in teaching against those of deep content knowledge or the credentials of certification.²³

Cynthia L. Brown and John K. Urice suggested that the training, hiring, and supporting of skilled theatre educators should be a primary strategy in improving the educational value and artistic quality of theatre in secondary schools.²⁴

Education

The 1991 EdTA study found that 49 percent of theatre educators held either an undergraduate or graduate degree in theatre and that 20 percent studied only theatre and education.²⁵ According to the 2012 Omasta study, the most common undergraduate degrees held by theatre educators were in English education (29 percent), theatre (non-education, 28 percent), and theatre education (23 percent). The most common graduate degrees were theatre (non-education, 29 percent), education (not including those in a specific subject area, 28 percent), English education (23 percent), and theatre education (22 percent).²⁶ In referencing the 2012 Omasta study, Dawn Ellis hypothesized that the theatre educators who's primary focus in higher education was not theatre had to hone

²² Omasta, "A survey of school theatre," 16.

²³ Dawn M. Ellis, "Good news, bad news: What the survey results might say to the students we hope to reach," *Teaching Theatre* 24, no. 1 (2012): 37.

²⁴ Cynthia L. Brown and John K. Urice, "Strategies for Improving the Status of Theatre in Secondary Schools," *Arts Education Policy Review* 104, no. 4 (2003): 25.

²⁵ Seidel, "Theatre Education in United States High Schools," 7.

²⁶ Omasta, "A survey of school theatre," 18.

their skills by learning on the job, participating in community theatre, or professional development. She also suggested further research into theatre educators.²⁷

Debra McLauchlan's "Transmitting Transactive Pedagogy" discussed the challenges with Ontario Canada's teacher education programs. There, teacher candidates were put into generalized groupings that forced the curriculum to be highly compressed which merely introduced candidates to subjects spread over seven grade levels. Due to the limited time spent on drama and the candidates' varied levels of knowledge of or experience with drama, candidates were only exposed to the basics of drama pedagogy.²⁸ McLauchlan noted that the Ontario Ministry of Education and Training had developed and distributed curriculum guidelines for the arts. However, very few teachers were familiar with these guidelines due to either not having studied theatre in their education programs or school districts rarely providing in-service sessions.²⁹

Certification

Brown and Urice 2003 found that fewer universities were offering degrees in theatre education. This was often driven by state certification requirements, which was in a constant state of flux.³⁰ Deanna Stuart cited court cases that stipulated that teachers of other content areas may be required to lead theatre activities, but then later contradict themselves by stating that a school board may not ask a teacher to teach beyond the area

²⁷ Ellis, "Good news, bad news" 36.

²⁸ Debra McLauchlan, "Transmitting Transactive Pedagogy: A Dilemma of Pre-Service Teacher Education in Drama," *Theatre Research in Canada* 28, no. 2 (2007): 122.

²⁹ Ibid, 121.

³⁰ Brown and Urice, "Strategies for Improving the Status of Theatre in Secondary Schools," 26.

he or she is licensed.³¹ Stuart also stated, “no state offers a technical theatre certification for secondary teachers.”³²

Weltsek, Duffy and Carney noted a recent trend in the U.S. where arts staff positions are being eliminated from many states’ department of education. Some states have attempted to write policy to control what courses may be offered in schools and to devalue certain subjects by lowering licensing standards.³³ This was the case in Louisiana. As of this writing, Louisiana did not offer a certification in theatre education. In May of 2013, the Louisiana Department of Education eliminated the position of Fine Arts Program Coordinator, the only arts position in the LDOE. Following the trend mentioned by Brown and Urice, none of Louisiana’s colleges or universities offered a degree focus in theatre or drama education or theatre for youth.

According to the Arts Education Partnership website, many states require certification to teach theatre.³⁴ For example, Texas required teachers to: obtain a bachelor’s degree, complete an educator preparation program, pass certification exams, submit a state application, and complete fingerprinting.³⁵ The Texas Examinations of Educator Standards (TExES) included questions on: creating, performing and producing theatre; design and technical theatre; theatre history and culture; responding to and

³¹ Deanna Stuart, “Organizing a risk management program,” *Teaching Theatre* 6, no.1 (1994): 3.

³² Ibid, 14.

³³ Weltsek, Duffy, and Carney, “The Local and Global State of Theatre Education Research and Policy,” 69.

³⁴ “Arts Requirements for Educator Licensure,” Arts Education Partnership, accessed February 21, 2015, http://www.aep-arts.org/wp-content/DatabaseSupport/StatePolicyReport_Compare_PopWindow.php?fiftystate=true&Fields=43,44&title=Arts%20Requirements%20for%20Educator%20Licensure.

³⁵ “Becoming a Classroom Teacher in Texas,” Texas Education Agency, accessed February 21, 2015, http://tea.texas.gov/Texas_Educators/Certification/Initial_Certification/Becoming_a_Classroom_Teacher_in_Texas/.

analyzing theatre; and theatre education.³⁶ According to Wheatley in 1987, the results from the ExCET (now TExES) test were “reported annually to the state education agency and to the individual colleges and universities” which was used to better train theatre educators.³⁷

Training

As part of the EdTA surveys, theatre educators were asked to assess their own training in various areas of theatre. Both the 1991 and 2012 surveys showed similar results. Educators felt they were “well-trained as directors and performers, were somewhat comfortable with stage management, front-of-house operations, and set/prop design; less trained in lighting, sound, and costume/makeup design, and relatively untrained in the areas of musical direction/conducting, choreography, and film/video.”³⁸ Dawn Ellis suggested that this information could be useful to theatre educator preparation programs and guide professional development needs.³⁹

In a 1997 study, Dave Dynak, examined theatre educator training programs. He found that the data “clearly demonstrated that the over-arching emphasis of theatre education curricula at all sites was centered on play production.”⁴⁰ Robert A. Lloyd’s “Artist or Teachers?” suggested that theatre teacher training should move beyond a focus

³⁶ “Texas Examinations of Educator Standards (TExES) Program Preparation Manual: Theatre EC-12 (180),” Texas Education Agency, last modified 2012, accessed February 21, 2015, http://cms.texas-ets.org/files/4213/5722/8189/theatre_ec_12_180.pdf.

³⁷ Wheatley, “Drama/Theatre Education,” 40.

³⁸ Omasta, “A survey of school theatre,” 21. and Seidel, “Theatre Education in United States High Schools,” 8.

³⁹ Ellis, “Good news, bad news,” 36.

⁴⁰ Dave Dynak, “Profiles of Preservice Theatre Education: A Cross-Institutional Analysis,” *Youth Theatre Journal* 11, no. 1 (1997): 70-87.

on production to include the artistic process.⁴¹ Brown and Urice 2003 suggested that a challenge to this shift in focus might have been a lack of training in theatre pedagogy for those teaching at the university level.⁴²

Theatre Programs

Deanna Stuart proposed the following for determining what activities and experiences a theatre program offers:

Any discussion of managing risks must go back to the original issue: *What are we doing theatre for?* The answer to that question can make the management of risk easier. If the answer is ‘We want to train the next generation of theatre professionals,’ then the approach must be to hire someone from the current generation of professionals to oversee the process, to spend the money for a facility in which to do the training, and to continually allocate the resources necessary to make the work possible. If, however, the answer is ‘We want to increase our students’ self-confidence and make the academic program more exciting and give the kids something to do instead of football,’ the approach will be different.⁴³

Staffing

The 2012 Omasta study found that 90 percent of theatre teachers were full-time employees. Others were only working part-time (nine percent) or as a volunteer (less than one percent).⁴⁴ According to Seidel’s 1991 study, 47 percent of theatre teachers did not receive faculty assistance. Those who received help from other faculty members generally only had one other person for help and either only part-time or only for productions.⁴⁵ Deanna Stuart found that most school districts could not afford to hire

⁴¹ Robert A. Lloyd, “Artist or Teachers? Arts Education in Independent Schools,” *Design for Arts in Education* 90, no. 3 (1989): 42-45.

⁴² Brown and Urice, “Strategies for Improving the Status of Theatre in Secondary Schools,” 25.

⁴³ Stuart, “Organizing a risk management program,” 15.

⁴⁴ Omasta, “A survey of school theatre,” 16.

⁴⁵ Seidel, “Theatre Education in United States High Schools,” 6.

separate staff persons to teach technical theatre classes. Therefore, that responsibility often fell to the general theatre teacher.⁴⁶

Facilities

According to Seidel's 1991 study, most theatre programs had one performance space while 27 percent had two. Roughly 50 percent of the schools had a stage that was built specifically for theatre, 33 percent used a general auditorium, eight percent had a cafetorium, three percent had a black box, and 10 percent used some other non-theatre space. The survey also found that over 60 percent of schools did not have features such as a scene shop, costume shop, fly gallery, or orchestra pit.⁴⁷

Number and Type of Classes

The 1991 Seidel study found that 88 percent of American high schools offered theatre related classes and/or activities. The Omasta 2012 study found that of the schools that offer theatre classes during the school day, about one third of the teachers taught only theatre related courses. In another third of the population, theatre courses made up less than 25 percent of their course load and the rest fell somewhere in between.⁴⁸ The schools were asked if they offered discrete courses in certain specialized topics. The most common courses offered were in tech/design (29 percent) and acting (27 percent).⁴⁹

Number and type of Productions

The 1991 Seidel study found that the average theatre program produced one full-length drama, one full-length musical, and one or two one-act productions annually.⁵⁰

⁴⁶ Stuart, "Organizing a risk management program," 1.

⁴⁷ Seidel, "Theatre Education in United States High Schools," 12.

⁴⁸ Omasta, "A survey of school theatre," 16.

⁴⁹ Ibid, 21.

⁵⁰ Seidel, "Theatre Education in United States High Schools," 10.

The Omasta 2012 study also found that 93 percent of schools offered some type of extracurricular theatre activity. Of the schools that produced at least one production a year, the median number of productions produced annually were between four and five depending on what they considered to be a full-length show.⁵¹ Cynthia L. Brown and John K. Urice found a lack of recognition of the value of students' participation in high school theatre by universities, administrators, and the public. One of the contributing factors was considered to be inconsistencies in the level of production.⁵²

Theatre Safety

According to Tony Armenta, it was the responsibility of the school, its administration, and its educators to act *in loco parentis* when children were entrusted to their care. School personnel were responsible for the safety and well being of students, spectators, and other faculty and staff who may be in attendance or involved in extracurricular activities. While most activities involved some assumed risk, every effort should have been made to reduce the exposure to those risks.⁵³ Courts have taken many factors into account when determining the reasonableness of a school's or teacher's action or inaction including: "age and maturity of parties involved; nature of the risk involved; precautions taken to avoid injury; environment and context, including characteristics of students, location, physical characteristics; type of activity engaged in; previous practice and experience."⁵⁴

⁵¹ Omasta, "A survey of school theatre," 23.

⁵² Brown and Urice, "Strategies for Improving the Status of Theatre in Secondary Schools," 25.

⁵³ Tony Armenta, "Playing it Smart: Safety in Extracurricular Activities," *The Clearing House* 84, no. 4 (2011): 155-159.

⁵⁴ Julie Underwood and L. Dean Wood, *School Law for Teachers: Concepts and Applications* (Upper Saddle River, NJ: Pearson, 2006), 104.

For a topic to be considered taught, the instructor must give verbal instructions and model proper technique. Then the student must be given guided practice until he or she has demonstrated proficiency.⁵⁵ Deanna Stuart stated, “While we try to keep our students' safety as the primary goal, the task of juggling performance demands with educational aims and time constraints sometimes distracts us.”⁵⁶

Deanna Stuart found that a technical theatre program included the use of “high volumes of electricity, work at heights or in darkness, power tools, hazardous chemicals, rigging, traps and other inconsistencies in the floor, flying of actors, guns and ammunition, pyrotechnics, and welding equipment.” Theatre was not often considered to be an area of risk by administrators even though they included elements that were similar to athletics, science labs, and vocational education. Because of this misconception, Stuart found that untrained staff members supervise many technical theatre programs.⁵⁷ Stuart also noted that theatrical sets were different from shop class projects in that shop projects were not usually engineered for structural loads.⁵⁸

Equipment should meet current safety standards and be inspected regularly.⁵⁹ This should include fire curtains. Fire curtains were designed to protect the audience from flame, smoke, and fumes in the event of a fire. According to Craig Austin, a theatre technician, fire curtains often did not work or people did not even know they existed.⁶⁰ However, the ANSI standard E1.22 requires that a qualified professional from a well-

⁵⁵ Armenta, “Playing it Smart,” 156.

⁵⁶ Stuart, “Organizing a risk management program,” 1.

⁵⁷ Ibid, 3.

⁵⁸ Ibid, 18.

⁵⁹ Armenta, “Playing it Smart,” 156.

⁶⁰ Michael Fickes, “What You Don’t Know: Little known code requirements for K-12 theatre and auditorium stages,” *School Planning and Management* 83, no. 4 (2010): 47.

regarded rigging company inspect the fire curtain annually.⁶¹ Another example regarding flame pertains to stage curtains and drapes. NFPA 701 stipulated that all stage curtains be flame treated.⁶² But according to Austin, “those treatments, as a rule of thumb, will only last 10 to 12 years.”⁶³ Deanna Stuart stated that case law mandates that “the supervisor of the activity is responsible for the upkeep of *every* piece of safety equipment.” She also stated that a lack of eye protection or saw guards could violate child labor laws.⁶⁴

The NFPA had also set standards for the use of flame effects⁶⁵ and pyrotechnics⁶⁶ before a proximate audience. Those standards were NFPA 160 and 1126 respectively. These documents stipulated the standards for the transportation and storage of materials, permit requirements, and operator qualifications. Both of these documents stated that final approval from the local Authority Having Jurisdiction (AHJ) was required before these effects were allowed in a production.

⁶¹ “ANSI E1.22: Entertainment Technology Fire Safety Curtain Systems,” *PLASA.org*, last modified 2009, accessed February 20, 2015, http://tsp.plasa.org/tsp/documents/docs/E1-22_2009.pdf.

⁶² “NFPA 701: Standard Methods of Fire Tests for Flame Propagation of Textiles and Films,” National Fire Protection Association, last modified 2015, accessed February 20, 2015, <http://www.nfpa.org/codes-and-standards/document-information-pages?mode=code&code=701>.

⁶³ Fickes, “What You Don’t Know,” 48.

⁶⁴ Stuart, “Organizing a risk management program,” 12.

⁶⁵ “NFPA 160: Standard for the Use of Flame Effects Before a Proximate Audience,” National Fire Protection Association, last modified 2011, accessed March 13, 2015, <http://www.nfpa.org/codes-and-standards/document-information-pages?mode=code&code=160>.

⁶⁶ “NFPA 1126: Standard for the Use of Pyrotechnics Before a Proximate Audience,” National Fire Protection Association, last modified 2011, accessed March 13, 2015, <http://www.nfpa.org/codes-and-standards/document-information-pages?mode=code&code=1126>.

According to Tom Young, the use of stage rigging allowed work to be done without having to climb ladders. This made some work safer for students, but can cause other hazards if used incorrectly.⁶⁷ Dana Taylor, a technical theatre teacher at Mt. Vernon (Indiana) Senior High School, talked about some of the dangers of working with counterweight fly systems in schools. He mentioned several factors that could show negligence and stated that the most common problem is a lack of training of the teacher. Dana noted that there were not any national standards for operating a fly system, but suggested attending rigging seminars or bringing in a rigging expert for presentations. He also listed several warning signs to look for in a system and several actions that can cause damage to the system. He said, “The damage can be sudden and catastrophic, such as a runaway lineset, or slower and more insidious, as in continually allowing the arbors to hit the top or bottom stops.” Taylor suggested keeping written records of problems and repairs, communicating those needs to administration, and scheduling annual rigging inspections by an outside rigging professional.⁶⁸ Tom Young mentioned that automated rigging systems presented advantages such as eliminating the need to use counterweight to balance the system. However, he warned that heavy items are still being hung over people’s heads and thus, the same precautions should be taken.⁶⁹

According to Michael W. La Morte, required off-campus activities require the same protection from injury as would be expected on campus.⁷⁰ This would include a theatre facility rented for productions. While the people who run the building would be

⁶⁷ Tom Young, “Rigging Safety: What school administration, teachers, and staff need to know,” *School Planning and Management* 47, no. 7 (2008): A6-A9.

⁶⁸ Dana Taylor, “Flying Safely,” *Teaching Theatre* 16, no. 43 (2005): 19-22.

⁶⁹ Young, “Rigging Safety.”

⁷⁰ Michael W. La Morte, *School Law: Cases and Concepts*, 9th Edition (New York: Allyn and Bacon, 2008) 430.

partially responsible, liability could still fall back to the school and/or the teacher.

Theatre accidents can cause ailments ranging from minor injuries to death. A theatre worker was killed from being catapulted into the air while working on a loading gallery after neglecting to remove counterweight from an arbor.⁷¹ A student manager for the Notre Dame football team was killed when a video tower toppled over in heavy winds.⁷² While the latter accident did not take place in a theatre, workers in outdoor theatre use similar equipment. A technical director was recently killed when a mechanical lift toppled over with him in the bucket.⁷³ Many workers were protected by standards set by OSHA regulations. Monona Rossol, an industrial hygienist and highly regarded authority on health and safety in the arts, listed the following regulations that apply to theatre:

- Hazard Communication (1926.59, 1910.1200)
- Respiratory Protection (1926.103, 1910.134)
- Personal Protective Equipment (1926.28, 1910.132-133)
- Ladders (1910.25-26, 1926.1053)
- Fall Protection (1926.500-503, 1910.23)
- Scaffold Regulations (1910.28 and 1926.451)
- Powered Industrial Lifts (1926.178)
- Emergency Plans and Fire Prevention (1910.35-38, 1926.150, 155-166)
- Medical Services and First Aid (1910.151, 1926.50)
- Blood-Borne Pathogens Standard (1910.1030)
- Occupational Noise Exposure (1910.95 or 1926.52)
- Lead in General Industry (1910.1025)
- Asbestos in Construction (1926.1011)
- Electrical Safety (1926.401-405, 1910.301-333)
- Hazardous Waste Operations/Emergency Response (1910.120)
- Flammable and Combustible Liquids (1910.106 or 1926.152)
- Housekeeping (1910.22, 1926.25)
- Sanitation (1910.141)

⁷¹ Taylor, "Flying Safely," 19.

