



**ARTS EDUCATION**  
COLLABORATIVE



# Acknowledgements

The Arts Education Collaborative is grateful to the arts educators throughout Allegheny, Washington, Greene and Fayette 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 and culture organizations as they design professional development experiences to meet the specific needs of arts educators.

We gratefully acknowledge the work of the Professional Development Committee of the Arts Education Collaborative for their vision and commitment to quality professional development for all arts educators and for requesting this survey and resulting report. We recognize the exemplary leadership of Dr. Bille Rondinelli, Chair of the Professional Development Committee and all of the committee members.

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Acknowledgements .....1

Table of Contents.....2

Statement of Need for Professional Development .....3

Executive Summary.....4

Introduction.....5

Recommendations.....6

Survey Results.....7

# Statement of Need for Professional Development

Education in the United States is entering a new era. We are now players in an international environment that is highly competitive and requires that workers of the 21st century be prepared with the skills and knowledge that will enable the United States to remain competitive in the world's marketplace. Educators must now work harder than ever to provide the best possible education for all students. Workforce skills increasingly demand that all students be provided with new basic skills: literacy, numeracy, and creativity. Well rounded workers who are both resilient and persistent must possess the imagination to visualize new possibilities. Arts educators are the trained professionals who can help to develop these skills in our nation's youth.

No Child Left Behind federal 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. The Pennsylvania Academic Standards for the Arts and Humanities establishes learning targets for all students. The rigor required of students in all arts disciplines is prescribed. Likewise, the rigor required of all arts educators is equally demanding. 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.

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 the field, and the students they teach.

Emerging literature from leaders in the business, education, and political sectors continue to reinforce these ideals. The progressive thinking of authors Dan Pink, Thomas Friedman, and Sir Ken Robinson provide insights on the importance of creativity and innovation which must inform the educational community in order to prepare students for the new global economy.

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 in order to provide experiences they most require. When all parties are connected in the sharing of ideas, needs, and commitment, educators and professional development providers are more able to fulfill the demands placed upon them by the local, state, and national government.

The Arts Education Collaborative 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 and culture organizations as they design, implement, and evaluate high quality professional development for educators.

In the late spring of 2008, the Professional Development Committee of the Arts Education Collaborative (AEC) designed and distributed the fourth biannual 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 so as to assist the AEC in planning professional development opportunities. This report includes results, conclusions, and recommendations from the survey.

Utilizing an online service, Survey Monkey, data was collected from May 23, 2008 through June 15, 2008. The link to the survey was provided to one thousand three hundred (1300) arts educators in Allegheny, Washington, Fayette, and Greene Counties of Pennsylvania, with one hundred fifty-three (153) responses, an 11.7% return rate.

From the information gathered, the following recommendations were made to the AEC regarding future practices and opportunities to serve the arts education community:

- Utilize an online survey format and distribution.
- Incorporate technology as a part of every professional development opportunity.
- Provide professional development specific to arts disciplines and continue to identify collaborative community partners to develop and deliver high quality professional development opportunities.
- Create an annual professional development calendar for arts educators that capitalize on established relationships that the AEC has cultivated, while still allowing for new partnerships to be created and nurtured.
- Continue to be aware of the barriers that teachers face in attending off site professional development opportunities and share this knowledge with both arts and culture organizations and school administrators.
- Provide professional development opportunities around interdisciplinary learning, while being cognizant of the barriers that exist in being able to implement this kind of instruction.
- Provide professional development opportunities around rigor: defining it in terms of academics and instruction, measuring it, and how educators can collect and utilize evidence of it.
- Continue to identify opportunities to advocate with institutions of higher learning to address the teacher identified gaps in undergraduate teacher preparation including agenda, programs, and planning.
- Develop common language around hot topics.
- Encourage arts educators to develop a professional development plan for themselves and understand the value in doing so.

