

# PROFESSIONAL DEVELOPMENT REPORT 2010



ARTS EDUCATION  
COLLABORATIVE

The Arts Education Collaborative (AEC) is grateful to the arts educators throughout Allegheny, Beaver, Fayette, Greene, Washington, and Westmoreland counties who responded to the AEC Professional Development Survey. This report will help to inform decision-making regarding the content of professional development options and opportunities offered by the AEC. Further, we offer this report as a tool to schools and school districts as well as arts & cultural organizations as they design professional development experiences to meet the specific needs of arts educators.

We gratefully acknowledge the work of the Advisory Committee of the AEC for their vision and commitment to quality arts education in southwestern Pennsylvania. We recognize the exemplary leadership of Dr. Bille Rondinelli, Chair of the Professional Development Committee, for her commitment to this survey and resulting report.

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With the installment of a new administration in 2009 and the Elementary and Secondary Education Act up for revision, education continues to move forward into a new and perhaps uncertain era. Expectations for student achievement are directly linked to teachers' skillful instruction, content knowledge, and ability to assess and use assessment data to tailor instruction to individual learner needs. Educators continue to work harder than ever to provide the best possible education for all students. A well-rounded workforce must possess the skill of imagination to visualize new possibilities and the creativity to address the challenges of the future. Arts educators are the trained professionals who can help to develop these skills in our nation's youth.

Current legislation requires teachers in core academic content areas, including the arts, to be highly qualified. Further, Act 48 provisions in the state of Pennsylvania require that all educators engage in continuing professional growth. All educators profit from learning opportunities that help to develop specialized skills and knowledge related to their teaching and student learning. One of the best ways to go about developing and strengthening these skills and bases of knowledge is to participate in professional development. Professional development opportunities allow educators to come together and share their ideas, wisdom, and energy in a way that benefits them and the students they teach.

In order for this system to work most efficiently, those who are responsible for providing professional development opportunities must be in tune with educators' needs and interests. When all parties are connected in the sharing of ideas, interests, and commitment, educators and professional development providers are more able to fulfill the demands placed upon them by the local, state, and national decision makers. Every two years, the Arts Education Collaborative (AEC) conducts research to better understand the needs and interests of arts educators in the region by disseminating a survey on professional development. As the AEC continues to serve arts educators throughout Southwestern Pennsylvania, we use this data to drive our own program decisions as well as inform the options at the district level.

Contributing pressure to the system is Race to the Top, a competitive grant opportunity for states that represents the largest discretionary funding for education reform ever made available by the federal government. The total amount available nationally is \$4.3 billion. In addition, the president proposed a \$1.35 billion expansion to the school reform program in the 2011

budget. President Barack Obama and Education Secretary Arne Duncan have high expectations in return for this unprecedented investment. In his own words, Secretary Duncan stated that Race to the Top "is driving a deep rethinking of education" and is pushing for "all elements of the education system to get better... simultaneously." They expect that our schools will build a new foundation for America's continued growth and prosperity; they expect schools to live up to the promise of a high quality education for every child.

Proponents of interdisciplinary methods and tools to help students connect and extend understanding have long touted its virtues. Known by many names (multi-disciplinary, thematic, integrated, etc.) it is the related ways in which the disciplines can be studied that is so effectively born out of learning in the arts. A national movement is afoot to advance the arts as part of the recognition that the arts teach creativity, problem solving, contextual thinking, and other aptitudes deemed critical to the workforce demands of the 21st Century. This movement looks to advance the convergence of STEM (Science, Technology, Engineering and Mathematics) with the arts to get STEAM (Science, Technology, Engineering, Arts, and Mathematics). Here in our region, two foundations emphasized the importance of exploring the intersection of the arts with technology by providing financial resources to take good ideas to the next level.

Understanding the needs of educators is a critical step in generating the conversations necessary in order to provide students with the education that they will need to be successful in the changing world. Using what we have learned, we look to continue a tradition of high quality professional development as a strategy to fulfill our mission. We recognize that all educators profit from learning opportunities that help to develop specialized skills related to their teaching and student learning.

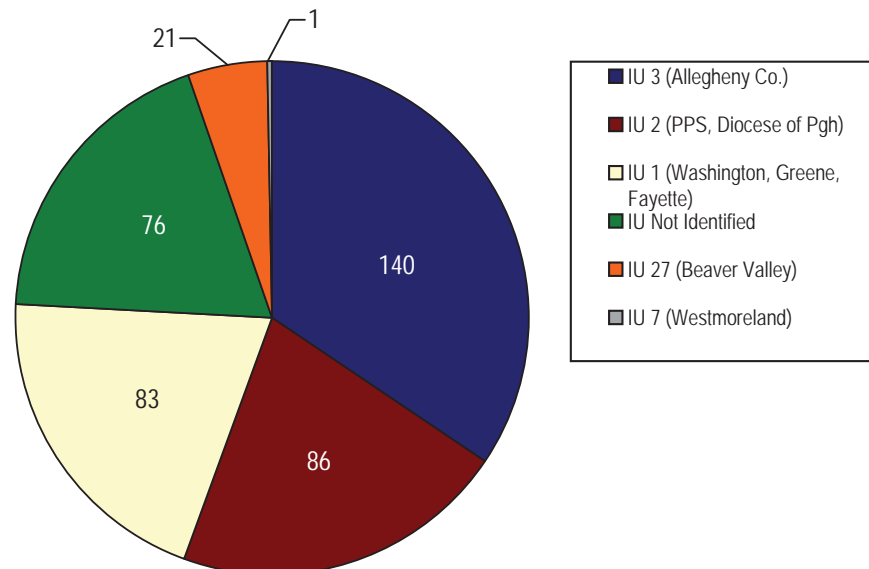
The AEC is committed to partnerships and collaborations that focus on identified professional development needs. We hope that this report will be useful to school districts and arts & cultural organizations as they design, implement, and evaluate high quality professional development for educators. Thank you, in advance, for your support as we work to *strengthen education by making the arts central to learning through collaboration, research, and advocacy.*

In the spring of 2010, the AEC designed and distributed the fifth biennial professional development survey to educators and leaders in the field of arts education within southwestern Pennsylvania. The goal of the survey was to assess the needs and interests of arts educators in the region and use that data to guide the AEC in planning professional development opportunities. This report includes results, conclusions, and recommendations.

### Methodology

Utilizing an online service, Survey Monkey, data was collected from March 31, 2010 through April 30, 2010. The link to the survey was provided to 1,200 arts educators in Intermediate Unit 1 (Washington, Greene, and Fayette), Intermediate Unit 2 (Pittsburgh Public Schools and the Diocese of Pittsburgh), Intermediate Unit 3 (Allegheny), and Intermediate Unit 27 (Beaver) of southwestern Pennsylvania. Four hundred and seven responses were collected in response to the 2010 survey, a 37% return rate. Data from the 28 questions was analyzed and is displayed in this report in aggregate form and separated out by Intermediate Unit (IU).

### Number of Respondents by Intermediate Unit



### Key Findings

Key findings or themes that emerged from the survey data include:

- Technology in education is a recurring need.
- Curriculum development and assessment are hot topics.
- Focused attention on PA Standards for Arts & Humanities continues to be important.
- Professional development opportunities specific to art forms are critical.

### Recommendations

From the data gathered, the following eleven recommendations were made regarding future practices and opportunities to serve the arts education community in this geographic region. It is important to note that most recommendations cross reference multiple survey questions.

- Incorporate technology as a part of every professional development experience.
- Provide tools and support to facilitate ongoing curriculum development.
- Provide professional development opportunities to enhance educators' skills in designing and implementing formative and summative assessment.
- Focus on deep content that ensures a rigorous understanding of historical and cultural context.
- Continue to engage educators in professional development opportunities that enhance their understanding of aesthetic and critical response.
- Provide professional development opportunities specific to arts disciplines.
- Identify opportunities to collaborate with institutions of higher learning to address teacher identified gaps in teacher preparation.
- Continue to be aware of the barriers that arts educators face in attending off-site professional development opportunities.
- Engage educators in rigorous professional development opportunities that explore the power of integrated thinking and learning.
- Encourage arts educators to develop a personal professional development plan and understand the value of doing so.
- Continue to utilize an online survey format and established strategies for distribution.

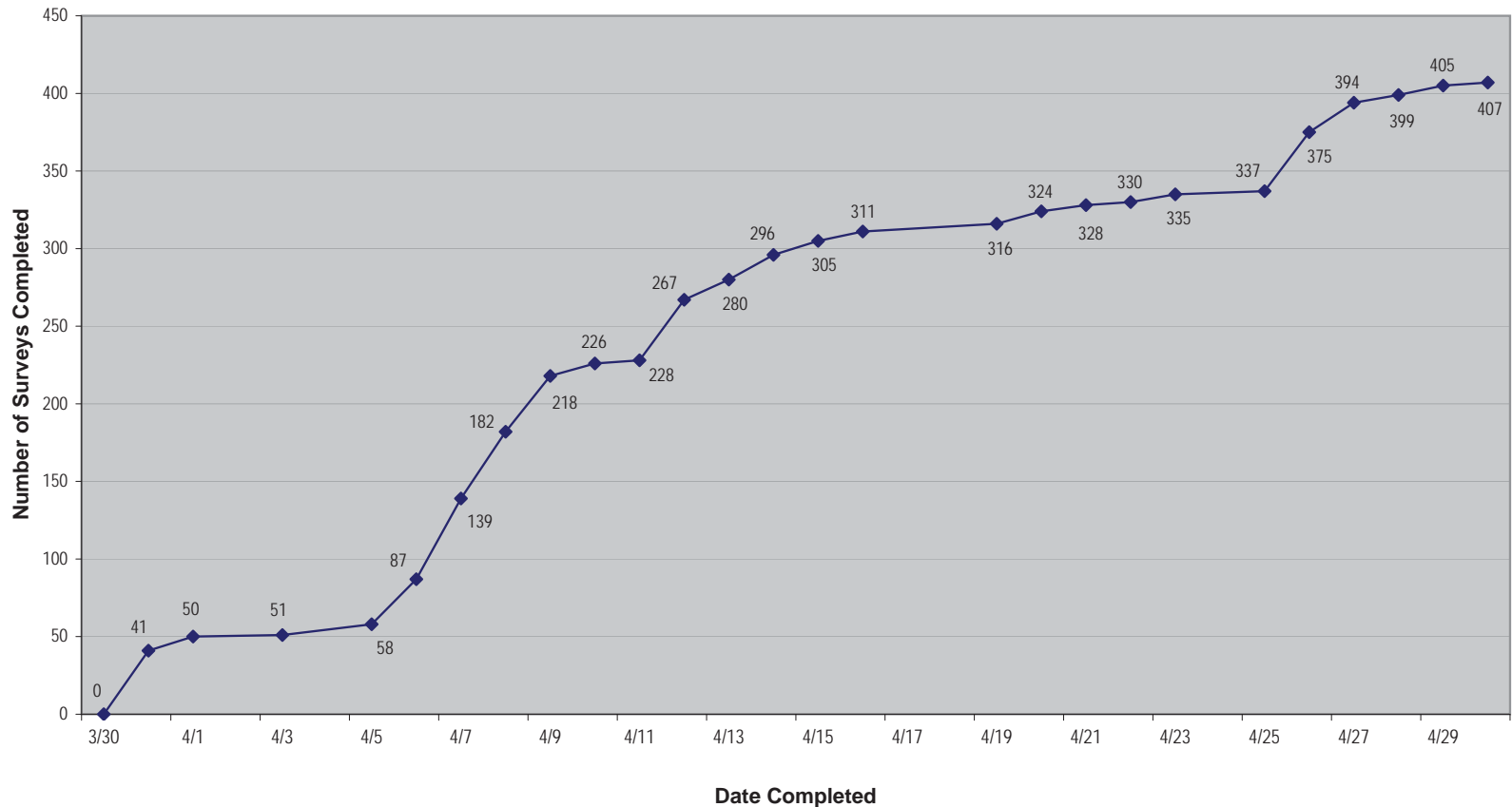
During the period of March 31 to April 30, 2010 the AEC conducted a regional survey of the professional development needs of arts educators. Twelve hundred emails were sent with a link to the online survey, created using Survey Monkey. Four hundred and seven individuals completed the survey (a 37% return rate) and a 138% increase over the 2008 return. The following are the results of that survey. On each page, the highlighted text indicates findings from specific questions of the survey.

Results are presented graphically in the order questions were asked. An interpretation of the information is provided following each diagram.

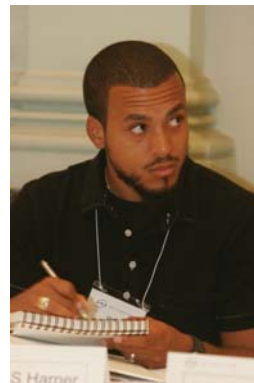
### Time Period for Collection of Professional Development Surveys

From the period of March 31 to April 30, 2010 twelve hundred emails with the link to the survey went out. By the deadline (April 30) 407 surveys were collected. Specific strategies for encouraging participation were introduced and tracked. This information will be used in designing the marketing strategy for the next biennial survey.

Professional Development Survey Collection Tracking

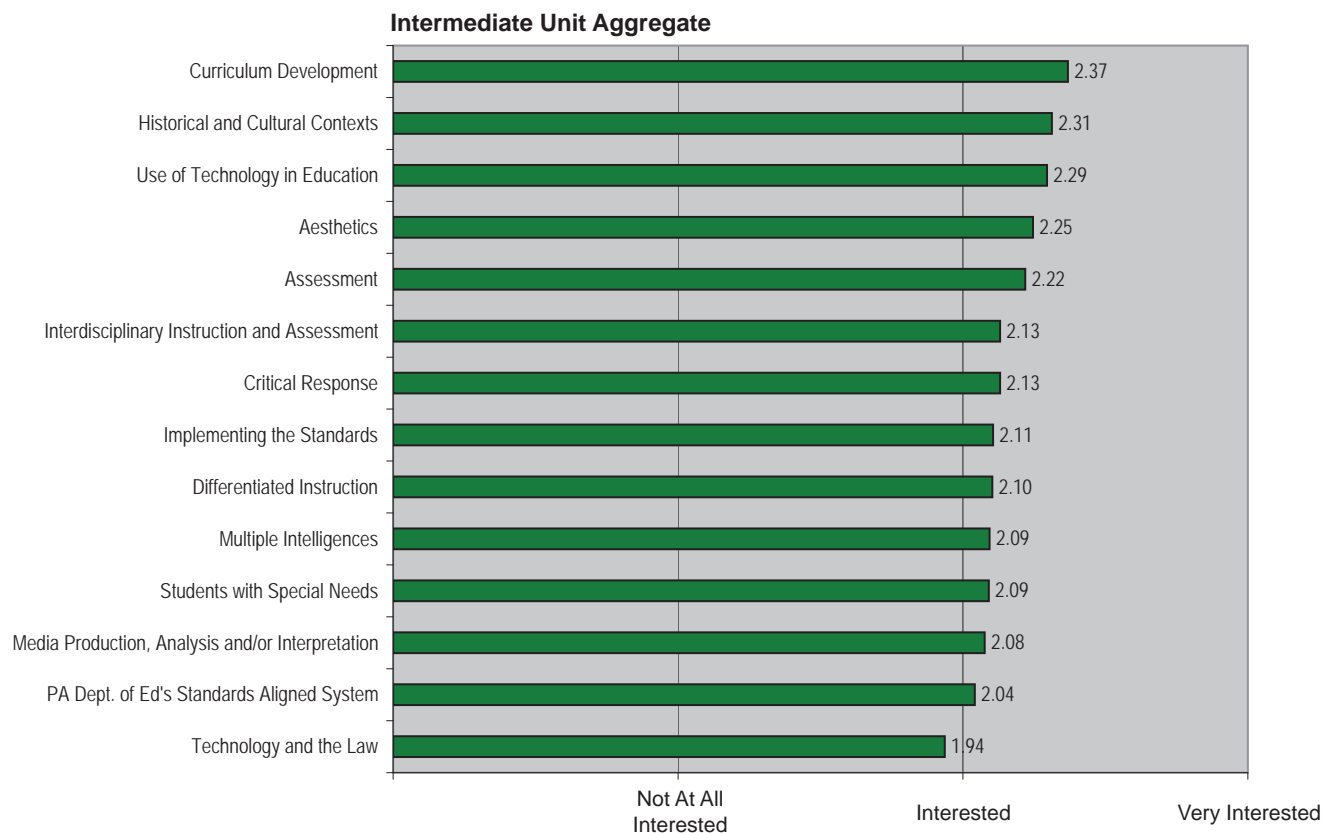


- Incorporate technology as a part of every professional development experience. Specifically, data indicates that educators are interested in utilizing free online resources and gaining a better understanding of how to imbed technology resources into their planning and instruction.
- Provide tools and support to facilitate ongoing curriculum development. Utilize resources such as AEC's Music and Visual Art Frameworks and Self-Assessment Process to expand educators' skills in developing sequential K-12 curriculum.
- Provide professional development opportunities to enhance educators' skills in designing and implementing formative and summative assessment.
- Focus on deep content that ensures a rigorous understanding of historical and cultural context.
- Continue to engage educators in professional development opportunities that enhance their understanding of aesthetic and critical response.
- Provide professional development opportunities specific to arts disciplines. Continue to identify collaborative partners to develop and deliver high quality professional development opportunities.
- Identify opportunities to collaborate with institutions of higher learning to address teacher identified gaps in teacher preparation. Specifically, the areas of curriculum development, assessment, and differentiated instruction should be addressed.
- Continue to be aware of the barriers that arts educators face in attending off-site professional development opportunities. Share this information with arts & cultural organizations who also serve arts educators.
- Engage educators in rigorous professional development opportunities that explore the power of integrated thinking and learning.
- Encourage arts educators to develop a personal professional development plan and understand the value of doing so.
- Continue to utilize an online survey format and distribution channels. Build upon marketing tactics to ensure a broad level of participation and increase market awareness with stakeholder groups.





## Level of Interest in Topics for Professional Development



Respondents indicated their interest in topics for professional development opportunities. Opportunities were listed, and respondents were asked to specify if they were Not at All Interested (1), Interested (2), or Very Interested (3).

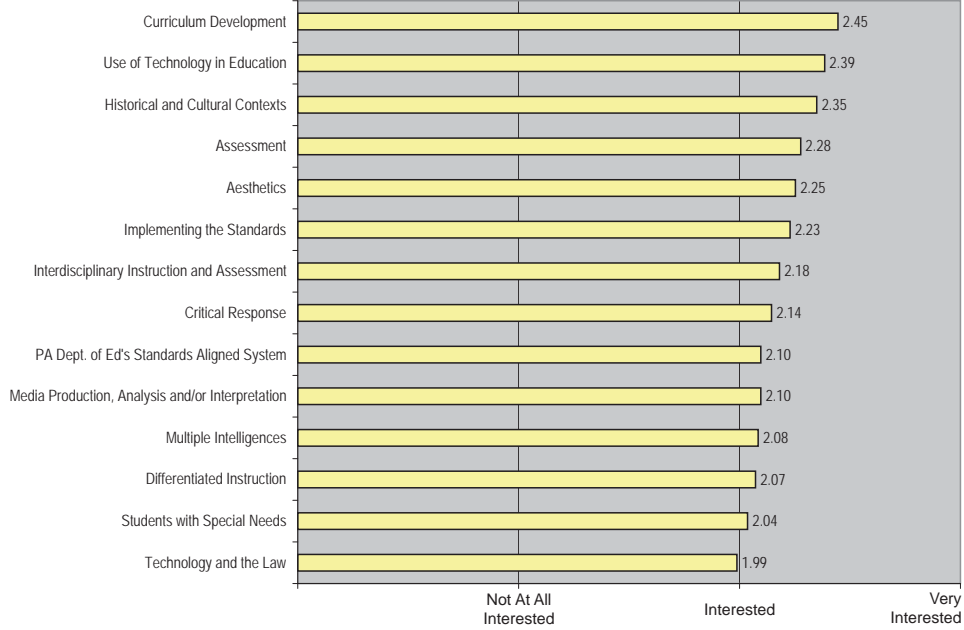
**Findings:**

Curriculum Development, Historical & Cultural Contexts, Use of Technology in Education, and Aesthetics are the top areas of interest indicated by respondents for professional development.

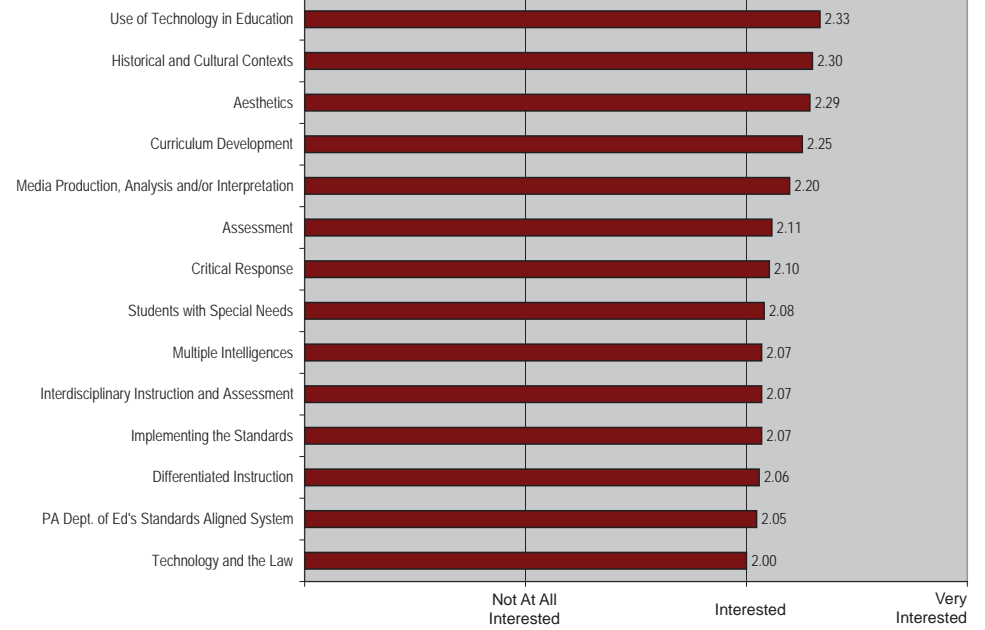
**Interpreting the Results:**

Historical & Cultural Context (9.2) and Aesthetics (9.4) of the PA Standards for the Arts & Humanities consistently rank among the areas with the highest levels of interest with educators (in 2008, respondents also indicated a high level of interest in these areas).

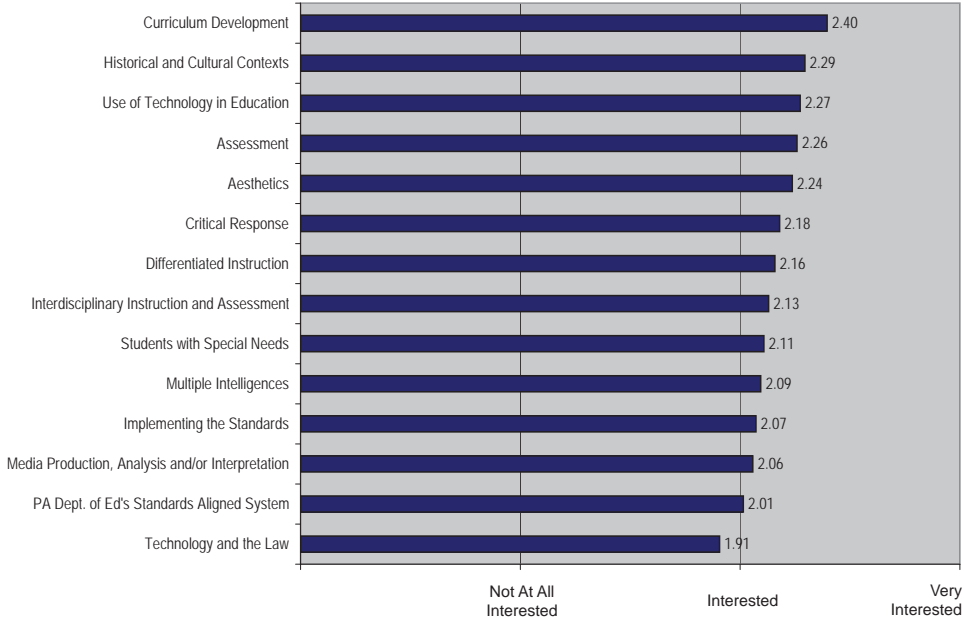
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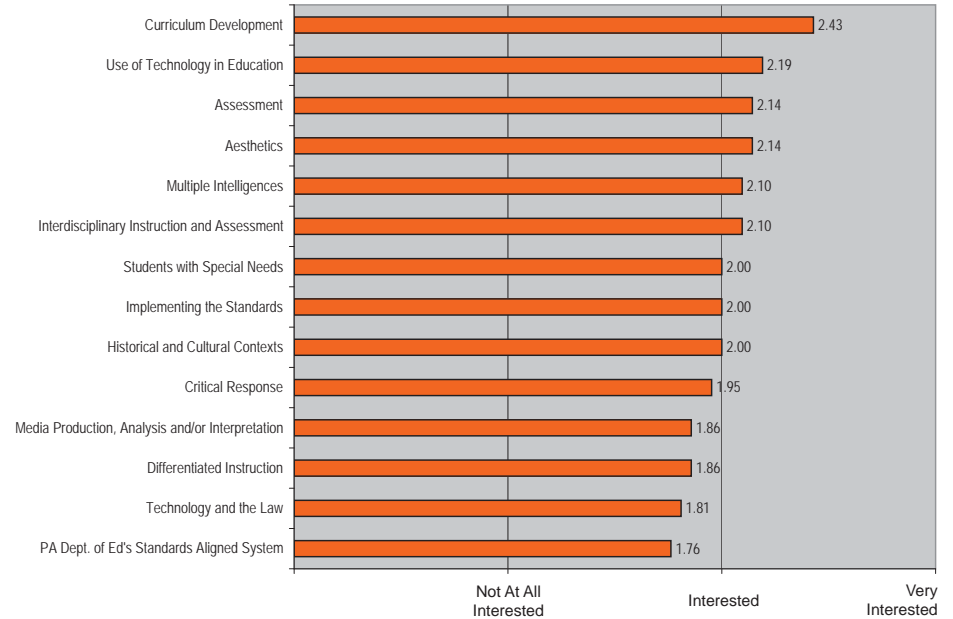
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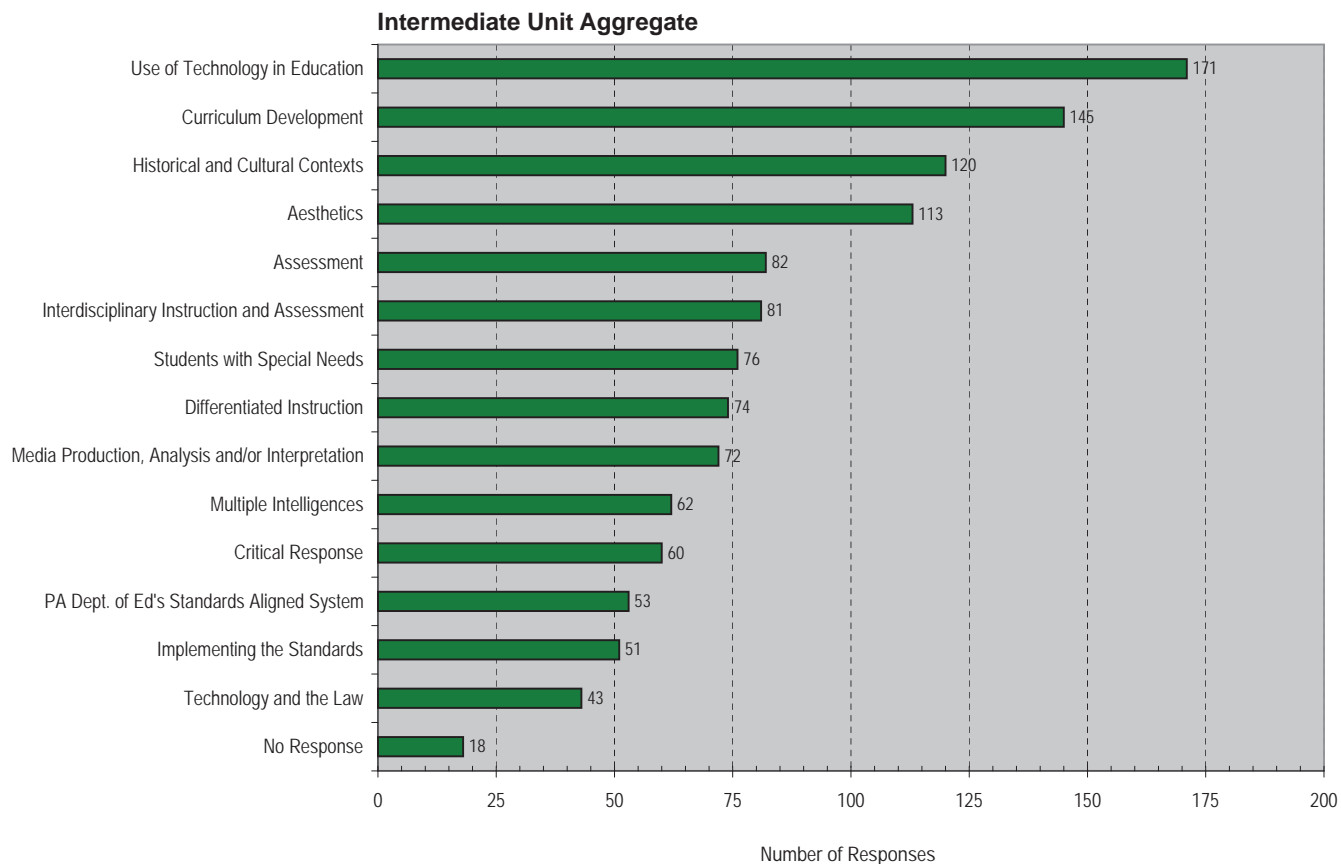
### IU3 | Allegheny County



### IU27 | Beaver County



## Top Three Topics for Professional Development



Respondents were asked to choose the three topics that they were most interested in for professional development purposes. Categories were then ranked according to the number of respondents who chose that area as one of interest.

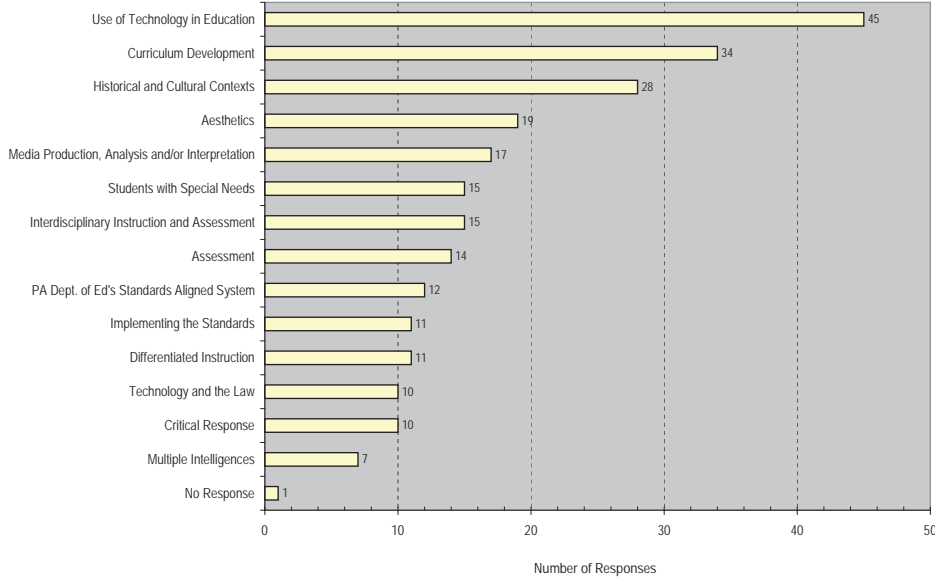
### Findings:

When asked to rank their top three choices for professional development 171 respondents (42%) selected Use of Technology in Education as their top choice, followed by Curriculum Development and Historical & Cultural Context (in this order).