⁷² Lynn Zinser, "Notre Dame Student's Death at Practice Under Investigation," *New York Times*, October 28, 2010, http://www.nytimes.com/2010/10/29/sports/ncaafootball/29notredame.html?_r=0.

⁷³ Christina Elmore, "Technical director killed in fall at North Charleston Performing Arts Center," *The Post and Courier*, January 29, 2015, <http://www.postandcourier.com/article/20150129/PC16/150129347>.

Machinery Rules (1910.213, 215, 219, and 242)
Welding, Cutting, and Brazing (1910.251-255, 1926.350-351)
Confined Space (1910.146)
Biological Hazards⁷⁴

Rossol, explained that some states have developed their own OSHA regulations that are comparable to the federal guidelines. However, workers in these states may not be as protected as others due to a political challenge of state agencies having to enforce regulations on another state agency. Rossol told of yet another limitation where twenty-five states had exempted state, county, and municipal workers from federal OSHA regulations without having their own state regulations. Louisiana is listed as one of these states.⁷⁵ This presented a challenge for teachers in public and state run charter schools to be able to cite policies as a necessity for additional safety equipment.

Summary

Catterall, Chapleau and Iwanaga talked about the potential benefits of a theatre education including improved reading proficiency, self-concept, motivation, empathy, and tolerance.⁷⁶ National⁷⁷ and state arts standards⁷⁸ have been developed and revised in recent years to help guide teaching in theatre. Seidel's 1991 study found that the teacher is the most significant factor in theatre education.⁷⁹ However, Louisiana does not currently require certification to teach theatre and therefore does not offer theatre educator preparation programs in its colleges and universities. Deanna Stuart suggested

⁷⁴ Monona Rossol, *The Health and Safety Guide for Film, TV, and Theater*, Second Edition (New York: Allworth Press, 2011) 7-13.

⁷⁵ Ibid, 6.

⁷⁶ Catterall, Chapleau, and Iwanaga, "Involvement in the Arts and Human Development," 2.

⁷⁷ "National Core Arts Standards: Theatre," National Coalition for Core Arts Standards.

⁷⁸ "Bulletin 1963," Louisiana Department of Education.

⁷⁹ Seidel, "Theatre Education in United States High Schools."

considering the goals for each school's theatre programs to determine the foci of individual programs and thus the types of activities presented.⁸⁰

According to Seidel, most schools had only one faculty member dedicated to theatre. He also found that half of the schools had a performance space that was built for theatre but most did not have a dedicated scene shop, costume shop, fly rail, or orchestra pit.⁸¹ There are many opportunities for hazards in theatre and it is the responsibility of the teacher and school to protect its students and those who patron school activities from harm. Laws are in place to provide safety for those involved in theatre related activities but as Rossol explained, some states have put policies in place that exempt state agencies from those protections.⁸²

⁸⁰ Stuart, "Organizing a risk management program," 15.

⁸¹ Seidel, "Theatre Education in United States High Schools."

⁸² Rossol, *The Health and Safety Guide for Film, TV, and Theater*, 6.

CHAPTER III METHODOLOGY

Introduction

Chapter three begins with a restatement of the problem and research questions. The description of the population, method of collection, description of the survey instrument, and method of analysis follows. The chapter concludes with a summary.

Restatement of the Problem

The combination of a lack of theatre teacher preparation programs,¹ a lack of theatre certification,² and the reduction in the number of theatre teachers at individual schools³ increased the likelihood of theatre courses and activities being led by individuals who were untrained in the theatre arts. Depending on each school's facilities and level of production, some theatre teachers were asked to perform tasks beyond their level of training and comfort. If those individuals were responsible for supervising all areas of theatrical production, they may have been exposing their students and patrons to safety hazards. Those teachers and their schools may have been susceptible to liability risks.

¹ Cynthia L. Brown and John K. Urice, "Strategies for Improving the Status of Theatre in Secondary Schools," *Arts Education Policy Review* 104, no. 4 (2003): 26.

² "Bulletin 746: Louisiana Standards for State Certification of School Personnel," Louisiana Department of Education, last modified November 2014, accessed January 18, 2015, <http://www.doa.louisiana.gov/osr/lac/28v131/28v131.doc>.

³ Matt Omasta, "A survey of school theatre: A landscape study of theatre education in United States high schools," *Teaching Theatre* 24, no. 1 (2012): 16.; Kent Seidel, "Theatre Education in United States High Schools: A Survey Report," *Teaching Theatre* 3, no. 1 (1991): 6.; and Deanna Stuart, "Organizing a risk management program," *Teaching Theatre* 6, no. 1 (1994): 1.

Research Questions

This study posed the following questions:

- I. What was the educational background, training, certification, and experience of Louisiana secondary school theatre teachers?
- II. What was the composition of Louisiana secondary school theatre programs with regard to the number of staff and students, and the perceived quality of facilities and tools, the number and level of production of theatre performances, and the number and types of classes?
- III. What potential safety hazards were present in Louisiana secondary school theatre programs?

Description of the Population

The population for this study was determined to be teachers or leaders of theatre classes and/or activities in Louisiana secondary schools. This included theatre related classes and/or activities offered to students in any grades six through twelve with some limitations discussed later in this section. This was to also include public, private, and charter schools.

Table 1. School Inclusion Criteria

| | IF Criterion | If True | If False |
|----------------------|---|--|-----------------------|
| 1st Criterion | School offers any grades 6 through 12 | Passed on to 2 nd Criterion | Not included in study |
| 2nd Criterion | (Grades offered 6 through 8) minus (Grades offered 4 through 5) is greater than or equal to 0 | Included in study | Not included in study |

An initial list of schools was compiled using *GreatSchools.org*.⁴ The list included all schools Pre-K through twelve. The formula in table 1 was used to determine the schools deemed to fit the study. This formula reduced the list to schools that offered at least one grade six through twelve. From there, if the number of grades offered between six and eight minus the number of grades offered between four and five was greater than or equal to zero, then the school was included in the study. Therefore, schools that offered grade six grouped with elementary grades were not included. However, schools that offered grades that grouped upper elementary grades with middle grades (such as five through six) or that offered more than one middle grade grouped with elementary grades (such as four through seven or K through eight) would be included. This list presented challenges in that it did not include any private schools and was limited in the number of charter schools. At that point the decision was made temporarily to reduce the population to include only public schools.

From this list, searches were made for school websites to gather (1.) information on whether the school offered theatre related classes and/or activities, (2.) contact information for school principals, and (3.) contact information for theatre teachers. These searches were unsuccessful on all three fronts. Some schools did not have websites. Of those that did, many only offered basic information about the school. If the site included auxiliary information about clubs or activities, it was usually about athletics. Most sites either did not include which classes were taught by which teachers or did not include email contact information for the teachers. Finding email contact information for principals even posed a challenge. Many sites only offered email access through a form

⁴ “Louisiana School Districts,” *GreatSchools.org*, accessed September 11, 2014, <http://www.greatschools.org/schools/districts/Louisiana/LA/>.

within the site. School telephone numbers were sometimes difficult to locate on school sites.

Due to the lack of success in this method of search the decision was made to contact the Louisiana Department of Education (LDOE) and Board of Elementary and Secondary Education (BESE). Through the LDOE an excel spreadsheet was obtained which included the name, email address, telephone number, and school address of principals for all public, private, and charter schools in the state of Louisiana. The population was then reverted back to including private and charter schools. The list was then matched against the same criteria as above to determine the schools included in the population. The number of schools deemed relevant to the study was 1,172. Still unknown at this point was the number of schools in Louisiana that offered theatre related classes or activities.

Method of Collection

Due to the time frame allotted for the study and methods used for recent theatre survey research,⁵ the decision was made to conduct the survey online via *SurveyGuizmo.com*. Due to the possession of email contact information for school principals, the time frame allotted for the research, and the unknown status of theatre's presence at these schools, the decision was made to distribute the online survey by emailing a cover letter⁶ with a link to the survey⁷ to the school principals. The letter asked principals to forward the email to the teacher or teachers at their school who taught or lead theatre related classes and/or activities.

⁵ Omasta, "A survey of school theatre."

⁶ See Appendix C for the cover letter used.

⁷ See Appendix A and Appendix B for the survey instruments used.

The list of email addresses was imported into the *SurveyGuizmo.com* contact list. At this point, the number of principals dropped due to several factors. The list included some charter schools twice, both as their public school component and charter partner. Some principals were listed twice due to having recently changed school assignments. The initial invitation cover letter was sent to 1,129 email addresses and the survey was opened on Saturday, October 25, 2014. Of the 1,129 emails sent, 1,011 were delivered and 118 received hard bounces. A delivery report was generated and the email addresses listed as bounced were investigated. It was determined that these bounces were caused by closed email accounts due to principals who either retired or moved out of the school district. A search was conducted to locate current email addresses and principals. Those that could be found were corrected and the invitation cover letter was resent to the new addresses.

On Monday, November 17, 2014 a reminder email was sent to those principals whose schools had not submitted a response and had not unsubscribed from the contact list. Of the 1,080 email reminders sent, 1,036 were delivered and forty-four received hard bounces. Those who received hard bounces were determined to be the schools from the original bounce list for which current information could not be found. The survey was set to close on Friday, December 19, 2014. On December 18, 2014 a second email reminder was sent to those principals whose schools had not submitted a response and had not unsubscribed from the contact list, extending the deadline to Monday, December 22, 2014. Of the 1,028 email reminders sent, 992 were delivered and thirty-six received hard bounces. The survey closed on Monday, December 22, 2014 at 11:59 p.m. central standard time.

Description of the Survey Instrument

The instrument was built and revised multiple times. The questions were framed around the areas of the education, certification, and training of theatre educators; the composition and requirements of the theatre program; and theatre safety. The initial version of the survey consisted of a series of short answer questions and was sent to several personal acquaintances that were theatre educators in the Baton Rouge area. They were asked to comment on their willingness to answer individual questions, rigor of the survey instrument, and time it took to read through the survey and think about responses. Revisions were made to include more multiple-choice responses to reduce the number of short answer questions and hopefully the time commitment. Questions were also revised to align with questions asked in the 1970 Peluso⁸, 1991 Seidel⁹, and 2012 Omasta¹⁰ studies.

It was suggested by my committee chair that the survey be broken up into two instruments, the first investigating the theatre educator and theatre program and the second investigating theatre safety. The reason for this decision was two-fold. First, it was suggested that some participants might be apprehensive to answer questions regarding safety for fears that it may lead to legal repercussions or shed a negative light on the practices of their programs. In order to make sure information was gathered on theatre educators and programs, that survey would be administered first with the option of continuing on to the portion on safety. Second, it was believed that by separating the

⁸ Joseph L. Peluso, *A Survey of the Status of Theatre in United States High Schools: Final Report*, (Washington, DC: Department of Health, Education, and Welfare, 2007), ERIC, ED 053117.

⁹ Seidel, "Theatre Education in United States High Schools."

¹⁰ Omasta, "A survey of school theatre."

surveys it would allow the time commitment to be broken up so that the surveys may be completed over multiple shorter sessions rather than one longer session. According to a tool within the *SurveyGuizmo.com* site, it was estimated that the first survey would take approximately twenty minutes to complete and the second would take approximately eleven minutes.

The instrument then went through several small tests and revisions by sending the survey to members of my thesis committee, tech and design faculty in the university theatre department, and other tech and design MFA candidates. Small adjustments were made to question order, grouping, and logic to allow subjects to bypass questions that were deemed not applicable due to previous responses. A secure link was created and listed in the cover letters emailed to principals. Subjects were assigned a response number by the website in the order surveys were begun. The instrument began with the informed consent page and subjects were given the choice to either agree or disagree. Then, a series of qualifiers were administered to determine that the subjects (1.) taught in the state of Louisiana, (2.) taught students in secondary grades, and (3.) lead theatre related classes and/or activities. For the second survey a qualifier was added to make sure they had responded to the first survey. While the subjects were informed that their responses would be kept confidential, they were required to give their name, school, and parish in order to align responses between the first and second surveys.

Method of Analysis

Of the 1,128 surveys sent to principals of Louisiana secondary public, private, and charter schools, part one of the survey received twenty-one responses from nineteen schools. Part two received fourteen responses from twelve schools. This equates to

response rates of 1.7 percent and 1.1 percent respectively. Also unknown is the actual number of schools surveyed that offer theatre related classes or activities. The 2012 *Arts Education In Public Elementary and Secondary Schools 1999-2000 and 2009-10* studied the arts areas of music, visual arts, dance, and theatre/drama. They surveyed administrators about all four subject areas and educators in music and visual arts, but not in dance or theatre/drama.¹¹ In reference to that study, James Palmarini stated that the reason the study did not survey theatre teachers may have been because they could not find enough middle school theatre educators to create a valid sample.¹²

In 2012 Johnny Saldaña stated that, according to several social scientists, at least 200 survey responses were needed to be able to generalize about a population. At the same time, he believed that due to a change in survey research standards, response rates as little as 10 percent were considered excellent.¹³ Due to a lack of response and unknown population size, the results of this survey cannot be generalized or viewed with any amount of reliability or validity. The findings have been interpreted with great care to protect the confidentiality of those who responded. Any results must be interpreted with caution.

The findings presented in the next chapter were calculated in several ways depending on the response format of the survey questions. Questions for which subjects were asked to select “one” were calculated by the percentage of subjects that chose each

¹¹ Basmat Parsad and Maura Spiegelman, *Arts Education In Public Elementary and Secondary Schools 1999-2000 and 2009-10*, (Washington, DC: National Center for Education Statistics, Institute of Education Sciences, and U.S. Department of Education, 2012).

¹² James Palmarini, “Research matters: Theatre education needs more than opinions,” *Teaching Theatre* 24, no. 1 (2012): 30.

¹³ Johnny Saldaña, “Theatre Finds a Way: Questions and some answers about the 2012 survey,” *Teaching Theatre* 24, no. 1 (2012): 44.

answer. The sum of the percentages for these questions should equal 100 percent. Questions for which subjects were asked to choose “any that apply” were calculated by the percentage of subjects that chose each response out of the total number of subjects that answered that question. If one of the options was “none,” no other items could be selected. Subjects were allowed to select multiple items and thus the sum of the percentages may equal a number greater than 100 percent. Questions for which subjects were asked to give a rating were calculated by taking the mean of the responses. If one of the options selected was “not sure” or “not applicable,” the response was not calculated in the mean. If one of the selections for any of the above questions was “other,” a short answer response was required to describe that selection. Some of these “other” responses were reported specifically in the findings, while some were reported generally as “other.”

Summary

The population was public, private, and charter secondary schools in the state of Louisiana. A formula was used to eliminate schools that grouped grade six with elementary grades. The survey instrument went through several revisions to reduce the number of short answer questions and to align certain questions with other recent surveys in order to compare results. The survey was conducted online via the *SurveyGuizmo.com* site and distributed via a cover letter sent to school principals. The survey did not receive enough responses to be able to generalize about the population and therefore any results must be interpreted with caution.

CHAPTER IV FINDINGS

Introduction

Chapter four reports the findings of part one and two of the survey. It begins with a restatement of the problem and research questions. A description of the data, grouping the findings by those pertaining to the theatre educator, the theatre program, and theatre safety follows. This chapter continues with the limitations of the study and concludes with the outcomes.

Restatement of the Problem

The combination of a lack of theatre teacher preparation programs,¹ a lack of theatre certification,² and the reduction in the number of theatre teachers at individual schools³ increased the likelihood of theatre courses and activities being led by individuals who were untrained in the theatre arts. Depending on each school's facilities and level of production, some theatre teachers were asked to perform tasks beyond their level of training and comfort. If those individuals were responsible for supervising all areas of theatrical production, they may have been exposing their students and patrons to safety hazards. Those teachers and their schools may have been susceptible to liability risks.

¹ Cynthia L. Brown and John K. Urice, "Strategies for Improving the Status of Theatre in Secondary Schools," *Arts Education Policy Review* 104, no. 4 (2003): 26.

² "Bulletin 746: Louisiana Standards for State Certification of School Personnel," Louisiana Department of Education, last modified November 2014, accessed January 18, 2015, <http://www.doa.louisiana.gov/osr/lac/28v131/28v131.doc>.

³ Matt Omasta, "A survey of school theatre: A landscape study of theatre education in United States high schools," *Teaching Theatre* 24, no. 1 (2012): 16.; Kent Seidel, "Theatre Education in United States High Schools: A Survey Report," *Teaching Theatre* 3, no. 1 (1991): 6.; and Deanna Stuart, "Organizing a risk management program," *Teaching Theatre* 6, no. 1 (1994): 1.

Research Questions

This study posed the following questions:

- I. What was the educational background, training, certification, and experience of Louisiana secondary school theatre teachers?
- II. What was the composition of Louisiana secondary school theatre programs with regard to the number of staff and students, and the perceived quality of facilities and tools, the number and level of production of theatre performances, and the number and types of classes?
- III. What potential safety hazards were present in Louisiana secondary school theatre programs?

Description of Data

The Theatre Educator

Of the twenty-one educators who responded, twelve listed the master's degree as the highest level of education held (57 percent). Four others were perusing graduate work (19.1 percent) and five held only the bachelors degree (23.8 percent). Of the sixteen educators who had either earned or were perusing the master's degree eight were in education (non-theatre, 50 percent), six were in theatre (non-education, 37.5 percent), one was in theatre education (6.3 percent), and one was not related to theatre or education (6.3 percent). None of the master's degrees were in technical theatre. Of the twenty-one educators with the bachelor's degree, seven were in theatre performance (33.3 percent), three were in theatre studies (14.3 percent), three were in speech and communication (14.3 percent), two were in theatre education (9.5 percent), two were in theatre design and technology (9.5 percent), two were in English (9.5 percent), one was in general

education (4.8 percent), and one was in history (non-theatre, 4.8 percent). Of the twenty-one educators who responded, ten held a teaching certificate (47.6 percent), seven listed other certificates (33.3 percent), and six listed that they did not hold any certifications pertaining to theatre (28.6 percent). Sixteen of the teachers indicated teaching theatre as their primary responsibility (76.2 percent) and five indicated it as an adjunct responsibility (23.8 percent).