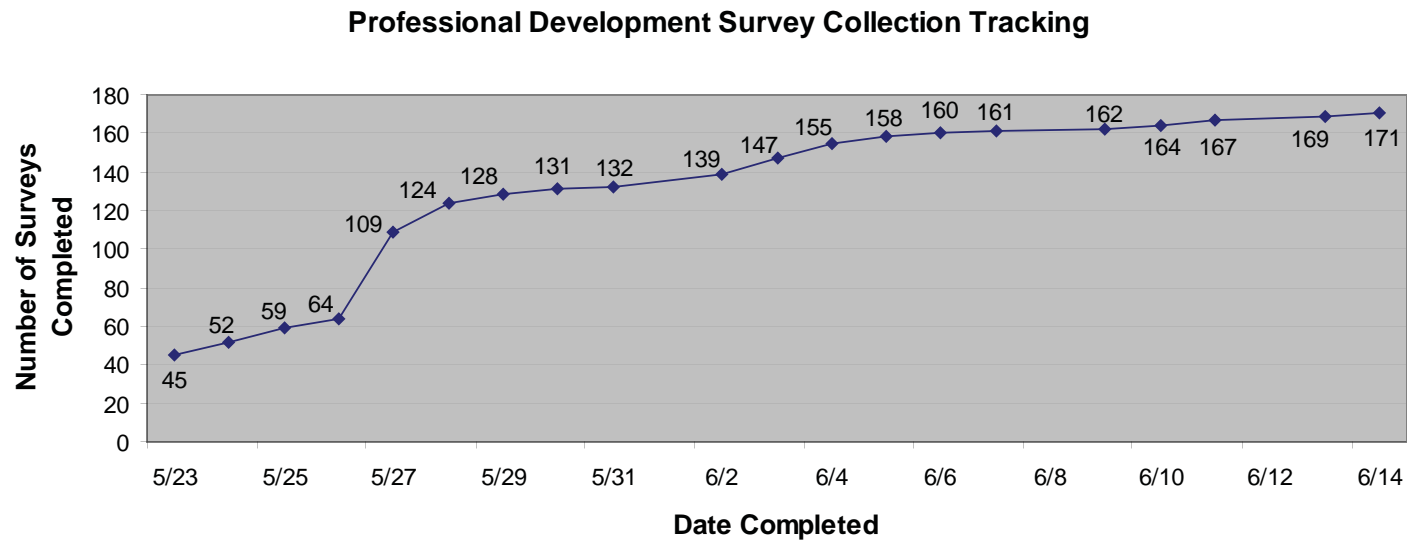
# Introduction

From May 23, 2008 through June 15, 2008 the Arts Education Collaborative conducted a regional survey of the professional development needs of arts educators. One thousand three hundred (1,300) emails were sent with a link to the online survey, created using Survey Monkey. One hundred and fifty-three (153) completed the survey (a 11.7% return rate). The following are the results of that 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

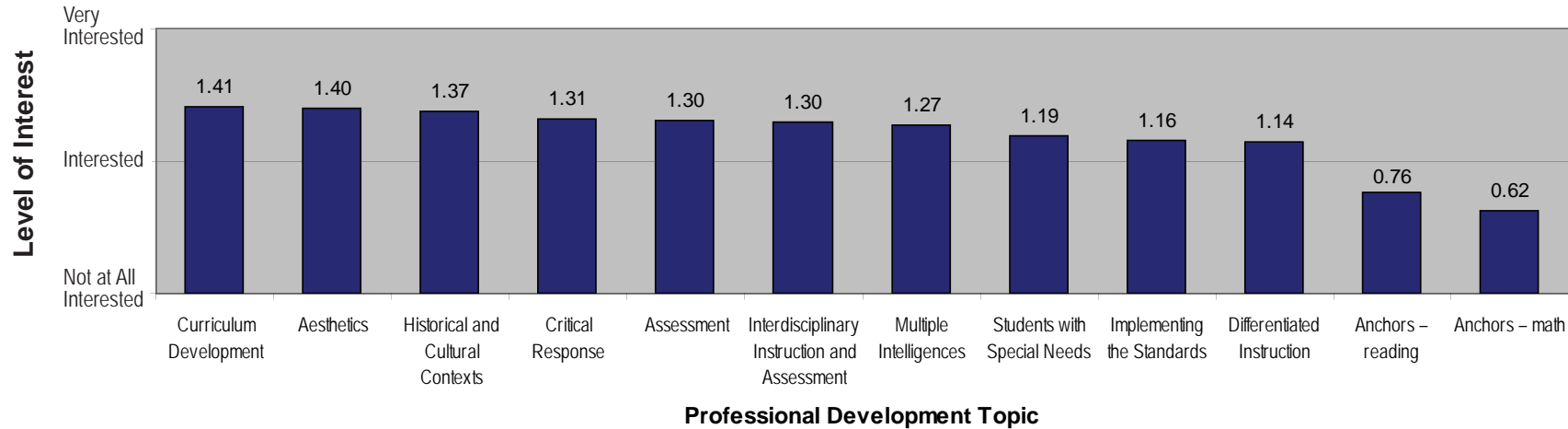
From the period of May 23, 2008 to June 14, 2008 one thousand three hundred emails with the link to the survey went out. By the deadline (June 14) one hundred fifty-three (153) surveys were collected.