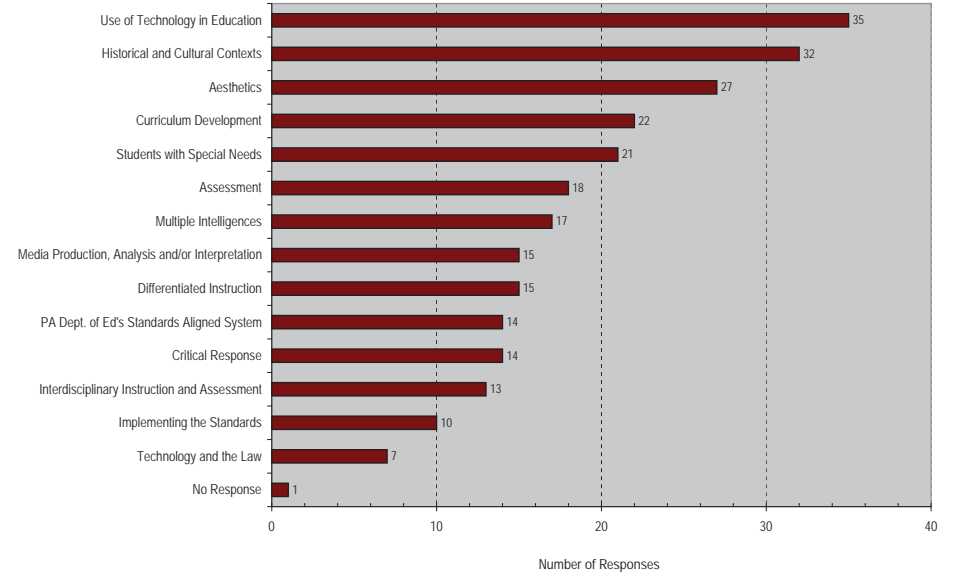
### Interpreting the Results:

Seventy-three respondents indicated that Use of Technology in Education as their top choice, with Curriculum Development getting 67 and Historical & Cultural Context receiving 48. Historically, Curriculum Development and Historical & Cultural Context continue to be identified as areas of high interest among educators. Participants interest in technology may be an area for further investigation.

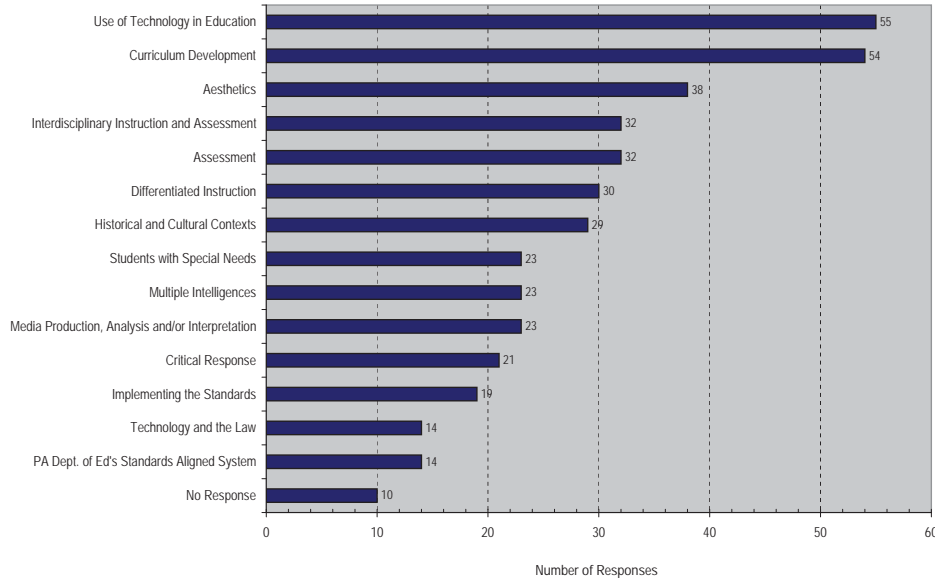
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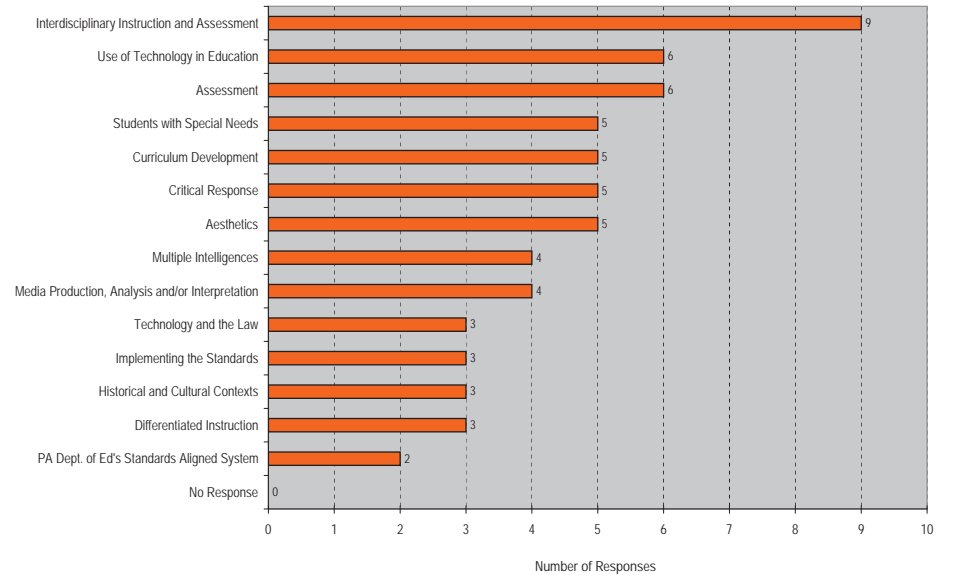
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### IU3 | Allegheny County

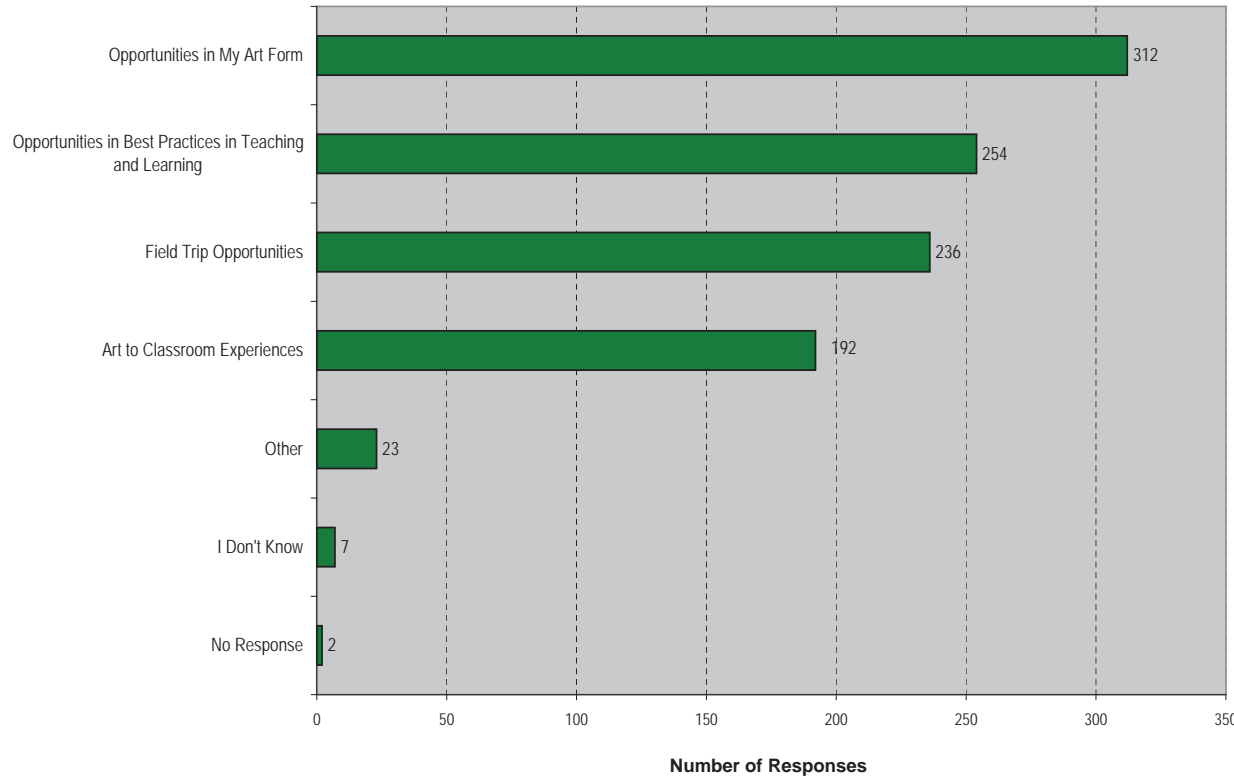


### IU27 | Beaver County



## Identified Ways Arts & Cultural Organizations Can Support Teachers

### Intermediate Unit Aggregate



Respondents were asked to choose ways arts & cultural organizations can support teachers.

In addition, respondents were able to specify other ways arts & cultural organizations can support teachers. Other responses included:

- How to teach young performers how to practice on their own/away from the classroom and teachers or director
- Performances by various musical groups in the school
- Actual networking that I can use.
- Critiques - facility and equipment for use that we do not have
- Free field trip for music performances, including transportation costs
- Dense, educationally-minded PD provided by city arts organizations (like Opera Academy, Gateway Aesthetic Education, etc.)
- Professional opportunities in art forms that I am less proficient at
- Adjudication competitions
- Bringing teachers together who teach same subject and level or different subject same level
- Guest artists in the classroom (2)
- Don't offer professional development opportunities after 4pm. It is easier for me to get permission from my school to attend workshops then for me to try and find childcare after school hours.
- Perhaps serve as a virtual break room for PA arts teachers to discuss ideas and practice. I do not think such a thing currently exists.
- Regional Arts Education Day in October-Presenting current brain research such as by Dr. Hardiman, and other relevant topics.
- Information and ideas
- Designed collaborations tailored to the curriculum
- Performance class, ensemble specific professional development (i.e. Bring in an outstanding band director to do a seminar for IU band directors, same for choral directors, etc.)
- Collaboration of resources and skills, synergy between partners for the purpose of enriched programs for diverse students
- Legislative activism to strengthen language mandating high minimum standards for arts offerings, who may teach art and how much of it must be offered.

### Findings:

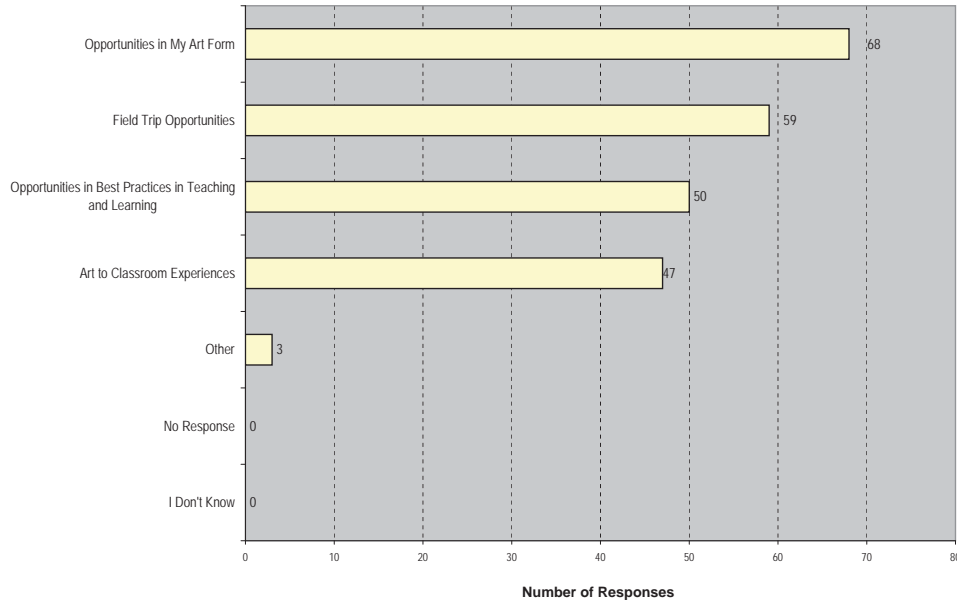
76.7% of respondents identified professional development in their art form as a way arts & cultural organizations can support them. In addition, 62% of respondents identified professional development in best practices in teaching and learning.

### Interpreting the Results:

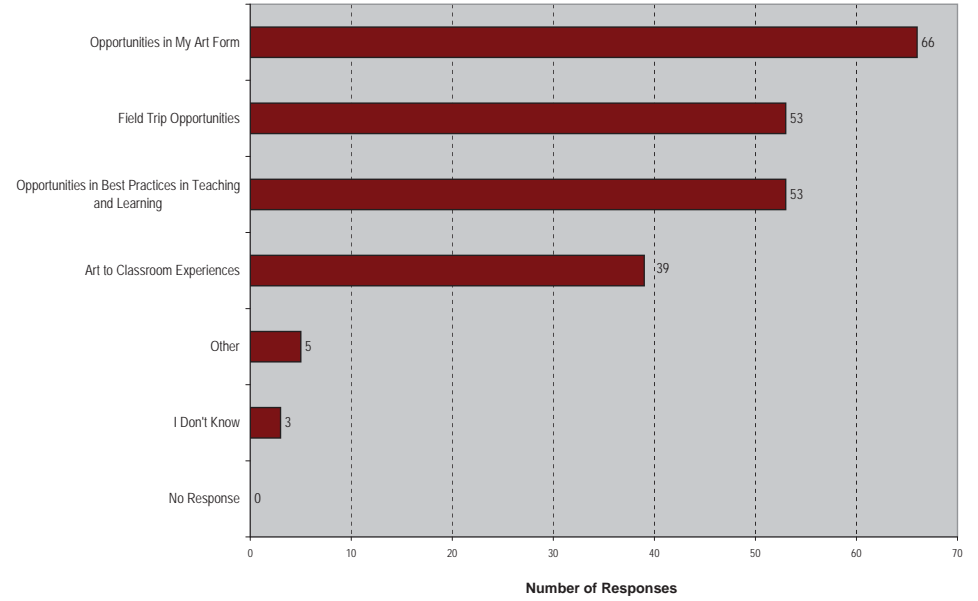
Clearly, respondents identify the ability of the arts & cultural organizations throughout the region as a rich source for providing deep professional development in specific art forms. An additional theme in open-ended responses is the desire for virtual and real-time opportunities to share best practices.



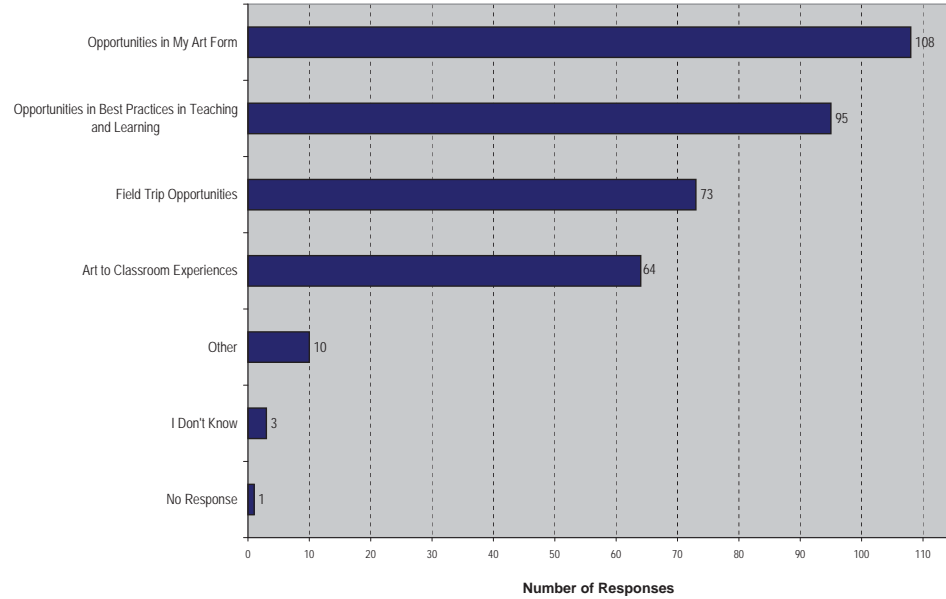
### IU 1 | Washington, Greene, & Fayette Counties



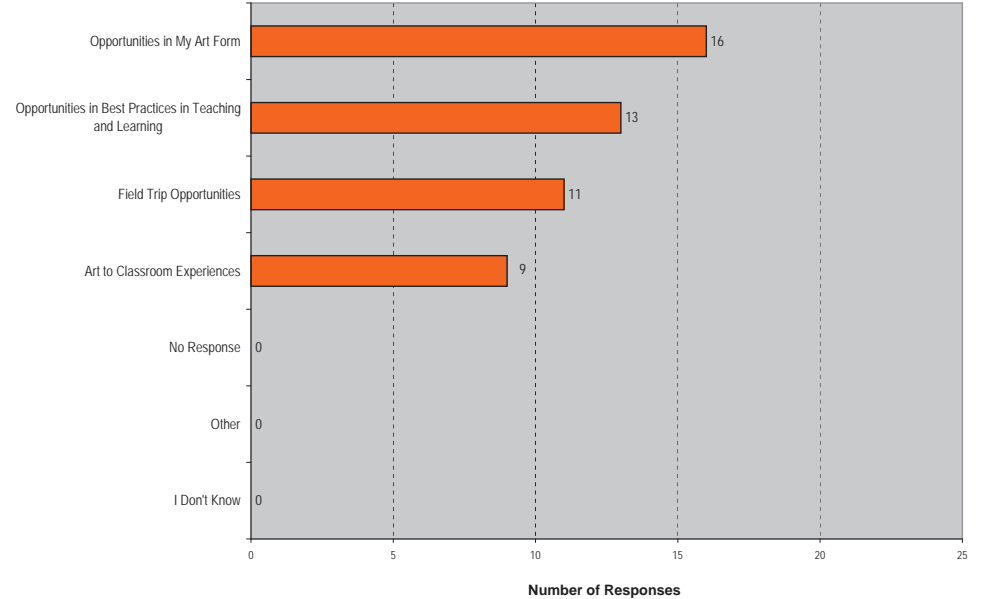
### IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh



### IU3 | Allegheny County

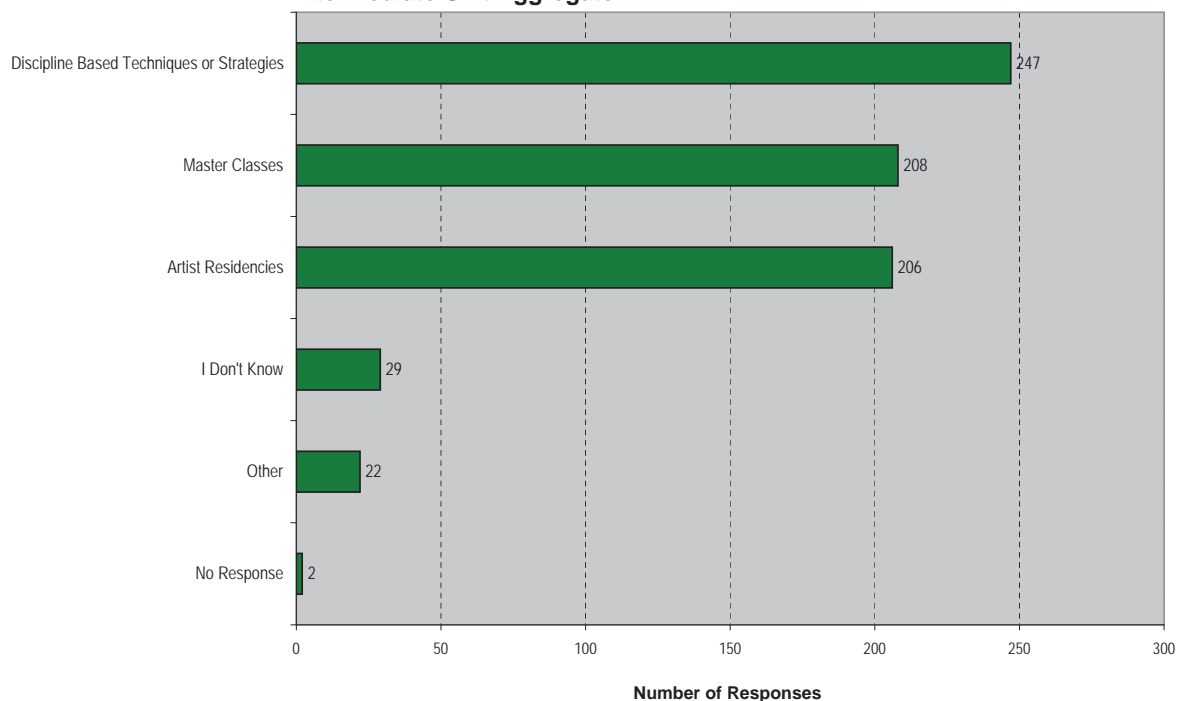


### IU27 | Beaver County



## Identified Ways Artists Can Support Teachers

### Intermediate Unit Aggregate



Respondents were asked in what ways artists can support teachers.

Respondents were also able to indicate other ways artists can support teachers. These responses included:

- Online questioning
- Artist to classroom experiences and reasonably priced (or free!) assembly programs for schools
- I am working music professional so I am artist in residence (2)
- Art teachers should also be artists themselves
- Opportunities to use my skills to show students strategies for what they want and need to learn.
- Lessons
- Free field trips
- Perform for the students in an assembly for the school for free
- Content knowledge application for general classroom
- In class demonstrations would be wonderful (4)
- After school/summer programs
- Sharing their knowledge with the teacher and/or students so we can impart new knowledge to others and use it for professional development too.
- Resource
- Designed collaborations tailored to the curriculum
- Bringing their own cultural knowledge to programming which students can relate to or share
- More offerings for theatre instructors
- Get out and show politicians that the arts are important

#### Findings:

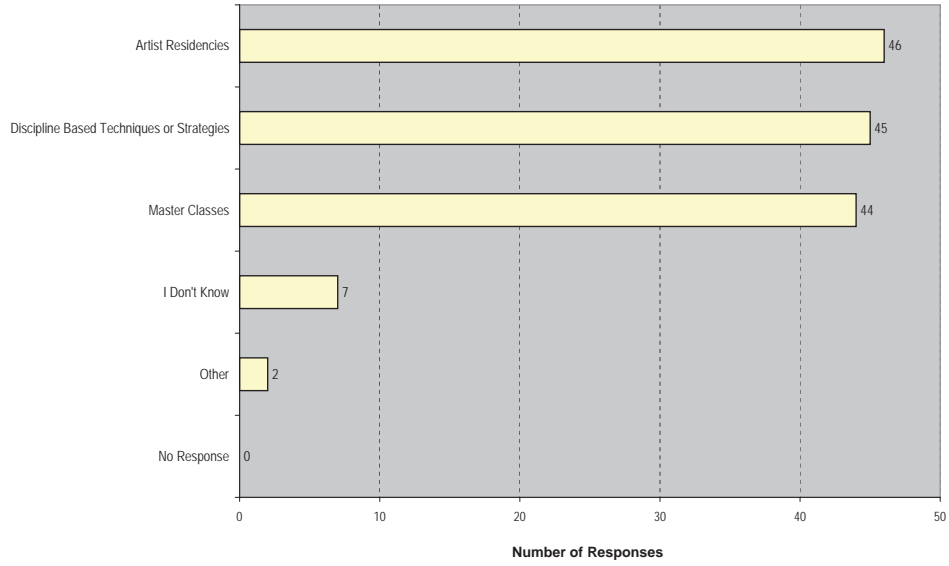
61% of respondents identified discipline based techniques or strategies as a way artists can support teacher. As well as 50.6% selecting artist residencies and 51% master classes.

#### Interpreting the Results:

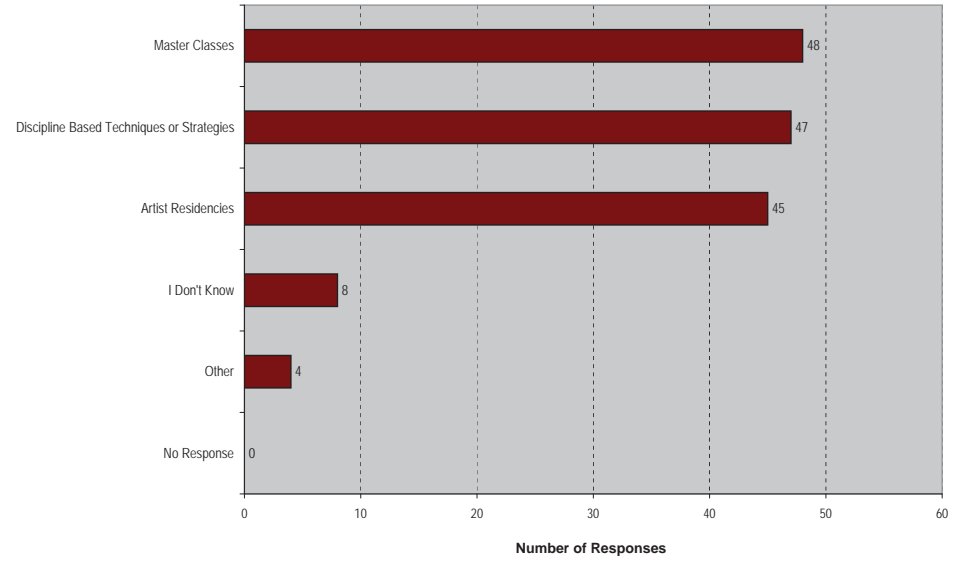
Respondents value the skills and expertise of artists and view their work with educators and their students as important. One emerging theme in the open-ended responses is the lack of resources to provide experiences with artists for educators and their students.



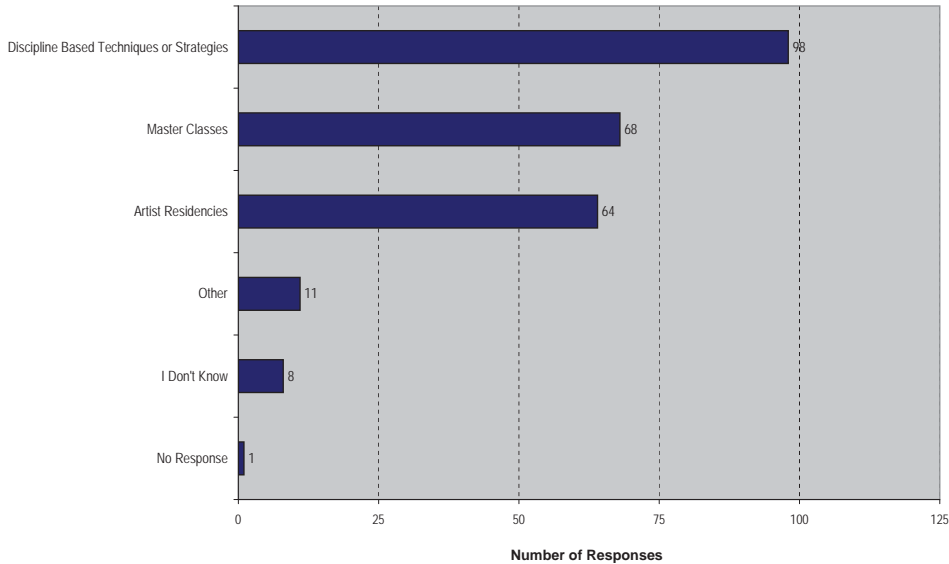
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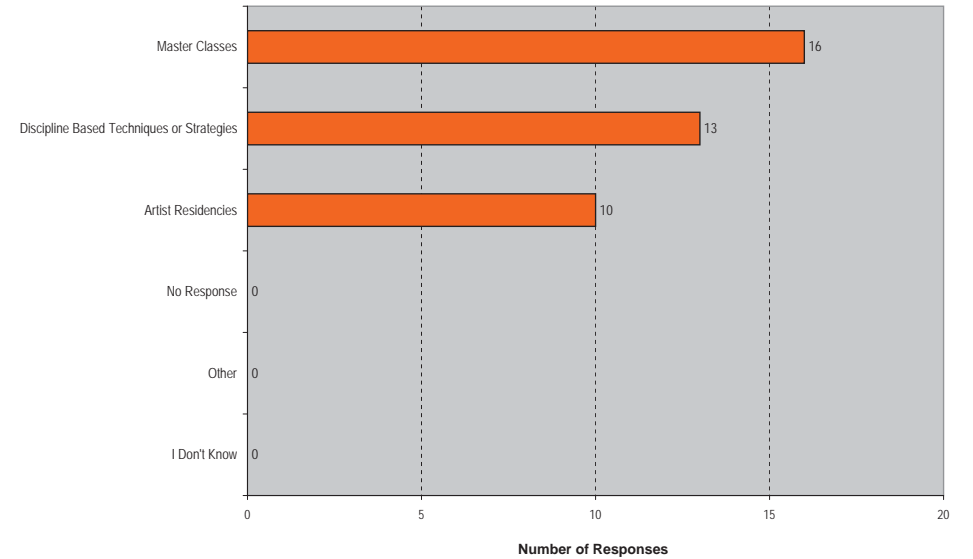
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### IU3 | Allegheny County

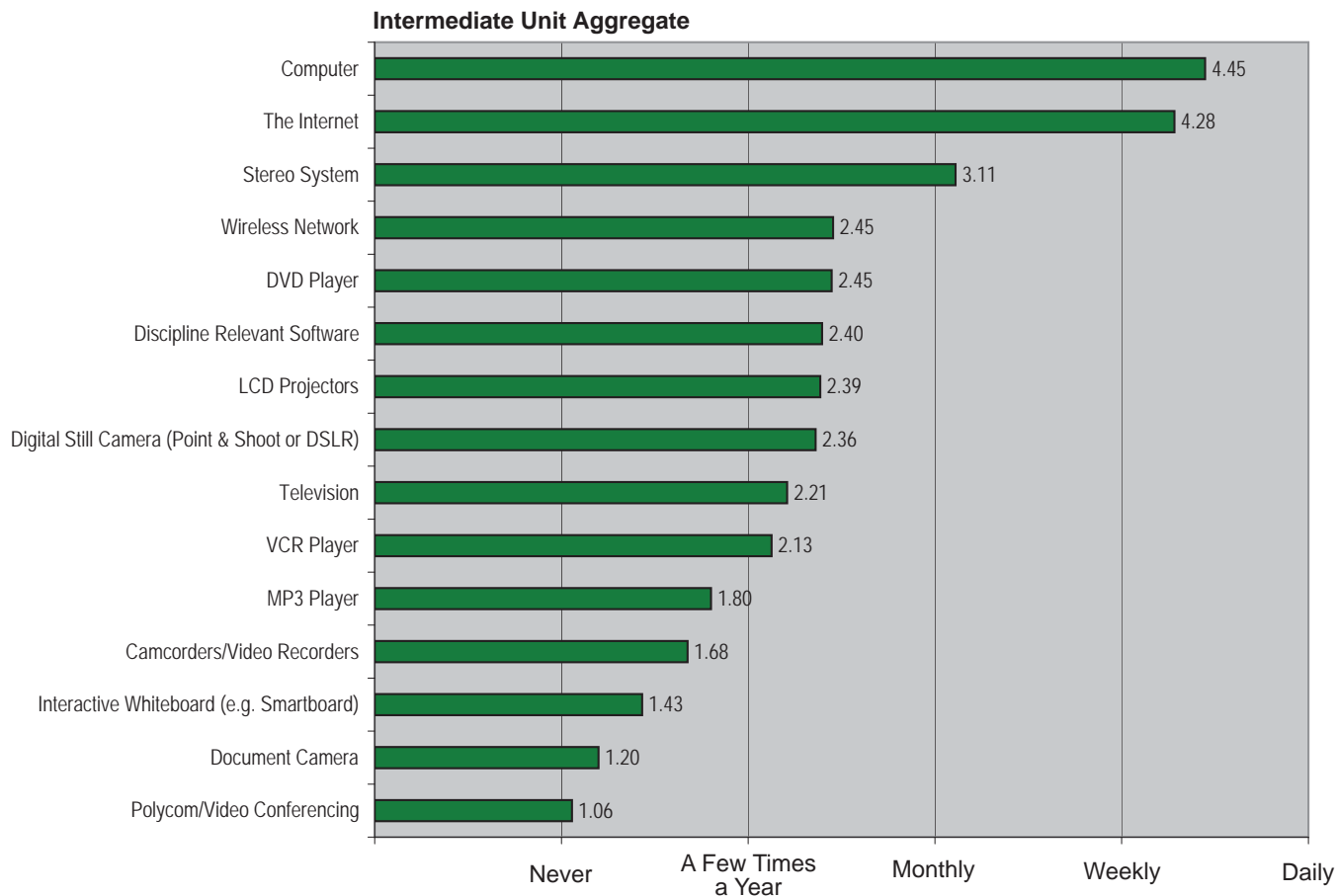


### IU27 | Beaver County





## Frequency of Technology Use in Planning or Instruction



Respondents were asked to rank how often they use a variety of technology resources at their school for planning or instruction: never (1), a few times a year (2), monthly (3), weekly (4), or daily (5).