When asked about formal training in theatre, the responses were – (1.) undergraduate theatre classes in performance/ directing (81 percent), (2.) undergraduate theatre classes in technical theatre (66.7 percent), (3.) middle or high school theatre classes in performance (61.9 percent), (4.) middle or high school theatre classes in technical theatre (42.9 percent), (5.) group classes in performance (42.9 percent), (6.) private coaching in performance (38.1 percent), (7.) professional development courses in performance or directing (33.3 percent), (8.) graduate theatre classes in performance or directing (28.6 percent), (9.) professional development courses in technical theatre (19.1 percent), (10.) graduate theatre classes in technical theatre (14.3 percent), and (11.) other (4.8 percent). Three people (14.3 percent) did not have formal training in theatre.

When asked about informal training in theatre, the responses were – (1.) performing in middle or high school productions (81 percent); (2.) performing in or directing community theatre productions (71.4 percent); (3.) working the technical side of middle or high school productions (66.7 percent); (4.) performing in or directing university productions (66.7 percent); (5.) working the technical side of university productions (66.7 percent); (6.) working the technical side of community theatre productions (61.9 percent); (7.) performing in or directing professional productions (52.4

percent); (8.) film, television, or commercial work (42.9 percent); (9.) working in a road house on professional productions and/or tours (28.6 percent); (10.) working in a road house on community productions (23.8 percent); (11.) working in a professional scene shop (14.3percent); and (12.) other (4.8 percent). One person (4.8 percent) did not even have any informal training in theatre. When asked about their participation, design, or performance experience at different levels of theatre (1.) 90.5 percent had worked in high school theatre, (2.) 76.2 percent had worked in community theatre, (3.) 71.4 percent had worked in K-8 school theatre, (4.) 61.9 percent had worked in university theatre, and (5.) 57.1 percent had worked in professional theatre.

When asked about teaching experiences, one person was in the first year of teaching (4.8 percent), one person had taught for one full year (4.8 percent), four people taught for three years (19.1 percent), one person had taught for four years (4.8 percent), one person had taught for five years (4.8 percent), two people had taught six to ten years (9.5 percent), seven had taught eleven to fifteen years (33.3 percent), three had taught sixteen to twenty years (14.3 percent), and one person had taught for more than thirty years (4.8 percent).

When asked how many years they had been teaching theatre, two people were in the first year (9.5 percent), one person had one year of experience (4.8 percent), one person had two years of experience (4.8 percent), five people had three years of experience (23.8 percent), one person had five years of experience (4.8 percent), three people had six to ten years of experience (14.3 percent), seven people had eleven to fifteen years of experience (33.3 percent), and one person had more than thirty years of experience (4.8 percent).

When asked the number of years of theatre experience (any experience), one person had five years of experience (4.8 percent), four people had six to ten years of experience (19.1 percent), four people had eleven to twenty years of experience (19.1 percent), nine people had twenty-one to thirty years of experience (42.9 percent), and three people had thirty-one to fifty years of experience (14.3 percent).

When asked to rate the training in various areas of theatre on a scale of one to five (one = no training, two = need more training, three = adequately trained, four = very well trained, and five = extremely well trained) the mean score for each was – (1.) directing 3.6; (2.) props 3.4; (3.) stage management 3.2; (4.) maintenance/storage of theatre equipment 3.2; (5.) house management 3.1; (6.) makeup design/application for the stage 3.1; (7.) set design/construction 3.1; (8.) publicity 2.7; (9.) box office management 2.7; (10.) costume design/construction 2.7; (11.) lighting design/technology 2.5; (12.) sound design/technology 2.4; (13.) choreography for musicals 2.3; and (14.) reading/teaching music for musicals 2.0.

When asked to rate on a scale of zero to three (zero = not willing, one = mildly willing, two = moderately willing, three = very willing) how willing the teachers were to attend training seminars or workshops on various topics, the mean score for each was – (1.) lighting 2.6, (2.) directing 2.6, (3.) sound 2.6, (4.) scenery 2.5, (5.) costuming 2.5, (6.) music 2.2, (7.) acting 2.1, and (8.) choreography 2.1. When asked if they would be willing to attend workshops based on if and how the workshop was paid for, the results were – (1.) could attend for free (95.2 percent), (2.) had to pay from school district funds (71.4 percent), (3.) had to pay from a drama fund (52.4 percent), (4.) had to pay out of pocket (28.6 percent), and other (were paid a stipend, 4.8 percent). When asked if they

would attend workshops based on when they could attend the results were – (1.) could attend during school hours on professional leave (90.5 percent), (2.) had to attend outside of school hours if they were being compensated (81 percent), (3.) had to attend outside of school hours if they were not being compensated (71.4 percent), and (4.) could attend during school hours but had to take personal leave (23.8 percent).

The Theatre Program

Of the nineteen schools that responded to the survey, seventeen offered both theatre courses and co-curricular activities (89.5 percent) and two schools offered only co-curricular theatre activities (10.5 percent). Ten of the schools were high schools (52.6 percent), five were middle schools (26.3 percent), and four included both middle and high school grade levels (21.1 percent). Nine of the schools were public schools (47.4 percent), eight were private schools (42.1 percent), and two were charter schools (10.5 percent). The overall student population of the responding schools were – (1.) 300 to 500 students (31.6 percent); (2.) 501 to 700 students (21.1 percent); (3.) 701 to 900 students (5.3 percent); (4.) 901 to 1,100 students (5.3 percent); (5.) 1,101 to 1,300 students (10.5 percent); (6.) 1,301 to 1,500 students (21.1 percent), and (7.) greater than 1,500 students (5.3 percent).

Of the nineteen responding schools, when asked how many theatre teachers were at individual schools the responses were – (1.) nine schools had one teacher (47.4 percent), (2.) five schools had two teachers (26.3 percent), (3.) three schools had three teachers (15.8 percent), and (4.) two schools had four teachers (10.5 percent). When asked how many students participated in theatre related classes and activities, the responses were – (1.) eleven to twenty students (5.3 percent), (2.) twenty-one to thirty

students (31.6 percent), (3.) thirty-one to fifty students (10.5 percent), (4.) fifty-one to seventy-five students (15.8 percent), (5.) seventy-six to 100 students (10.5 percent), (6.) 101 to 200 students (21.1 percent), and (7.) 201 to 500 students (5.3 percent). The average yearly budget for these programs were – (1.) none (10.5 percent), (2.) less than \$1,000 (15.8 percent), (3.) \$1,000 to \$1,999 (21.1 percent), (4.) \$2,000 to \$4,999 (21.1 percent), (5.) \$5,000 to \$7,999 (15.8 percent), and (6.) greater than \$10,000 (15.8 percent).

Of the seventeen schools that offered theatre related classes, when asked what theatre related classes were offered the responses were – (1.) acting (88.2 percent), (2.) speech (58.8 percent), (3.) technical theatre (general, 41.2 percent), (4.) musical theatre (41.2 percent), (5.) TV production (23.5 percent), (6.) scene shop (17.6 percent), (7.) lighting (11.8 percent), (8.) sound (11.8 percent), (9.) costuming (11.8 percent), (10.) general theatre (11.8 percent), (11.) play writing (5.9 percent), and (12.) radio (5.9 percent).

Of the nineteen schools that offered theatre related activities, when asked how many separate performances or productions the theatre department put on in an average year, the responses were – (1.) one production (15.8 percent), (2.) two productions (5.3 percent), (3.) three productions (26.3 percent), (4.) four productions (15.8 percent), (5.) six to ten performances (15.8 percent), and (6.) more than ten performances (21.1 percent). Of the schools that reported putting on more than ten separate performances each year, the total calculated by adding the number of each type of performance was significantly high. The calculated number ranged from seventeen to twenty-nine separate productions. When asked to describe their school's performance venue, the results were

– (1.) at least one dedicated theatre (42.1 percent), (2.) combination cafeteria and auditorium (15.8 percent), (3.) combination gymnasium and auditorium (15.8 percent), (4.) chapel (5.3 percent), (5.) gymnasium only (5.3 percent), and (6.) lecture hall (5.8 percent). Two schools reported that they rented local spaces (10.5 percent).

Of the seventeen schools with an on site performance venue, when asked for the seating capacity of the school's largest venue, the results were – (1.) under 200 seats (5.9 percent), (2.) 201 to 400 seats (52.9 percent), (3.) 401 to 600 seats (17.6 seats), (4.) 601 to 800 seats (5.8 percent), and (5.) over 1,000 seats (17.6 percent). When asked to rate the quality of various production facilities at their school on a scale of one to five (one = none, two = poor, three = fair, four = good, five = excellent) the mean scores were – (1.) lighting system 2.9, (2.) sound system 2.6, (3.) wing spaces 2.3, (4.) dressing rooms 2.1, (5.) lighting/ sound control room 2.1, (6.) storage facilities 1.7, (7.) lighting instrument storage 1.7, (8.) orchestra pit 1.5, (9.) costume shop 1.5, (10.) fly system 1.4, and (11.) scene shop 1.3.

According to the twenty-one educators surveyed, 100 percent of the schools used scenery and props for productions. When asked who designed the scenery, the responses were – (1.) myself (90.5 percent), (2.) students (76.2 percent), (3.) guest designer (professional, 19.1 percent), (4.) guest designer (non-professional, 14.3 percent), (5.) in-house designer (4.8 percent), (6.) art department (4.8 percent) and (7.) main director (4.8 percent). When asked who built the scenery, the responses were – (1.) myself (85.7 percent), (2.) students (85.7 percent), (3.) parents of students (61.9 percent), (4.) rented or borrowed from other theatres (33.3 percent), (5.) a professional outside individual or scene shop (23.8 percent), (6.) a scene shop or wood shop teacher (4.8 percent), (7.) a

faculty volunteer (4.8 percent), and (8.) the main director (4.8 percent). When asked who checked the structural stability of the scenery, the responses were – (1.) myself (61.9 percent), (2.) an outside professional (23.8 percent), (3.) parent (4.8 percent), (4.) main director (4.8 percent), and (5.) no one (4.8 percent).

When asked what the most elaborate level of production was used for scenery and props the results were – (1.) fully realized show with multiple looks and locations with props (38.1 percent), (2.) a unit set with props (33.3 percent), (3.) minimal scenery and props (14.3 percent), (4.) a minimal static set with props (9.5 percent), and (5.) fully realized static sets with props (4.8 percent). When asked what types of scene elements are used for shows, the responses were – (1.) soft covered flats (76.2 percent), (2.) hard covered flats (76.2 percent), (3.) platforms up to two feet off the ground (71.4 percent), (4.) platforms greater than two feet but less than six feet off the ground (47.6 percent), (5.) multilevel sets (47.6 percent), (6.) sets with an overhang people must pass under and/or stand on (42.9 percent), (7.) a turntable (4.8 percent), and (8.) backdrops (4.8 percent).

According to the twenty-one educators surveyed, 100 percent of schools used sound for productions. When asked who designed sound for productions the responses were – (1.) myself (66.7 percent), (2.) students (38.1 percent), (3.) guest designer (professional, 28.6 percent), (4.) in-house designer (14.3 percent), (5.) guest designer (non-professional, 4.8 percent), and (6.) other (9.5 percent). When asked what the most elaborate level of production was used for sound reinforcement the results were – (1.) six to twelve individual body mics (33.3 percent), (2.) aerial mics (14.3 percent), (3.) five or less lapel mics (9.5 percent), (4.) a few shared lapel mics (9.5 percent), (5.) six to twelve individual body mics and miced instruments (9.5 percent), (6.) more than twelve body

mics (9.5 percent), (7.) more than twelve body mics and miced instruments (4.8 percent), (8.) no reinforcement (4.8 percent), and (9.) not sure (4.8 percent). When asked what the most elaborate level of production was used for sound playback the results were – (1.) playlist from an mp3 player or computer via theatre sound system (28.6 percent); (2.) CD, mp3 player, or computer via portable sound system (19.1 percent); (3.) CD player via theater sound system (14.3 percent); (4.) multi-channel playback from QLab or SFX routed through multiple outputs on a sound console (14.3 percent); (5.) two-channel playback from QLab or SFX via theatre sound system (9.5 percent); and (6.) not sure (14.3 percent).

According to the twenty-one educators surveyed, 87.5 percent of schools use lighting for productions. The other 14.3 percent just flip a switch and use what's there. Of the eighteen educators who actively used lighting for productions, when asked who designed the lighting for productions the responses were – (1.) myself (77.8 percent), (2.) students (38.9 percent), (3.) guest designer (professional, 27.8 percent), (4.) in-house designer (11.1 percent), and (5.) main director (5.6 percent). When asked who hanged and focused the lighting the responses were – (1.) myself (66.7 percent), (2.) students (44.4 percent), (3.) guest (professional, 38.9 percent), (4.) in-house professional (11.1 percent), (5.) guest (non-professional, 5.6 percent), (6.) main director (5.6 percent), (7.) school maintenance personnel (5.6 percent), and (8.) staff of the rented facility (5.8 percent).

When asked about the most elaborate level of production used for lighting plots the results were – (1.) modify the previous lighting plot (move some lights) for each production (33.3 percent), (2.) use what was already focused and just re-program for each

major production (27.8 percent), (3.) use a rep plot with minimal refocusing for every production (11.1 percent), (4.) hang a lighting plot specific to each major production and use a rep plot for all other productions (11.1 percent), (5.) hang a lighting plot specific to every production (11.1 percent), and (6.) hang a lighting plot specific to each major production and then use that plot for small productions that follow (5.6 percent).

When asked what the most elaborate level of production was used for lighting cues the responses were – (1.) fifty to 150 light cues programmed into a lighting console and run by a GO button (27.8 percent), (2.) a few lighting changes programmed into a lighting console and run by a GO button (16.7 percent), (3.) lights up/lights down (16.7 percent), (4.) preprogrammed presets from a wall panel (11.1 percent), (5.) a few lighting changes run from a multi scene manual lighting console (have to move faders for each scene, 11.1 percent), (6.) more than 150 light cues programmed into a lighting console and run by a GO button (11.1 percent), and (7.) a few lighting changes programmed into a computer based lighting program (5.6 percent).

According to the twenty-one educators who responded, 100 percent of schools use costumes for productions. Minimal costuming of just a few small items (hats, aprons, etc.) placed over the clothing was used at 9.5 percent of those schools. According to the nineteen educators who used a more elaborate scale of production, when asked who designed the costumes for productions the responses were – (1.) myself (94.7 percent), (2.) students (84.2 percent), (3.) guest designer (non-professional, 15.8 percent), (4.) guest designer (professional, 10.5 percent), (5.) in-house designer (10.5 percent), (6.) art department (5.3 percent), (7.) parents (5.3 percent), and (8.) a costume rental company (5.3 percent). When asked how the productions are costumed the responses were – (1.)

pulled from the school's basic stock (79 percent), (2.) students were responsible for bringing in their own costumes (68.4 percent), (3.) rented from other theatres or costume companies (2.6 percent), (4.) made by parents (47.4 percent), (5.) students make costumes as part of a costume or home economics class (15.8 percent), (6.) bought from Goodwill (5.3 percent), (7.) myself (5.3 percent), and (8.) another teacher (5.3 percent).

Theatre Safety

Of the twenty-one educators who responded to part one of the survey, fourteen completed part two on theatre safety (66.7 percent) which represented twelve of the nineteen schools. Of the fourteen educators who responded to the theatre safety portion of the survey, five (35.7 percent) had experienced some type of theatre related accident or injury. Of those five educators, 100 percent had experienced an accident or injury during scenery or prop construction. Those scenic or prop construction injuries were believed to be the result of – (1.) lack of attention (60 percent), (2.) normal use (60 percent), (3.) horseplay (40 percent), and (4.) sharp objects (20 percent). The scenic and props construction injuries occurred while using – (1.) cutting tools (20 percent), (2.) power tools (20 percent), (3.) heavy items (20 percent), and (4.) other (40 percent). The scenic and props construction accidents resulted in – (1.) bruise (60 percent), (2.) minor cut (60 percent), (3.) concussion (40 percent), (4.) severe cut (20 percent), and (5.) other (20 percent). When asked when most accidents occurred the results were – (1.) building the show (100 percent), (2.) installing the show (20 percent), and (3.) striking the show (20 percent). When asked how many scenic or props construction related accidents occur per year the results were – (1.) two to three (60 percent) and (2.) one or less (40 percent).

According to the five educators who had experienced theatre related accidents or injuries, none of them had experienced accidents or injuries while working on sound or lighting. One educator (20 percent) had experienced injuries while working on costumes. That person felt the costume related accidents or injuries were a result of lack of attention, horseplay, misuse (wrong tool for the job), and normal use. Those costume accidents or injuries occurred while using cutting tools and heavy objects, which resulted in minor cuts or bruises. That person felt that one or less injuries occurred per year.

The fourteen educators who responded to the safety survey were asked to rate the frequency of use or practice of various safety procedures on a scale of one to five (one = never, two = rarely, three = sometimes, four = most of the time, five = always). The subjects were also given the option to select not sure or not applicable which did not count towards the average. The mean scores were – (1.) used safety glasses when working with tools 3.9 (not applicable 49 percent); (2.) used safety goggles when working with liquids and chemicals 4.0 (not applicable 71.4 percent); (3.) used hearing protection when working with loud tools or in a loud environment 2.6 (not applicable 50 percent); (4.) used dust masks/respirators when using tools or materials that caused airborne particulate or fumes 3.0 (not applicable 57.1 percent); (5.) wore appropriate shoes on stage and in shops 4.5 (not applicable 21.4 percent); (6.) wore appropriate clothes when in shops 4.0 (not applicable 42.9 percent); (7.) long hair was tied back when working with power tools 4.0 (not applicable 42.9 percent); (8.) eye wash stations were available when working with chemicals 2.0 (not applicable 7.4 percent); (9.) had someone present who knew first aid 3.9; (10.) had someone present who was certified in CPR 3.2 (not sure 7.1 percent); (11.) had someone present who was trained in the use of

fire extinguishers 3.2 (not sure 21.4 percent, not applicable 7.1 percent); (12.) locations of fire extinguishers were clearly marked 4.0 (not sure 21.4 percent); (13.) fire extinguishers were kept charged and in working order 4.0 (not sure 21.4 percent); (14.) exits were indicated with lit signs that were clearly visible to audience members 4.3 (not sure 14.3 percent); (15.) a path at least three feet wide was available to each exit 4.6 (not sure 14.3 percent); (16.) OSHA Guidelines were followed 4.2 (not sure 42.9 percent, not applicable 14.3 percent); and (17.) MSDS Sheets were kept on file for all chemicals/materials used for scenery, props, or costume construction 2.8 (not sure 21.4 percent, not applicable 35.7 percent).