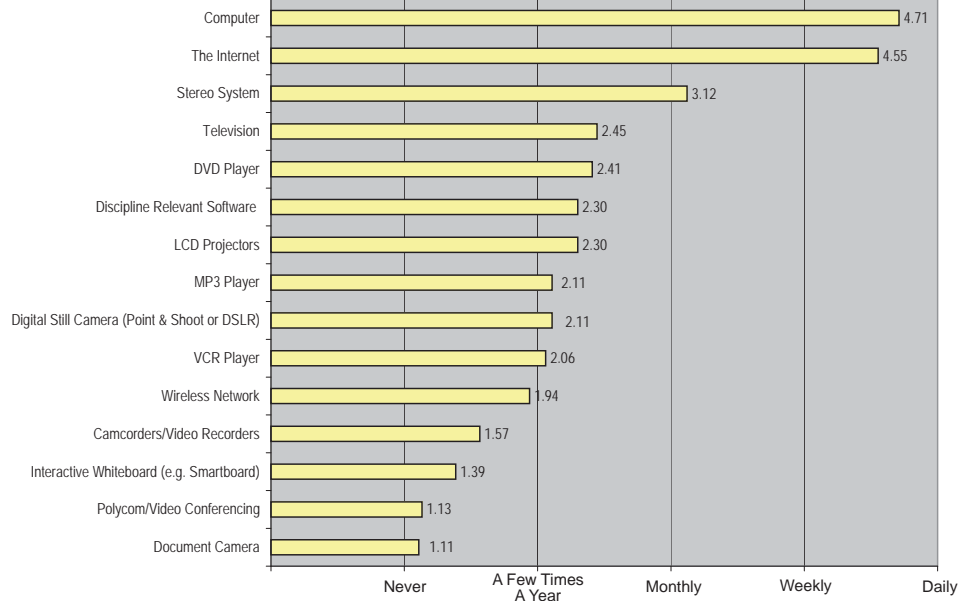
**Findings:**

76% of respondents indicated that they use a computer for planning or instruction on a weekly to daily basis. In addition, 67% of respondents indicated the use of the Internet on a weekly to daily basis.

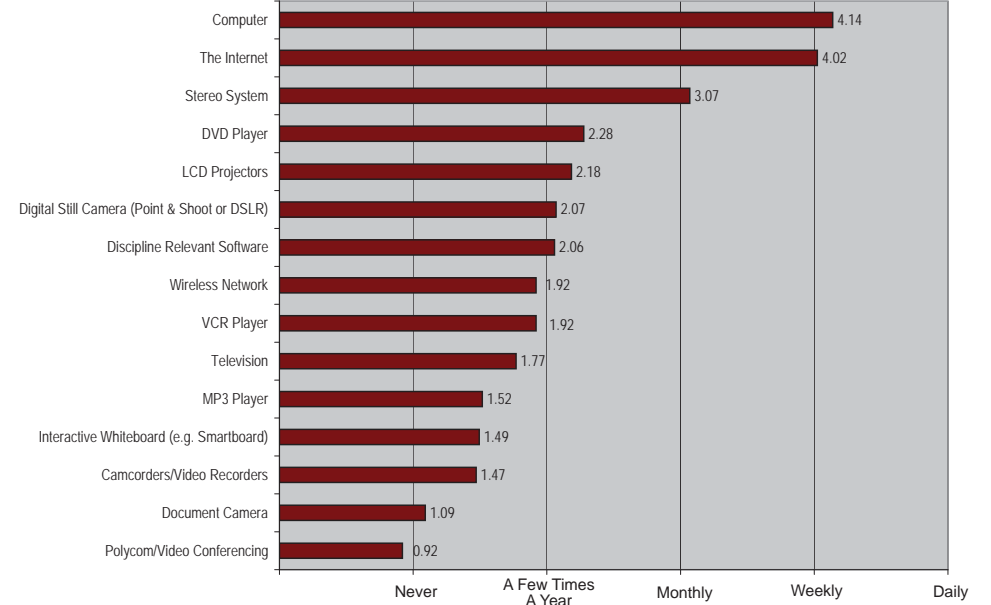
**Interpreting the Results:**

While the majority of respondents have regular access to a computer and the Internet, more than half of all respondents stated that they never have access to polycom/video conferencing (64%), document cameras (54%), or interactive whiteboards (54%). Further study regarding strategic use of technologies to achieve planning and instructional goals is warranted.

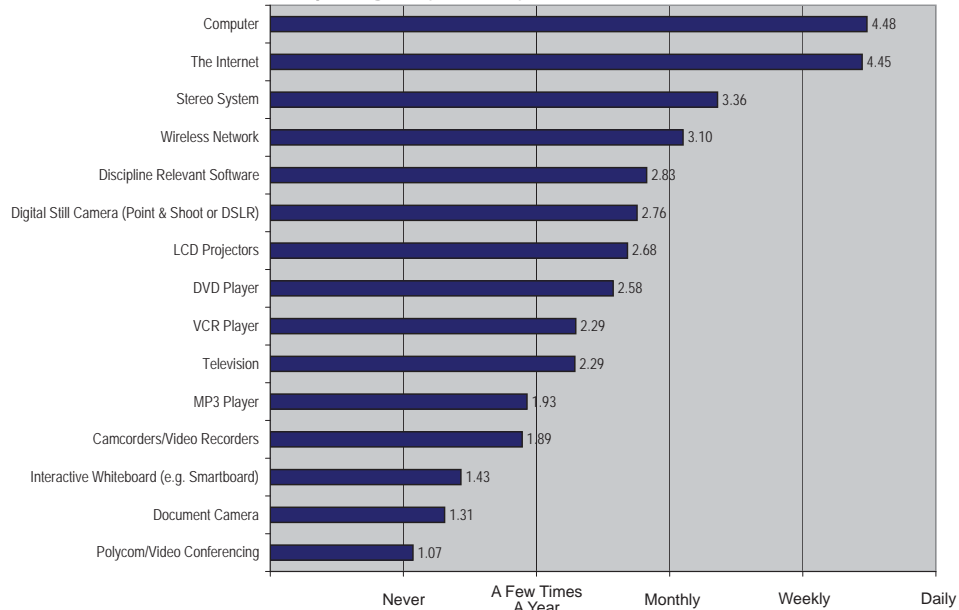
### IU 1 | Washington, Greene, & Fayette Counties



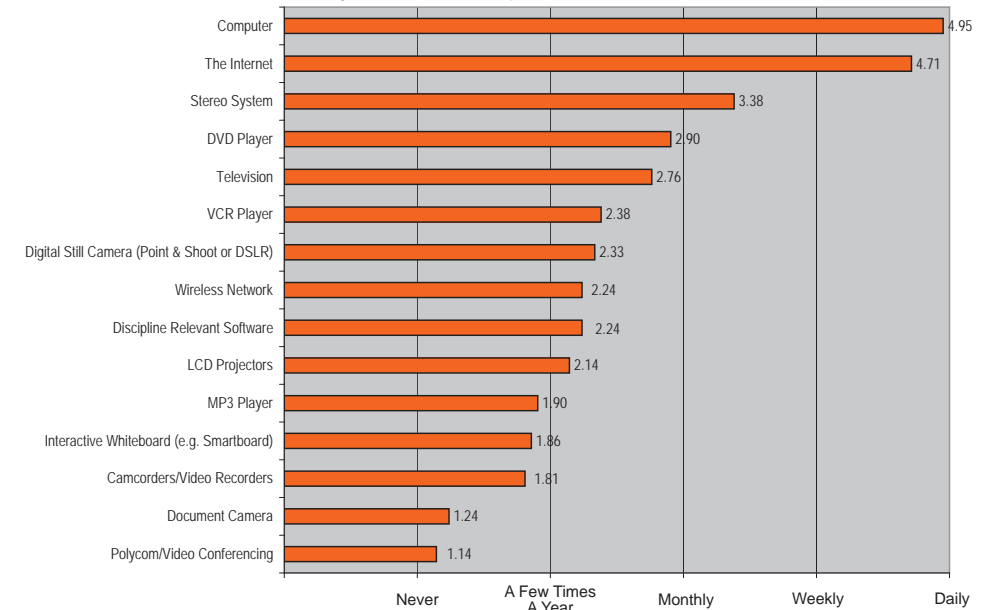
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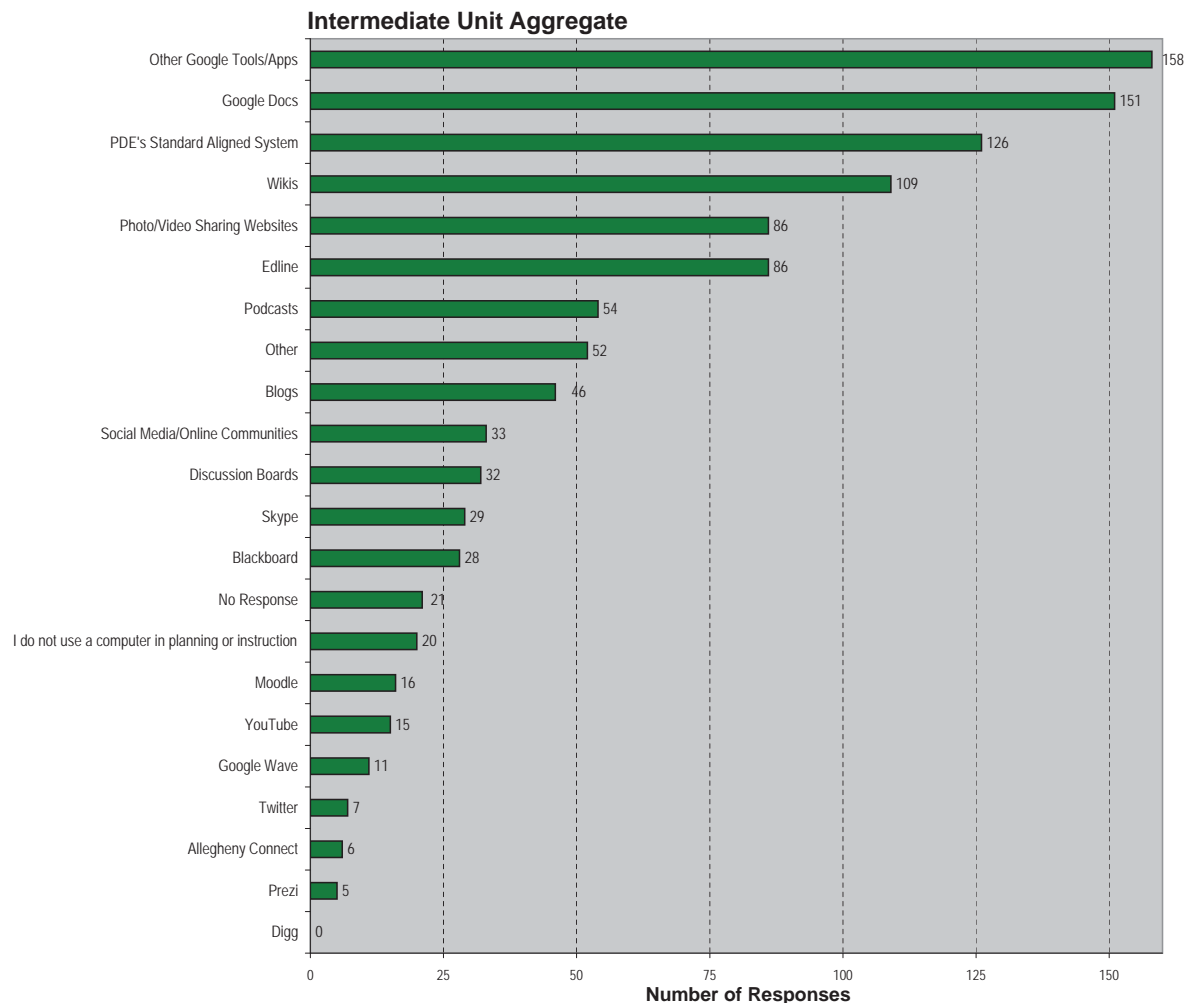
### IU3 | Allegheny County



### IU27 | Beaver County



## Types of Technology Resources Used in Planning or Instruction



Respondents were asked to select which type(s) of technology resource(s) they used in planning or instruction.

### Findings:

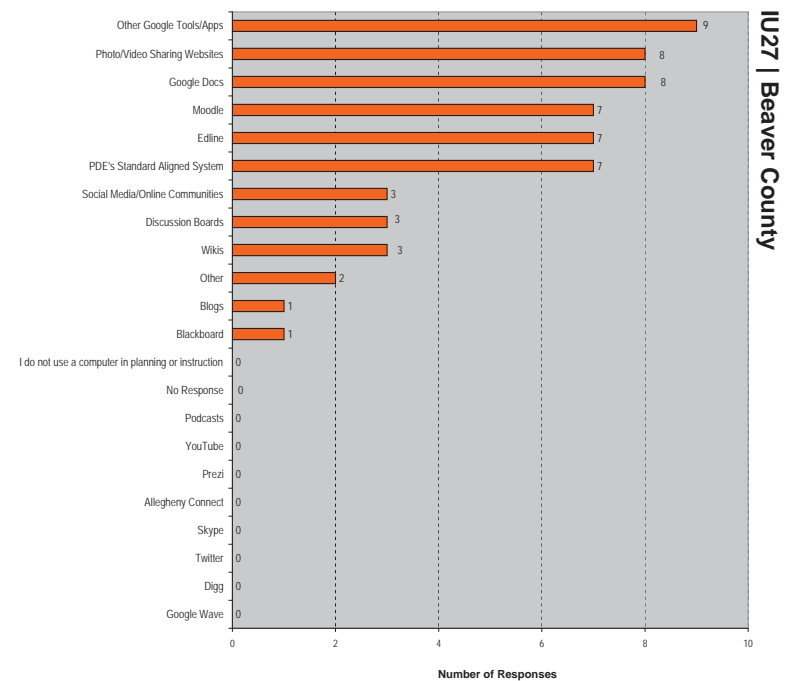
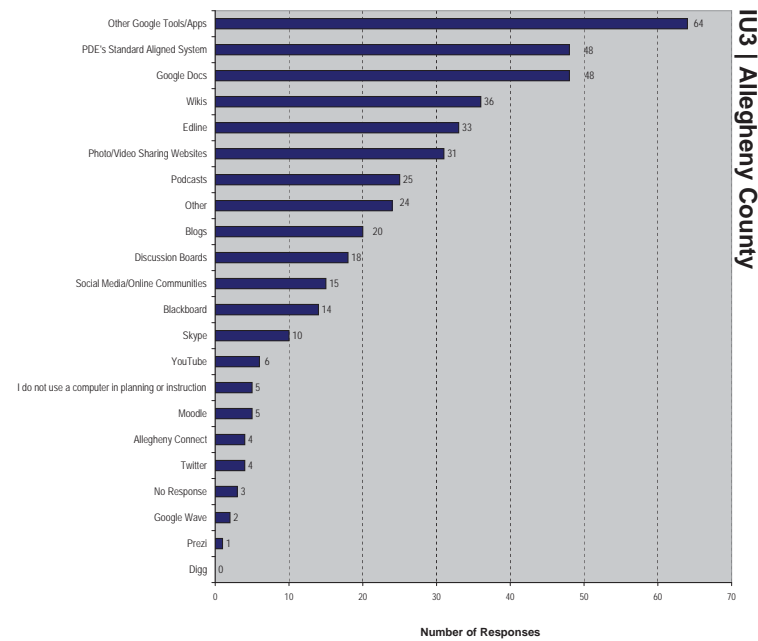
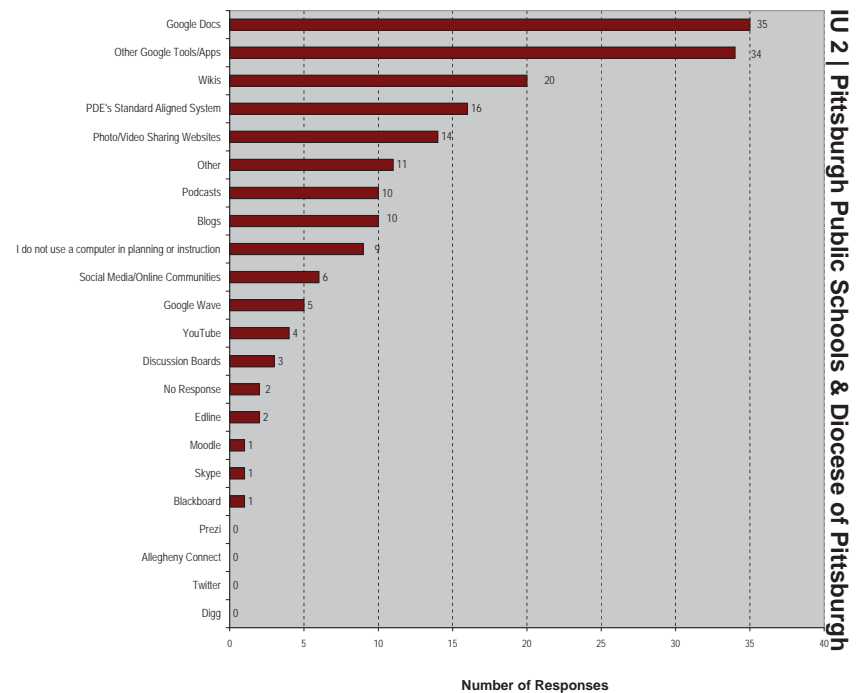
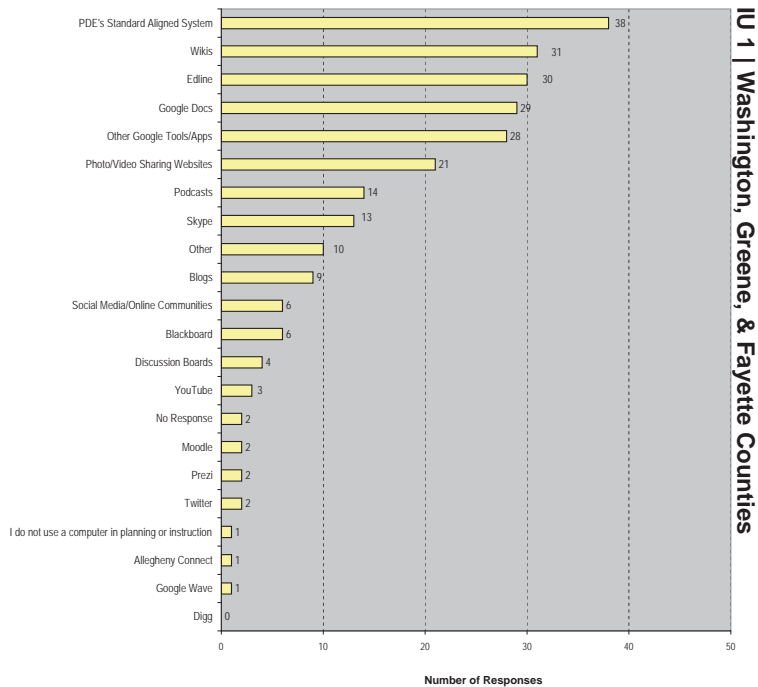
76% of respondents indicated that they use various Google tools or applications in their planning or instruction. In addition, 31% of respondents currently utilize resources on Pennsylvania Department of Education's Standard Aligned System website.

Respondents were also able to indicate other types of technology resources used in planning or instruction. These responses included:

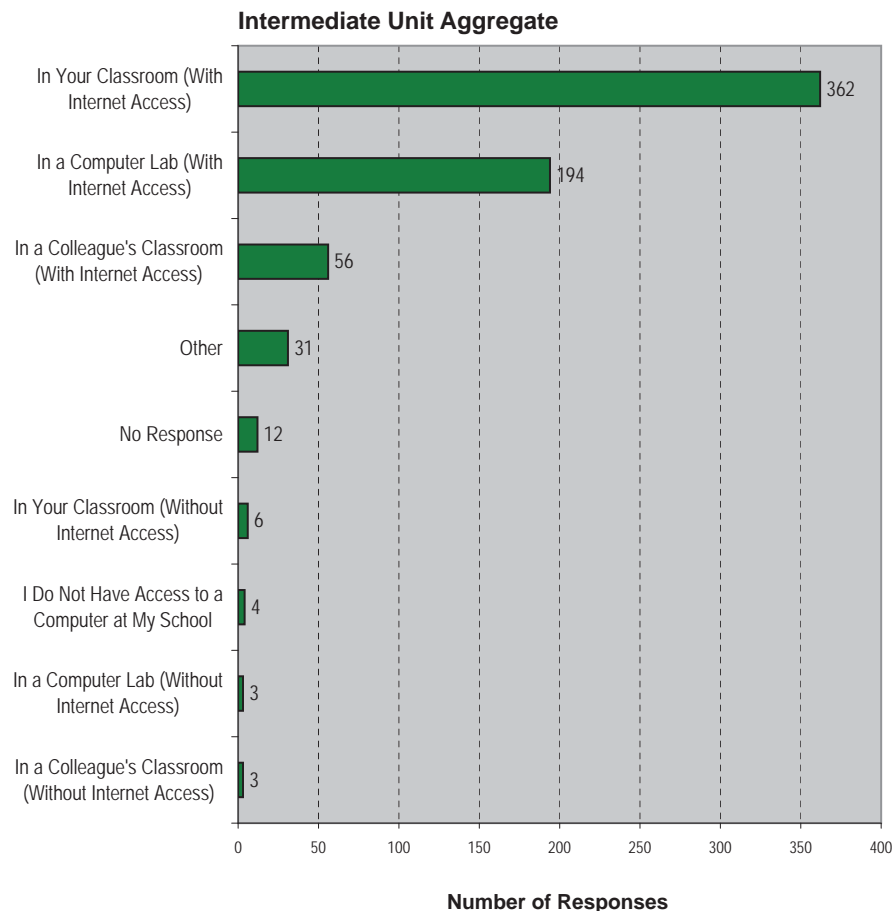
- Videos of actual performances of classical music on the net
- I check websites at home because most are not allowed at work. I go to YouTube for art ideas as well as ehow.com
- Software - iWeb, iPhoto, Aperture, Painter 9, iMovie, PowerPoint, iTunes (3), Keynote, Excel, Pages, Use iPAS band software on computer for instruction
- Research topics/artists
- Computer searches and image copying
- Textbook sources, ap site, etc.
- Videography projects, photography projected
- All students create an iDVD of their art portfolio and create an artistic statement from their artwork. Students use web quest for most of the rich tasks they are asked to perform and master's.
- Lesson plan websites (2), midi websites
- Resource web sites - Lincoln Center, musician sites, Artstor out of Philadelphia Museum of Art, School Tube, AIU discovery education/streaming videos, Internet research/websites (5), CNN student news, museum and art image sites (3), Pittsburgh CLO, broadway.com, Teoria.com, musictheory.net, PMEA/MENC online resources (2), artist toolkit site, the incredible art dept site, Http://my.curriculum-framer.com, department website, Gigapan, Artchive.com, sxc.hu (royalty-free stock photos), Delicious, Princetonol.com, Discovery.com.
- Simple internet searches
- Video editing software and smart board
- I would use much more but everything is blocked at school (4).
- Prosoft, music websites
- Grading software (2)
- Other video assets
- Recorded files for chorus and other internet accessible broadcasts (not podcast)

### Interpreting the Results:

The wide variety of open-ended responses to this question indicates a broad use of a wide range of technologies. Further investigation is needed regarding depth of use for both instructional planning and delivery.



## Access to Computers at Schools



Respondents were asked to state where at school they have access to a computer.

Respondents were also able to state other ways in which they have access to computers. These responses included:

- personal laptop, with wireless connect in certain areas of the school
- all classrooms and the school library
- everyone has a school provided laptop
- we have our own individual laptop computers
- In my office (6)
- Library (4)
- Laptop with wireless access (4)
- Laptop (5)
- At home
- my use only; not students
- Faculty room
- most sites are blocked
- There are two art computer labs in the high school used to enhance the conceptual level of the students ideas and create a process digital journal of the students work in progress. The students digitally record their artistic journey.
- teacher lounge, roving laptops from art teacher grant
- I teach in 2 buildings. In one building, I'm on a cart and do not have internet access in my "office" on stage. I have a laptop at my other building.

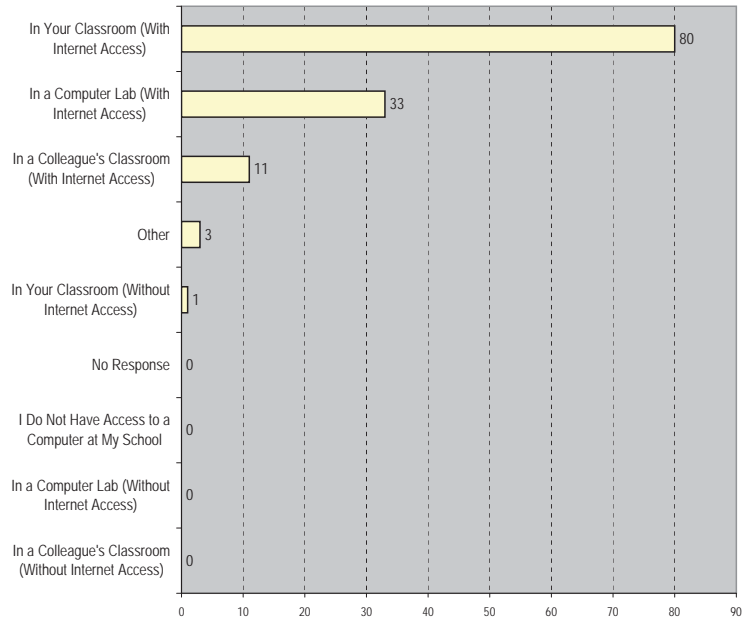
### Findings:

89% of respondents stated that they have access to a computer in their room while 48% stated that they have access to a computer in a computer lab and 14% stated that they have access in a colleague's room. All three top choices included access to the Internet.

### Interpreting the Results:

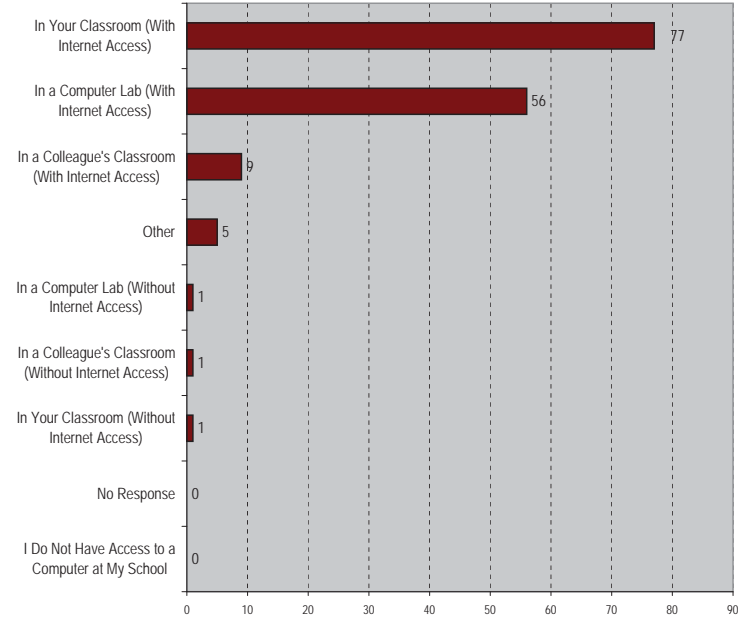
The return rate of this on-line survey may indicate a weakness in the methodology for data collection. That is, those who had access to computers at school were the most likely to respond.

### IU 1 | Washington, Greene, & Fayette Counties



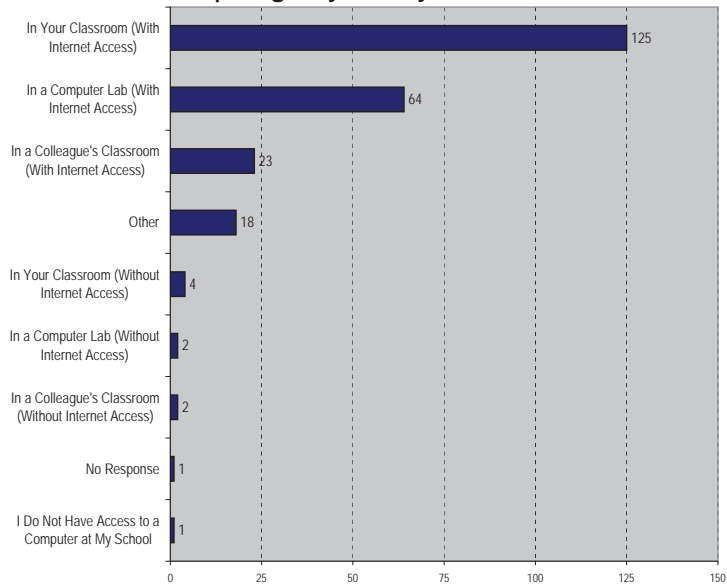
Number of Responses

### IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh



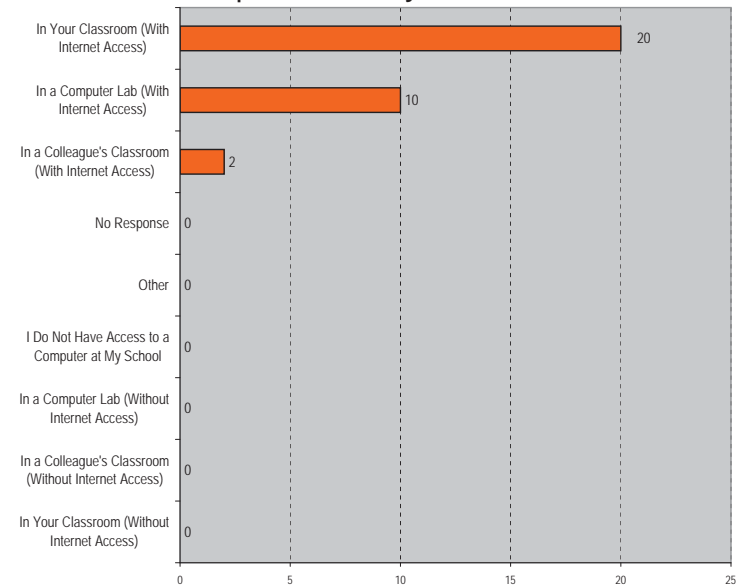
Number of Responses

### IU3 | Allegheny County



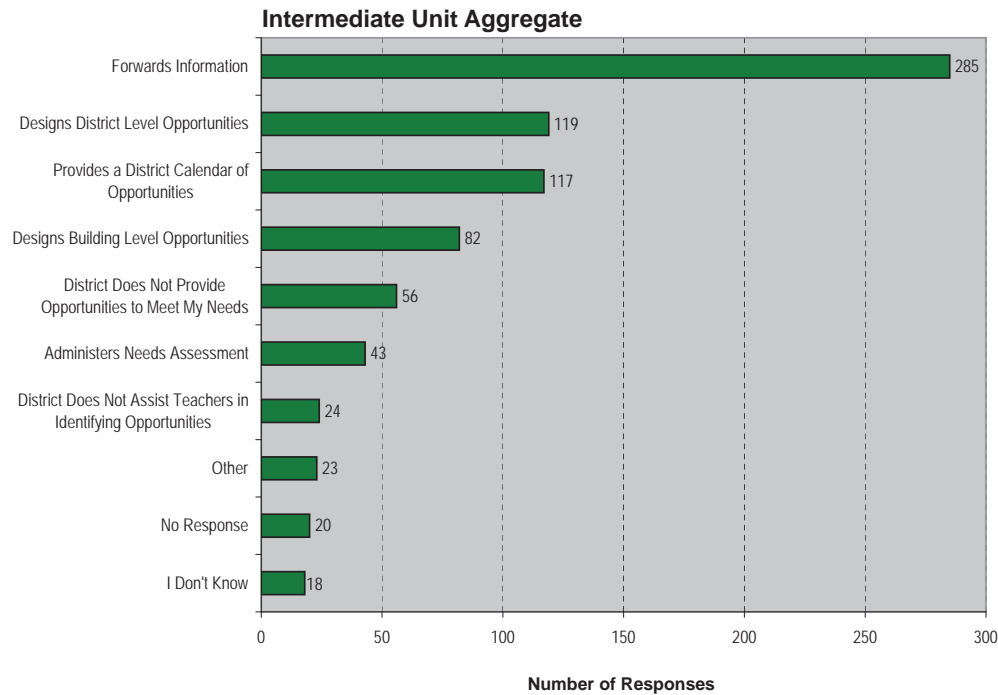
Number of Responses

### IU27 | Beaver County



Number of Responses

## Role of Schools/Districts in Identifying Professional Development Opportunities



Respondents were asked to indicate the role(s) schools/districts played in identifying professional development opportunities.

### Findings:

The majority of respondents (70%) stated that their district forwards information to them regarding professional development opportunities. In addition, 29% stated that their district/school designs district level opportunities while 28.7% stated that their district/school designs building level opportunities.

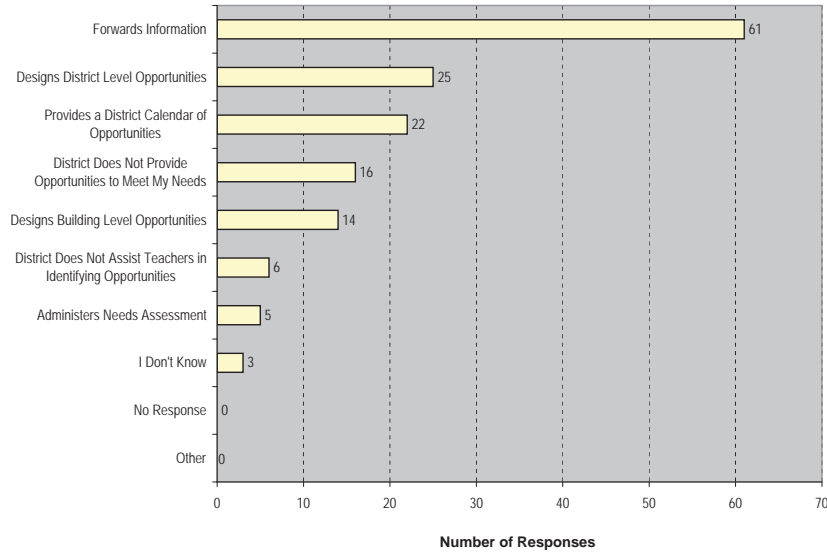
### Interpreting the Results:

School/district personnel continue to forward information regarding professional development to arts educators. An area for further investigation may be to explore specifically how teacher professional development needs are being met at the local level. Further, what changes in professional development opportunities, if any, are noted by arts & cultural organizations in the region.

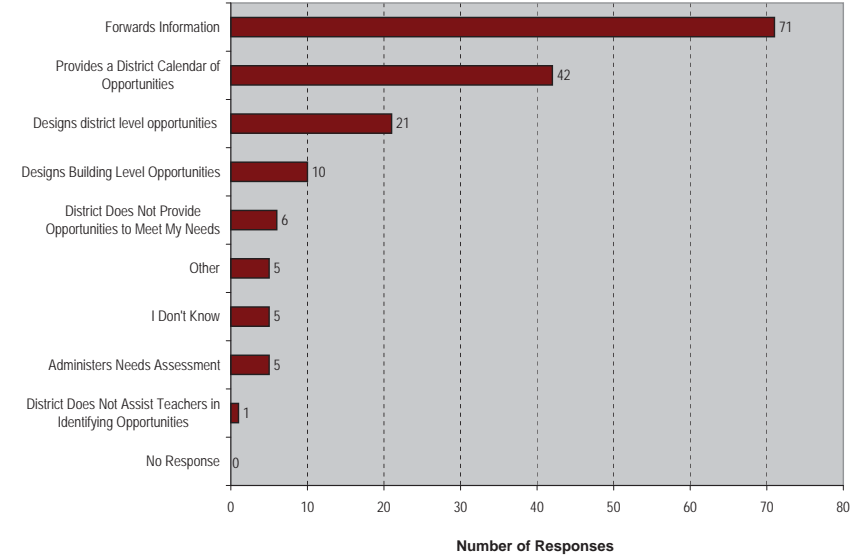
Respondents were also able to indicate other ways their school/district identifies professional development opportunities. These responses included:

- Uses Gateway to the Arts for in-service days
- Our professional development does not include the visual arts.
- We have a staff development team made of teachers and administrators that plans for our professional development.
- Offers of professional development for art teachers for grad-level credit are non-existent (any credit offered is in the form of Act 48 credits) ...in my opinion.
- The music teachers at my school meet on a regular basis to discuss professional development under excellent guidance by one of the teachers.
- Secretary e-mail
- The school provides opportunities but only rarely do they relate to the arts and my needs
- Although the district does design district level opportunities they are for teaching in general, not music specifically.
- My district rarely provides professional development opportunities to meet my needs.
- I am not currently teaching art in any particular school district.
- One size fits all (no ones' needs are met)
- The in-service meeting's subjects are usually listed a short time before we go. They did permit the art department to go to Regional Arts Education Day in October the last couple of years.
- Designs department specific professional development
- My district dictates what we will do during professional development sessions
- More is needed in the music area
- As long as I am proactive in both personal and district wide professional development opportunities my district is somewhat receptive
- I'm not with a school district - University
- Rarely sends professional development opportunities (better when BOSS was in place)
- My school and PAISTA bring in excellent education professionals yearly.
- We have school-wide and department and division professional development days as a private school
- We have an ACT 48 committee to plan in-service activities, but teachers have quit attending because their suggestions are always dismissed.
- Development in technology not art
- To clarify, my district does provide professional development opportunities, but I don't often feel they apply that much or help us that much in our area of visual arts.

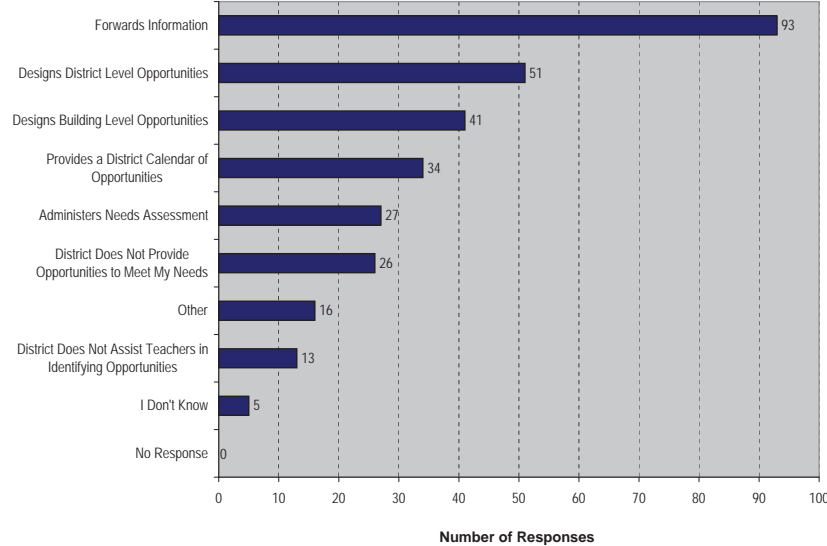
### IU 1 | Washington, Greene, & Fayette Counties



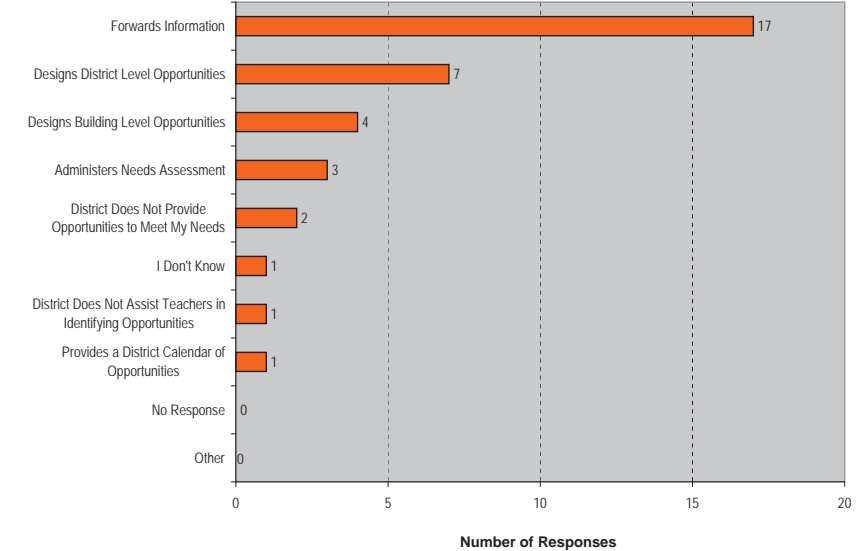
### IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh



### IU3 | Allegheny County

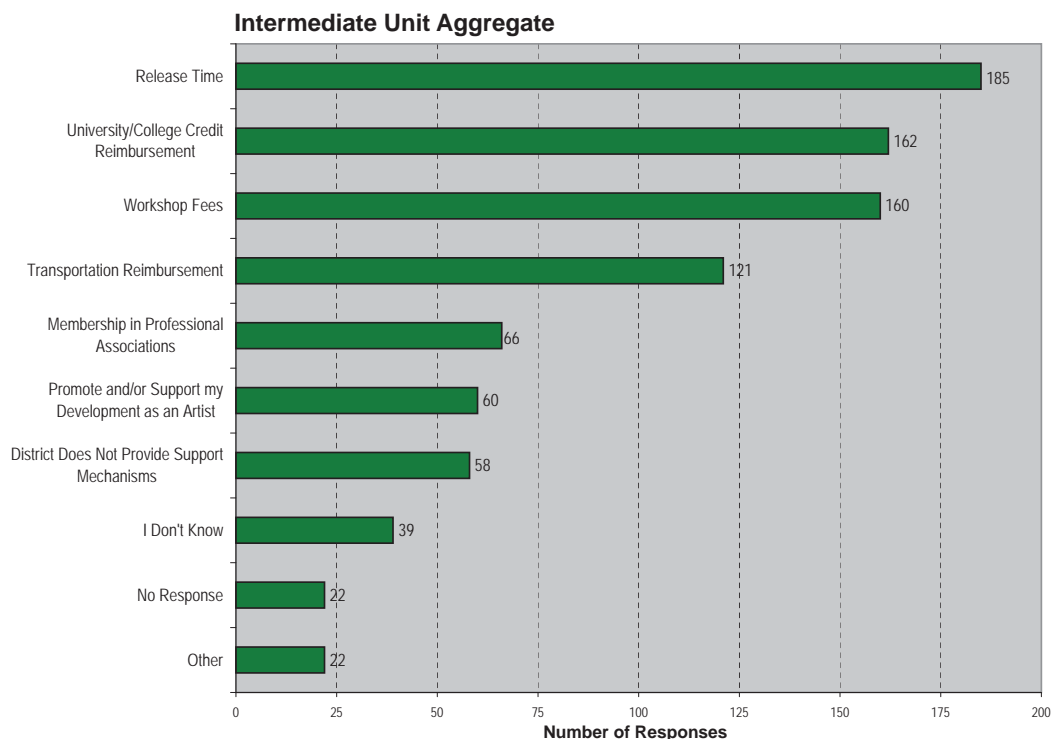


### IU27 | Beaver County





## Support Mechanisms Provided by Districts to Assist Teachers in Achieving Professional Development Goals



Respondents were asked to indicate support mechanisms provided by districts to assist teachers in achieving their professional development goals.

Respondents were also able to indicate other support mechanisms provided by districts to assist teachers in achieving professional development goals. These responses included:

- I am pleased with the interest my district has in the art field. 3/4 of staff is trained by Gateway to the Arts.
- Workshops/professional development is done within the workday
- Hard to take time to go to professional development
- I have not received any support towards my professional development.
- We have a deadline of Oct. 1 to request any release time for professional development.
- Allows a few days for professional development depending on different factors
- The amount my district reimburses for college credit is so low as to be negligible.
- My principal provides release time, not sure if district has any policy for that
- Only religious development is reimbursed by the parish.
- I am only at the school one day a week so this isn't really applicable to me.
- My position is such that I am only at the school for my actual classroom time one day a week.
- Provides workshops
- Discounts on classes/workshops
- Professional development days at the school usually having nothing to do with art.
- I am not currently teaching art in any particular school district.
- Usually partial reimbursement for pre-approved classes.
- Release time when the sub is paid for as in Arts Educator 2.0
- Very limited release time and fee reimbursement
- I am not aware of any other than professional days
- Not with a school district
- My district pays HALF of the costs for credits or workshops which are pre-approved by them.
- Being given release time has been relatively recent, but the district has been supportive.

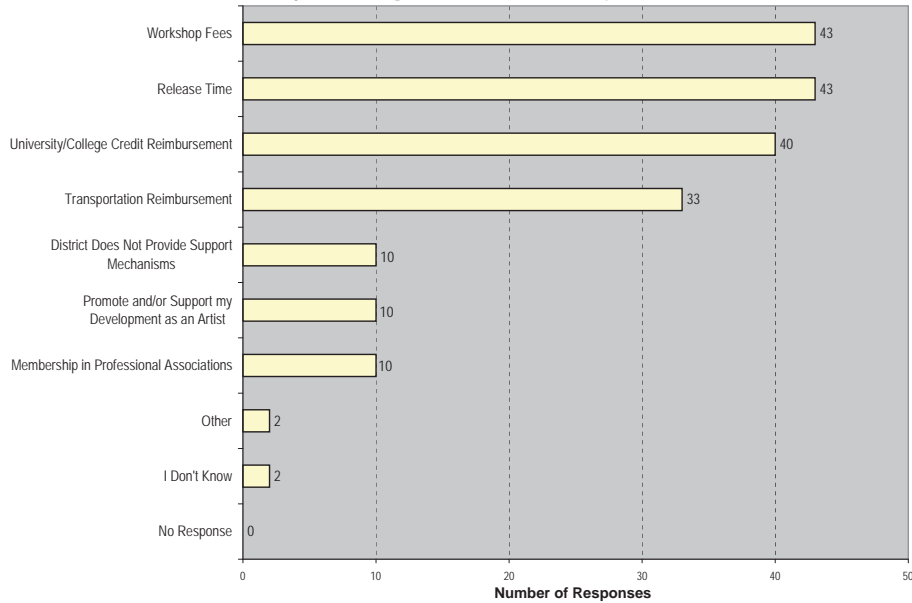
### Narrative of Findings:

45% of respondents indicated release time as a support mechanism provided by their district while 40% stated that their district provides university/college credit reimbursement. In addition, 39% stated that their district covers workshop fees (a portion or in its entirety).

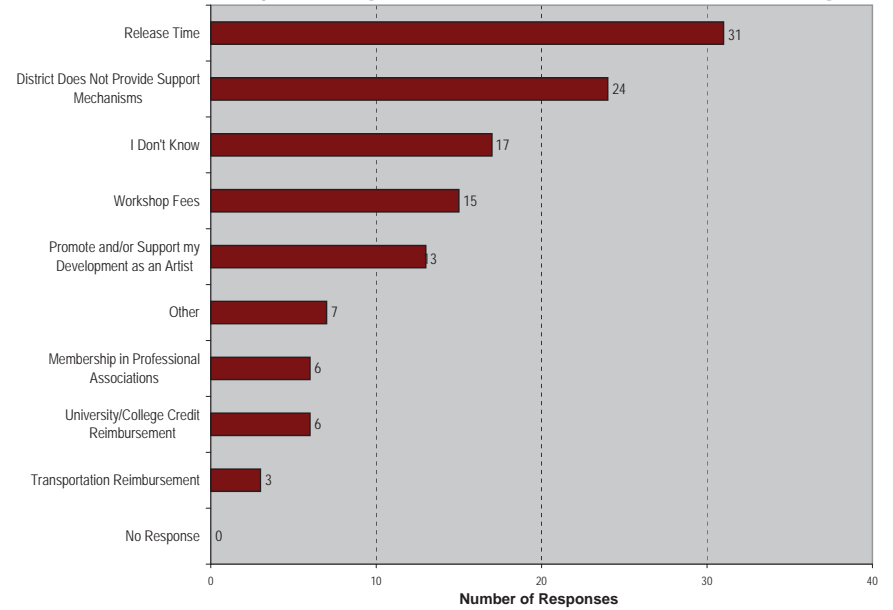
### Interpreting the Results:

Based on comments made by respondents, the amount at which districts reimburse for university/college credit or workshop fees varies greatly from district to district. This may make it challenging for some respondents to attend off-site workshops. Interestingly, workshop fees were indicated as the major inhibitor in 2008 while respondents in 2010 indicated release time.

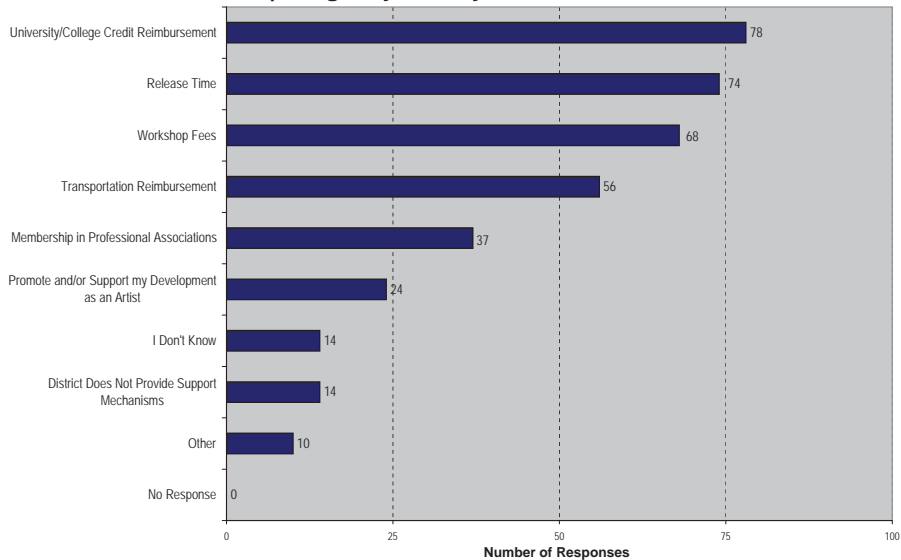
### IU 1 | Washington, Greene, & Fayette Counties



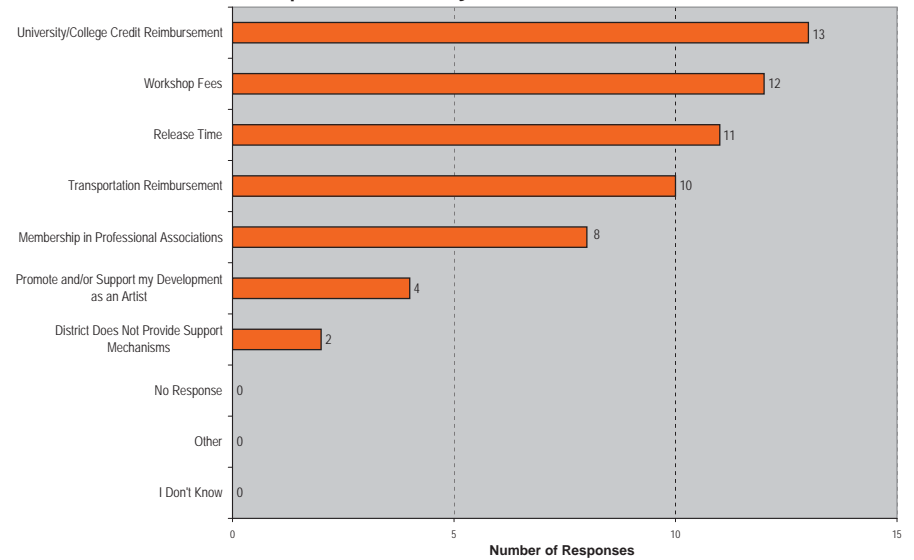
### IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh



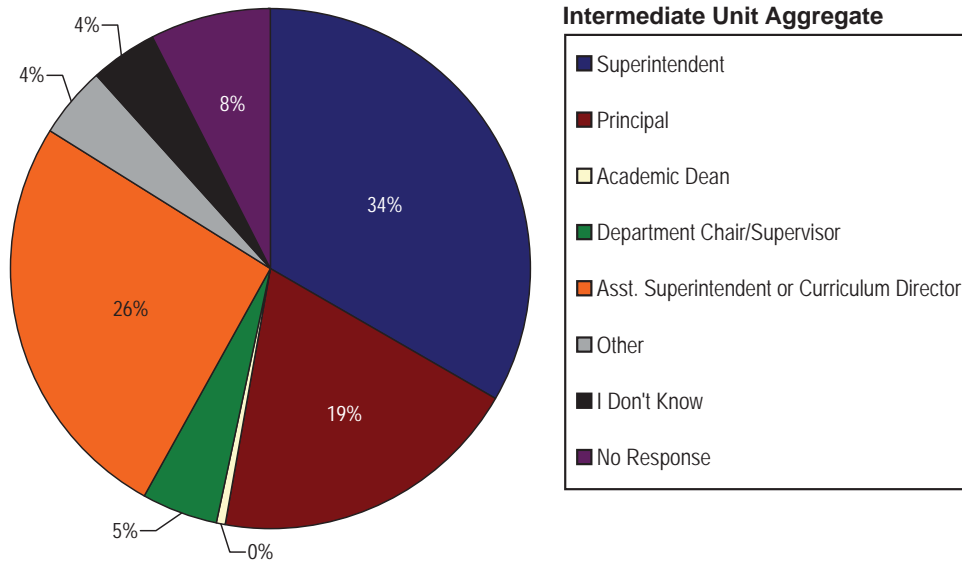
### IU3 | Allegheny County



### IU27 | Beaver County



## Person With Final Responsibility for Determining Professional Development in a School/District



Respondents were asked to indicate who had final responsibility for determining professional development in their school/district.

Respondents were also able to indicate other people with final responsibility for determining professional development in their school/district. These responses included:

- I'm not sure... someone at the board?
- Finance
- I do (2)
- Staff Development Team
- As far as I know it is up to each individual teacher.
- Varies if professional development is site-based or district wide
- Act 48 Team
- Committee including school board members, administrators, and union representatives
- I am not currently teaching art in any particular school district.
- Professional development committee
- Elementary art teachers are supervised by a principal who does all the elementary special teachers.
- School Board (2)
- I'm not sure as professional development comes from various sources
- Split between department supervisor and principal
- Not with a school district
- Head of school, division and dept. heads w/academic dean

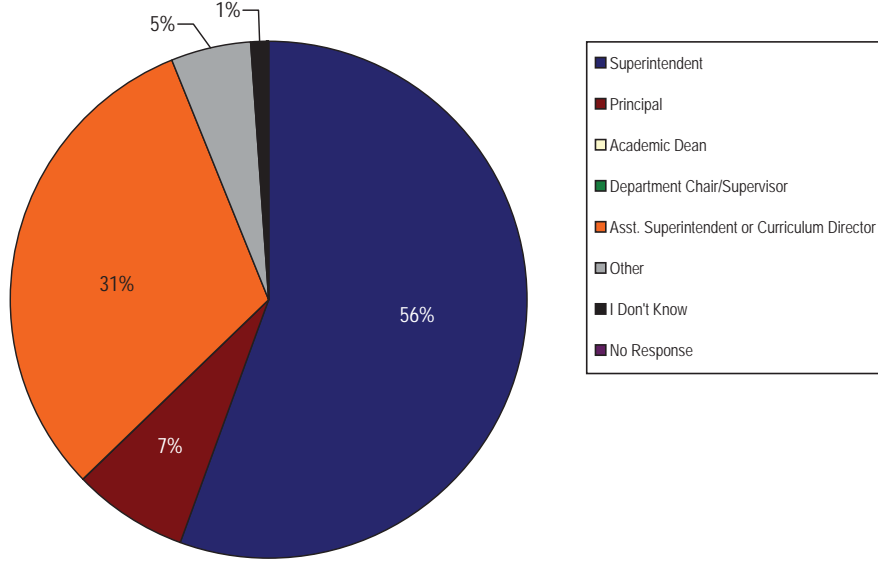
### Findings:

60% of respondents indicated that it was either their superintendent, assistant superintendent, or curriculum director who has final responsibility for determining professional development for their school/district. In addition, 12% either didn't respond to the question or didn't know who in their district has this responsibility.

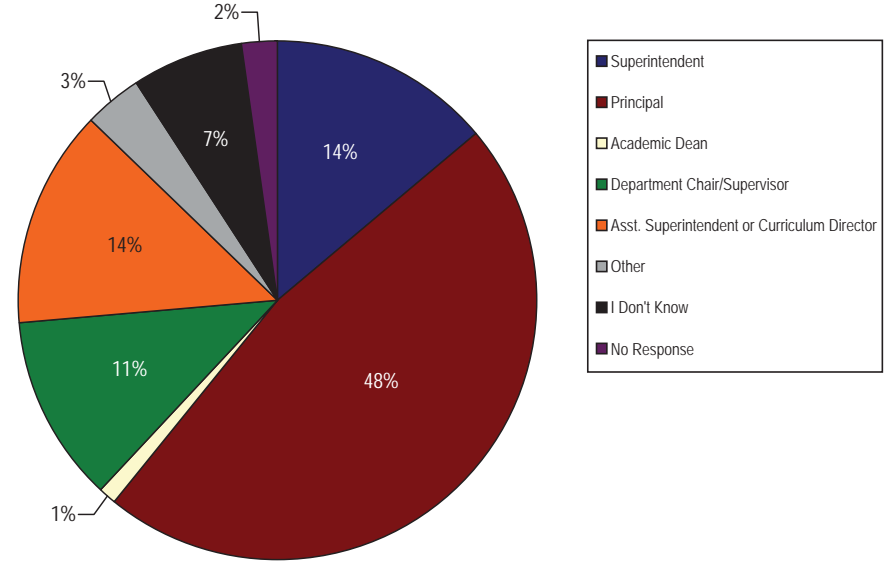
### Interpreting the Results:

Responses to this question varied greatly depending on IU and may be an indication of which districts implement site-based management. For example, IU 2 indicated a 48% response rate to the principal having the final responsibility for determining professional development. This is in contrast to IU 1, 3 & 27 which indicated a significantly lower response rate for the principal having this responsibility.