Of the fourteen educators who responded to the safety survey, when asked what effects were used on stage the results were – (1.) fog, haze, or smoke (71.4 percent); (2.) strobe lighting (50 percent); (3.) pyrotechnics (28.6 percent); (4.) open flame (lighter, match, candle, 21.4 percent); and (5.) none of the above (28.6 percent). When asked to rate how safely the theatre program operated in various areas on a scale of one to five (one = not safe, two = somewhat safe, three = moderately safe, four = very safe, five = extremely safe) the mean scores were – (1.) overall 4.4, (2.) scenery 4.0, (3.) lighting 4.5, (4.) sound 4.8, (5.) costumes 4.7.

Of the twelve schools that responded to the safety survey, seven reported having a theatre (58.3 percent). Of those seven schools, one (14.3 percent) reported having a fly system and had it inspected yearly. Of the seven schools with theatres, one had a fire curtain (42.9 percent), two did not have a fire curtain (28.6 percent), and two were unsure (28.6 percent). Of the three schools that reported having a fire curtain, when asked how

often it was operated the responses were – (1.) at least once a week (33.3 percent), (2.) never (33.3 percent), and (3.) not sure (33.3 percent).

Limitations of the Study

Of the 1,128 surveys sent to principals of Louisiana secondary public, private, and charter schools, part one of the survey received twenty-one responses from nineteen schools. Part two received fourteen responses from twelve schools. This was equivalent to response rates of 1.7 percent and 1.1 percent respectively. Any results must be interpreted with caution.

The actual number of schools surveyed that offer theatre related classes or activities was unknown. Due to a lack of response and unknown population size, the results of this survey cannot be generalized or viewed with any amount of reliability or validity. The findings have been interpreted with great care to protect the confidentiality of those who responded.

Outcomes

The Theatre Educator

Based on the responses follows a description of the typical theatre educator. The theatre educator held both the bachelor's and the master's degree. The bachelor's degree was in theatre, but in an area other than design/technology or theatre education. The masters degree was in education, but in an area other than theatre. The theatre educator had formal theatre training in the form of middle or high school theatre performance classes, undergraduate theatre performance classes, and undergraduate technical theatre classes. The theatre educator had informal theatre training in performance or directing at the middle or high school, community, university, and performance levels and in

technical theatre at the middle or high school, community, and university level for at least twenty-one years. The theatre educator participated in theatre activities in some form at the kindergarten through grade eight, high school, community, university, and professional level.

The theatre educator taught theatre as their main responsibility, taught (in general) for at least eleven years, and taught theatre for at least six years. The theatre educator felt adequately trained or better in the areas of directing plays, stage management, props, house management, makeup design/application for the stage, maintenance/storage of theatre equipment, and set design/construction. They felt inadequately trained in publicity, box office management, costume design/construction, lighting design/technology, sound design/technology, choreography for musicals, and reading/teaching music for musicals.

The theatre educator was at least moderately willing to attend training seminars or workshops on acting, directing, scenery, sound, lighting, costuming, music, and choreography. The theatre educator would attend workshops if he or she could attend for free, had to pay from district funds, and/or had to pay from drama funds. The theatre educator would attend workshops if he or she could attend during school hours on professional leave, had to attend outside of school hours and compensated for time, and/or had to attend outside of school hours and was not compensated for time.

The Theatre Program

Based on the responses follows a description of the typical theatre program. The theatre program offered both classes and co-curricular activities. The courses offered were in acting and speech. The theatre program had two theatre teachers, fifty-one to

seventy-five students in the program, and a school population of 701 to 900 students. The theatre program had a yearly budget of \$1,000 to \$1,999 and put on four separate productions. The school had a dedicated theatre with between 201 and 400 seats. The theatre facilities did not have an orchestra pit, fly system, scene shop, costume shop, storage facilities, or lighting equipment storage. Parts of the theatre facility that were present were considered poor to fair.

Theatre productions used scenery and props. The theatre educator and/or students designed the scenery and props. The scenery and props were built by the theatre educator, students and/or parents of students. The theatre educator checked the structural stability of the scenery. The scenic items used for productions were soft covered flats, hard covered flats, platforms less than six feet off the ground and multi-level sets.

Theatre productions used sound and lighting, which were designed by the theatre educator. Theatre productions used costumes, which were designed by the theatre educator and/or students. Productions were costumed by being the responsibility of individual students, pulled from stock, rented from other theatres or costume companies, and/or made by parents.

Theatre Safety

Based on the responses follows a description of the typical safety practices of theatre programs. The theatre program had not experienced any theatre accidents or injuries. The theatre educator felt the overall operation of the program was very safe. The theatre program used strobe lighting and fog, haze, or smoke effects for productions.

The following safety practices were followed at least most of the time – (1.) used safety glasses when working with tools, (2.) used safety goggles when working with

chemicals, (3.) wore appropriate shoes when on stage and in shops, (4.) wore appropriate clothes when in shops, (5.) tied back long hair when working with power tools, (6.) had someone present who knew first aid, (7.) locations of fire extinguishers were clearly marked, (8.) fire extinguishers were kept charged and in working order, (9.) exits were indicated with lit signs that were clearly visible to audience members, (10.) a path at least three feet wide was available to each exit, and (11.) OSHA guidelines were followed.

However, the following safety practices were only sometimes or rarely followed – (1.) used hearing protection when working with loud tools or in a loud environment, (2.) used dust masks/respirators when using tools or materials that caused airborne particulate or fumes, (3.) eye wash stations were available when working with chemicals, (4.) had someone present who was certified in CPR, (5.) had someone present who was trained in the use of fire extinguishers, and (6.) MSDS sheets were kept on file for all chemicals/materials used for scenery, props, or costume construction.

CHAPTER V CONCLUSIONS

Introduction

The inspiration for this study came from my own personal experiences and observations. These experiences started in high school. During those four years the theatre department came under scrutiny when an unsupervised student was injured when a motorized lift tipped over resulting in a broken leg. I was in the music department and we were left to fend for ourselves when it came time to set up lights, sound, and the orchestra shell for concerts. Music students were told to, “go figure it out,” a concern outside the scope of this study. This was in a performing arts high school. The theatre department produced two shows per semester and had four staff members; an acting teacher, a musical theatre teacher, a technical director, and a costume shop supervisor. Safety was a challenge even for a staff of four.

In my freelance work with local schools, I have witnessed many safety concerns. I have seen fire curtain release pins used as a place to hang costumes and ends of aircraft cables made with copper sleeves that appeared to have been crimped using locking pliers and a hammer. I have seen platforms eight feet high constructed with drywall screws and spans that exceeded structural span ratings for dimensional lumber. I have witnessed untreated fabric used on stage with open flame sources. I have been called in numerous times by school teachers who asked me to show them how their lighting or sound system works. While the last example shows a lack of comfort in those design areas, I am comforted by the fact that these teachers sought help.

Chapter five continues with a restatement of the problem and research questions. Suggestions for future research, limitations of the study, and implications follow. A conclusion closes the chapter.

Restatement of the Problem

The combination of a lack of theatre teacher preparation programs,¹ a lack of theatre certification,² and the reduction in the number of theatre teachers at individual schools³ increases the likelihood of theatre courses and activities being led by individuals who are untrained in the theatre arts. Depending on each school's facilities and level of production, some theatre teachers are asked to perform tasks beyond their level of training and comfort. If those individuals are responsible for supervising all areas of theatrical production, they may be exposing their students and patrons to safety hazards. Those teachers and their schools may be susceptible to liability risks.

Research Questions

This study posed the following questions:

- I. What is the educational background, training, certification, and experience of Louisiana secondary school theatre teachers?

¹ Cynthia L. Brown and John K. Urice, "Strategies for Improving the Status of Theatre in Secondary Schools," *Arts Education Policy Review* 104, no. 4 (2003): 26.

² "Bulletin 746: Louisiana Standards for State Certification of School Personnel," Louisiana Department of Education, last modified November 2014, accessed January 18, 2015, <http://www.doa.louisiana.gov/osr/lac/28v131/28v131.doc>.

³ Matt Omasta, "A survey of school theatre: A landscape study of theatre education in United States high schools," *Teaching Theatre* 24, no. 1 (2012): 16.; Kent Seidel, "Theatre Education in United States High Schools: A Survey Report," *Teaching Theatre* 3, no. 1 (1991): 6.; and Deanna Stuart, "Organizing a risk management program," *Teaching Theatre* 6, no. 1 (1994): 1.

- II. What is the composition of Louisiana secondary school theatre programs with regard to the number of staff and students, and the perceived quality of facilities and tools, the number and level of production of theatre performances, and the number and types of classes?
- III. What potential safety hazards are present in Louisiana secondary school theatre programs?

Suggestions for Future Research

The 2012 Omasta study began as a mail based survey sent to a randomized, stratified sample. However, due to early return rates, the survey design was converted to a modified census method. The census participants were invited by email, if email addresses were available, and the rest were sent via the postal service. Non-responders received three follow-up invitations. The Omasta study cautioned that schools in the southeastern part of the United States and schools in low socioeconomic areas were likely underrepresented due to low response rates from those schools.⁴ These factors could have contributed to the low response rates to my research study. The 1970 Peluso,⁵ 1991 Seidel,⁶ and 2012 Omasta⁷ surveys included a part to be completed by the principal. Since the surveys were initially sent to the principals, having them participate may have contributed to better response rates.

Based on the above information, several recommendations can be made. Future studies should include a survey portion to be completed by the school principal. This

⁴ Omasta, "A survey of school theatre," 8-28.

⁵ Joseph L. Peluso, *A Survey of the Status of Theatre in United States High Schools: Final Report*, (Washington, DC: Department of Health, Education, and Welfare, 2007), ERIC, ED 053117.

⁶ Seidel, "Theatre Education in United States High Schools," 1-17.

⁷ Omasta, "A survey of school theatre."

may create a sense of buy-in with principals, thus improving the likelihood of the school participating in the study. Principals may be more likely to pass on the survey if they have participated as well. Personal phone calls or visits to school sites may also contribute to better response rates. I would like to encourage future research to include studies into theatre safety and the factors that contribute to safe practices. I would personally like to see some of this information in future EdTA studies.

Limitations of the Study

Of the 1,128 surveys sent to principals of Louisiana secondary public, private, and charter schools, part one of the survey received twenty-one responses from nineteen schools. Part two received fourteen responses from twelve schools. This was equivalent to response rates of 1.7 percent and 1.1 percent respectively. The actual number of schools surveyed that offer theatre related classes or activities was unknown. Due to a lack of response and unknown population size, the results of this survey cannot be generalized or viewed with any amount of reliability or validity. Any results must be interpreted with caution.

Implications

The EdTA⁸ studies provided valuable data including the benefits of a quality theatre education. However, more research is needed on whether students are being provided the safest possible theatre experience. If the current frequency of roughly twenty years between studies continues, that means we have another seventeen years before this data will become available. According to Gustave Weltsek, Peter Duffy, and Charles Carney, “Because of insufficient participant numbers, scientifically based data on

⁸ Seidel, “Theatre Education in United States High Schools.” and Omasta, “A survey of school theatre.”

theater and dance is simply not available. This creates an obvious conundrum, as policy-makers will not invest in theater education until there is numerical proof of its value.”⁹

They said that the amount of qualitative research is scarce and there are only a small number of quantitative studies. As James Palmarini suggests, significant research is needed to support the necessity of theatre being taught by those who are trained in the theatre arts.¹⁰ If policy is to change, data is needed to support it. Future research into the factors that contribute to theatre safety is a necessity.

Several comparisons can be made between the findings of this study and those of the 2012 Omasta study.¹¹ The theatre educators in this study show similar confidence in their level of training as those in the 2012 survey in the area of stage management. The theatre educators in this study feel better trained in directing, set design, props, makeup design, house management, lighting design, costume design, sound design, and choreography. They feel less trained in box office management and music. The increase in confidence in the design tech areas are a little concerning when compared to the low percentage of theatre educators who majored in theatre technology and design at the undergraduate or graduate level.

Several other concerns were raised by the findings of this study. Over 50 percent of theatre educators in this study are either unsure if OSHA regulations are being followed or feel that the regulations do not apply to them. The same is true of responses on the use of MSDS sheets. According to Monona Rossol, OSHA regulations would not

⁹ Gustave J. Weltsek, Peter B. Duffy, and Charles L. Carney, “The Local and Global State of Theatre Education Research and Policy,” *Arts Education Policy Review* 115, no. 3 (2014): 66.

¹⁰ James Palmarini, “Research matters: Theatre education needs more than opinions,” *Teaching Theatre* 24, no. 1 (2012): 30.

¹¹ Omasta, “A survey of school theatre.”

apply to the theatre programs at public and some charter schools.¹² However, these regulations do apply to all private schools. Safety standards such as appropriate clothing and footwear may be somewhat of a grey area. Standards such as the use of safety glasses, goggles, hearing protection, and dust masks/respirators are included in OSHA regulations. If performing tasks that require the use of this safety equipment, any response other than “always” means people’s safety is at risk and could potentially be violating child labor laws.¹³ The fact that several schools use open flame and especially pyrotechnics is of particular concern. These effects can be dangerous which is why the NFPA requires certain licenses and permits.¹⁴ Since none of the educators listed a pyrotechnics license as one of their certifications, one can only assume that these effects are not being used appropriately.

Conclusion

I believe in providing students with the opportunity to produce shows with high production values. However, if it cannot be done safely, then it should not be done at all. More research is needed to determine the factors that influence theatre safety in schools. Theatre educators should actively participate in theatre research by responding to surveys and serving as an advocate in their schools to encourage parents, students, and

¹² Monona Rossol, *The Health and Safety Guide for Film, TV, and Theater*, Second Edition (New York: Allworth Press, 2011) 6.

¹³ Stuart, “Organizing a risk management program,” 12.

¹⁴ “NFPA 160: Standard for the Use of Flame Effects Before a Proximate Audience,” National Fire Protection Association, last modified 2011, accessed March 13, 2015, <http://www.nfpa.org/codes-and-standards/document-information-pages?mode=code&code=160>. and “NFPA 1126: Standard for the Use of Pyrotechnics Before a Proximate Audience,” National Fire Protection Association, last modified 2011, accessed March 13, 2015, <http://www.nfpa.org/codes-and-standards/document-information-pages?mode=code&code=1126>.

administrators to participate in research that will further the theatre arts. With the emphasis on data driven teaching, research studies are a great opportunity to show that those of us in theatre and the arts in general can benefit from data. In the mean time, I would like to encourage theatre educators to be honest with their knowledge and comfort in technical theatre. Theatre educators should make sure their level of production fits within their comfort level. If theatre educators are unsure, they should seek help from an expert in that field. I encourage administrators to hire, train, and support theatre educators. If theatre educators are uncomfortable with the requirements of certain areas of technical theatre, provide them with professional development opportunities in those areas, consult local experts in those technical areas, or consider scaling back the level of production.

I encourage policy makers to provide additional funding for the arts in schools. This could be used to hire additional personnel who are trained experts in technical theatre to offset the duties of the general theatre educator or to provide training opportunities in the technical areas. In Louisiana, certification is required to teach music, and while I feel that is important, I have not heard of many students being seriously injured by a trumpet. Certification in theatre is a necessity; not only to improve student learning and achievement, but also to ensure educators have the knowledge and training to promote safe practices. Certification requirements should include training and demonstration of knowledge in theatre performance, history, pedagogy, design, and technology. Models have been established in other states such as Texas. In order to require certification, theatre educator preparation programs must be established and offered in Louisiana's colleges and universities. These programs should focus on both

the performance and the artistic process. Programs should provide training and experience not only in performing and directing, but also theatre pedagogy, history, and technical theatre.

The theatre can be a source of entertainment and education for those who participate in and patron productions. For some, secondary school theatre is their first or only exposure to the theatre arts. It is our responsibility to provide a safe enjoyable experience for everyone involved.

BIBLIOGRAPHY

- American Alliance for Theatre and Education. "The Effects of Theatre Education." Accessed on February 6, 2015. <http://www.aate.com/?page=effects>.
- American National Standards Institute. "About ANSI." Accessed March 13, 2015. http://www.ansi.org/about_ansi/overview/overview.aspx?menuid=1.
- Anderson, Michael. "The Professional Development Journeys of Drama Educators." *Youth Theatre Journal* 18, no. 1 (2004): 1-16.
- Aquila, Frank D. *School Law for K-12 Educators: Concepts and Cases*. Thousand Oaks, CA: SAGE Publications, 2008. <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=477976&site=ehost-live&scope=site>.
- Armenta, Tony. "Playing it Smart: Safety in Extracurricular Activities." *The Clearing House* 84, no. 4 (2011): 155-159.
- Arts Education Partnership. "Arts Requirements for Educator Licensure." Accessed February 21, 2015. http://www.aep-arts.org/wp-content/DatabaseSupport/StatePolicyReport_Compare_PopWindow.php?fiftystate=true&Fields=43,44&title=Arts%20Requirements%20for%20Educator%20Licensure.
- Brown, Cynthia L. and John K. Urice. "Strategies for Improving the Status of Theatre in Secondary Schools." *Arts Education Policy Review* 104, no. 4 (2003): 25-28.
- Carey, Nancy, Michael Sikes, Rita Foy, and Judi Carpenter. *Arts Education in Public Elementary and Secondary Schools*. Washington, DC: National Center for Educational Statistics, 1995.
- Catterall, James S., Richard Chapleau, and John Iwanaga. "Involvement in the Arts and Human Development: General Involvement and Intensive Involvement In Music and Theater Arts." In *Champions of Change: The Impact of the Arts on Learning*, edited by Edward B. Fiske, 1-18. Washington, DC: Arts Education Partnership and the President's Committee on the Arts and the Humanities, 1999.
- Dynak, Dave. "Profiles of Preservice Theatre Education: A Cross-Institutional Analysis." *Youth Theatre Journal* 11, no. 1 (1997): 70-87.
- Ellis, Dawn M. "Good news, bad news: What the survey results might say to the students we hope to reach." *Teaching Theatre* 24, no. 1 (2012): 31-43.
- Elmore, Christina. "Technical director killed in fall at North Charleston Performing Arts Center." *The Post and Courier*, January 29, 2015. <http://www.postandcourier.com/article/20150129/PC16/150129347>.