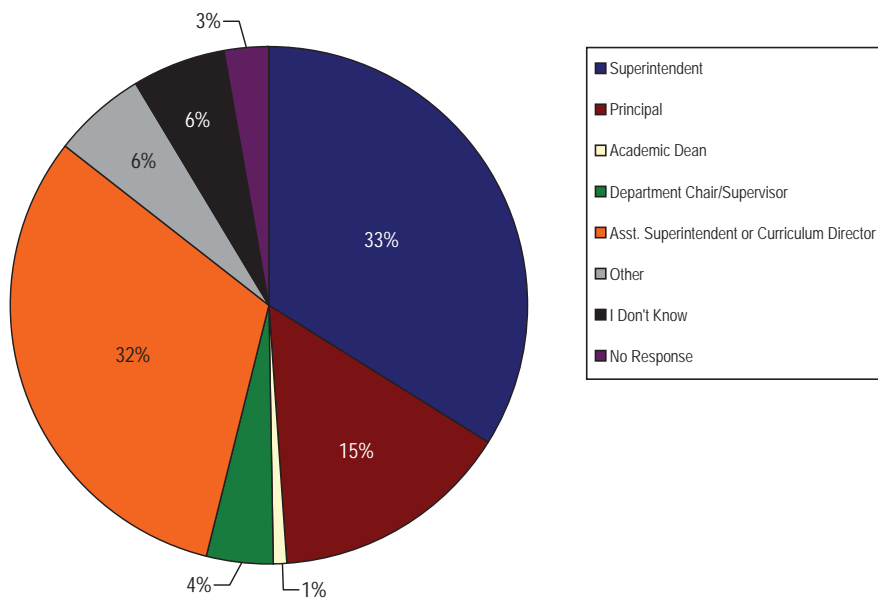
**IU 1 | Washington, Greene, & Fayette Counties**



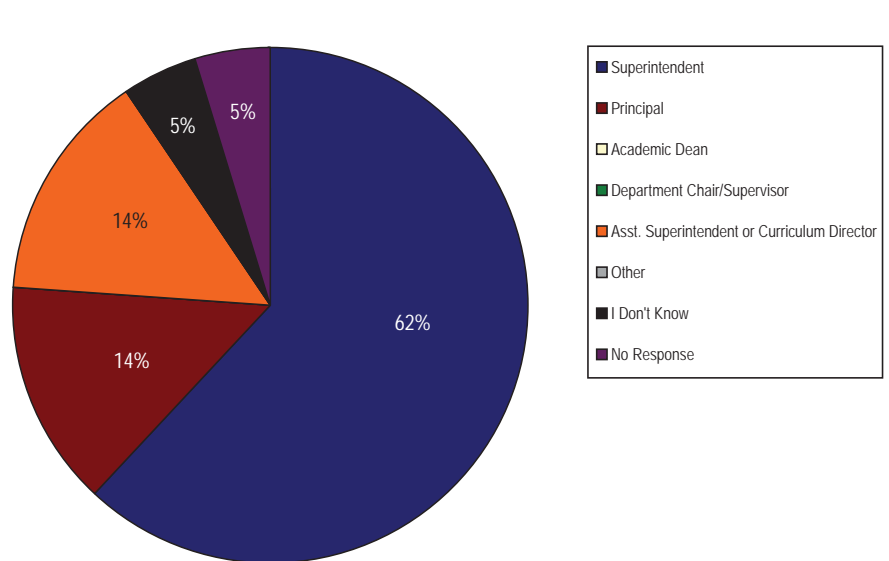
**IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh**



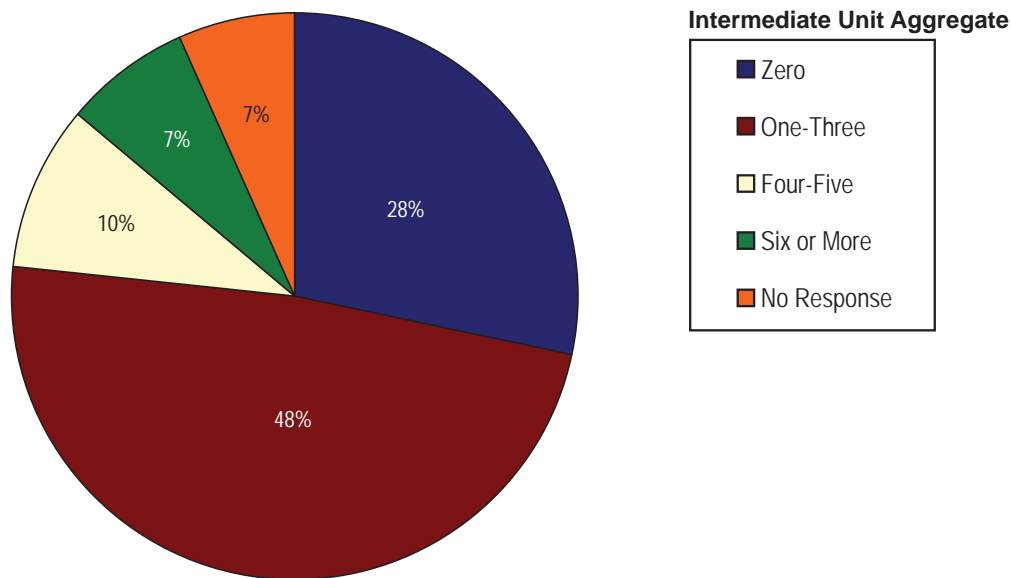
**IU3 | Allegheny County**



**IU27 | Beaver County**



## Number of Times Per Year a School/District Provides Discipline Specific Professional Development Opportunities



Respondents were asked to indicate the number of times per year their school/district provides discipline specific professional development opportunities.

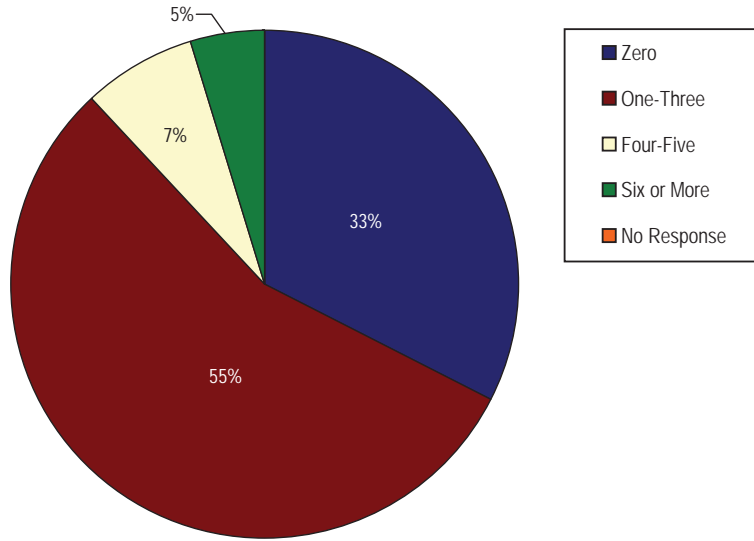
### Findings:

48% of respondents stated that their school or district provides one to three discipline specific professional development opportunities while 28% stated that no discipline specific opportunities were presented.

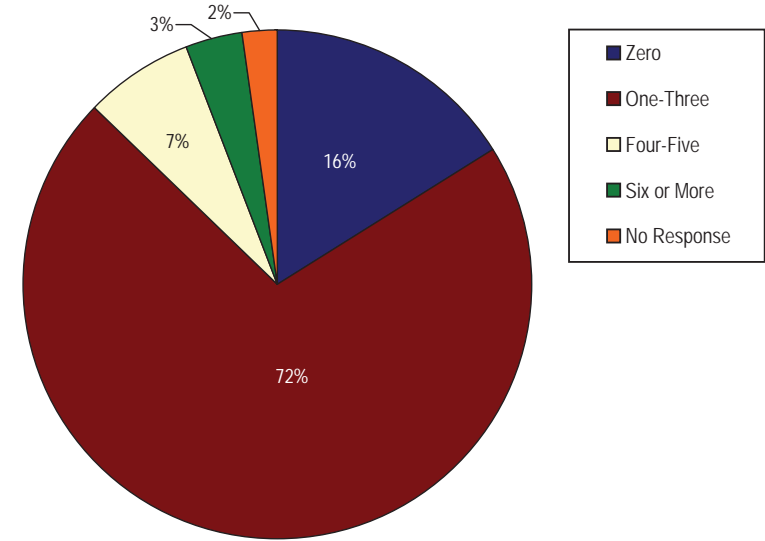
### Interpreting the Results:

In 2008, 52% of respondents stated that their school or district provided one to three opportunities. This decrease from 2008 to 2010 may be related to the outsourcing of discipline specific professional development opportunities that some school districts in the region are doing. This decrease may also be related to the number of professional development days in the school calendar or declining funding for professional development within the school/district budget.

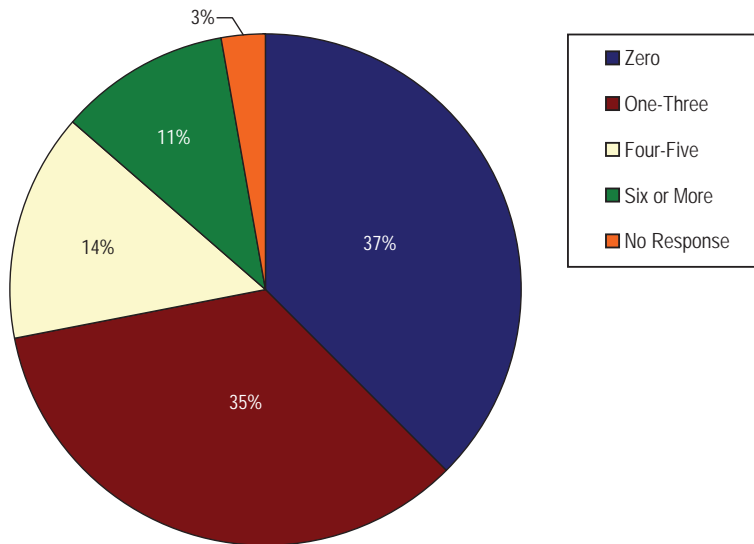
**IU 1 | Washington, Greene, & Fayette Counties**



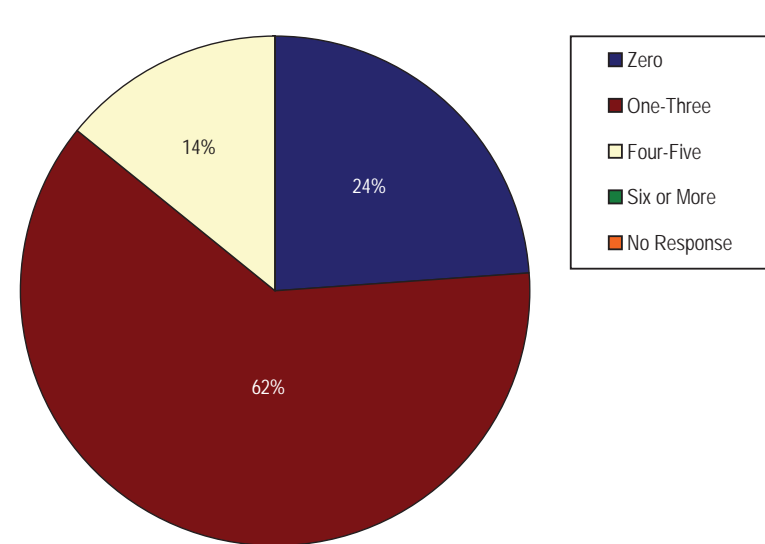
**IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh**



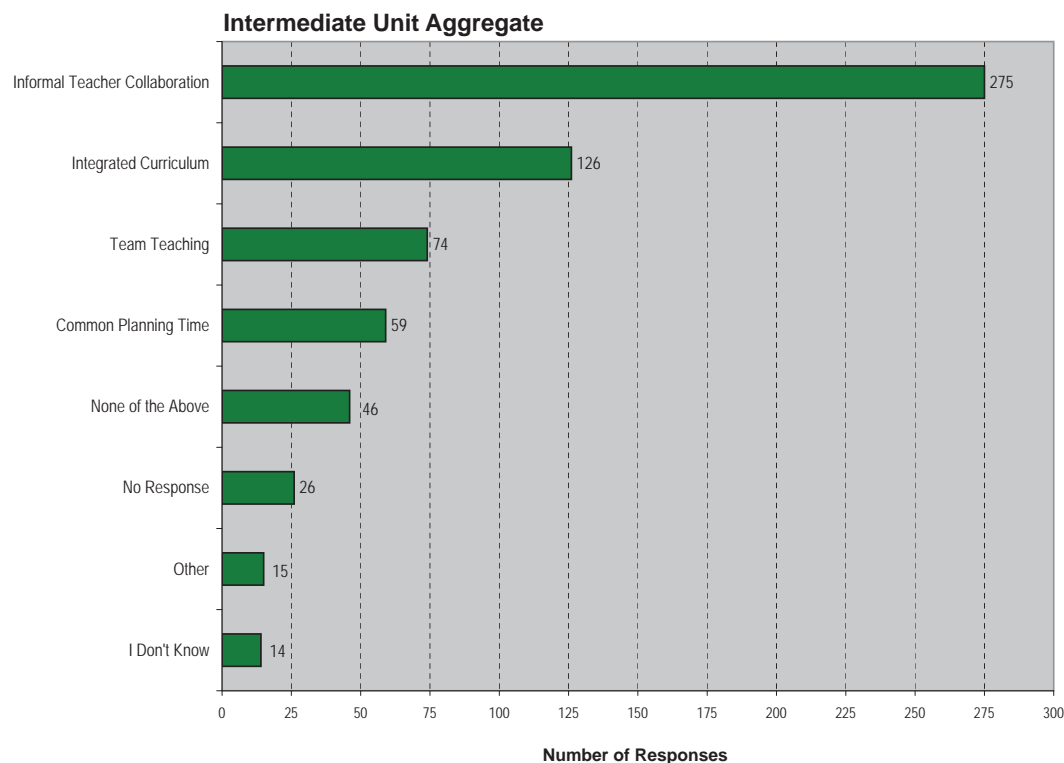
**IU3 | Allegheny County**



**IU27 | Beaver County**



## Structures Used to Support Interdisciplinary Learning for Students



Respondents were asked to identify one or more structures that they use to support interdisciplinary learning for students.

Respondents were also able to indicate other structures used to support interdisciplinary learning for students. These responses included:

- Integration is made easy with Gateway to the Arts. All teachers get on board to coordinate.
- Team teaching but the special subjects are excluded.
- In my free time, after school, whenever I can
- Through librarian
- Culturally-responsive teaching practices...When we get time.
- There is none on a formal basis but I always try to relate what I am doing to what they are doing in other classes.
- I combine a literacy component (reading, writing, listening) within my art lessons.
- I am at the school to teach the students one day a week thus I do all of my prep on my own. I do art projects from time to time to help the school and community.
- Professional development time after school on Tuesdays that we are paid for.
- At the high school level, support and encourage individual student initiatives.
- Time to enable all teachers to get on board with new technology.
- Mentorships, technology
- We have teams though specialists are not a part of the teams.
- At the end of the year we have mini-courses that often are interdisciplinary.
- We do have a committee for interdisciplinary learning as part of our Mid-High Forum, a relatively recent development.

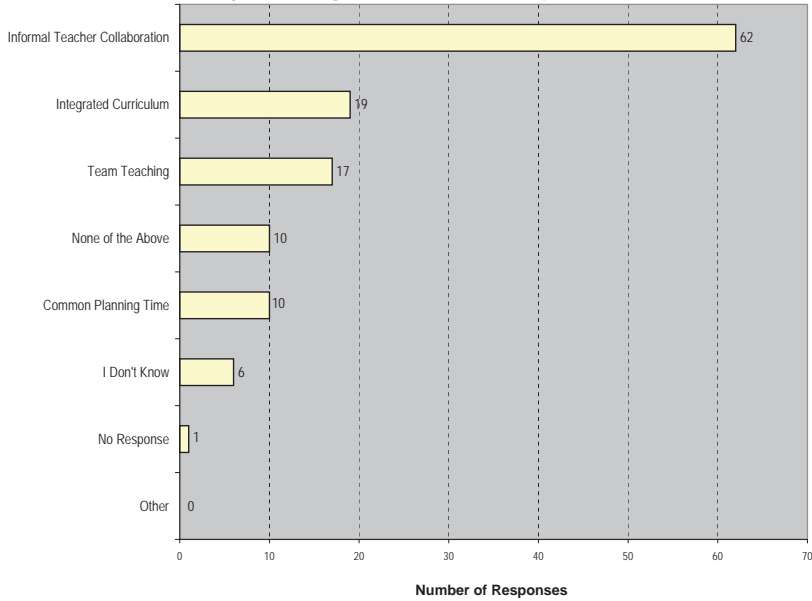
### Findings:

68% of respondents indicated that they used informal teacher collaboration to support interdisciplinary learning for their students. In addition, 31% of respondents indicated that they have an integrated curriculum.

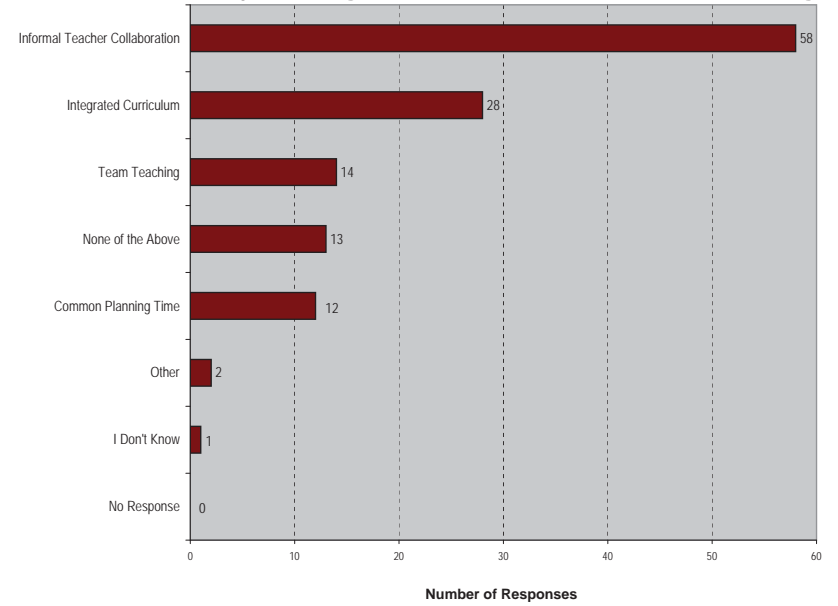
### Interpreting the Results:

While interdisciplinary learning is an increasingly popular strategy in schools, practices relating to the support of interdisciplinary learning vary greatly. Further investigation related to interdisciplinary definitions and practices is needed.

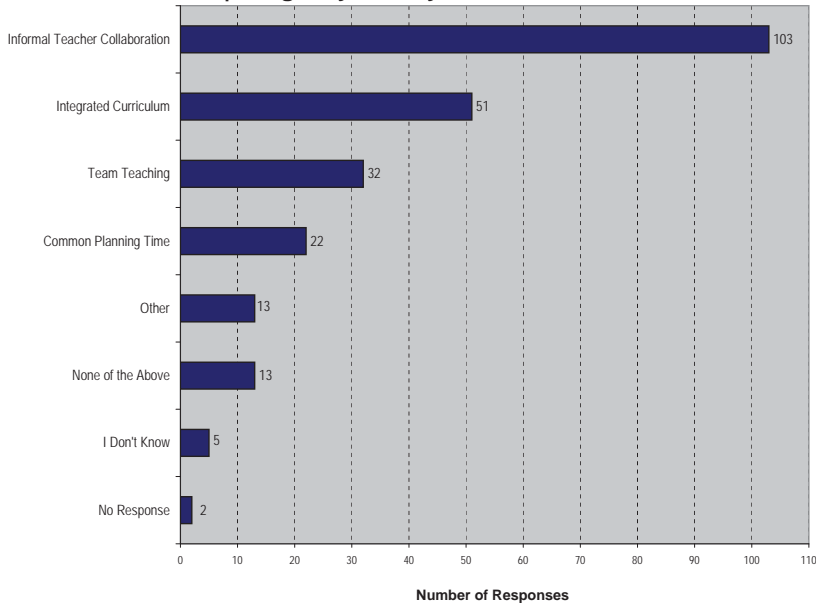
### IU 1 | Washington, Greene, & Fayette Counties



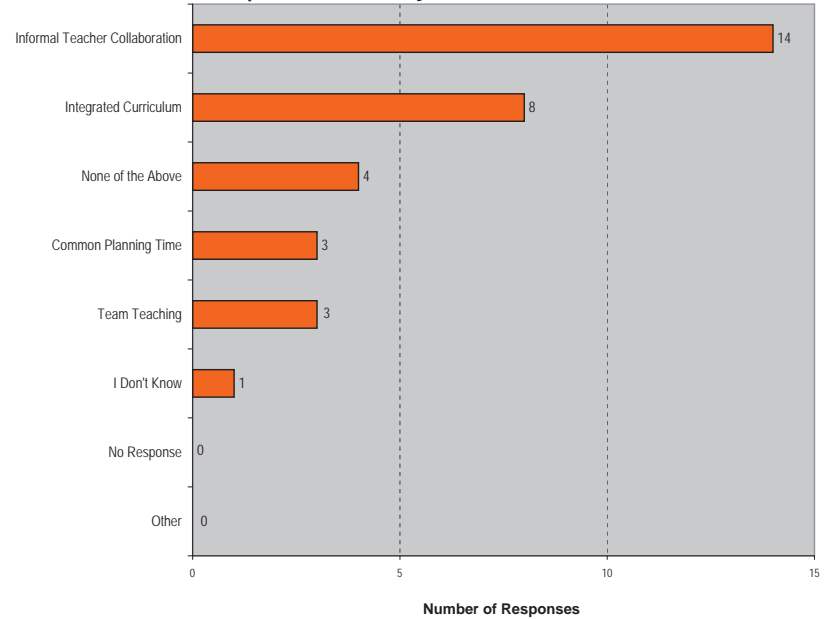
### IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh



### IU3 | Allegheny County

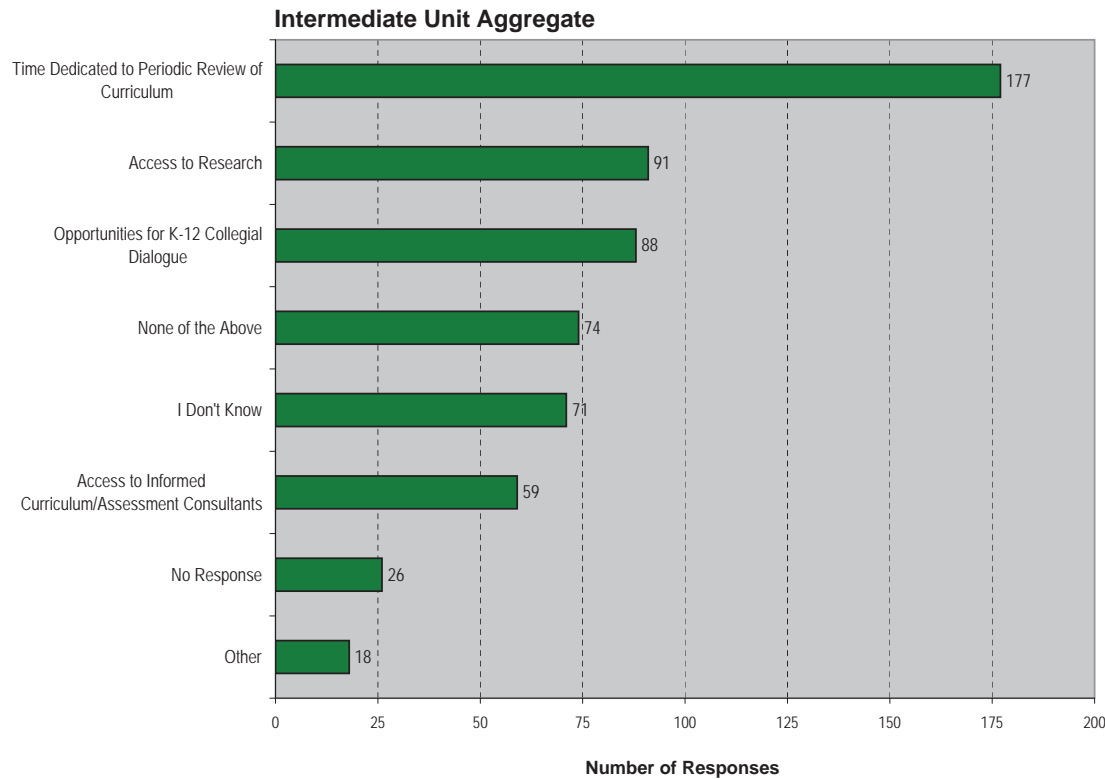


### IU27 | Beaver County





## Strategies in Place to Ensure High Quality Curriculum Development at a School/District



Respondents were asked to identify one or more strategies that are in place to ensure high quality curriculum development at their school or district.

Respondents were also able to indicate other strategies in place to ensure high quality curriculum development at their school/district. These responses included:

- Needed
- The district talks about it all of the time, places a high priority but does not respond with adequate release time or paid time for teachers.
- We did receive textbooks for k-5 and 6-8 but the art programs are so varied in all the schools makes planning curriculum difficult. Started writing the elementary curriculum but middle school effort got cut short.
- Our district will say it is there, but it is only on our time and rarely (anymore) do I get together with colleagues to talk about best practices. I feel, in the end, that it is out there; yet everyone is doing their own thing.
- The music teachers at my school meet and discuss this sort of thing.
- Music administration is in transition after rudderless leadership and no current processes for curriculum development.
- There is supposedly a cycle for curriculum development; however when it was the arts year we were skipped for a variety of reasons.
- Curriculum mapping
- We are pretty much left on our own to research/develop curriculum.
- Music in my district does not presently have a set curriculum.
- I am not currently teaching art in any particular school district.
- We are currently meeting with Sarah Tambucci of the Arts Education Collaborative for an evaluation.
- School visitations, speakers, surveys of the field, parents, students, faculty, technical and clerical support.
- PSSA data
- I develop my own curriculum and I hope to be able to continue doing that without interference from administrators.
- Curriculum development is required but rarely are we given time. Time spent is on our own.
- Very occasionally; for example, I believe there may have been one such opportunity early in the school year.
- Very infrequently

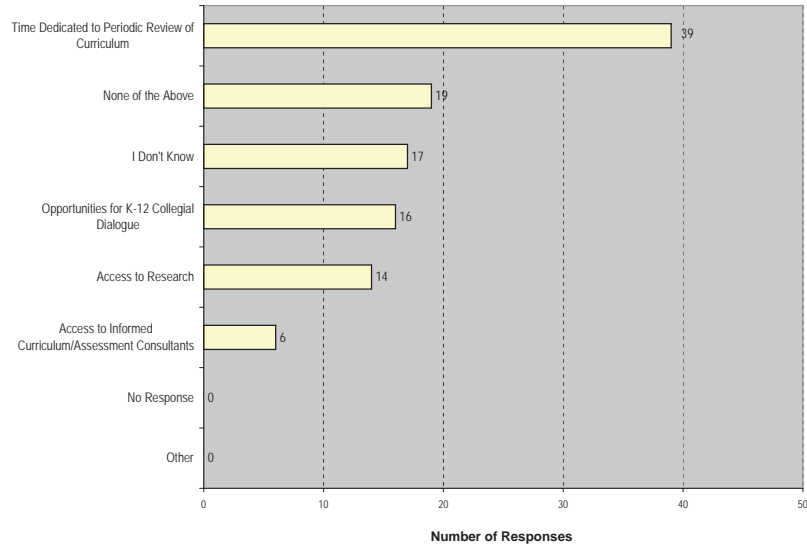
### Findings:

43.5% of respondents indicated that they had time dedicated to periodic review of curriculum as a strategy to ensure high quality curriculum development. While 36% of respondents indicated that they "didn't know" or "none of the above."

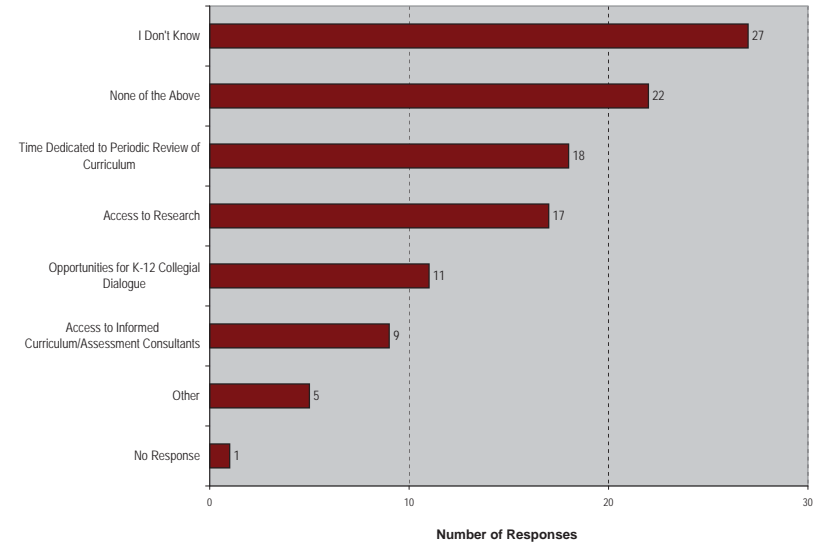
### Interpreting the Results:

While the value of rigorous content is supported by research and all content must be aligned to the Standards, time and resources allocated for curriculum development and review in the arts appears to be a primary obstacle.

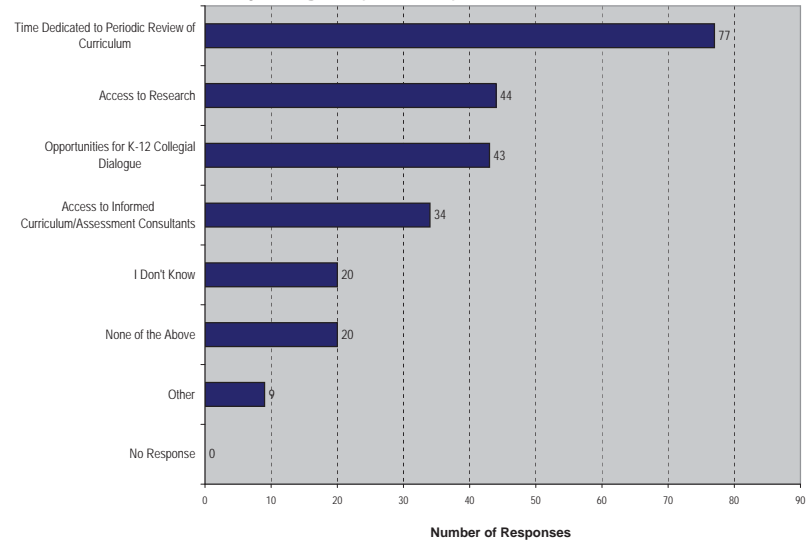
### IU 1 | Washington, Greene, & Fayette Counties



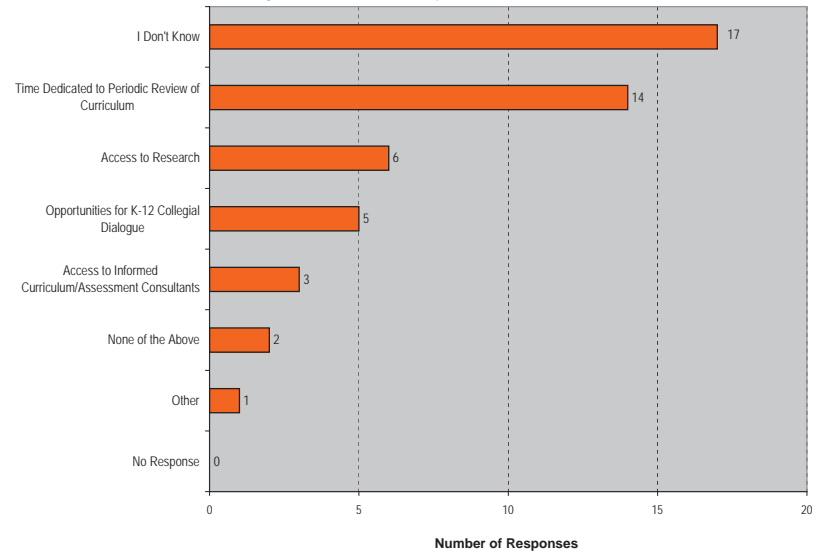
### IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh



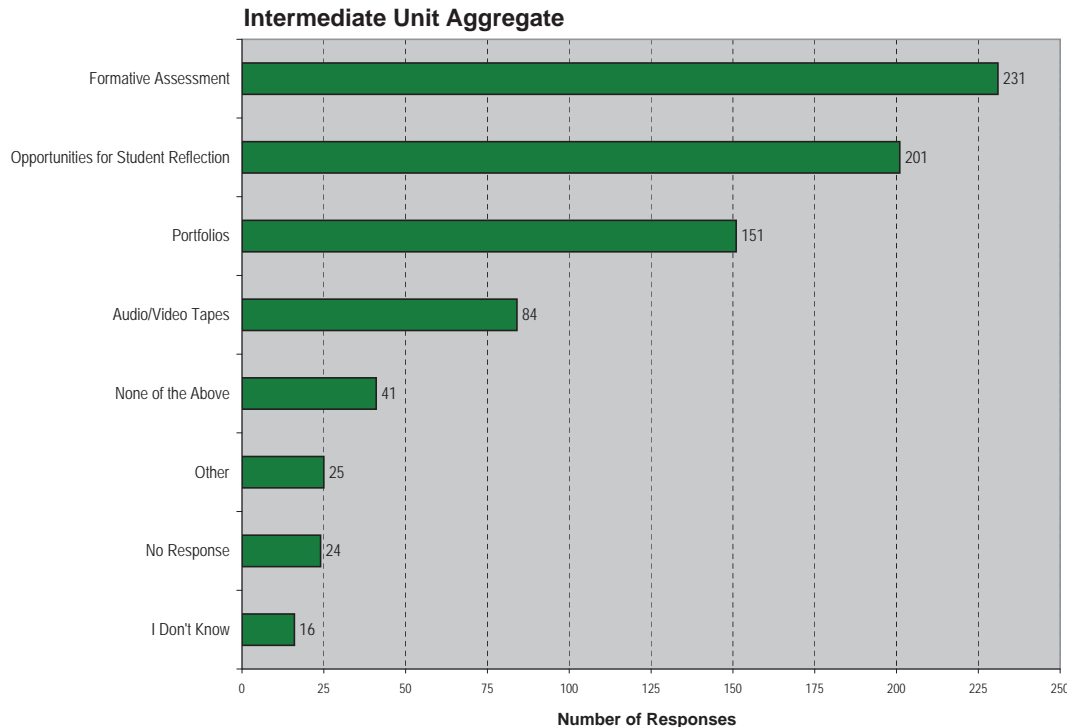
### IU3 | Allegheny County



### IU27 | Beaver County



## Evidence/Artifacts Collected to Ensure That Academic Rigor is Incorporated into Teacher Instruction



Respondents were asked to identify evidence or artifacts that are collected to ensure that academic rigor is incorporated into teacher instruction.

Respondents were also able to indicate other evidence/artifacts collected to ensure that academic rigor is incorporated into teacher instruction. These responses included:

- Student competency checklists
- I have academic vocabulary usage and integrated subject matter incorporated into my instruction. The evidence is hanging in the hallways.
- iDVD portfolios of all art students' work and written artistic statements from a web quest.
- Projects and works of art... I used to do some of the other things listed...I'm stretched so thin, that I hardly have time for it all.
- Our concerts and performances are evidence.
- Personally responsible through evaluation of the students outcomes
- The students are presented with the desired result and are encouraged to be creative in accomplishing that goal.
- I create samples incorporating many different styles of art. The students have specific guidelines but are always encouraged to push their creativity.
- Handouts and progress reports
- School/district based music performances
- Reports/presentations in class
- Comments, one-on-one meetings, concerts and concert evaluations.
- Participation in community and global art events.
- DVD/PowerPoint
- Performances
- Teacher assessment in a grade book.
- District common assessments
- Performance
- Online forum responses
- Production artifacts such as set pieces, costumes, photographs, designs
- Performance and written tests
- Real-time performance
- Case studies, student work, interviews with teachers, observations
- Observation
- Presentations, performance, production, publication

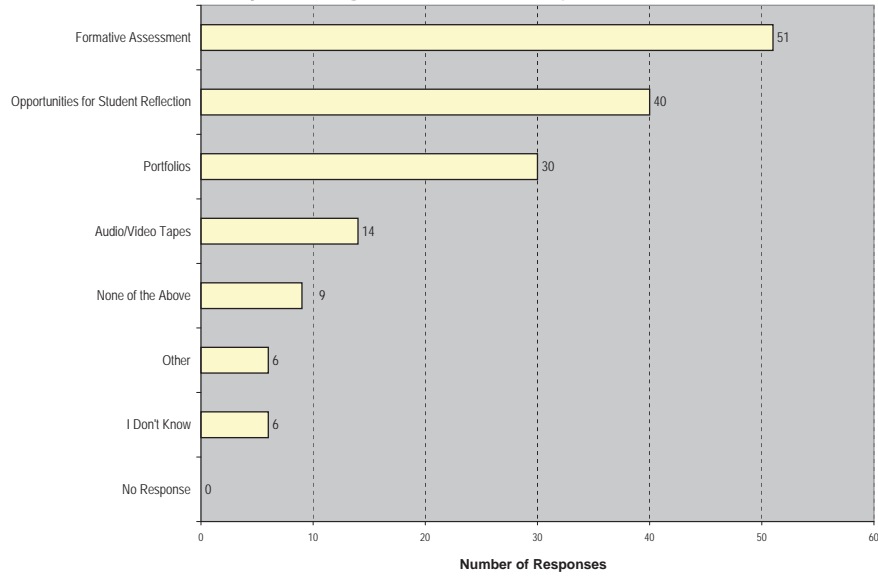
### Findings:

Respondents indicated that formative assessment (57%) and opportunities for student reflection (49%) were the primary ways by which they collected information reflecting the rigor of their instruction.

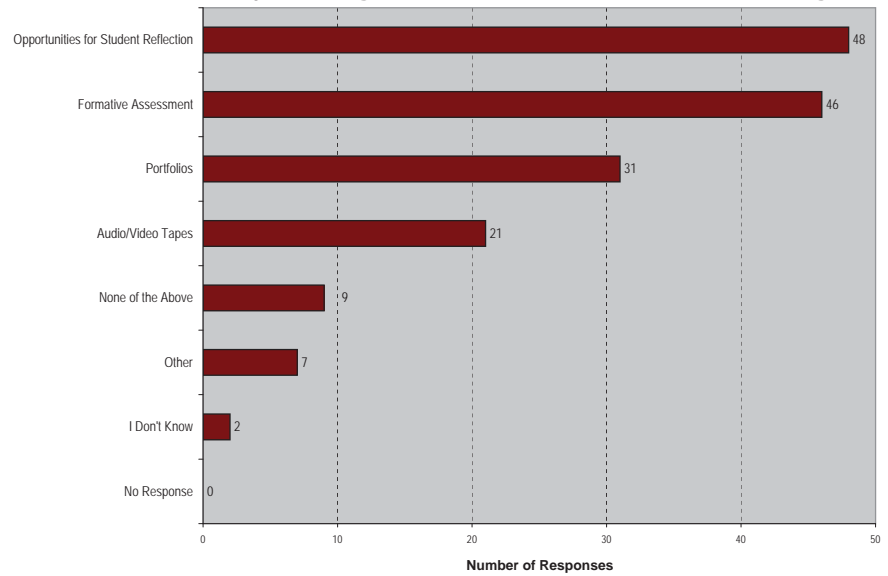
### Interpreting the Results:

Performance and production assessments are primary strategies employed by those who responded. Evaluation data collected at AEC professional development workshops indicates that many teachers have an interest in developing knowledge and skills related to assessment practices and procedures.

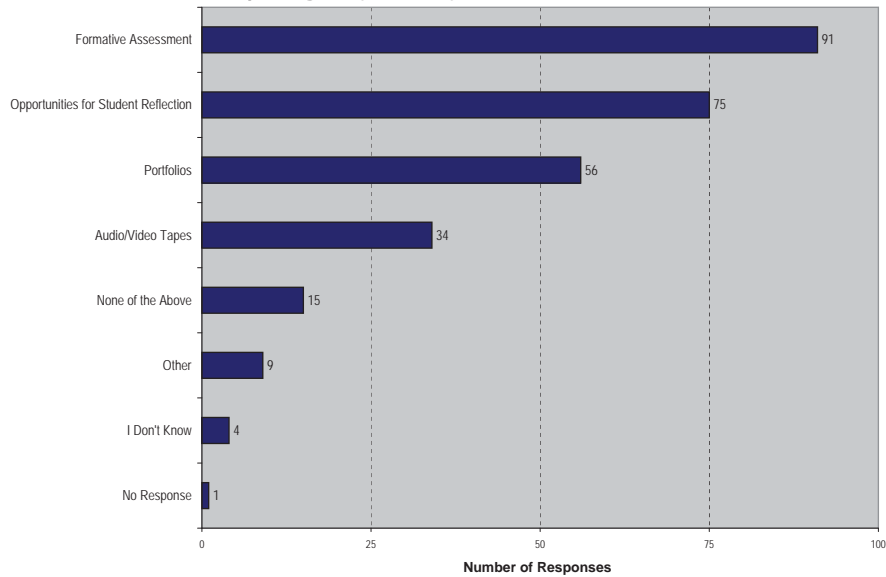
### IU 1 | Washington, Greene, & Fayette Counties



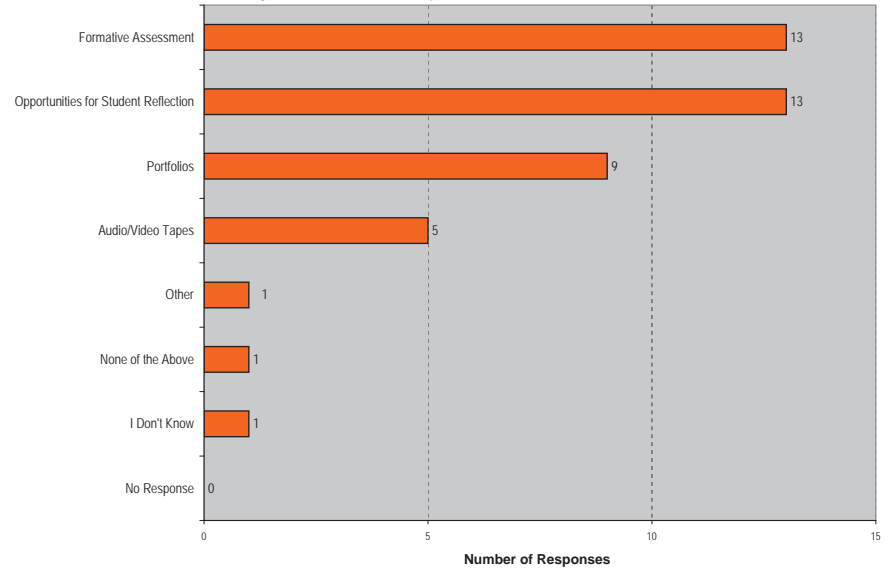
### IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh



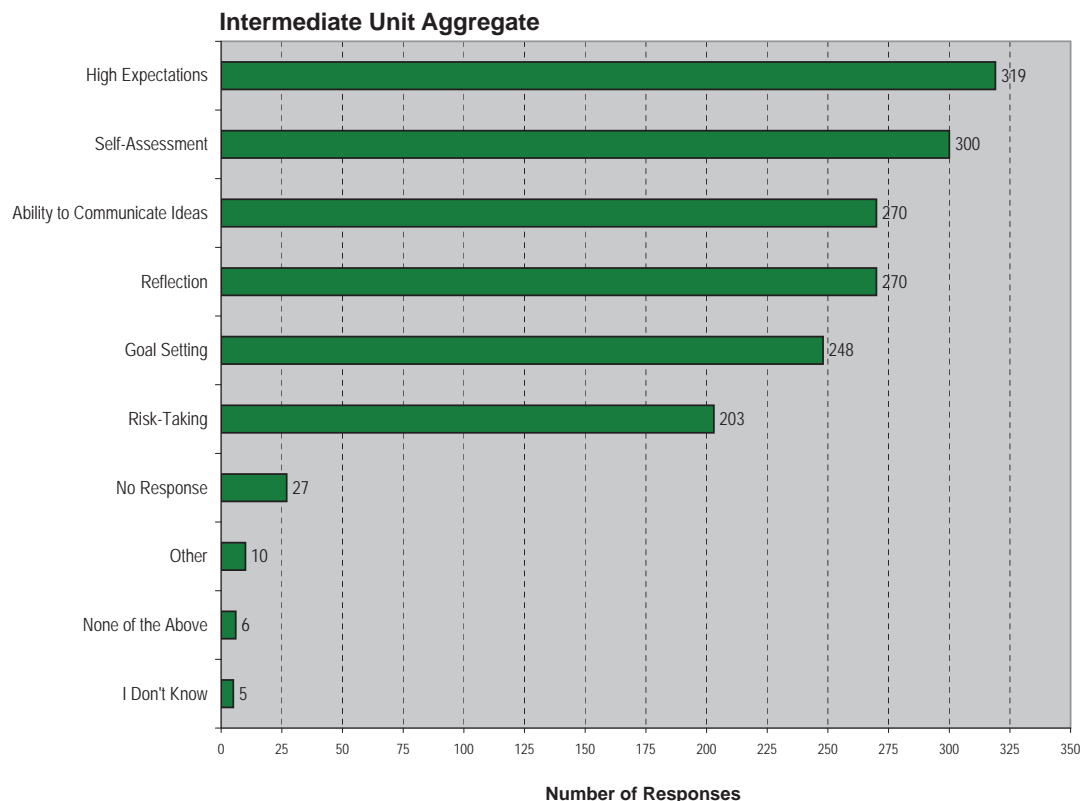
### IU3 | Allegheny County



### IU27 | Beaver County



## Strategies Utilized by Teachers to Ensure Rigor in Programs



Respondents were asked to identify one or more strategies utilized to ensure rigor in their program.

Respondents were also able to indicate other strategies utilized by teachers to ensure rigor in programs. These responses included:

- I don't get lesson plans/ideas out of books or online, I create my own individual creative lessons integrated with Science, History or Technology
- Creativity challenges for students to experience
- Specific objective based instruction
- Performance digital journals
- Constantly looking for feedback and various best practices outside of the district, in the state or nationally
- Vary methods of teaching styles.
- Research
- Authentic inquiry and work that means something to students
- Ongoing feedback, peer reviews, connection of research with practice
- I am a dedicated practicing artist continually working to find ways to instruct the method of the magic that is art.

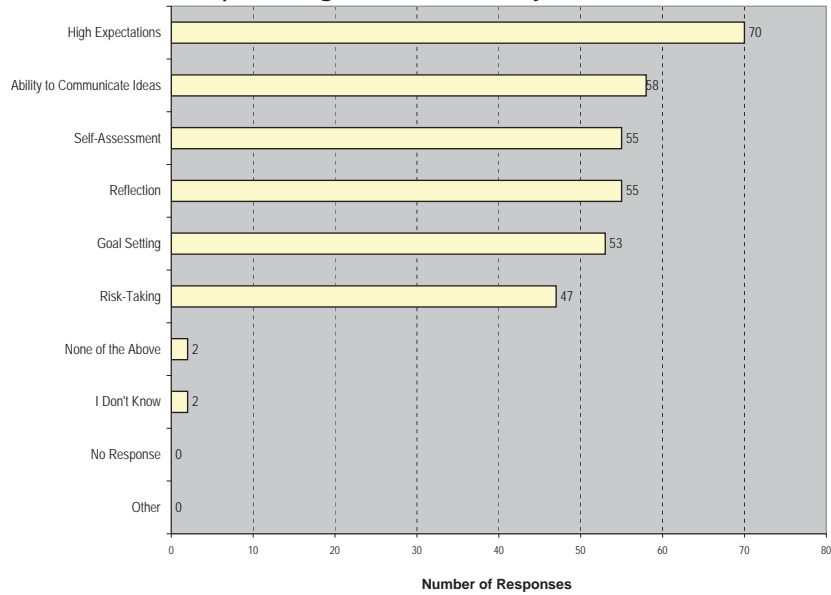
**Findings:**

High expectations (78%), self-assessment (74%), ability to communicate ideas (66%), and reflection (66%) were all cited as important strategies for individual teachers to ensure rigor in programs.

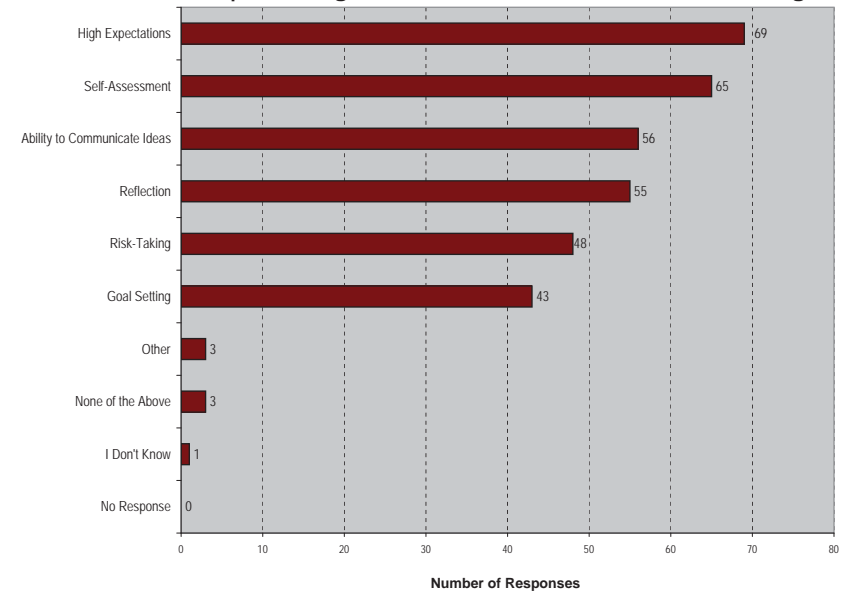
**Interpreting the Results:**

Clearly, arts educators are aware of strategies to ensure academic rigor and integrate them in their instructional practice.

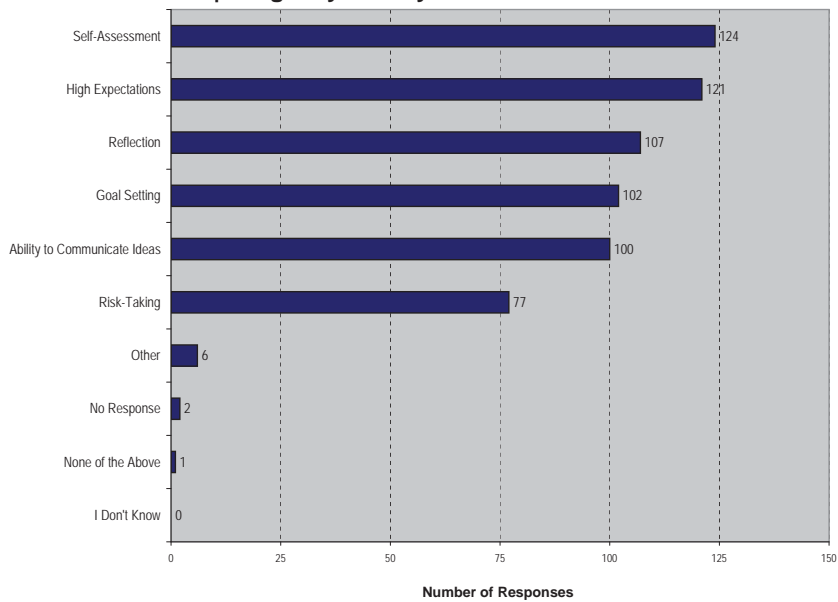
### IU 1 | Washington, Greene, & Fayette Counties



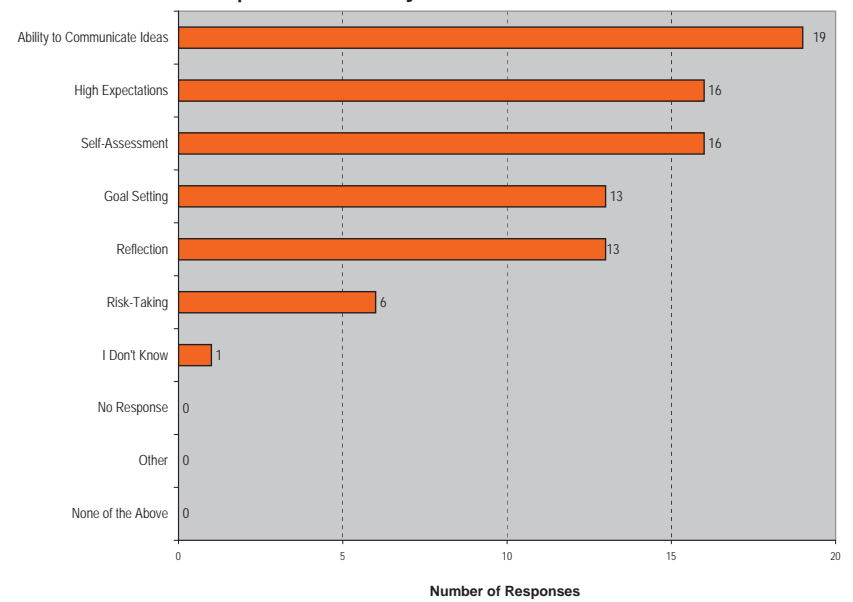
### IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh



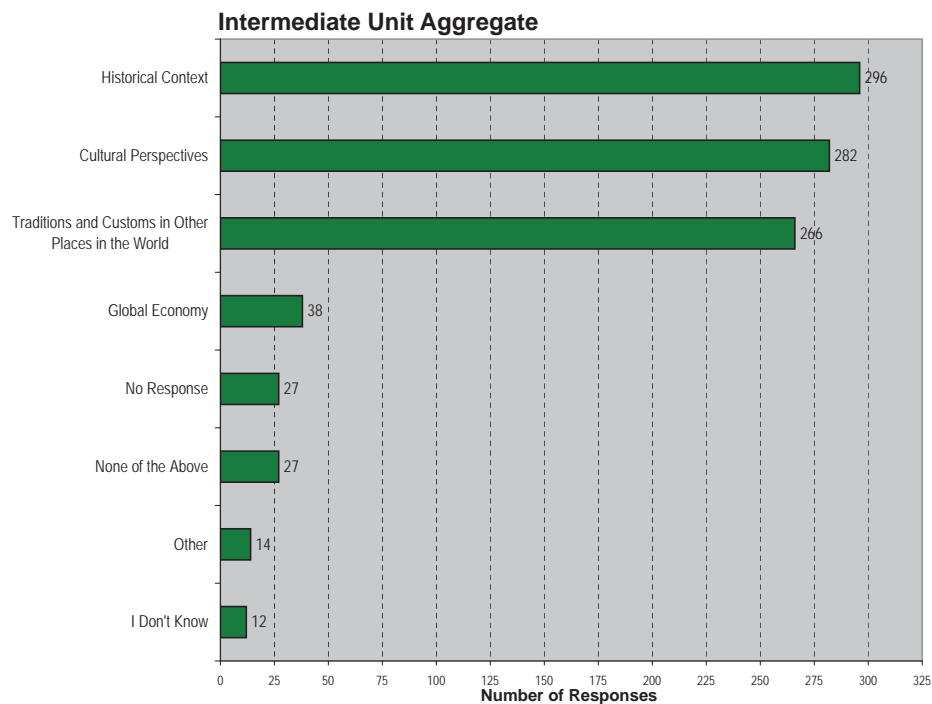
### IU3 | Allegheny County



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## Issues Related to Globalization that are Attended to in Instructional Planning, Practice, and Assessment



Respondents were asked to identify one or more issues related to globalization that are attended to in instructional planning, practice, and assessment.

Respondents were also able to indicate other issues related to globalization that are attended to in their instructional planning, practice, and assessment. These responses included:

- Each year Open House is focused on a certain culture that art, music, dance etc. is introduced
- Current events
- We have many student refugees and naturally their culture and opinions come into the classroom.
- Personal, local and global events
- Career possibilities in the arts
- Some of the above.
- Studio work is designed around masters' work and professional artists for motivation.
- Integration with other world arts
- Demands of society
- Current events (ie: environmental issues)
- I attend to the needs of my students first, I begin curriculum planning with the students - the study of global cultures fosters an appreciation of diverse world views and cultural diversity.
- The individual in societies far removed from our own.
- Environment
- We do not have a formal separate art history class, but we try to incorporate as much of the above as possible.

### Findings:

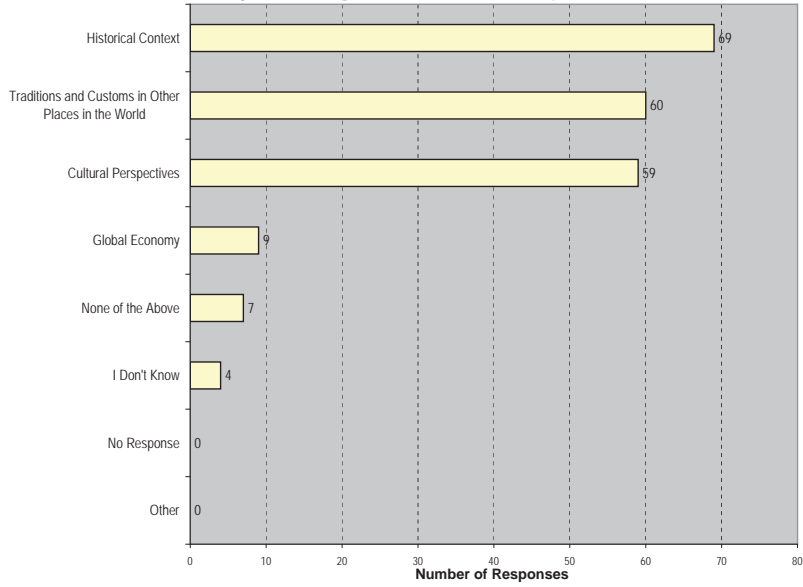
Respondents primarily attend to historical context (73%), cultural perspectives (69%), and traditions and customs (65%) when dealing with issues related to globalization in their classroom.

### Interpreting the Results:

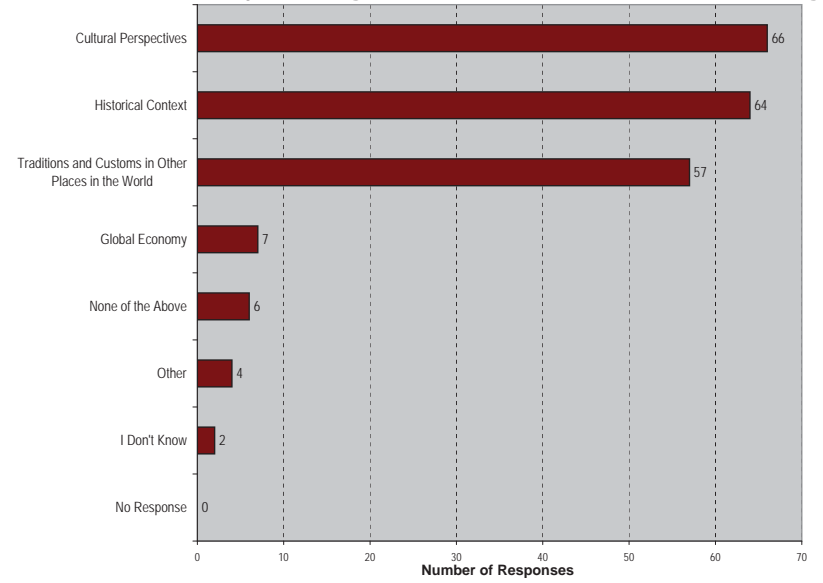
Globalization appears to be an issue attended to in arts education instructional practice. Further investigation into common definitions and interpretation of globalization issues is warranted.



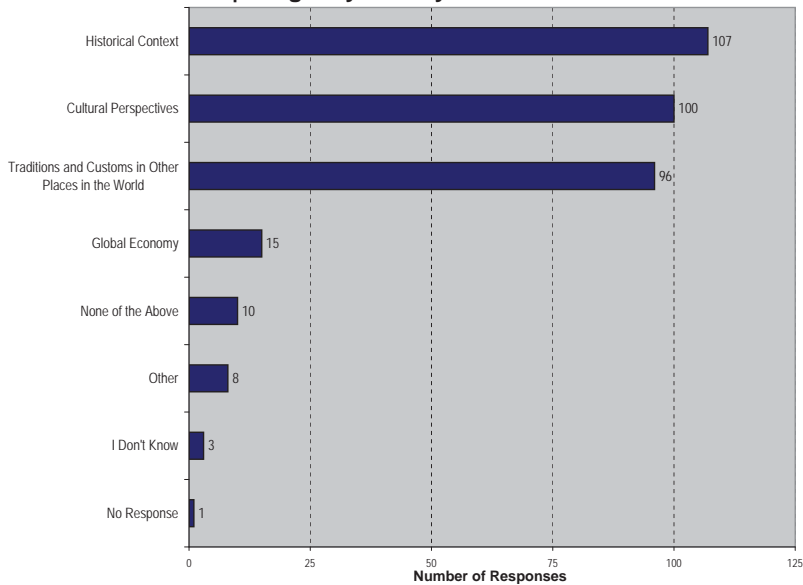
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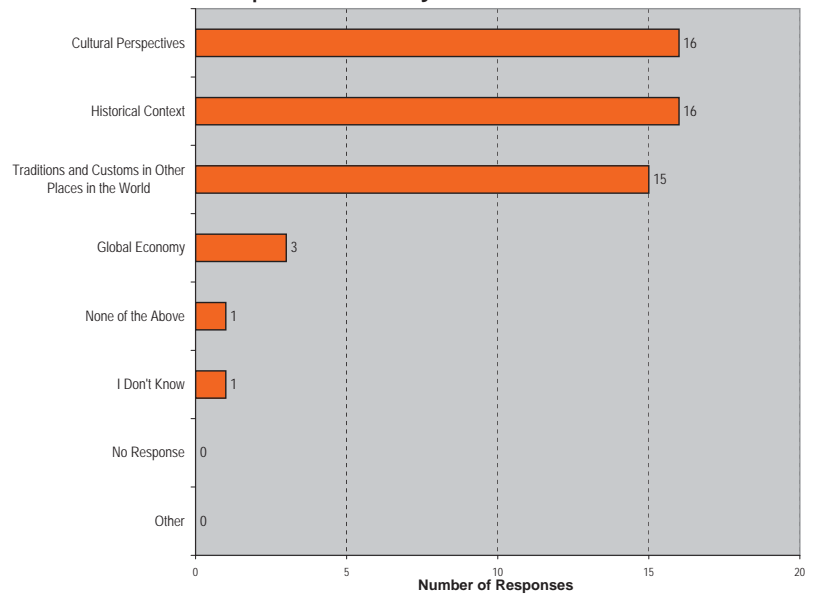
**IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh**



**IU3 | Allegheny County**

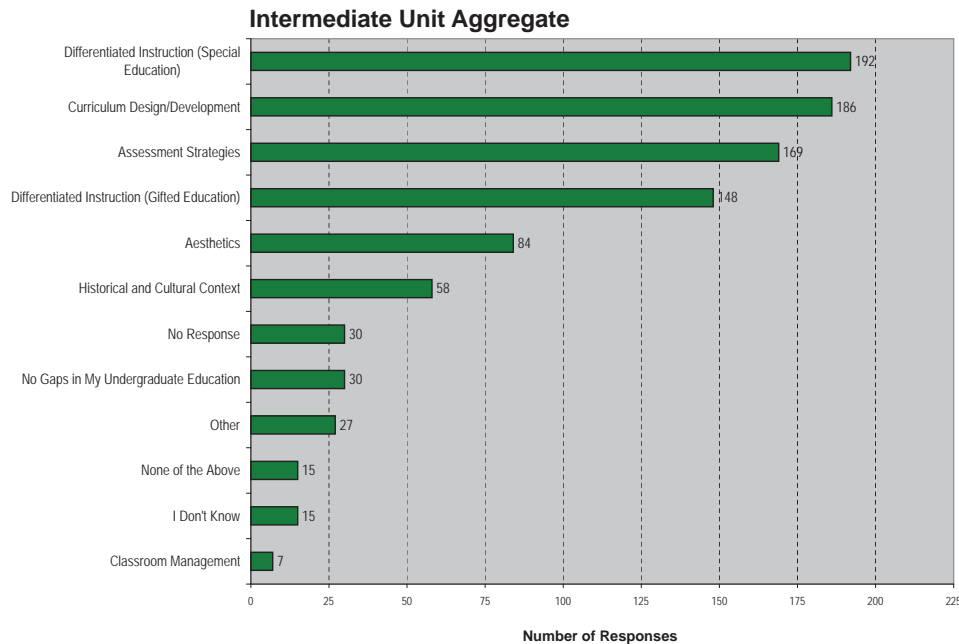


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## Identified Gaps in Undergraduate Preparation in Becoming an Arts Educator



Respondents were asked to identify gaps in their undergraduate preparation in becoming an arts educator.

### Findings:

47% of respondents indicated differentiated instruction (special education) as a gap in their undergraduate education along with curriculum development (46%) and assessment strategies (41.5%).