- Fickes, Michael. "What You Don't Know: Little known code requirements for K-12 theater and auditorium stages." *School Planning and Management* 83, no. 4 (2010): 44-48.
- Fiske, Edward B., ed. *Champions of Change: The Impact of the Arts on Learning*. Washington, DC: Arts Education Partnership and the President's Committee on the Arts and the Humanities, 1999.
- GreatSchools.org*. "Louisiana School Districts." Accessed September 11, 2014. <http://www.greatschools.org/schools/districts/Louisiana/LA/>.
- La Morte, Michael W. *School Law: Cases and Concepts*. 9th Edition. New York: Allyn and Bacon, 2008.
- Lloyd, Robert A. "Artist or Teachers? Arts Education in Independent Schools." *Design for Arts in Education* 90, no. 3 (1989): 42-45.
- Louisiana Board of Elementary and Secondary Education. "BESE's Responsibility." Accessed January 17, 2015. <http://bese.louisiana.gov/about-bese/bese's-responsibility>.
- Louisiana Board of Elementary and Secondary Education. "Bulletin 111: Louisiana School District, and State Accountability System." Last modified December 2014. Accessed February 7, 2015. <http://doa.louisiana.gov/osr/lac/28v83/28v83.doc>.
- Louisiana Board of Elementary and Secondary Education. "Common Core Implementation." Accessed February 7, 2015. <http://bese.louisiana.gov/current-initiatives/common-core-implementation>.
- Louisiana Department of Education. "Bulletin 1963: Louisiana Arts Content Standards." Last modified February 2008. Accessed February 7, 2015. <http://www.louisianabelieves.com/docs/academic-standards/standards---k--12-arts.pdf?sfvrsn=2>.
- Louisiana Department of Education. "Bulletin 746: Louisiana Standards for State Certification of School Personnel." Last modified November 2014. Accessed January 18, 2015. <http://www.doe.louisiana.gov/osr/lac/28v131/28v131.doc>.
- McLauchlan, Debra. "Transmitting Transactive Pedagogy: A Dilemma of Pre-Service Teacher Education in Drama." *Theatre Research in Canada* 28, no. 2 (2007): 120-129.
- National Coalition for Core Arts Standards. "National Core Arts Standards: Theatre." Last modified 2014. Accessed February 8, 2015. <http://nationalartsstandards.org/sites/default/files/Theatre%20at%20a%20Glance%20-%20new%20copyright%20info.pdf>.

- National Fire Protection Association. "NFPA 160: Standard for the Use of Flame Effects Before a Proximate Audience." Last modified 2011. Accessed March 13, 2015. <http://www.nfpa.org/codes-and-standards/document-information-pages?mode=code&code=160>.
- National Fire Protection Association. "NFPA 701: Standard Methods of Fire Tests for Flame Propagation of Textiles and Films." Last modified 2015. Accessed February 20, 2015. <http://www.nfpa.org/codes-and-standards/document-information-pages?mode=code&code=701>.
- National Fire Protection Association. "NFPA 1126: Standard for the Use of Pyrotechnics Before a Proximate Audience." Last modified 2011. Accessed March 13, 2015. <http://www.nfpa.org/codes-and-standards/document-information-pages?mode=code&code=1126>.
- Omasta, Matt. "A survey of school theatre: A landscape study of theatre education in United States high schools." *Teaching Theatre* 24, no. 1 (2012): 8-28.
- Palmarini, James. "Research matters: Theatre education needs more than opinions." *Teaching Theatre* 24, no. 1 (2012): 29-30.
- Parsad, Basmat and Maura Spiegelman. *Arts Education In Public Elementary and Secondary Schools 1999-2000 and 2009-10*. Washington, DC: National Center For Education Statistics, Institute of Education Sciences, and U.S. Department of Education, 2012.
- Peluso, Joseph L. *A Survey of the Status of Theatre in United States High Schools: Final Report*. Washington, DC: Department of Health, Education, and Welfare, 1970. ERIC, ED 053117.
- PLASA.org. "ANSI E1.22: Entertainment Technology Fire Safety Curtain Systems." Last modified 2009. Accessed February 20, 2015. http://tsp.plasa.org/tsp/documents/docs/E1-22_2009.pdf.
- Play It Safe: Introduction to Theatre Safety*. Directed by Ken Kebow. Leucadia, CA: Theatre Arts Video Library, 1994. Videocassette (VHS), 82 min.
- Rossol, Monona. *The Health and Safety Guide for Film, TV, and Theater*. Second Edition. New York: Allworth Press, 2011.
- Saldaña, Johnny. "Theatre Finds a Way: Questions and some answers about the 2012 survey." *Teaching Theatre* 24, no. 1 (2012): 44-46.
- Seidel, Kent. "Theatre Education in United States High Schools: A Survey Report." *Teaching Theatre* 3, no. 1 (1991): 1-17.

- Sousa, David A. and Tom Pilecki. *From STEM to STEAM: Using Brain-Compatible Strategies to Integrate the Arts*. Thousand Oaks, CA: Corwin, 2013. Accessed February 21, 2015. <http://books.google.com/books?hl=en&lr=&id=qmBHoOi6nglIC&oi=fnd&pg=PR1&dq=info:wyV9gsESztgJ:scholar.google.com&ots=5vBbltHITQ&sig=HEjQkQdzjveFib6C84lc4QoEBYE#v=onepage&q&f=false>.
- Stuart, Deanna. "Before You Pick Up a Hammer: A Guide to Liability and Risk Management for Supervisors of Technical Theatre Programs for Secondary School Youth." master's thesis, Yale School of Drama, 1994.
- Stuart, Deanna. "Organizing a risk management program." *Teaching Theatre* 6, no.1 (1994): 1-19.
- Taylor, Dana. "Flying Safely." *Teaching Theatre* 16, no. 43 (2005): 19-22.
- Texas Education Agency. "Becoming a Classroom Teacher in Texas." Accessed February 21, 2015. http://tea.texas.gov/Texas_Educators/Certification/Initial_Certification/Becoming_a_Classroom_Teacher_in_Texas/.
- Texas Education Agency. "Texas Examinations of Educator Standards (TExES) Program Preparation Manual: Theatre EC-12 (180)." Last modified 2012. Accessed February 21, 2015. http://cms.texas-ets.org/files/4213/5722/8189/theatre_ec_12_180.pdf.
- UILTexas.org. "Theatre in High School Education." Accessed February 6, 2015. <https://www.uil texas.org/theatre/high-school-one-act-info/theatre-in-high-school-education>.
- Underwood, Julie and L. Dean Webb. *School Law for Teachers: Concepts and Applications*. Upper Saddle River, NJ: Pearson, 2006.
- Weltsek, Gustave J., Peter B. Duffy, and Charles L. Carney. "The Local and Global State of Theatre Education Research and Policy." *Arts Education Policy Review* 115, no. 3 (2014): 63-71.
- Wheetley, Kim A. "Drama/Theatre Education: What K-12 Teachers Need to Know and Be Able to Do." *Design for Arts in Education* 89, no. 1 (1987): 36-40.
- Young, Tom. "Rigging Safety: What school administration, teachers, and staff need to know." *School Planning and Management* 47, no. 7 (2008): A6-A9.
- Zinser, Lynn. "Notre Dame Student's Death at Practice Under Investigation." *New York Times*, October 28, 2010. http://www.nytimes.com/2010/10/29/sports/ncaafootball/29notredame.html?_r=0.

APPENDIX A
SURVEY INSTRUMENT PART 1

Survey Part1 Training Experience Department Makeup and Facilities

Informed Consent

Page exit logic: Agree **IF:** Question "Informed Consent?" #1 is one of the following answers ("I agree") **THEN:** Jump to [page 3 - Qualifiers](#)

Page exit logic: Do not agree **IF:** Question "Informed Consent?" #1 is one of the following answers ("I do not agree") **THEN:** Jump to [page 2 - Thank you](#)

Study Title: Theatre program makeup, expectations and teacher training in Louisiana Secondary Schools

Performance Site: Louisiana State University and Agricultural and Mechanical College

Investigators: The following investigators are available for questions about this study.

Chris Pyfrom cpyfro1@lsu.edu

Purpose of the Study: The purpose of this research project is to determine the makeup of theatre programs in Louisiana Secondary Schools, the expectations of these programs, and the training and comfort level of theatre educators in various areas of theatrical production.

Subject Inclusion: Individuals who teach theatre courses or lead theatre activities in Louisiana Secondary Schools.

Number of Subjects: Unlimited

Study Procedures: The study will be conducted via an online questionnaire. The subjects will spend approximately 20 minutes

answering questions about his or her personal training, experience, and responsibilities and the makeup of the school's theatre program, facilities, and level of productions.

Benefits: There are no direct benefits to the subjects. However, information gained from the study may provide justification for more professional development opportunities and development of a guide for best practices.

Risks: There are no known risks.

Right to Refuse: Subjects may choose not to participate or withdraw from the study at any time without penalty or loss of any benefit to which they might otherwise be entitled.

Privacy: Results of this study may be published, but no names or identifying information will be included in the publication. Subject identity will remain confidential unless disclosure is required by law.

Consent: I have read and understand the above information. I may direct additional questions regarding study specifics to the investigators. If I have questions about subjects' rights or other concerns, I can contact Dennis Landin, Institutional Review Board, (225) 578-8692, irb@lsu.edu, www.lsu.edu/irb. I agree to participate in the study described above and that by selecting "I agree" below and answering the questions I am providing and documenting my consent.

1) Informed Consent?*

☐ I agree

☐ I do not agree

* signifies a required question

Page entry logic: This page will show when: Question "Informed Consent?" #1 is one of the following answers ("I do not agree")

Thank you

Thank you. If you have any questions regarding the specifics of the survey, please contact the investigator below. If you have questions about subjects' rights or other concerns, please contact Dennis Landin, Institutional Review Board, (225) 578-8692, irb@lsu.edu, www.lsu.edu/irb. Thank you for your time and please feel free to email me with any questions, comments, or suggestions. If at a later date you decide you would like to participate in this survey, please email the investigator below.

Thank you,

**Chris Pyfrom
MFA Candidate in Theatre: Scenic Technology and Design
Louisiana State University
cpyfro1@lsu.edu**

Qualifiers

Page exit logic: Disqualified**IF:** Question "Do you currently teach in the state of Louisiana? (select one)" #2 is one of the following answers ("No") **THEN:** Jump to [page 6 - Sorry](#)

This section will determine if you meet the requirements for this survey.

2) Do you currently teach in the state of Louisiana? (select one)*

☐ Yes

☐ No

Qualifiers (continued)

Page exit logic: Disqualify **IF:** Question "Do you currently teach in a Secondary School (Do you teach any students in grades 6-12)? (select one)" #3 is one of the following answers ("No") **THEN:** Jump to [page 6 - Sorry](#)

3) Do you currently teach in a Secondary School (Do you teach any students in grades 6-12)? (select one)*

☐ Yes

☐ No

Qualifiers (continued)

Page exit logic: Continue **IF:** Question "Do you currently teach or lead a theatre activity at your school? (select one)" #4 is one of the following answers ("Yes") **THEN:** Jump to [page 7 - Education](#)

Page exit logic: Disqualify **IF:** Question "Do you currently teach or lead a theatre activity at your school? (select one)" #4 is one of the following answers ("No") **THEN:** Jump to [page 6 - Sorry](#)

4) Do you currently teach or lead a theatre activity at your school? (select one)*

☐ Yes

☐ No

Sorry

You do not meet the requirements for this survey. This survey is for Theatre Educators in Louisiana Secondary Schools. If you know someone who may meet the requirements of this survey please feel free to forward the email in which you received this survey or the survey link to that person. If you have any questions please feel free to email the investigator at the email address below.

Thank you,

**Chris Pyfrom
MFA Candidate in Theatre: Scenic Technology and Design
Louisiana State University
cpyfro1@lsu.edu**

Education

You have meet the qualifications to take this survey. If at any time during the survey you decide you need to stop and return later, simply click "save and continue survey later" at the top of the page. It will prompt you to enter your email address so it can send you a link to pickup where you left off.

The questions below pertain to your level of education.

Page exit logic: Work Experience**IF:** Question "What is the highest level of education you have attained? (select one)" #5 is one of the following answers ("High School Diploma") **THEN:** Jump to [page 11 - Training and Experience](#)

Page exit logic: Undergraduate Work**IF:** Question "What is the highest level of education you have attained? (select one)" #5 is one of the following answers ("Some College", "Associate's Degree", "Bachelor's Degree") **THEN:** Jump to [page 10 - Undergraduate Work](#)

Page exit logic: Master's Work**IF:** Question "What is the highest level of education you have attained? (select one)" #5 is one of the following answers ("Some Graduate Work", "Master's Degree") **THEN:** Jump to [page 9 - Master's Work](#)

Page exit logic: Doctoral**IF:** Question "What is the highest level of education you have attained? (select one)" #5 is one of the following answers ("Working on a Doctorate", "Doctoral Degree") **THEN:** Jump to [page 8 - Doctoral Work](#)

5) What is the highest level of education you have attained? (select one)*

- ☐ High School Diploma
 - ☐ Some College
 - ☐ Associate's Degree
 - ☐ Bachelor's Degree
 - ☐ Some Graduate Work
 - ☐ Master's Degree
 - ☐ Working on a Doctorate
 - ☐ Doctoral Degree
-

Doctoral Work

6) Where did you do your graduate (Doctoral) work and what was your year of graduation (or expected graduation date if still in progress)?

7) What was the focus of your graduate degree (Doctoral) (check one)?*

- ☐ Theatre
 - ☐ Education
 - ☐ Other: _____ *
-

Master's Work

8) Where did you do your graduate (Master's) work and what was your year of graduation (or expected graduation date if still in progress)?

9) What was the focus of your graduate degree (Master's) (check one)?*

☐ Theatre: Performance

☐ Theatre: Directing

☐ Theatre: History

☐ Theatre: Technology and Design

☐ Theatre: Arts Administration

☐ Education

☐ Other: _____ *

Undergraduate Work

10) Where did you do your undergraduate work and what was your year of graduation (or expected graduation date if still in progress)?

11) What was the focus of your undergraduate degree (check one)?*

☐ Theatre Education

☐ Theatre: Design and Technology

☐ Theatre: Performance

- ☐ Theatre: Arts Administration
- ☐ Theatre Studies
- ☐ Physical Theatre
- ☐ English
- ☐ Speech and Communication
- ☐ General Education
- ☐ Other: _____ *

12) Did you have a minor in theatre?

- ☐ Yes
- ☐ No

Training and Experience

Please answer the following questions truthfully and to the best of your ability. Try to resist inflating your responses as this will affect the accuracy of the data collected.

13) What certifications do you have that would pertain to theatre? (check any that apply)*

- ☐ Fight Choreographer
- ☐ Welding
- ☐ ETCP Electrical / Rigging
- ☐ K-12 Teaching Certificate
- ☐ Other: _____ *
- ☐ none

14) What formal training do you have in theatre? (check any that apply)*

- ☐ none
- ☐ Middle / High School Theatre Classes (Performance)
- ☐ Middle / High School Theatre Classes (Technical)
- ☐ Undergraduate Theatre Classes (Performance/Direction)
- ☐ Undergraduate Theatre Classes (Technical)
- ☐ Graduate Theatre Classes (Performance/Direction)
- ☐ Graduate Theatre Classes (Technical)
- ☐ Private Coaching (Performance)
- ☐ Group Classes (Performance)
- ☐ Professional Development Courses (Performance/Directing)
- ☐ Professional Development Courses (Technical)
- ☐ other: _____ *

15) What informal training do you have in theatre? (check any that apply)*

- ☐ none
- ☐ Performing in Middle / High School productions
- ☐ Working the technical side of Middle / High School productions
- ☐ Performing in / Directing Community Theatre productions
- ☐ Working the technical side of Community Theatre productions
- ☐ Performing in / Directing a University production
- ☐ Working the technical side of a University production
- ☐ Performing in / Directing Professional Theatre productions
- ☐ Working in a road house on community productions
- ☐ Working in a road house on professional productions and/or tours
- ☐ Film, Television, Commercial work
- ☐ Working in a professional scene shop
- ☐ other: _____ *

16) In which of these areas have you worked (participated, designed, performed, etc.)?*

- ☐ Community Theatre
- ☐ K-8 School Theatre
- ☐ High School Theatre
- ☐ University Theatre
- ☐ Professional Theatre
- ☐ none

17) How many years have you been teaching (total)?*

- ☐ 0 (first year teaching)
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6-10
- ☐ 11-15
- ☐ 16-20
- ☐ 21-30
- ☐ >30

18) How many years have you been teaching theatre?*

- ☐ 0 (in first year of teaching)
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6-10

- ☐ 11-15
- ☐ 16-20
- ☐ 21-30
- ☐ >30

19) How many years have you been in theatre (any experience)?*

- ☐ 0 (first year)
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6-10
- ☐ 11-20
- ☐ 21-30
- ☐ 31-50
- ☐ >50

Training and Experience (continued)

20) In each of the following areas please rate your level of training on a scale of 1-5? (1=no training; 2=need more training; 3=adequately trained; 4=very well trained; 5=extremely well trained)*

| | 1 | 2 | 3 | 4 | 5 |
|------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Directing plays | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Stage management | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

| | | | | | |
|--|----|----|----|----|----|
| Publicity | () | () | () | () | () |
| Props | () | () | () | () | () |
| House management | () | () | () | () | () |
| Box office management | () | () | () | () | () |
| Makeup design/application for the stage | () | () | () | () | () |
| Maintenance/storage of theatre equipment | () | () | () | () | () |
| Set design/construction | () | () | () | () | () |
| Costume design/construction | () | () | () | () | () |
| Lighting design/technology | () | () | () | () | () |
| Sound design/technology | () | () | () | () | () |
| Choreography for musicals | () | () | () | () | () |
| Reading/teaching music for musicals | () | () | () | () | () |

Program/Department Makeup

The questions in the remainder of the survey pertain to your current teaching position in a Louisiana Secondary School. Please answer the following questions truthfully and to the best of your ability. Try to resist inflating your responses as this will affect the accuracy of the data collected.

21) What theatre related classes does the school offer? (check all that apply)*

- ☐ Acting
- ☐ Musical Theatre
- ☐ Speech
- ☐ Technical Theatre (general)
- ☐ Scene Shop
- ☐ Lighting
- ☐ Costuming
- ☐ Sound
- ☐ TV Production
- ☐ none
- ☐ other: _____ *

22) What best describes the school's theatre activities?*

- ☐ Only theatre courses (no productions/performances)
- ☐ Only co-curricular theatre (productions, drama club, etc)
- ☐ Both courses and co-curricular

23) How many teachers are in the theatre department?*

- ☐ 1
- ☐ 2

- ☐ 3
- ☐ 4
- ☐ 5
- ☐ >5
- ☐ >7
- ☐ >10

24) How many students participate in theatre activities (courses and co-curricular)?*

- ☐ 1-10
- ☐ 11-20
- ☐ 21-30
- ☐ 31-50
- ☐ 51-75
- ☐ 76-100
- ☐ 101-200
- ☐ 201-500
- ☐ >500

25) What is the size of the school's student population?*

- ☐ <300
- ☐ 300-500
- ☐ 501-700
- ☐ 701-900
- ☐ 901-1100
- ☐ 1101-1300
- ☐ 1301-1500
- ☐ >1500

26) What is the average yearly budget for the theatre program?*

- ☐ none
- ☐ < \$1000 per year
- ☐ \$1000 to \$1999 per year
- ☐ \$2000 to \$4999 per year
- ☐ \$5000 to \$7999 per year
- ☐ \$8000 to \$9999 per year
- ☐ >\$10,000 per year

27) How many separate performances/productions does the theatre program put on in an average year?*

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6-10
- ☐ >10

Logic: Hidden unless: Question "How many separate performances/productions does the theatre program put on in an average year?" #27 is one of the following answers ("1","2","3","4","5","6-10",>10")

28) Of the performances, how many are...*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|
| performance of monologues | () | () | () | () | () | () | () | () | () | () | () |
| small skits | () | () | () | () | () | () | () | () | () | () | () |
| one acts | () | () | () | () | () | () | () | () | () | () | () |
| plays | () | () | () | () | () | () | () | () | () | () | () |
| musicals | () | () | () | () | () | () | () | () | () | () | () |
| musical revues | () | () | () | () | () | () | () | () | () | () | () |
| dance recitals | () | () | () | () | () | () | () | () | () | () | () |
| other | () | () | () | () | () | () | () | () | () | () | () |

Logic: Hidden unless: Question "other" is one of the following answers ("1","2","3","4","5","6","7","8","9","10")

29) What types of performances are considered under other?

Attitude Toward Theatre

30) In your opinion, what is your state and school district's attitude toward the arts and what is its influence on arts education in your school?

31) In your opinion, what is the overall student interest in theatre at your school?

Individual Responsibilities

32) Teaching theatre is...*

☐ my main job

☐ an adjunct responsibility

☐ Other: _____ *

33) What classes are you required to teach? (check all that apply)*

☐ Acting

☐ TV Production

☐ Technical Theatre (general)

☐ Technical Theatre (area specific)

☐ Speech

☐ Other non-related classes:

*

☐ Other related classes: _____ *

34) Do you teach...*

☐ Middle School

☐ High School

☐ both

☐ other: _____ *

35) Do you teach at a ...*

☐ Public School

☐ Private School

☐ Charter School

☐ other: _____ *

Facilities

Page exit logic: Skip IF: Question "What is the seating capacity of the school's largest performance space? (select one)" #37 is one of the following answers ("Don't have one")
THEN: Jump to [page 18 - Level of Productions](#)

Please answer the following questions truthfully and to the best of your ability. Try to resist inflating your responses as this will affect the accuracy of the data collected.

36) Which of these best describes the school's stage? (select one)*

- ☐ classroom with seats moved
- ☐ combination gym and auditorium
- ☐ combination cafeteria and auditorium
- ☐ dedicated theatre
- ☐ we rent local spaces
- ☐ other: _____ *

37) What is the seating capacity of the school's largest performance space? (select one)*

- ☐ Don't have one
- ☐ Under 200 seats
- ☐ 201-400 seats
- ☐ 401-600 seats
- ☐ 601-800 seats
- ☐ 801-1000 seats
- ☐ 1000+ seats

Facilities (continued)

Please answer the following questions truthfully and to the best of your ability. Try to resist inflating your responses as this will affect the accuracy of the data collected.

38) Which of these features does the theatre facilities have? (check all that apply) (if unsure do not check that item)*

- ☐ Dedicated Scene shop
- ☐ Dedicated Costume shop
- ☐ Orchestra Pit
- ☐ Mechanical Pit Lift
- ☐ Fly rail
- ☐ Mid/Pin Rail
- ☐ Loading Rail/Gallery
- ☐ Motorized Fly system
- ☐ Acoustical curtains
- ☐ Meyer Sound Constellation System
- ☐ Wired Microphones
- ☐ Wireless Handheld Mics
- ☐ Wireless Lapel Mics (clip on mics)
- ☐ Wireless Body Mics (headset, wig, or over-the-ear mics)
- ☐ Moving Yoke Lighting Instruments
- ☐ Moving Mirror Lighting Instruments
- ☐ LED Lighting Instruments
- ☐ Trap Room
- ☐ Loading Dock
- ☐ Motorized Turntable
- ☐ Other: _____ *
- ☐ none

39) Does the school host outside events on the school's stage?*

- ☐ Yes
- ☐ No

Logic: Hidden unless: Question "Does the school host outside events on the school's stage?" #39 is one of the following answers ("Yes")

40) If so, how many of these events (are you required/do you volunteer) to work on an average year?*

☐ none

☐ <3

☐ 3-5

☐ 6-10

☐ >10

41) Please rate the quality of the following areas of the production facilities on a scale of 1-5. (1=none; 2=poor; 3=fair; 4=good; 5=excellent)*

| | 1 | 2 | 3 | 4 | 5 |
|-----------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| lighting system | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| storage facilities | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| sound system | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| wing spaces | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| lighting instrument storage | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| dressing rooms | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| lighting/sound control room | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| orchestra pit | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

| | | | | | |
|--------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| fly system | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| scene shop | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| costume shop | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Level of Productions

Page exit logic: Skip IF: Question "Do any of the productions require the use of props or scenery? (select one)" #42 is one of the following answers ("No", "we don't do productions") THEN: Jump to [page 20 - Level of Productions \(Sound\)](#)

The following questions are about the level of productions in your current teaching position in a Louisiana Secondary School. Please answer the following questions truthfully and to the best of your ability. Try to resist inflating responses as this will affect the accuracy of the data collected.

Scenery and Props

For the purposes of this survey, props include furniture (beds, couches, tables, chairs, etc.) and smaller items handled by actors, and scenery includes walls, platforms, doors, windows, drops, and curtains.

42) Do any of the productions require the use of props or scenery? (select one)*

- ☐ Yes
- ☐ No
- ☐ we don't do productions

Level of Productions (Scenery and Props)

43) Who designs the scenery for productions? (select any that apply)*

- ☐ Myself
- ☐ Students
- ☐ Guest Designer (non-professional)
- ☐ Guest Designer (professional)
- ☐ In-House Designer
- ☐ Other: _____ *

44) Who builds the scenery? (select any that apply)*

- ☐ Myself
- ☐ Students
- ☐ Parents of students
- ☐ A scene shop or wood shop teacher
- ☐ Rented or borrowed from other theatres
- ☐ a professional outside individual or scene shop
- ☐ other: _____ *

45) Who checks the structural stability of the scenery?*

- ☐ No one
- ☐ Myself
- ☐ an outside professional
- ☐ the scene shop
- ☐ other: _____ *

46) What is the most elaborate level of scenery and props used for productions?*

- ☐ No scenery / no props
- ☐ No scenery / minimal props (not specific to time period)
- ☐ No scenery / minimal props (as specific to period as possible)
- ☐ Minimal scenery and props (some walls or rolling units)
- ☐ Minimal static sets (one structure for the whole show) and props
- ☐ Fully realized static sets and props
- ☐ Minimal unit set (a few simple pieces that change throughout the show) and props
- ☐ Fully realized show with multiple looks and locations with props

47) Which of these scenic items are used for productions: (Check all that apply)*

- ☐ Soft covered (muslin) flats (walls)
- ☐ Hard covered flats
- ☐ Platforms up to 2ft off the ground
- ☐ Platforms >2ft but less than 6ft off the ground
- ☐ Multilevel sets
- ☐ Sets with an overhang people must pass under and/or people must stand on.
- ☐ none
- ☐ other: _____ *

48) Which of these tools are used by someone at the school for building scenery for productions? (check all that apply)*

- ☐ Chop Saw
- ☐ Miter Saw (or Compound Miter Saw)
- ☐ Table Saw
- ☐ Jig Saw
- ☐ Band Saw
- ☐ Circular Saw
- ☐ Reciprocating Saw (Saws All)
- ☐ Battery Powered Drill/Drivers

- ☐ Corded Drill/Drivers?
☐ Drill Press
☐ Pneumatic Nailers and Staplers
☐ none
☐ other: _____ *
-

Level of Productions (Sound)

Page exit logic: Skip IF: Question "Do any of the productions use sound" #49 is one of the following answers ("No (no mics, no sound effects, no music)", "We don't do productions") THEN: Jump to [page 22 - Level of Productions \(Lighting\)](#)

49) Do any of the productions use sound*

- ☐ Yes
☐ No (no mics, no sound effects, no music)
☐ We don't do productions
-

Level of Productions (Sound continued)

50) Who designs sound for the productions?*

- ☐ Myself
☐ Students
☐ Guest Designer (non-professional)
☐ Guest Designer (professional)
☐ In-House Designer
☐ Other: _____ *

51) What is the most elaborate level of sound reinforcement (amplification of voice or instruments) used for productions?*

- ☐ No reinforcement (no mics)
- ☐ Handheld mics on stands
- ☐ Floor mics only
- ☐ Aerial (choral or hanging) mics
- ☐ a few (5 or less) individual lapel mics
- ☐ a few shared lapel mics
- ☐ several (6-12) individual body mics
- ☐ several individual body mics and miced instruments
- ☐ many (more than 12) body mics
- ☐ many (more than 12) body mics and miced instruments
- ☐ Not sure

52) What is the most elaborate level of playback (playing of sound effects or recorded music) for the productions?*

- ☐ None
- ☐ audio tape via boom box
- ☐ CD via boom box
- ☐ MP3 player via boom box
- ☐ CD, MP3 player or computer via portable sound system
- ☐ CD player via theatre sound system
- ☐ Playlist from MP3 player or Computer via theatre sound system
- ☐ 2 channel playback from QLab or SFX via theatre sound system
- ☐ Multi-channel playback from QLab or SFX routed through multiple outputs on a sound console.
- ☐ Not Sure

53) What is the most number of input channels used on a sound console (sound board) for productions?*

- ☐ none
- ☐ 2
- ☐ 3-6
- ☐ 7-12
- ☐ 13-24
- ☐ 25-32
- ☐ 33-48
- ☐ >48
- ☐ not sure

54) What is the most number of output channels (including Mains, Aux Outs, or Group Outs) used on a sound console for a production?*

- ☐ 2 (Left and Right)
- ☐ 2 (Main and Monitor)
- ☐ 3-4
- ☐ 5-8
- ☐ 9-16
- ☐ >16
- ☐ not sure

55) What Brand and Model sound console does the theatre use?

Level of Productions (Lighting)

Page exit logic: Skip IF: Question "Do any of the productions use lighting? (select one)" #56 is one of the following answers ("No (we just flip a switch and use what's there)", "We don't do productions") THEN: Jump to [page 24 - Level of Productions \(Costumes\)](#)

56) Do any of the productions use lighting? (select one)*

- ☐ Yes
 - ☐ No (we just flip a switch and use what's there)
 - ☐ We don't do productions
-

Level of Productions (Lighting continued)

57) Who designs the lighting for productions? (select any that apply)*

- ☐ Myself
- ☐ Students
- ☐ Guest Designer (non-professional)
- ☐ Guest Designer (professional)
- ☐ In-House Designer
- ☐ Other: _____ *

58) Who hangs (installs) and focuses (aims) the lights? (select any that apply)*

- ☐ Myself
- ☐ Students
- ☐ Guest (non-professional)

☐ Guest (professional)

☐ In-House Professional

☐ Other: _____ *

59) What is the most elaborate level of lighting used for productions? (select one)*

☐ Preprogrammed presets from a wall panel

☐ Lights up/ lights down

☐ a few lighting changes run from a multi scene manual lighting console (have to move faders for each scene)

☐ a few lighting changes programmed into a lighting console and run by a GO button

☐ a few lighting changes programmed into a computer based lighting program

☐ 50-150 light cues programmed into a lighting console and run by a GO button

☐ >150 light cues programmed into a lighting console and run by a GO button

☐ >300 light cues programmed into a lighting console and run by a GO button

60) What is the most elaborate level of lighting adjustment for productions? (select one)*

☐ Use what it already focused and just re-program for each major production

☐ Use a rep (standard) plot with minimal refocusing for each MAJOR production

☐ Use a rep (standard) plot with minimal refocusing for EVERY production

☐ Modify the previous lighting plot (move some lights) for each production

☐ Hang a lighting plot specific to each major production and then use that plot for small productions that follow

☐ Hang a lighting plot specific to each major production and use a rep (standard) plot for all other productions

☐ Hang a lighting plot specific to EVERY production

61) How many dimmers does the theatre lighting system have? (select one)*

☐ don't have one

☐ no idea (there is just a panel on the wall)

- ☐ 1-8
- ☐ 9-24
- ☐ 25-48
- ☐ 49-60
- ☐ 61-100
- ☐ 101-200
- ☐ 201-300
- ☐ >300

62) What Brand and Model lighting console does the theatre use?

Level of Productions (Costumes)

Page exit logic: Skip **IF:** Question "Do any of the productions use costumes? (select one)" #63 is one of the following answers ("Yes, but just a few small items we have (hat, apron, etc.) placed over the clothing", "No (just whatever the students are wearing that day)", "We don't do productions") **THEN:** Jump to [page 26 - Additional Training](#)

63) Do any of the productions use costumes? (select one)*

- ☐ Yes
- ☐ Yes, but just a few small items we have (hat, apron, etc.) placed over the clothing
- ☐ No (just whatever the students are wearing that day)
- ☐ We don't do productions

Level of Productions (Costumes continued)

64) Who designs the costumes used in productions? (select any that apply)*

☐ Myself

☐ Students

☐ Guest Designer (non-professional)

☐ Guest Designer (professional)

☐ In-House Designer

☐ Other: _____ *

65) How are the productions usually costumed? (select any that apply)*

☐ students are responsible for bringing in their own costumes

☐ costumes are pulled from the school's basic stock

☐ costumes are rented from other theatres or costume companies

☐ parents make the costumes

☐ students are responsible for making the costumes as part of a costume or home economics class

☐ other: _____ *

Additional Training

The following questions are about your willingness to get additional training.

66) On a scale of 0-3, please rate how willing you would be to attend training seminars and/or workshops? (0=not willing; 1=mildly willing; 2=moderately willing; 3=very willing)

| | 0 | 1 | 2 | 3 |
|--------------|----------|----------|----------|----------|
| Acting | () | () | () | () |
| Directing | () | () | () | () |
| Scenery | () | () | () | () |
| Sound | () | () | () | () |
| Lighting | () | () | () | () |
| Costuming | () | () | () | () |
| Music | () | () | () | () |
| Choreography | () | () | () | () |

67) Would you attend workshops if you... (select any that apply)*

☐ could attend for free?

☐ had to pay out of pocket?

☐ had to pay from drama fund?

☐ had to pay from school district funds?

☐ I wouldn't attend workshops.

☐ other: _____ *

68) Would you attend workshops if you... (select any that apply)*

☐ had to attend outside of school hours if you weren't being compensated?

☐ had to attend outside of school hours if you were being compensated?

☐ could attend during school hours on professional leave?

☐ could attend during school hours if you had to take personal leave?

☐ I wouldn't attend workshops.

☐ other: _____ *

69) Do you think others in your school system or area would be interested in workshops? (select one)*

☐ Yes

☐ No

Personal Information

The information on this page is strictly for the purposes of 1) determining if we have collected information from a diverse enough population to make this survey accurate and 2) to make sure responses from multiple teachers at a single school are counted correctly. Your name, school name, and contact information WILL NOT BE PUBLISHED IN THE THESIS and any answers you have provided WILL NOT BE ASSOCIATED WITH THE INFORMATION ON THIS PAGE.

70) Do you give permission for the investigators to contact you should they have followup questions or need clarification? If yes, please be sure to give either your email address or phone number. (select one)*

☐ Yes

☐ No

71) Name*

72) Name of School*

73) City of School*

74) Parish of School*

75) Email address (optional)

76) Phone number where you would like to be reached if necessary (optional)

77) Are there any other theatre educators I should contact to fill out this survey? If so please add their email address below.

Would you like to continue

Page exit logic: Second Survey
IF: Question "You have completed the questions for the first survey. Would you like to take the second survey on theatre safety now (approximately 10 minutes)?" #78 is one of the following answers ("Yes, I would like to take the second survey now.") **THEN:** Flag response as complete Redirect to: www.surveygizmo.com/s3/1834142/Survey-Part2-Safety

Page exit logic: Finish
IF: Question "You have completed the questions for the first survey. Would you like to take the second survey on theatre safety now (approximately 10 minutes)?" #78 is one of the following answers ("No, I will come back to it later.") **THEN:** Jump to [page 29 - Thank You!](#)

78) You have completed the questions for the first survey. Would you like to take the second survey on theatre safety now (approximately 10 minutes)?*

- ☐ Yes, I would like to take the second survey now.
- ☐ No, I will come back to it later.
-

Thank You!