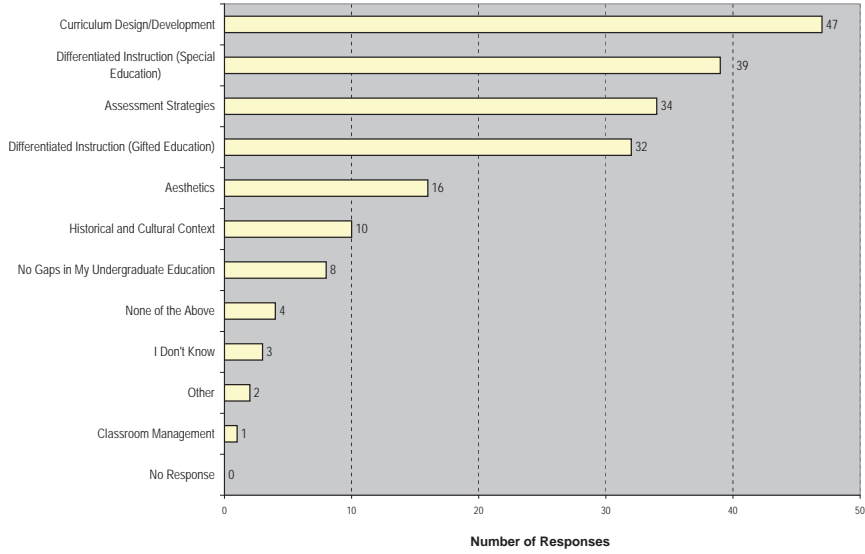
### Interpreting the Results:

The implications of the responses to this question imply gaps in undergraduate preparation of arts educators. The data suggests that whether respondents are seasoned professionals (21 or more years = 37%) or just beginning their teaching career (10 years or less = 28%) that the gaps continue to be real (see page 48).

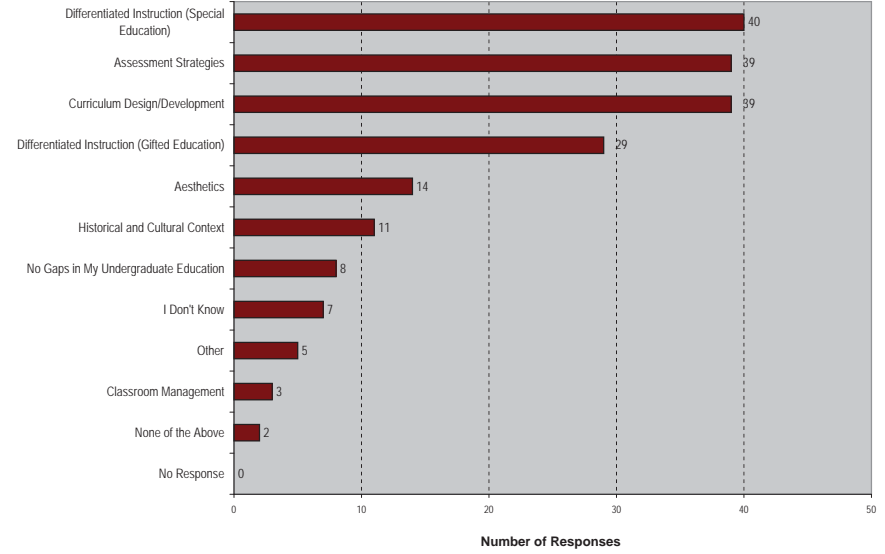
Respondents were also able to indicate other identified gaps in undergraduate preparation in becoming an arts educator. These responses included:

- Technology
- Interdisciplinary objectives and philosophical foundations
- Working with families of students. Explaining the importance of the arts to the general public.
- Classroom procedures, time management - these areas are different for an art educator and are never addressed... it would be beneficial to teach the art educators of the future how to manage their students so that they can get the most out of the little instructional time that they do have.
- The REALITY of being an underappreciated public school art teacher- survival skills first, curriculum second.
- None of these issues were addressed when I graduated 30+ years ago
- Not enough practice (one semester k-12, four months?!) and yet I went to one of the 'best' schools for arts education.
- Undergraduate courses have changed greatly since 1973; there were many gaps.
- Discipline
- Advocacy (2), Orff/Dalcroze/Gordon... training, general-music specific training, early childhood, guitar methods, jazz education,...
- I was not trained in the specialty of art education. It was incorporated in the area of elementary education.
- Art education certification - these courses lacked the substance and challenge of my B.F.A. and M.F.A. courses.
- Specific tips/tools in teaching techniques. My training was very vague on how to take a process that I can accomplish and actually teach it to students.
- Budget planning
- Kiln usage, upkeep, and repair.
- How to promote your program and get more students involved; how to work with a boosters organization.
- I graduated in 1973 when it was a different era. Most of what I needed to learn, such as differentiated instruction, etc. was learned while these concepts were introduced into the educational system. The one thing I would like to become handy with is using technology with computers in my classroom. My district first gave me a computer to use almost 3 years ago. Others had them for years. I think I was literally the last teacher in the district to get one. Now I could use some training.
- Systematic study of critical theory
- Teaching social skills, social justice (practice of, not theory), classroom management and multicultural concerns, post modern art education is taught but when teachers get into schools they can not apply practices other than art production.
- Methods such as Suzuki and Kodaly
- Physical, social, emotional, mental development stages of children through high school.
- Classroom experience.

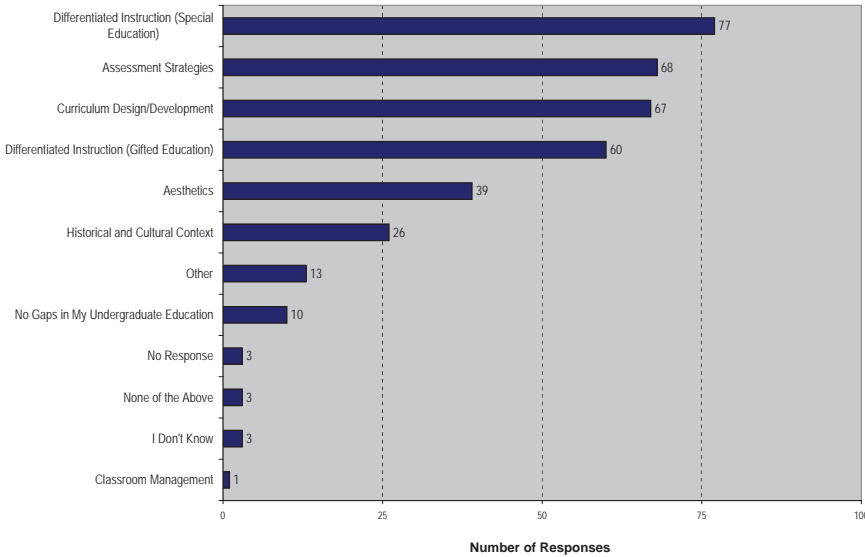
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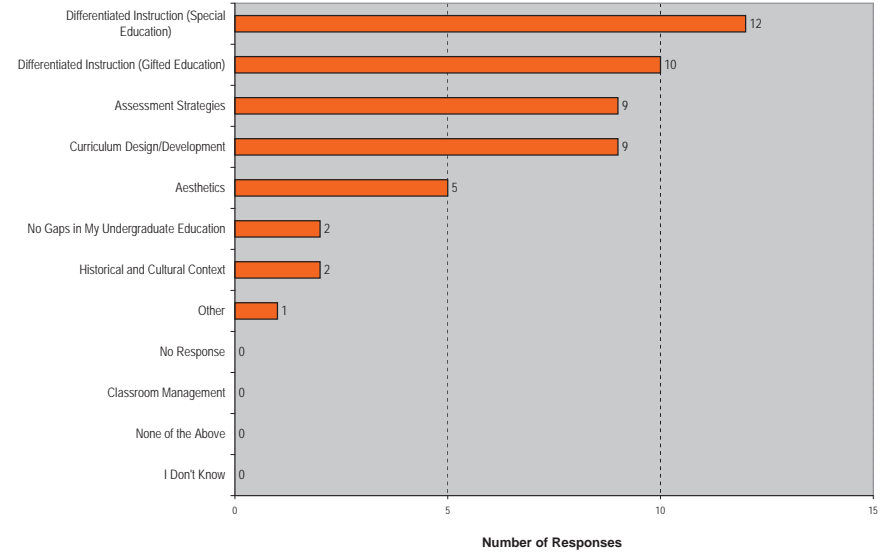
### IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh



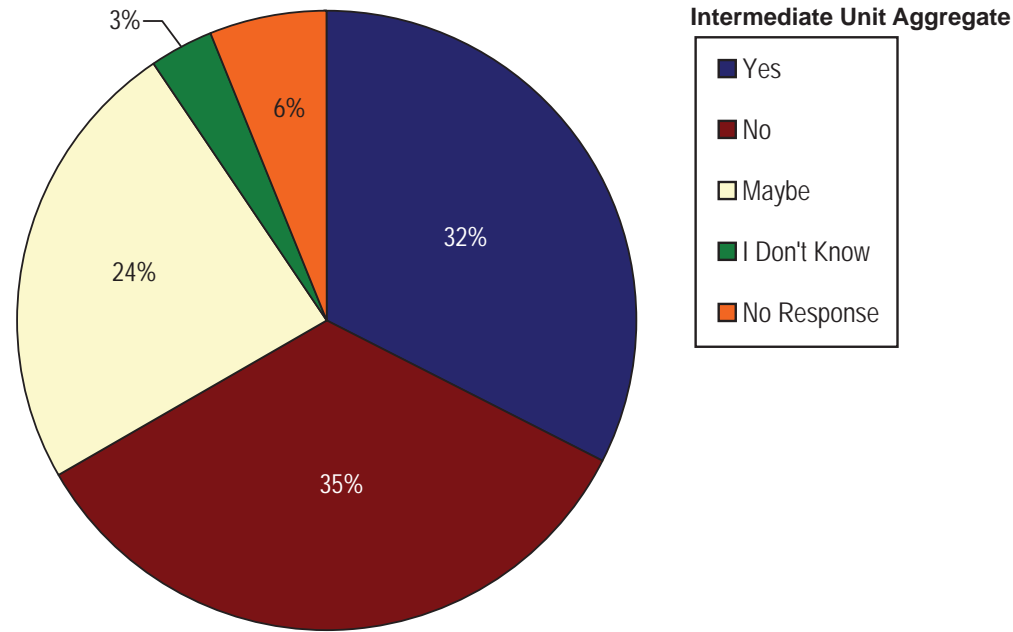
### IU3 | Allegheny County



### IU27 | Beaver County



## Interest in Earning an Advanced Degree



Respondents were asked if they are interest in earning an advanced degree or not.

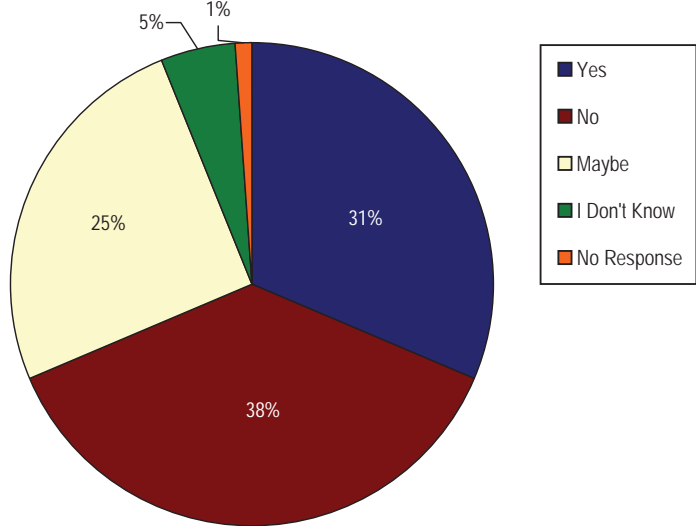
**Findings:**

Over half (56%) of respondents indicated an interest in earning an advanced degree. In contrast, approximately one third of respondents (35%) indicated that they had no interest in pursuing an advanced degree.

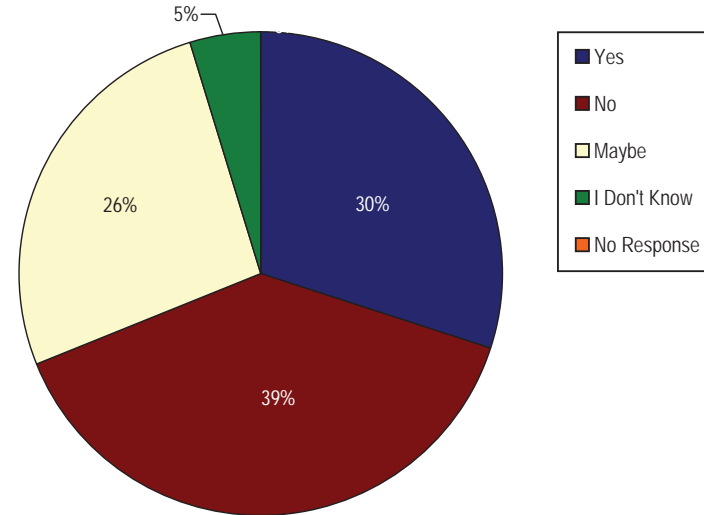
**Interpreting the Results:**

There is a definite implication for institutions of higher learning to consider the opportunities embedded in such a large interest in advanced degrees in the arts.

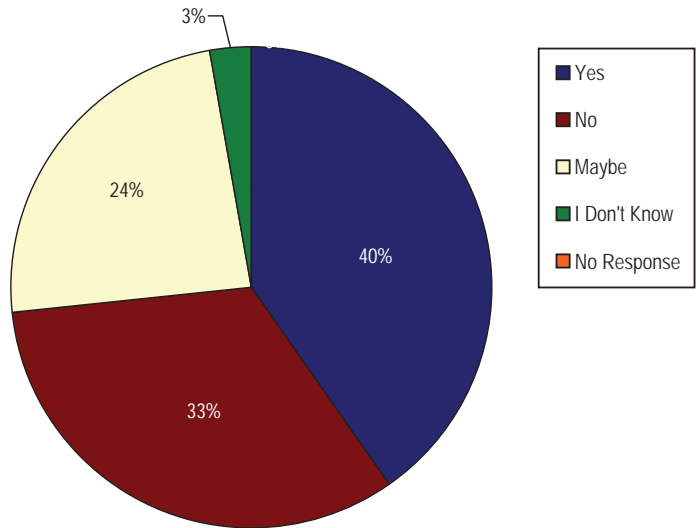
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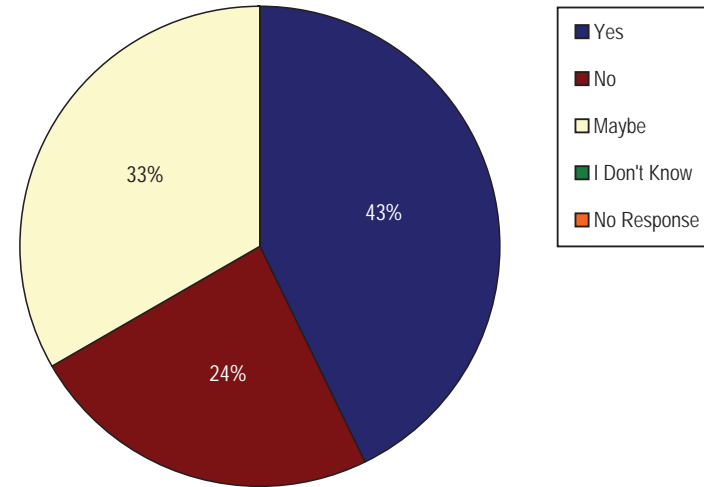
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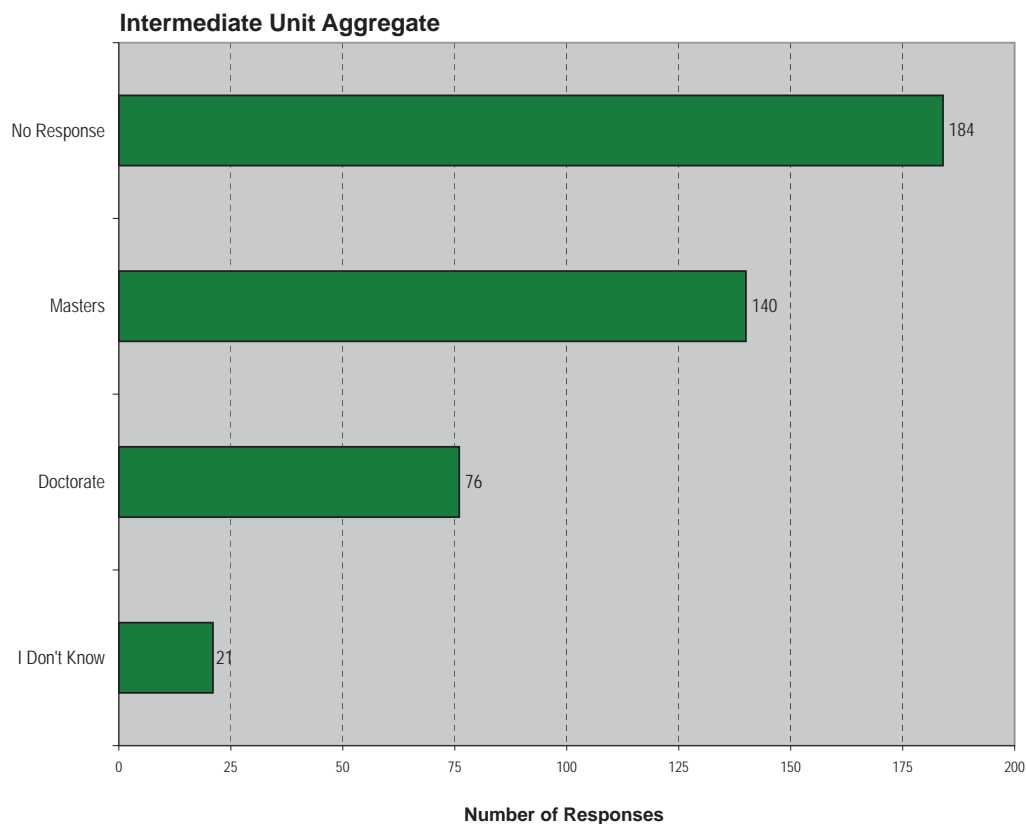
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## Percentage of Respondents Interested in Pursuing Various Advanced Degrees



Respondents were asked to indicate if they were interested in earning either a master's or doctoral degree.

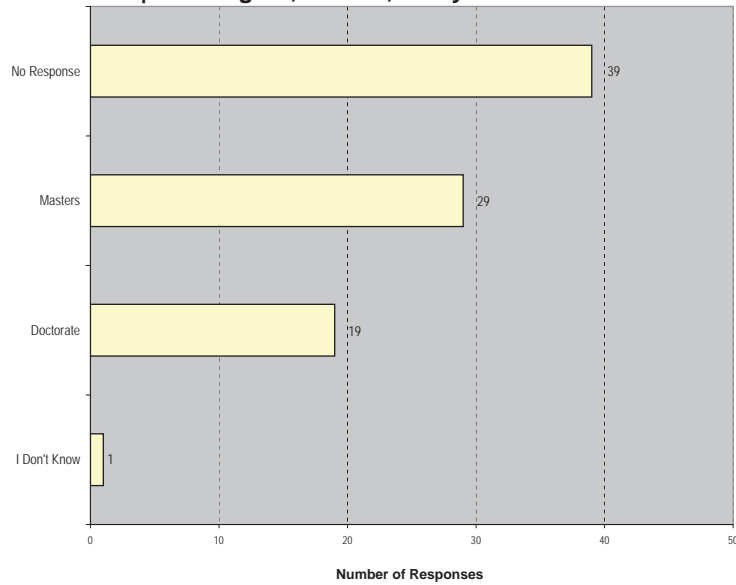
**Findings:**

Of those respondents who replied either "yes" or "maybe" when asked if interested in pursuing an advanced degree, 34.4% reported an interest in attaining a master's degree and 19% indicated an interest in earning a doctoral degree.

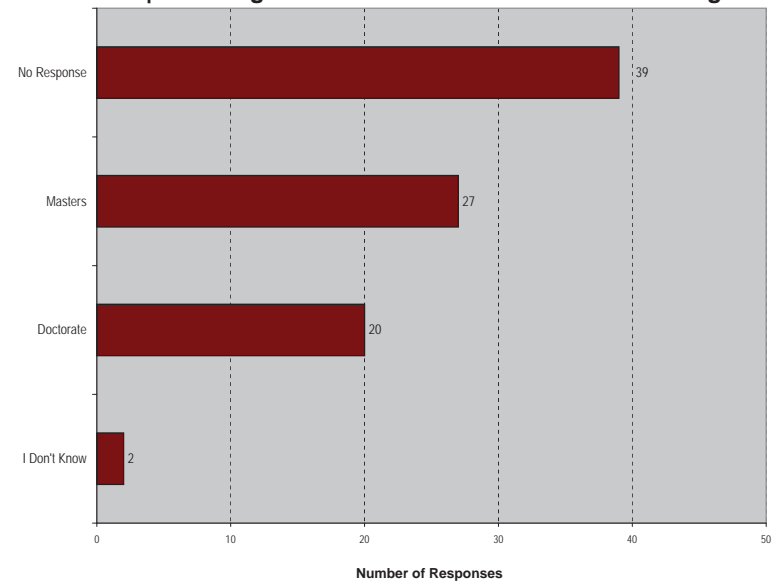
**Interpreting the Results:**

The large percentage of responses indicating their interest in advanced degrees appears to be an opportunity for institutions of higher learning in the region to evaluate their focus of their degree programs.

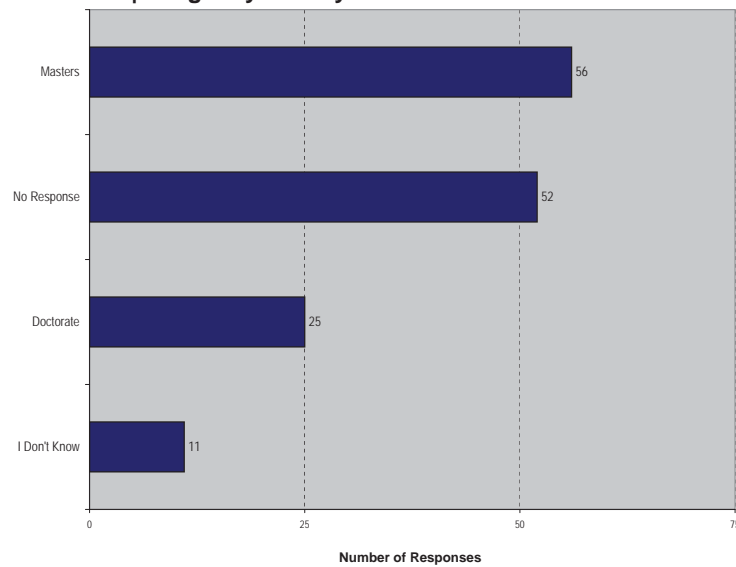
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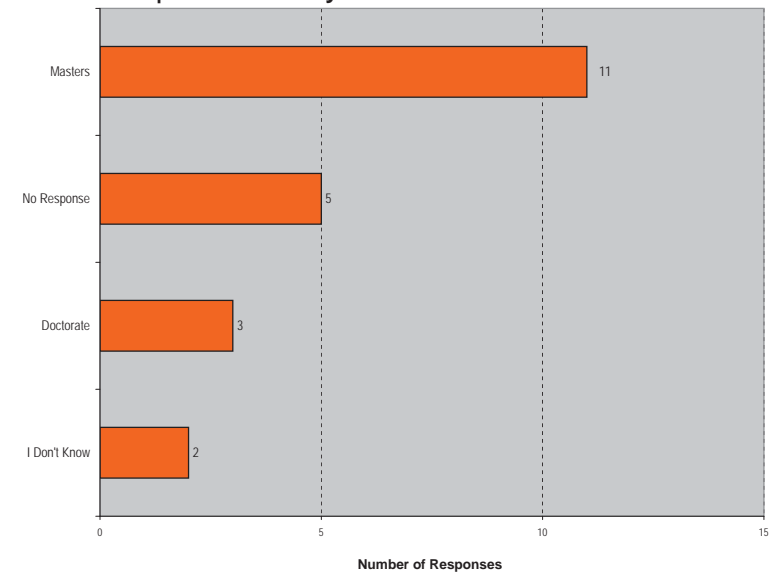
**IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh**



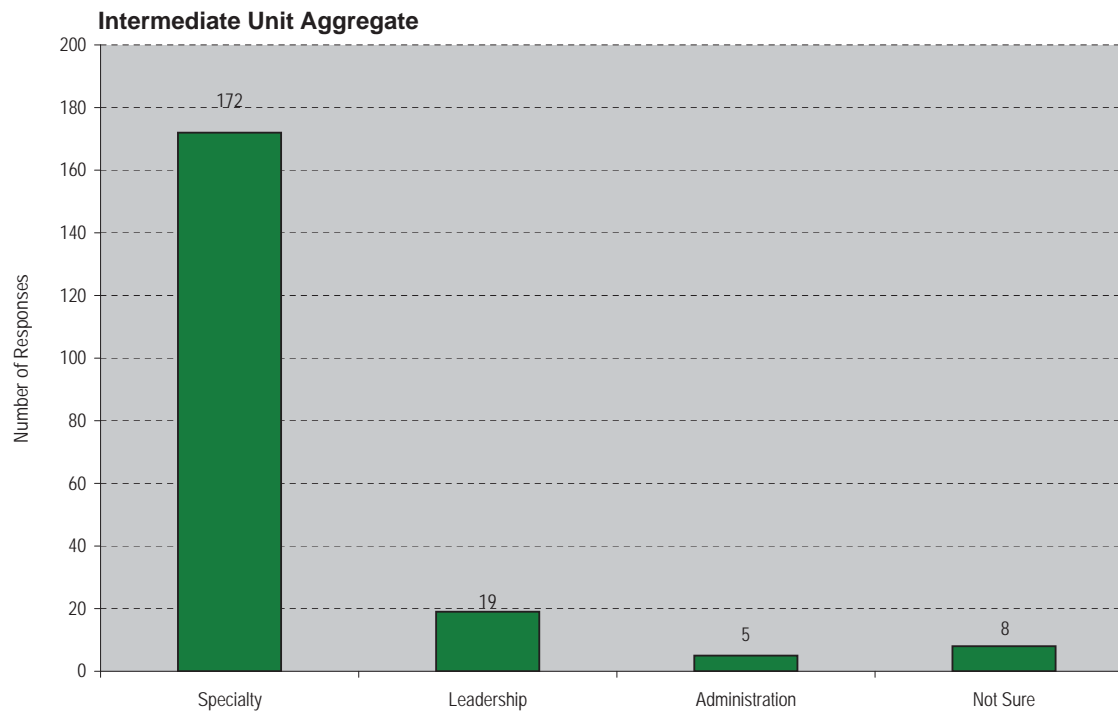
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## Areas of Advanced Study



Respondents interested in earning advanced degrees were asked about the area in which they would further their education. Note: Specialty is defined as degrees in music, art, technology, art education, etc. Leadership is defined as degrees in leadership, educational leadership, etc. Administration is defined as degrees in education administration or curriculum.

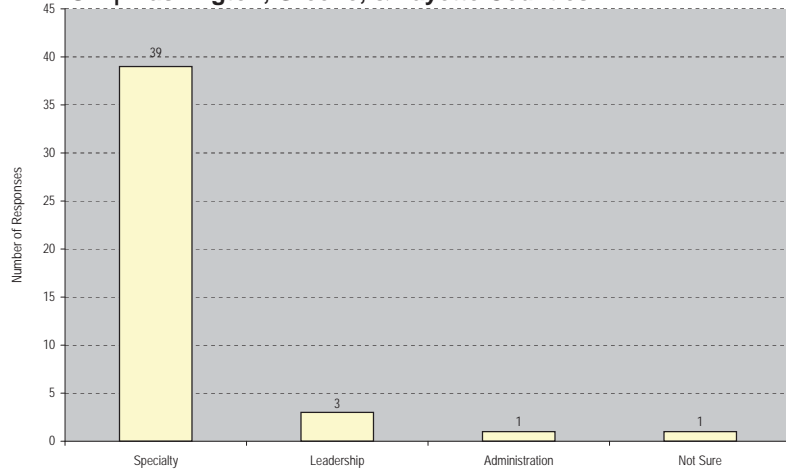
**Findings:**

Nearly half of respondents (42%) indicated an interest in furthering their expertise in a specific discipline (e.g. art, music, dance, etc.) as their primary area of interest in pursuing an advanced degree.

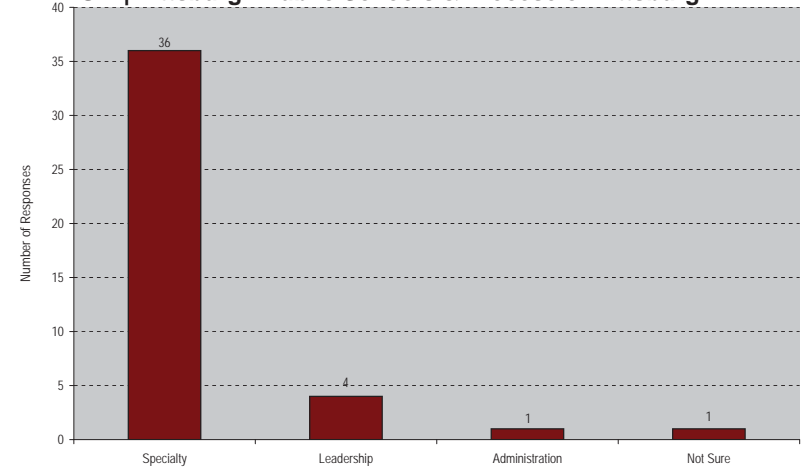
**Interpreting the Results:**

Expertise in a specific art form is a priority among respondents. There appears to be a lack of interest in educational leadership roles among arts educators.