Thank you. Your response has been recorded. If you have any questions regarding the specifics of the survey, please contact the investigator below. If you have questions about subjects' rights or other concerns, please contact Dennis Landin, Institutional Review Board, (225) 578-8692, irb@lsu.edu, www.lsu.edu/irb. Thank you for your time and please feel free to email me with any questions, comments, or suggestions. You may receive a second survey in a few weeks.

Thank you,

**Chris Pyfrom
MFA Candidate in Theatre: Scenic Technology and Design
Louisiana State University
cpyfro1@lsu.edu**

APPENDIX B
SURVEY INSTRUMENT PART 2

Survey Part2 Theatre Safety

Informed Consent

Page exit logic: Disagree**IF:** Question "Informed Consent?" #1 is one of the following answers ("I do not agree") **THEN:** Jump to [page 2 - Thank You](#)

Page exit logic: Agree**IF:** Question "Informed Consent?" #1 is one of the following answers ("I agree") **THEN:** Jump to [page 3 - Qualifiers](#)

Study Title: Theatre Safety in Louisiana Secondary Schools

Performance Site: Louisiana State University and Agricultural and Mechanical College

Investigators: The following investigators are available for questions about this study.

Chris Pyfrom cpyfro1@lsu.edu

Purpose of the Study: The purpose of this research project is to determine safety concerns in Louisiana Secondary School theatre programs.

Subject Inclusion: Individuals who teach theatre courses or lead theatre activities in Louisiana Secondary Schools.

Number of Subjects: Unlimited

Study Procedures: The study will be conducted via an online questionnaire. The subjects will spend approximately 10 minutes answering questions about theatre related accidents and injuries at school.

Benefits: There are no direct benefits to the subjects. However, information gained from the study may provide information to help

prevent future injuries and the development of a guide for best practices.

Risks: The only study risk is the inadvertent release of sensitive information found in this survey. However, every effort will be made to maintain the confidentiality of your study records. Files will be kept in a password-protected database to which only the investigator has access.

Right to Refuse: Subjects may choose not to participate or withdraw from the study at any time without penalty or loss of any benefit to which they might otherwise be entitled.

Privacy: Results of this study may be published, but no names or identifying information will be included in the publication. Subject identity will remain confidential unless disclosure is required by law.

Consent: I have read and understand the above information. I may direct additional questions regarding study specifics to the investigators. If I have questions about subjects' rights or other concerns, I can contact Dennis Landin, Institutional Review Board, (225) 578-8692, irb@lsu.edu, www.lsu.edu/irb. I agree to participate in the study described above and that by selecting "I agree" below and answering the questions I am providing and documenting my consent.

1) Informed Consent?*

☐ I agree

☐ I do not agree

* signifies a required question

Thank You

Thank you. If you have any questions regarding the specifics of the survey, please contact the investigator below. If you have questions about subjects' rights or other concerns, please contact Dennis Landin, Institutional Review Board, (225) 578-8692, irb@lsu.edu, www.lsu.edu/irb. Thank you for your time and please feel free to email me with any questions,

comments, or suggestions. If at a later date you decide you would like to participate in this survey, please email the investigator below.

Thank you,

Chris Pyfrom
MFA Candidate in Theatre: Scenic Technology and Design
Louisiana State University
cpyfro1@lsu.edu

Qualifiers

Page exit logic: Continue
IF: Question "Have you completed the first survey: Theatre program makeup, expectations and teacher training in Louisiana Secondary Schools? (select one)" #2 is one of the following answers ("Yes") **THEN:** Jump to [page 5 - Qualifiers \(continued\)](#)

Page exit logic: First Survey
IF: Question "Have you completed the first survey: Theatre program makeup, expectations and teacher training in Louisiana Secondary Schools? (select one)" #2 is one of the following answers ("No") **THEN:** Jump to [page 4 - First Survey](#)

This section will determine if you meet the requirements for this survey.

2) Have you completed the first survey: Theatre program makeup, expectations and teacher training in Louisiana Secondary Schools? (select one)*

☐ Yes

☐ No

First Survey

Please take this survey first. It is on Theatre program makeup, expectations and teacher training in Louisiana Secondary Schools. Once the first survey is complete, please return to this survey and restart. If, while taking the first survey, you realize that you have already completed it, please close the window without submitting a response and restart this survey. If you have any questions please feel free to email the investigator at the email address below.

To take the first survey, please click on the link below or copy and paste the URL into a new browser window.

<https://www.surveymoz.com/s3/1834042/Survey-Part1-Training-Experience-Composition-Expectations>

Thank you,
Chris Pyfrom
MFA Candidate in Theatre: Scenic Technology and Design
Louisiana State University
cpyfro1@lsu.edu

Qualifiers (continued)

Page exit logic: Continue**IF:** Question "Do you currently teach in the state of Louisiana? (select one)" #3 is one of the following answers ("Yes") **THEN:** Jump to [page 6 - Qualifiers \(continued\)](#)

Page exit logic: Disqualified**IF:** Question "Do you currently teach in the state of Louisiana? (select one)" #3 is one of the following answers ("No") **THEN:** Jump to [page 8 - Sorry](#)

3) Do you currently teach in the state of Louisiana? (select one)*

☐ Yes

☐ No

Qualifiers (continued)

Page exit logic: Continue**IF:** Question "Do you currently teach in a Secondary School (Do you teach any students in grades 6-12)? (select one)" #4 is one of the following answers ("Yes") **THEN:** Jump to [page 7 - Qualifiers \(continued\)](#)

Page exit logic: Disqualified**IF:** Question "Do you currently teach in a Secondary School (Do you teach any students in grades 6-12)? (select one)" #4 is one of the following answers ("No") **THEN:** Jump to [page 8 - Sorry](#)

4) Do you currently teach in a Secondary School (Do you teach any students in grades 6-12)? (select one)*

☐ Yes

☐ No

Qualifiers (continued)

Page exit logic: Continue**IF:** Question "Do you currently teach or lead a theatre activity at your school? (select one)" #5 is one of the following answers ("Yes") **THEN:** Jump to [page 9 - Accidents and Injuries](#)

Page exit logic: Disqualified**IF:** Question "Do you currently teach or lead a theatre activity at your school? (select one)" #5 is one of the following answers ("No") **THEN:** Jump to [page 8 - Sorry](#)

5) Do you currently teach or lead a theatre activity at your school? (select one)*

☐ Yes

☐ No

Sorry

You do not meet the requirements for this survey. This survey is for Theatre Educators in Louisiana Secondary Schools. If you know someone who may meet the requirements of this survey please feel free to forward the email in which you received this survey or the survey link to that person. If you have any questions please feel free to email the investigator at the email address below.

Thank you,

**Chris Pyfrom
MFA Candidate in Theatre: Scenic Technology and Design
Louisiana State University
cpyfro1@lsu.edu**

Accidents and Injuries

Page exit logic: Skip IF: Question "Have there been any theatre related accidents or injuries? (select one)" #6 is one of the following answers ("No") THEN: Jump to [page 19 - Safety Preparation](#)

You have meet the qualifications to take this survey. If at any time during the survey you decide you need to stop and return later, simply click "save and continue survey later" at the top of the page. It will prompt you to enter your email address so it can send you a link to pickup where you left off.

The following questions are about your experiences in teaching theatre in a Secondary School. They are not limited to a specific year. Please answer the questions truthfully and to the best of your ability. Try to resist inflating responses, as this will affect the accuracy of the data collected.

6) Have there been any theatre related accidents or injuries? (select one)*

☐ Yes

☐ No

Accidents and Injuries (Scene/Prop Shop)

Page exit logic: Skip**IF:** Question "Have any accidents occurred during scenery or prop construction? (select one)" #7 is one of the following answers ("No") **THEN:** Jump to [page 12 - Accidents and Injuries \(Lighting\)](#)

7) Have any accidents occurred during scenery or prop construction? (select one)*

☐ Yes

☐ No

Accidents and Injuries (Scene/Prop Shop continued)

Please answer the questions truthfully and to the best of your ability. Try to resist inflating responses, as this will affect the accuracy of the data collected.

8) The accident(s) was/were the result of... (select any that apply)*

☐ lack of attention

☐ horseplay

☐ misuse (wrong tool of the job)

☐ lack of training

☐ normal use

- ☐ spills
- ☐ falling objects
- ☐ fall from height
- ☐ loud noises
- ☐ sharp objects
- ☐ hot item
- ☐ breaking scenery
- ☐ old/broken tools
- ☐ electrical shock
- ☐ ingestion
- ☐ other: _____ *

9) The accident(s) occurred while using... (select any that apply)*

- ☐ cutting tools (saws, routers, knives, chisels, etc.)
- ☐ spinning/rotating tools (any tool that has spinning parts)
- ☐ power tools (battery or corded)
- ☐ fly system
- ☐ ladders
- ☐ personnel lift
- ☐ heavy items
- ☐ overhead rigging
- ☐ chemicals
- ☐ pyrotechnics
- ☐ open flame
- ☐ other: _____ *

10) The accident(s) resulted in the following type(s) of injury... (select any that apply)*

- ☐ bruise
- ☐ minor cut
- ☐ severe cut

- ☐ amputation
- ☐ broken bone
- ☐ sprain
- ☐ concussion
- ☐ burn
- ☐ blindness
- ☐ hearing loss
- ☐ vomiting/illness
- ☐ loss of life
- ☐ brain damage
- ☐ other: _____ *

Validation: **Min. answers = 1** (*if answered*) Max. answers = 2 (*if answered*)

11) Most accident(s) occurred while... (select one or two)*

- ☐ building the show
- ☐ installing the show
- ☐ running the show
- ☐ striking the show

12) How many scenery related accidents happen in an average year? (select one)*

- ☐ 1 or less
- ☐ 2-3
- ☐ <5
- ☐ <10
- ☐ 10+

Accidents and Injuries (Lighting)

Page exit logic: Skip IF: Question "Have accidents occurred while working on lighting? (select one)" #13 is one of the following answers ("No") THEN: Jump to [page 14 - Accidents and Injuries \(Sound\)](#)

13) Have accidents occurred while working on lighting? (select one)*

☐ Yes

☐ No

Accidents and Injuries (Lighting continued)

Please answer the questions truthfully and to the best of your ability. Try to resist inflating responses, as this will affect the accuracy of the data collected.

14) The accident(s) was/were the result of... (select any that apply)*

☐ lack of attention

☐ horseplay

☐ misuse (wrong tool of the job)

☐ lack of training

☐ normal use

☐ spills

☐ falling objects

☐ fall from height

☐ loud noises

☐ sharp objects

☐ hot lamp or instrument

☐ old/broken tools

- ☐ electrical shock
- ☐ ingestion
- ☐ other: _____ *

15) The accident(s) occurred while using... (select any that apply)*

- ☐ cutting tools (knives, wire cutters, etc.)
- ☐ power tools (battery or corded)
- ☐ fly system
- ☐ ladders
- ☐ personnel lift
- ☐ heavy items
- ☐ chemicals
- ☐ electrical cords/plugs
- ☐ pyrotechnics
- ☐ open flame
- ☐ other: _____ *

16) The accident(s) resulted in the following type(s) of injury... (select any that apply)*

- ☐ bruise
- ☐ minor cut
- ☐ severe cut
- ☐ amputation
- ☐ broken bone
- ☐ sprain
- ☐ concussion
- ☐ burn
- ☐ blindness
- ☐ hearing loss
- ☐ vomiting/illness
- ☐ loss of life

☐ brain damage

☐ other: _____ *

17) How many lighting related accidents happen in an average year? (select one)*

☐ 1 or less

☐ 2-3

☐ <5

☐ <10

☐ 10+

Accidents and Injuries (Sound)

Page exit logic: Skip IF: Question "Have accidents occurred while working on sound? (select one)" #18 is one of the following answers ("No") THEN: Jump to [page 16 - Accidents and Injuries \(Costumes\)](#)

18) Have accidents occurred while working on sound? (select one)*

☐ Yes

☐ No

Accidents and Injuries (Sound continued)

Please answer the questions truthfully and to the best of your ability. Try to resist inflating responses, as this will affect the accuracy of the data collected.

19) The accident(s) was/were the result of... (select any that apply)*

- ☐ lack of attention
- ☐ horseplay
- ☐ misuse (wrong tool of the job)
- ☐ lack of training
- ☐ normal use
- ☐ spills
- ☐ falling objects
- ☐ fall from height
- ☐ loud noises
- ☐ sharp objects
- ☐ hot object
- ☐ old/broken tools
- ☐ electrical shock
- ☐ ingestion
- ☐ other: _____ *

20) The accident(s) occurred while using... (select any that apply)*

- ☐ sound system
- ☐ cutting tools (knives, wire cutters, etc.)
- ☐ power tools (battery or corded)
- ☐ fly system
- ☐ ladders
- ☐ personnel lift
- ☐ heavy items

- ☐ chemicals
☐ electrical cords/plugs
☐ other: _____ *

21) The accident(s) resulted in the following type(s) of injury... (select any that apply)*

- ☐ bruise
☐ minor cut
☐ severe cut
☐ amputation
☐ broken bone
☐ sprain
☐ concussion
☐ burn
☐ blindness
☐ hearing loss
☐ vomiting/illness
☐ loss of life
☐ brain damage
☐ other: _____ *

22) How many sound related accidents happen in an average year? (select one)*

- ☐ 1 or less
☐ 2-3
☐ <5
☐ <10
☐ 10+
-

Accidents and Injuries (Costumes)

Page exit logic: Skip **IF:** Question "Have accidents occurred while working on costumes? (select one)" #23 is one of the following answers ("No") **THEN:** Jump to [page 18 - Accidents and Injuries \(General\)](#)

23) Have accidents occurred while working on costumes? (select one)*

- ☐ Yes
 - ☐ No
-

Accidents and Injuries (Costumes continued)

Please answer the questions truthfully and to the best of your ability. Try to resist inflating responses, as this will affect the accuracy of the data collected.

24) The accident(s) was/were the result of... (select any that apply)*

- ☐ lack of attention
- ☐ horseplay
- ☐ misuse (wrong tool of the job)
- ☐ lack of training
- ☐ normal use
- ☐ spills
- ☐ falling objects
- ☐ loud noises
- ☐ sharp objects
- ☐ hot object

- ☐ old/broken tools
- ☐ electrical shock
- ☐ ingestion
- ☐ other: _____ *

25) The accident(s) occurred while using... (select any that apply)*

- ☐ cutting tools (knives, scissors, etc.)
- ☐ needle
- ☐ power tools (battery or corded)
- ☐ electric sewing machine/serger
- ☐ ironing board/machine
- ☐ heavy items
- ☐ chemicals (including dyes)
- ☐ electrical cords/plugs
- ☐ other: _____ *

26) The accident(s) resulted in the following type(s) of injury... (select any that apply)*

- ☐ bruise
- ☐ puncture wound
- ☐ minor cut
- ☐ severe cut
- ☐ amputation
- ☐ broken bone
- ☐ sprain
- ☐ concussion
- ☐ burn
- ☐ blindness
- ☐ hearing loss
- ☐ vomiting/illness
- ☐ loss of life

☐ brain damage

☐ other: _____ *

27) How many costume related accidents happen in an average year? (select one)*

☐ 1 or less

☐ 2-3

☐ <5

☐ <10

☐ 10+

Accidents and Injuries (General)

28) Please share any stories of theatre related accidents or injuries that you have witnessed at your school?

Safety Preparation

29) Please rate the frequency of use or practice of the following by anyone in the theatre spaces on a scale of 1-5. (1=never; 2=rarely; 3=sometimes; 4=most of the time; 5=always; NS=not sure; N/A=not applicable)*

| | 1 | 2 | 3 | 4 | 5 | NS | N/A |
|--|----------|----------|----------|----------|----------|-----------|------------|
| Use safety glasses when working with tools. | () | () | () | () | () | () | () |
| Use safety goggles when working with liquids and chemicals. | () | () | () | () | () | () | () |
| Use hearing protection when working with loud tools or in a loud environment. | () | () | () | () | () | () | () |
| Use dust masks/respirators when using tools or materials that cause airborne particulate or fumes. | () | () | () | () | () | () | () |
| Wear appropriate shoes on stage and in shops. | () | () | () | () | () | () | () |
| Wear appropriate clothes when in shops. | () | () | () | () | () | () | () |
| Long hair is tied back when working with power tools. | () | () | () | () | () | () | () |
| Eye wash stations are available when working with chemicals. | () | () | () | () | () | () | () |
| Have someone present who knows | () | () | () | () | () | () | () |

| | | | | | | | |
|--|-----|-----|-----|-----|-----|-----|-----|
| first aid. | | | | | | | |
| Have someone present who is certified in CPR. | () | () | () | () | () | () | () |
| Have someone present who is trained in the use of fire extinguishers. | () | () | () | () | () | () | () |
| Locations of fire extinguishers are clearly marked. | () | () | () | () | () | () | () |
| Fire extinguishers are kept charged and in working order. | () | () | () | () | () | () | () |
| Exits are indicated with lit signs that are clearly visible to audience members. | () | () | () | () | () | () | () |
| A path at least 3ft wide is available to each exit. | () | () | () | () | () | () | () |
| OSHA Guidelines are followed. | () | () | () | () | () | () | () |
| MSDS Sheets are kept on file for all chemicals/materials used for scenery, props, or costume construction. | () | () | () | () | () | () | () |

30) Does the theatre program ever use any of the following effects on stage? (check any that apply)*

☐ open flame (lighter, match, candle, etc.)

☐ pyrotechnics

☐ fog, haze, or smoke

☐ strobe lighting

☐ none of the above

Safety Preparation (continued)

Page exit logic: Skip IF: Question "Does the school have a theatre? (select one)" #32 is one of the following answers ("No") THEN: Jump to [page 22 - Personal Information](#)

31) On a scale of 1-5 how safely does the theatre program operate? (1=not safe; 2=somewhat safe; 3=moderately safe; 4=very safe; 5=extremely safe; N/A=not applicable)*

| | 1 | 2 | 3 | 4 | 5 | N/A |
|----------|-----|-----|-----|-----|-----|-----|
| Overall | () | () | () | () | () | () |
| Scenery | () | () | () | () | () | () |
| Lighting | () | () | () | () | () | () |
| Sound | () | () | () | () | () | () |
| Costumes | () | () | () | () | () | () |

32) Does the school have a theatre? (select one)*

☐ Yes

☐ No

Safety Preparation (continued)

33) How often is the fly system inspected? (select one)*

☐ don't have one

☐ not sure

☐ every year

☐ every few years

☐ when a problem occurs

☐ never

A fire curtain is a special curtain located at the proscenium opening to prevent the spread of smoke, gasses, and flame in the event of a fire.

34) Does the theatre have a fire curtain? (select one)*

☐ Yes

☐ No

☐ Not sure

Logic: Hidden unless: Question "Does the theatre have a fire curtain? (select one)" #34 is one of the following answers ("Yes")

35) How often is the fire curtain operated? (select one)*

- ☐ Not sure
 - ☐ At least once a week
 - ☐ At least once a month
 - ☐ At least once a year
 - ☐ Never
-

Personal Information

The information on this page is strictly for the purposes of 1) determining if we have collected information from a diverse enough population to make this survey accurate and 2) to make sure responses from multiple teachers at a single school are counted correctly. Your name, school name, and contact information WILL NOT BE PUBLISHED IN THE THESIS and any answers you have provided WILL NOT BE ASSOCIATED WITH THE INFORMATION ON THIS PAGE.

36) Do you give permission for the investigators to contact you should they have followup questions or need clarification? If yes, please be sure to give either your email address or phone number. (select one)*

- ☐ Yes
- ☐ No

37) Name*

38) Name of School*

39) City of School*

40) Parish of School*

41) Email address (optional)

**42) Phone number where you would like to be reached if necessary
(optional)**

**43) Are there any other theatre educators I should contact to fill out this
survey? If so please add their email address below.**

Thank You!

Thank you. Your response has been recorded. If you have any questions regarding the specifics of the survey, please contact the investigator below. If you have questions about subjects' rights or other concerns, please contact Dennis Landin, Institutional Review Board, (225) 578-8692, irb@lsu.edu, www.lsu.edu/irb. Thank you for your time and please feel free to email me with any questions, comments, or suggestions.

Thank you,

**Chris Pyfrom
MFA Candidate in Theatre: Scenic Technology and Design
Louisiana State University
cpyfro1@lsu.edu**

APPENDIX C

INVITATION LETTER TO PRINCIPALS

Dear Principals,

My name is Christopher Pyfrom and I am currently an M.F.A. candidate in Theatre: Scenic Technology and Design at Louisiana State University. To complete my thesis I am investigating theatre education programs in Louisiana secondary schools and have developed a survey for theatre educators to gather information on teacher training, experience, program composition, expectations, school facilities and resources. Part of the survey examines responses for potential safety hazards that may be found in theatre. The purpose of this study is to enhance theatre educator preparation programs and determine needs for professional development opportunities. This survey seeks data to provide safe, quality theatre experiences for students, faculty, and their communities.

If your school offers any theatre related activities, please forward this email to the teachers who lead those activities. Theatre activities may include theatre classes, drama club, or theatre productions and class plays. The names of the educators and the schools will not be published in any form.

Your assistance in this effort would be greatly appreciated. If you have any questions, my supervising professor and I can be reached at the email addresses below. Thank you for your time and assistance.

Theatre Educators,

My name is Christopher Pyfrom and I am currently an M.F.A. candidate in Theatre: Scenic Technology and Design at Louisiana State University. To complete my thesis I am investigating theatre education programs in Louisiana secondary schools and have developed a survey for theatre educators to gather information on teacher training, experience, program composition, expectations, school facilities and resources. Part of the survey examines responses for potential safety hazards that may be found in theatre. The purpose of this study is to enhance theatre educator preparation programs and determine needs for professional development opportunities. This survey seeks data to provide safe, quality theatre experiences for students, faculty, and their communities.

Please help me in this research by completing the following surveys.

The [first survey](#) is on your education and experience, the expectations and composition of your current school's theatre program, and the school's facilities and resources. It will take approximately 20 minutes to complete. At the end of the first survey you will be given the option to continue on to the [second survey](#) or submit the first survey and return at a later time. The second survey is on theatre safety and will take approximately 10

minutes to complete. The survey is designed so that you may save your responses and continue at a later time. Please complete both surveys by December 19th. If you have any questions, please email me at cpyfro1@lsu.edu. Thank you in advance for your time and assistance.

First Survey:

<https://www.surveygizmo.com/s3/1834042/Survey-Part1-Training-Experience-Composition-Expectations>

Second Survey:

<https://www.surveygizmo.com/s3/1834142/Survey-Part2-Safety>

Thank you,

Christopher Pyfrom

MFA Candidate in Theatre: Scenic Technology and Design

Louisiana State University

cpyfro1@lsu.edu

(813) 382-5933

Supervising Professor:

James L. Murphy

Associate Professor

Head, MFA Technology/Design Program

College of Music and Dramatic Arts

Louisiana State University

Baton Rouge, LA 70803-2504

jlmurphy@lsu.edu

(225) 578-3543

APPENDIX D

APPLICATION FROM INSTITUTIONAL OVERSIGHT FORM

Application for Exemption from Institutional Oversight

Unless qualified as meeting the specific criteria for exemption from Institutional Review Board (IRB) oversight, ALL LSU research/ projects using living humans as subjects, or samples, or data obtained from humans, directly or indirectly, with or without their consent, must be approved or exempted in advance by the LSU IRB. This form helps the PI determine if a project may be exempted, and is used to request an exemption.



Institutional Review Board
Dr. Dennis Landin, Chair
130 David Boyd Hall
Baton Rouge, LA 70803
P: 225.578.8692
F: 225.578.5983
irb@lsu.edu | lsu.edu/irb

- Applicant, Please fill out the application in its entirety and include the completed application as well as parts B-F, listed below, when submitting to the IRB. Once the application is completed, please submit the completed application to the IRB Office by e-mail (irb@lsu.edu) for review. If you would like to have your application reviewed by a member of the Human Subjects Screening Committee before submitting it to the IRB office, you can find the list of committee members at <http://sites01.lsu.edu/wp/ored/human-subjects-screening-committee-members/>.
- A Complete Application Includes All of the Following:
 - (A) This completed form
 - (B) A brief project description (adequate to evaluate risks to subjects and to explain your responses to Parts 1&2)
 - (C) Copies of all instruments to be used.
 - *If this proposal is part of a grant proposal, include a copy of the proposal and all recruitment material.
 - (D) The consent form that you will use in the study (see part 3 for more information.)
 - (E) Certificate of Completion of Human Subjects Protection Training for all personnel involved in the project, including students who are involved with testing or handling data, unless already on file with the IRB. Training link: (<http://phrp.nihtraining.com/users/login.php>)
 - (F) Signed copy of the IRB Security of Data Agreement: (<https://sites01.lsu.edu/wp/ored/files/2013/07/Security-of-Data-Agreement.pdf>)

1) Principal Investigator: Rank:
 Dept: Ph: E-mail:

2) Co Investigator(s): please include department, rank, phone, and e-mail for each
 *If the Principal Investigator is a student, identify and name supervising professor in this space

Supervising Professor: James L. Murphy
 Associate Professor (Technology)
 Department of Theatre
 (225) 578-3543
jlmurphy@lsu.edu

3) Project Title:

4) Proposal? (yes or no) If Yes, LSU Proposal Number

Also, if YES, either
☐ This application **completely** matches the scope of work in the grant
 OR
☐ More IRB Applications will be filed later

5) Subject pool (e.g. Psychology students)

*Indicate any "vulnerable populations" to be used: (children <18 the mentally impaired, pregnant women, the ages, other). Projects with incarcerated persons cannot be exempted.

6) PI Signature Date (no per signatures)

**** I certify my responses are accurate and complete.** If the project scope or design is later changes, I will resubmit for review. I will obtain written approval from the Authorized Representative of all non-LSU institutions in which the study is conducted. I also understand that it is my responsibility to maintain copies of all consent forms at LSU for three years after completion of the study. If I leave LSU before that time the consent forms should be preserved in the Departmental Office.

| | | |
|---|--------------------------------|---|
| Screening Committee Action: <input type="radio"/> Exempted <input type="radio"/> Not Exempted | | Category/Paragraph <input type="text"/> |
| Signed Consent Waived?: <input type="radio"/> Yes or <input type="radio"/> No | | |
| Reviewer <input type="text"/> | Signature <input type="text"/> | Date <input type="text"/> |

Continue on the next page

Part 1: Determination of "Research" and Potential For Risk

- This section determines whether the project meets the Department of Health and Human Services (HHS) definition of research involving human subjects, and if not, whether it nevertheless presents more than "minimal risk" to human subjects that makes IRB review prudent and necessary.

1. Is this project involving human subjects a systematic investigation, including research, development, testing, or evaluation, designed to develop or contribute to generalizable knowledge?

(Note some instructional development and service programs will include a "research" component that may fall within HHS' definition of human subjects research).

☒ YES

☐ NO

2. Does the project present physical, psychological, social or legal risks to the participants reasonably expected to exceed those risks normally experienced in daily life or in routine diagnostic physical or psychological examination or testing? You must consider the consequences if individual data inadvertently become public.

☐ YES - Stop. This research cannot be exempted - **submit regular application for IRB review.**

☒ NO-Continue to see if research can be exempted from IRB oversight

3. Are any of your participants incarcerated?

☐ YES - Stop. This research cannot be exempted--**submit regular application for IRB review.**

☒ NO-Continue to see if research can be exempted from IRB oversight.

4. Are you obtaining any health information from a health care provider that contains any of the identifiers listed below?

A. Names

B. Address: street address, city, county, precinct, ZIP code, and their equivalent geocodes. Exception for Zip codes: the initial three digits of the ZIP Code may be used, if according to current publicly available data from the Bureau of the Census: (1) The geographic unit formed by combining all ZIP codes with the same three initial digits contains more than 20,000 people; and (2) the initial three digits of a ZIP code for all such geographic units containing 20,000 or fewer people is changed to '000'. (Note: The 17 currently restricted 3-digit ZIP codes to be replaced with '000' include: 036, 059, 063, 102, 203, 556, 692, 790, 921, 830, 831, 878, 879, 884, 890, and 893.)

C. Dates related to individuals

i. Birth date

ii. Admission date

iii. Discharge date

iv. Date of death

v. And all ages over 89 and all elements of dates (including year) indicative of such age. Such ages and elements may be aggregated into a single category of age 90 or older.

D. Telephone numbers;

E. Fax numbers;

F. Electronic mail addresses;

G. Social security numbers;

H. Medical record numbers; (including prescription numbers and clinical trial numbers)

I. Health plan beneficiary numbers;

J. Account numbers;

K. Certificate/license numbers;

L. Vehicle identifiers and serial numbers including license plate numbers;

M. Device identifiers and serial numbers;

N. Web Universal Resource Locators (URLs);

O. Internet Protocol (IP) address numbers;

P. Biometric identifiers, including finger and voice prints;

Q. Full face photographic images and any comparable images; and

R. Any other unique identifying number, characteristic, or code; except a code used alone or in combination with other information to identify an individual who is the subject of the information.

☐ YES - Stop. This research cannot be exempted--**submit regular application for IRB review.**

☒ NO- Continue to see if research can be exempted from IRB oversight.

Continue on the next page

Part 2: Exemption Criteria For Research Projects

Please select any and all categories that relate to your research. Research is exemptible when all research methods are one or more of the following five categories. Check statements that apply to your study:

- ☐ 1. In education setting, research to evaluate normal educational practices.

- ☒ 2. For research not involving vulnerable people [prisoner, fetus, pregnancy, children, or mentally impaired]: observe public behavior (including participatory observation), or do interviews or surveys or educational tests:

The research must also comply with one of the following:

- ☐ a) The participants cannot be identified, directly or statistically;
or that
☒ b) The responses/observations could not harm participants if made public;
or that
☐ c) Federal statute(s) completely protect all participants' confidentiality;

- ☐ 3. For research not involving vulnerable people [prisoner, fetus, pregnancy, children, or mentally impaired]: observe public behavior (including participatory observation), or do interviews or surveys or educational tests:

- ☐ All respondents are elected, appointed, or candidates for public offices.

- ☐ 4. Research involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens, if these sources are publicly available or if the information is recorded by the investigator in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.

The research must also comply with one of the following:

- ☐ a) Subjects cannot be identified in the research data directly or statistically, and no-one can trace back from research data to identify a participant;
or that
☐ b) The sources are publicly available

- ☐ 5. Research or demonstration service/care programs, e.g. health care delivery.

- ☐ a) It is directly conducted or approved by the head of a US Govt. department or agency.
and that
☐ b) It concerns only issues under usual administrative control (48 Fed Reg 9268-9).
e.g., regulations, eligibility, services, or delivery systems;
and that
☐ c) Its research/evaluation methods are also exempt from IRB review.

- ☐ 6. For research not involving vulnerable volunteers (see "2&3" above), do food research to evaluate quality, taste, or consumer acceptance.

The research must also comply with one of the following:

- ☐ a) The food has no additives;
or that
☐ b) The food is certified safe by the USDA, FDA, or EPA.

PART 3: Consent Forms

* The consent form must be written in non-technical language which can be understood by the subjects. It should be free of any exculpatory language through which the participant is made to waive, or appears to be made to waive any legal rights, including any release of the investigator, sponsor, institution or its agents from liability for negligence. (Note: the consent form is not a contract.)

* For example consent forms, please refer to our website, www.lsu.edu/irb

* The IRB prefers using signed informed consent; However, if that is impractical, an application to waive signed consent can be requested below. However, even if this waiver is requested, the **IRB must be provided with the consent script** that will present the information to human subjects regarding the study/research. All consent forms or scripts must include a statement that the study was approved or exempted by the IRB and provide IRB contact information to participants.

I am requesting waiver of signed Informed Consent because:

- ☐ (a) Having a participant sign the consent form would create the *principal risk* of participating in the study.

or that

- ☒ (b) The research presents *no more than minimal risk* of harm to subjects and involves no procedures for which having signed consent is normally required.

Now that your application is complete, please send it to the IRB office by e-mail (irb@lsu.edu) for review. If you would like to have your application reviewed by a member of the Human Subjects Screening Committee before submitting it to the IRB office, you can find the list of committee members at <http://sites01.lsu.edu/wp/ored/human-subjects-screening-committee-members/>.

Institutional Review Board
Dr. Dennis Landin, Chair
130 David Boyd Hall
Baton Rouge, LA 70803
P: 225.578.8692
F: 225.578.5983
irb@lsu.edu | lsu.edu/irb

APPENDIX E IRB APPROVAL FORM

ACTION ON EXEMPTION APPROVAL REQUEST



Institutional Review Board
Dr. Dennis Landin, Chair
130 David Boyd Hall
Baton Rouge, LA 70803
P: 225.578.8692
F: 225.578.5983
irb@lsu.edu | lsu.edu/irb

TO: Christopher Pyfrom
Theatre

FROM: Dennis Landin
Chair, Institutional Review Board

DATE: October 21, 2014

RE: IRB# E9025

TITLE: Program Makeup and Expectations of Louisiana Secondary School Theatre Programs,
Teacher Training, and Potential Safety Hazards

New Protocol/Modification/Continuation: New Protocol

Review Date: 10/20/2014

Approved X **Disapproved** _____

Approval Date: 10/20/2014 **Approval Expiration Date:** 10/19/2017

Exemption Category/Paragraph: 2a

Signed Consent Waived?: Yes

Re-review frequency: (three years unless otherwise stated)

LSU Proposal Number (if applicable): _____

Protocol Matches Scope of Work in Grant proposal: (if applicable) _____

By: Dennis Landin, Chairman 

**PRINCIPAL INVESTIGATOR: PLEASE READ THE FOLLOWING –
Continuing approval is CONDITIONAL on:**

1. Adherence to the approved protocol, familiarity with, and adherence to the ethical standards of the Belmont Report, and LSU's Assurance of Compliance with DHHS regulations for the protection of human subjects*
2. Prior approval of a change in protocol, including revision of the consent documents or an increase in the number of subjects over that approved.
3. Obtaining renewed approval (or submittal of a termination report), prior to the approval expiration date, upon request by the IRB office (irrespective of when the project actually begins); notification of project termination.
4. Retention of documentation of informed consent and study records for at least 3 years after the study ends.
5. Continuing attention to the physical and psychological well-being and informed consent of the individual participants, including notification of new information that might affect consent.
6. A prompt report to the IRB of any adverse event affecting a participant potentially arising from the study.
7. Notification of the IRB of a serious compliance failure.

8. SPECIAL NOTE:

**All investigators and support staff have access to copies of the Belmont Report, LSU's Assurance with DHHS, DHHS (45 CFR 46) and FDA regulations governing use of human subjects, and other relevant documents in print in this office or on our World Wide Web site at <http://www.lsu.edu/irb>*

APPENDIX F
HUMAN SUBJECTS RESEARCH COURSE CERTIFICATE



VITA

Christopher Pyfrom is a native of Tampa, Florida. He received his bachelor's degree in music education from Louisiana State University in 2008 and holds a level two teaching certificate with additional certification in the supervision of student teachers. While pursuing his undergraduate degree, Chris worked in the LSU School of Music recording studio and as a freelance sound designer and engineer throughout the greater Baton Rouge area. Upon completion of his bachelor's he served as the Choir Director for First Christian Church and Woodlawn Middle School; worked as a freelance musical director for Baton Rouge Little Theatre, Center Stage Performing Arts Academy, and The Runnels School; and continued working as freelance theatre technician.

As his love for theatre grew, he decided to enter graduate school in the Department of Theatre at Louisiana State University where his foci included technical direction, production management, sound design, and lighting design. He has served as the Technical Director for Opera Saratoga in Saratoga Springs, New York. Chris is a candidate to receive his master's degree in Theatre: Scenic Technology and Design in May 2015. Following graduation, he and his wife will be moving back to Tampa, Florida where he will serve as a member of the faculty at the University of South Florida as Technical Theatre Director.