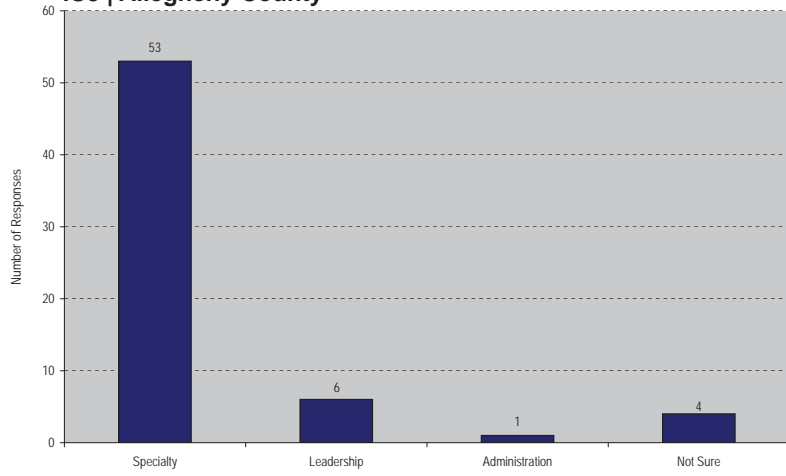
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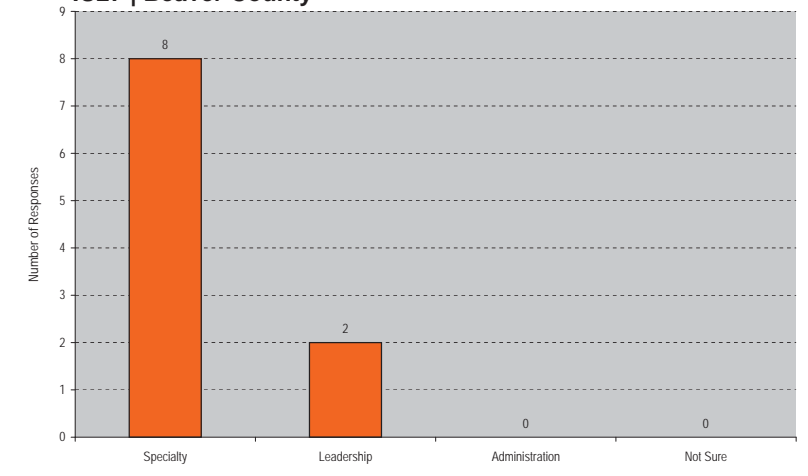
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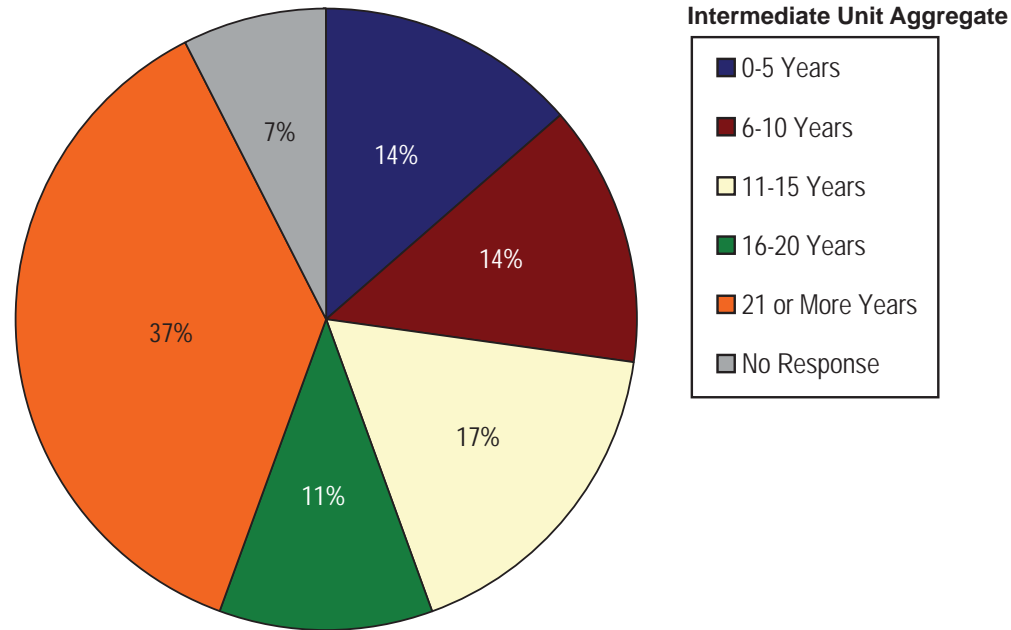


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## Respondents' Number of Years Teaching



Respondents were asked to indicate the number of years they had been teaching.

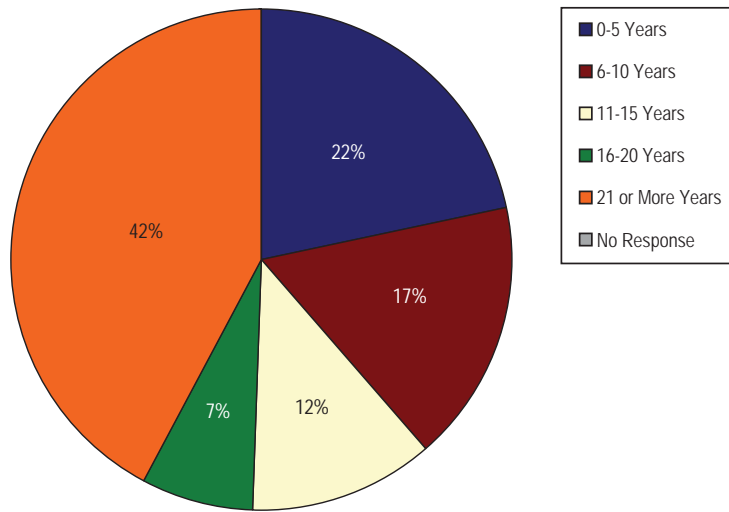
**Findings:**

More than a third (37%) of respondents had 21 or more years of teaching experience, followed by zero to 10 years (28%) and eleven to twenty years (28%).

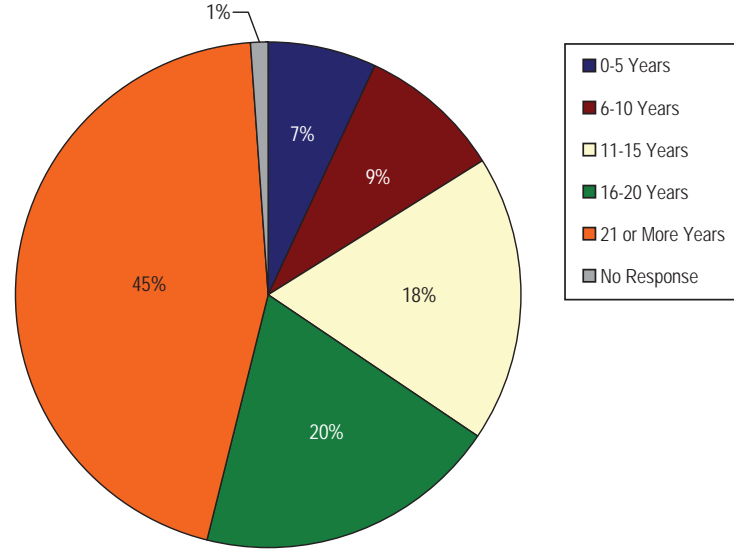
**Interpreting the Results:**

The balance in years of experience may be perceived as a regional strength. Teacher turnover should be gradual rather than dramatic. Opportunities exist for seasoned teachers to function as experienced mentors.

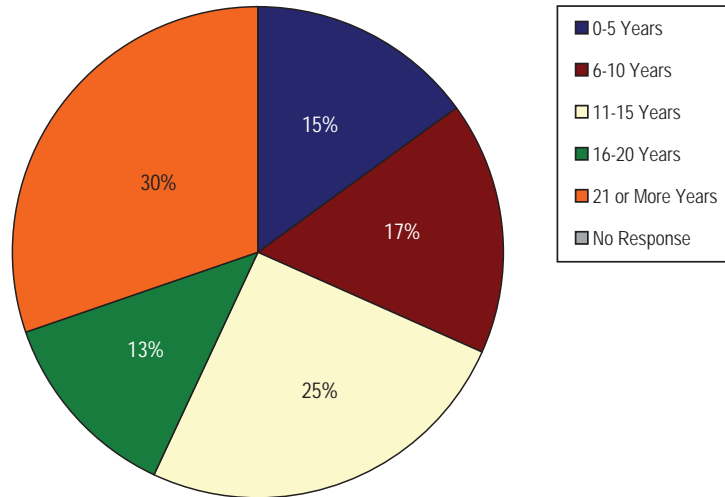
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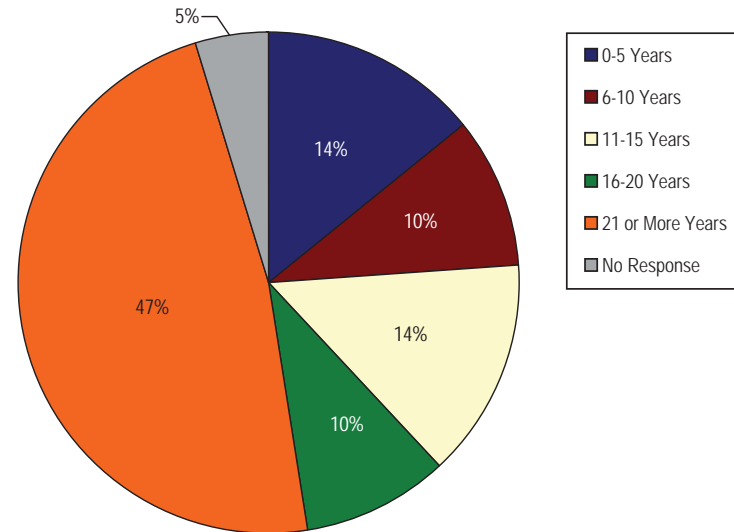
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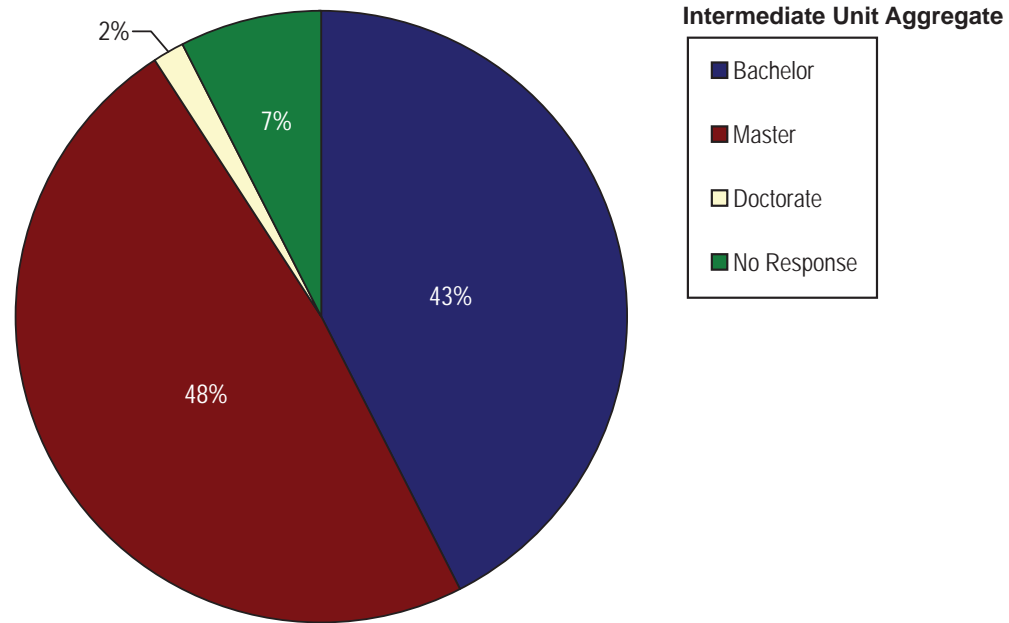
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### Highest Degree Attained by Respondents



Respondents were asked to provide the level of their highest educational degree achieved.

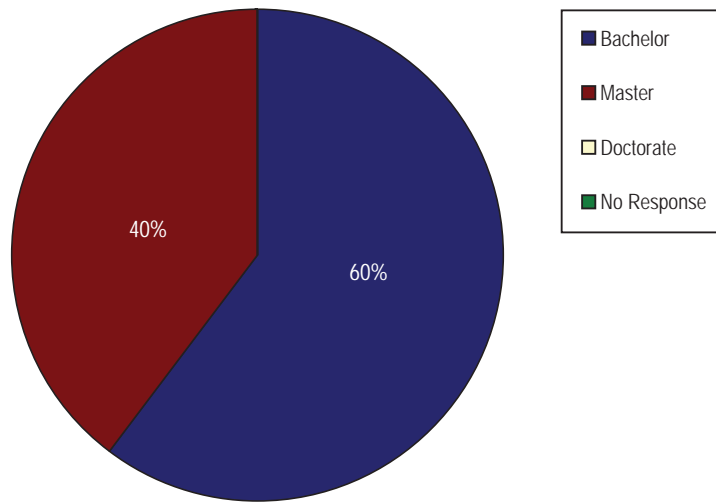
**Findings:**

Respondents indicated that 48% of them have earned a master's degree while 2% had attained a doctorate.

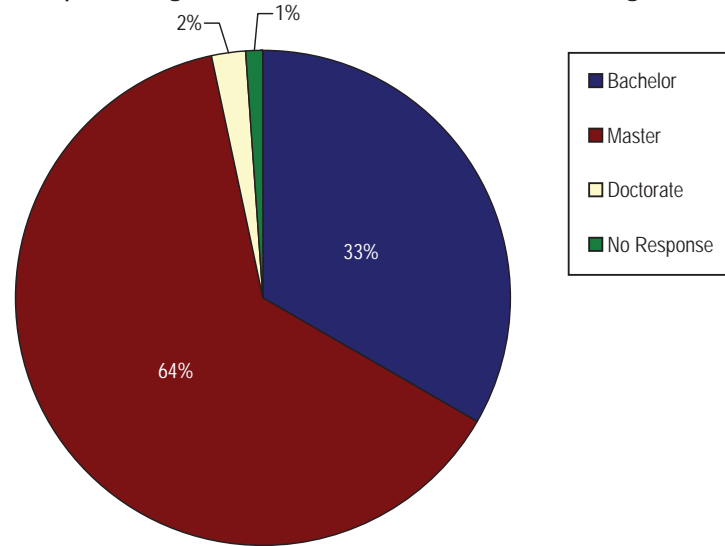
**Interpreting the Results:**

The number of advanced degrees by Intermediate Unit may indicate that financial incentives are a motivation for obtaining an advanced degree.

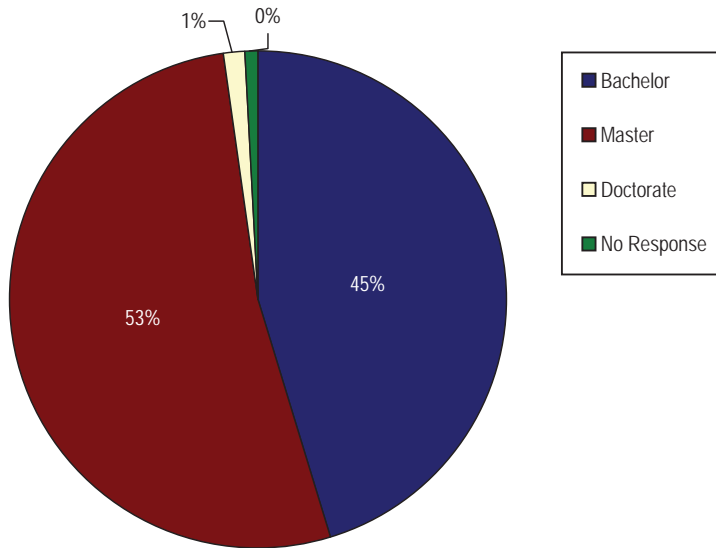
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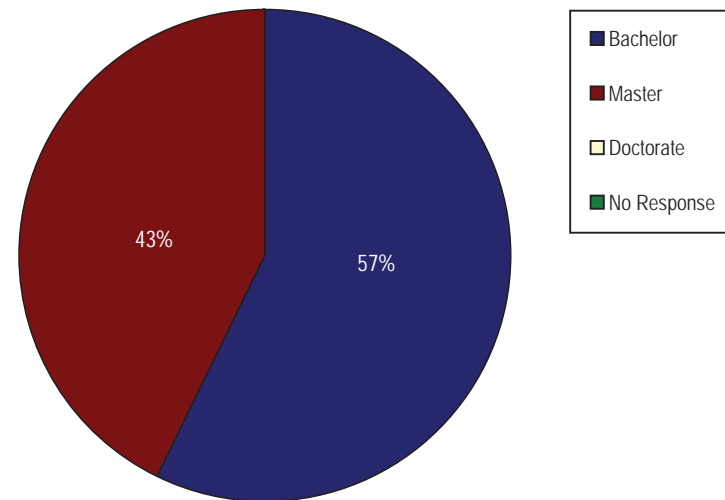
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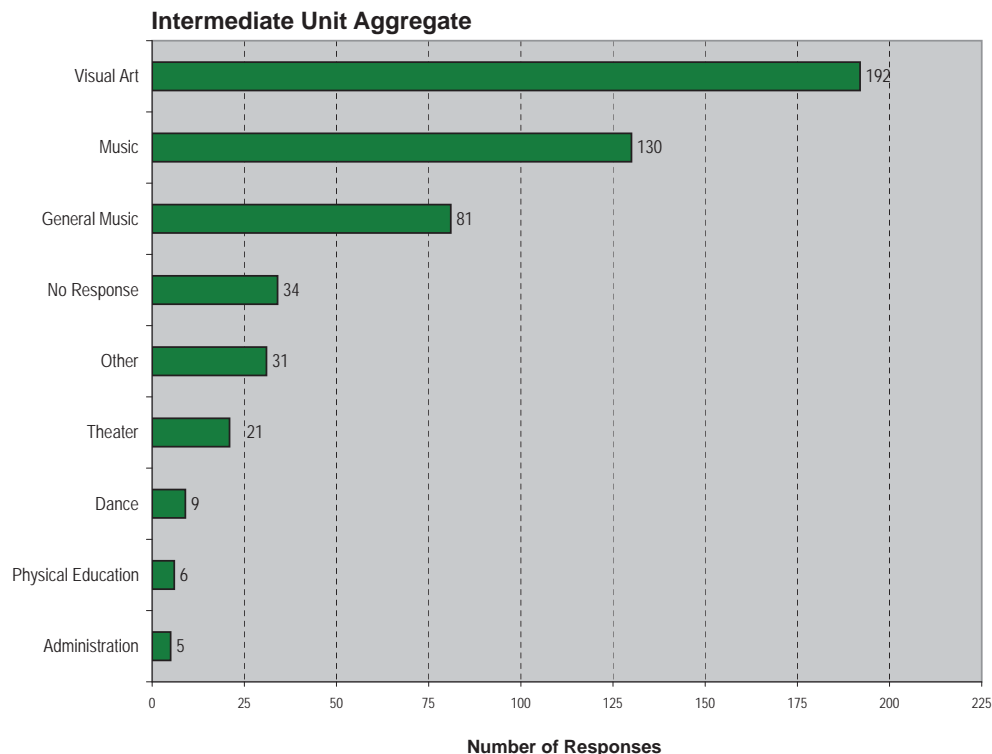
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## Disciplines Taught by Respondents



Respondents were asked to identify the discipline(s) in which they currently teach and were able to make more than one selection if appropriate (e.g.: music and general music).

Respondents were also able to indicate other disciplines that they teach. These responses included:

- Special education - music
- Language arts (3)
- Jewelry/metalcrafts
- Art history
- Learning support
- Mathematics (2)
- Music technology (2)
- Social studies
- Elementary science and religion
- I am a kindergarten teacher. As such, art is integrated into most areas of the curriculum.
- Technology (2)
- Literary arts (3)
- Colorguard (drill team and dance)
- SAT preparation
- Computer graphics/graphic arts (3)
- I am also an instructional aide for learning support students.
- I am also an art therapist and work closely with our social worker to counsel students through art therapy
- Health (2)
- Not currently teaching-supervisor position-former music teacher
- Television/communications
- Supervision of art educators
- Photography and video
- Gifted education

**Findings:**

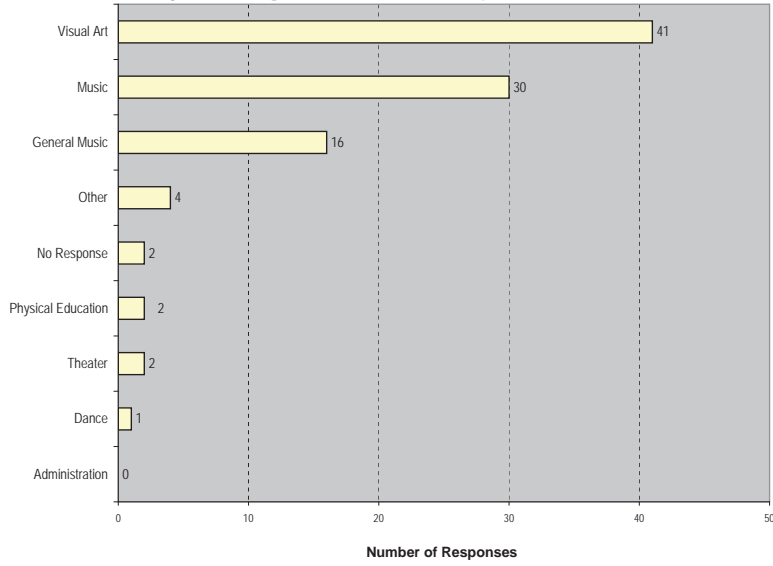
Visual art (47%) was the most common arts discipline taught by respondents, followed by music (32%) and then general music (20%).

**Interpreting the Results:**

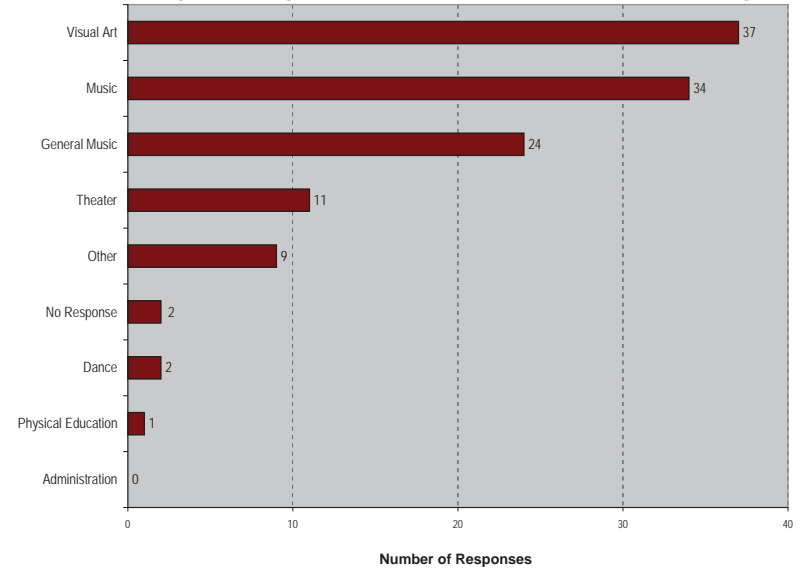
The self identification of disciplines taught by the respondents provides a context for interpreting the data.



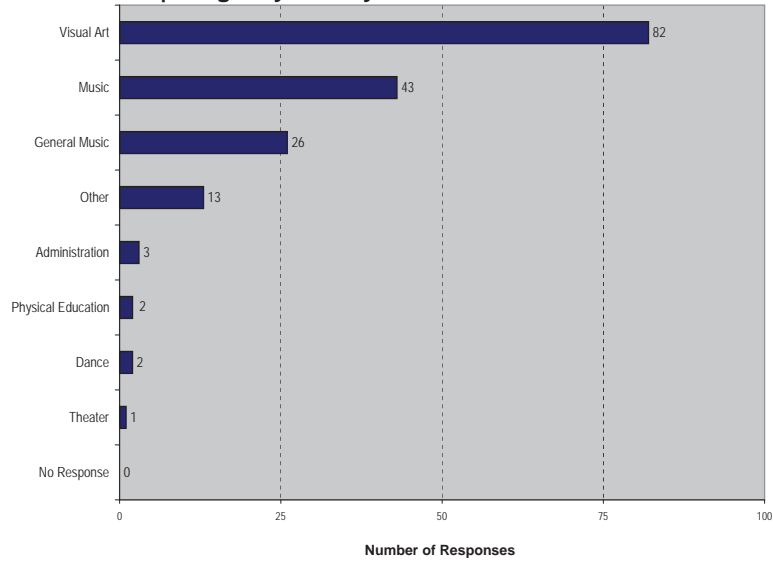
### IU 1 | Washington, Greene, & Fayette Counties



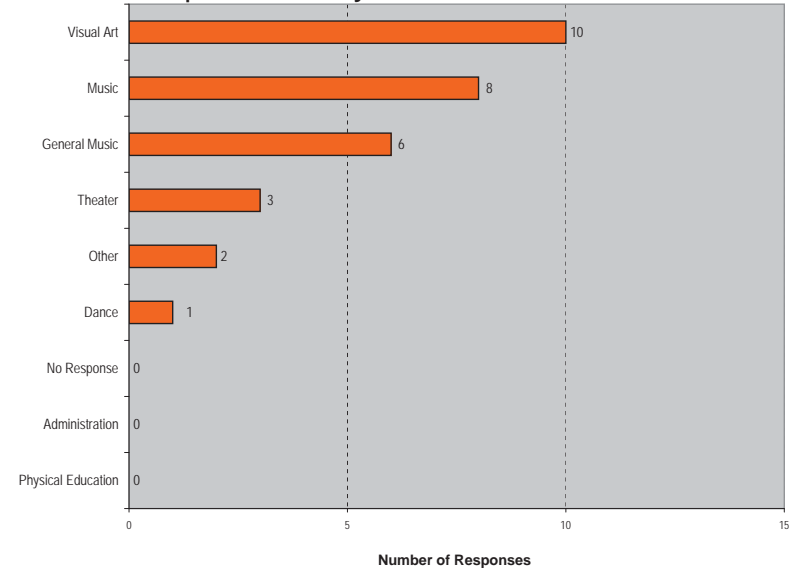
### IU 2 | Pittsburgh Public Schools & Diocese of Pittsburgh



### IU3 | Allegheny County

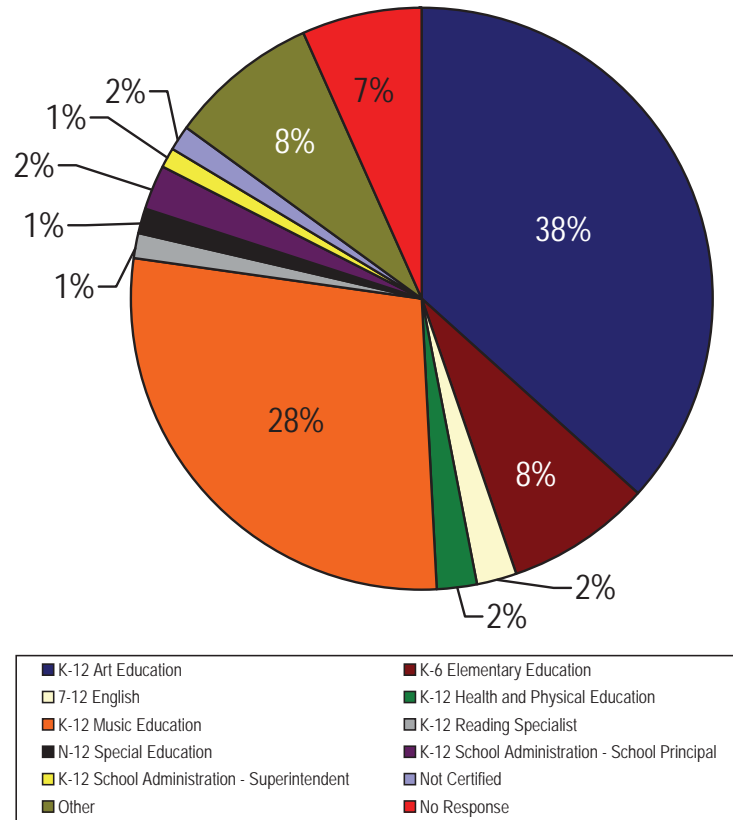


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## Respondents' Current Areas of Certification

### Intermediate Unit Aggregate



Respondents were asked to indicate their current area(s) of certification. The percentages represented here indicate percentage of people certificated, not respondents.

Respondents were also able to indicate other areas of certification. These responses included:

- Master's in Special Ed (2)
- Biology
- Master of Public Management
- Sec Ed Mathematics/computer science
- K-12 Foreign Language
- Counseling K-12
- Master's from Carnegie Mellon in sculpture and metal crafts.
- 7-9 Mid-Level Citizenship
- K-5 elementary education (3)
- 7-12 Social Studies (2)
- K-12 Library Science (2)
- 7-12 general science
- 7-9 Middle Level Science
- I have a master's equivalency (2)
- Graphics - Vocational/Technology Certification
- Graphic design degree from Carnegie Mellon as well as teaching certificate from Carlow College.
- Degrees in Anthropology, not teaching
- MPS Creativity Development and Art Therapy
- Gifted Education
- Instructional Coach
- I had elementary ed k-6 removed from my certificate 3 years ago. I tried to write in on the previous page that I earned a master's degree in 2003. In the early 1990's I earned elementary classroom certification. Before that I had a PA master's equivalency.
- ESL certificate
- Secondary Social Studies
- Secondary Gifted
- Curriculum specialist, National Board
- Master in Administration
- Master's in art ed. and a master's in curriculum and instruction
- I have my bachelor's plus 24 credits (Permanent Certification)
- Dalcroze certification (music)

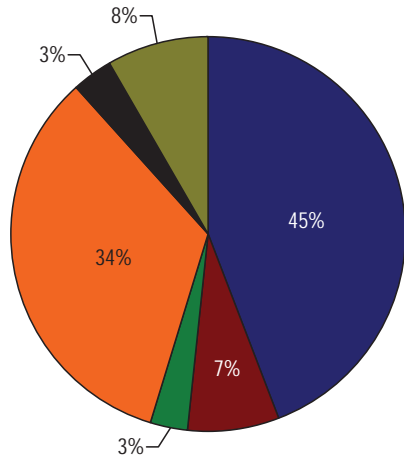
#### Findings:

The majority of respondents had certification in K-12 Art Education (38%) followed by K-12 Music Education (28%).

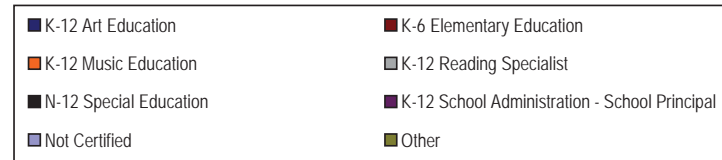
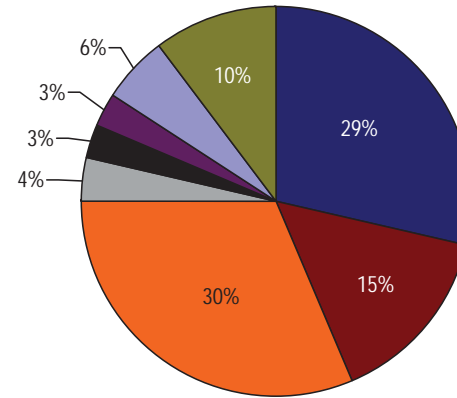
#### Interpreting the Results:

The data in response to this question indicates that multiple certifications may be a trend for arts educators.

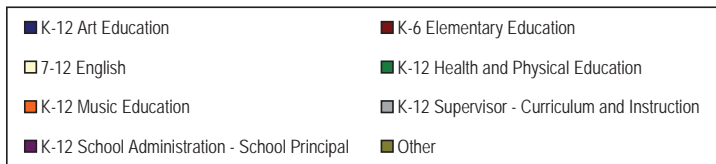
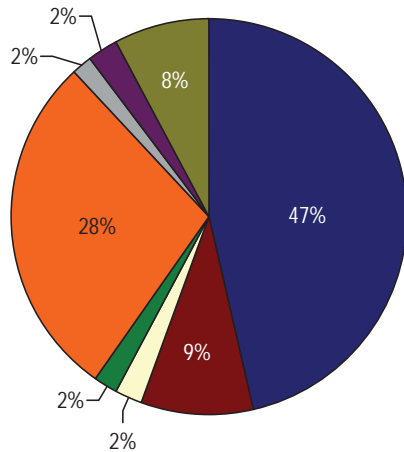
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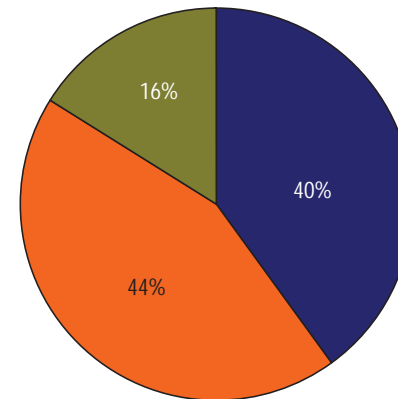
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