- Utilize an online survey format and distribution.
- Incorporate technology as a part of every professional development opportunity in some fashion. Examples may be in the form of particular software, hardware, or venues for collaboration and interaction. Distributing information about uses for new technology and providing training on or with specific technologies are two areas of opportunity that should be specifically addressed for arts educators.
- Provide professional development specific to arts disciplines, as districts do not provide these opportunities for teachers. Continue to identify collaborative community partners to develop and deliver high quality professional development opportunities.
- Create an annual professional development calendar for arts educators that capitalize on established relationships that the AEC has cultivated, while still allowing for new partnerships to be created and nurtured. This comprehensive calendar will provide the lead time for districts to process requests.
- Continue to be aware of the barriers that teachers face in attending off site professional development opportunities. Share this knowledge with both arts and culture organizations looking to serve arts educators and with administrators who create practices regarding teacher participation in events.
- Provide professional development opportunities around interdisciplinary learning, while being cognizant of the barriers that exist in being able to implement this kind of instruction.
- Provide professional development opportunities around rigor: defining it in terms of academics and instruction, measuring it, and how educators can collect and utilize evidence of it.
- Continue to identify opportunities to advocate with institutions of higher learning to address the teacher identified gaps in undergraduate teacher preparation including agenda, programs, and planning. Specifically, the areas of curriculum development, differentiated instruction for special education and gifted education students, and assessment should be addressed.
- Develop common language around hot topics, particularly around rigor (including high expectations).
- Encourage arts educators to develop a professional development plan for themselves and understand the value in doing so.

# Survey Results

**Level of Interest in Various Topics for Professional Development**



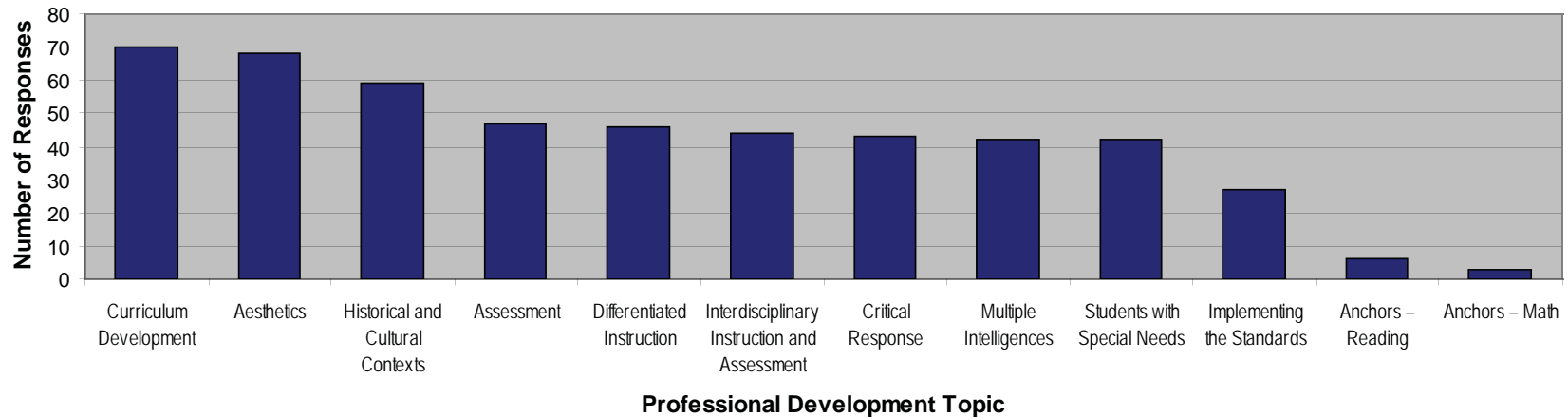
Arts educators indicated their interest in topics for professional development opportunities. Opportunities were listed, and respondents were asked to specify if they were Not at All Interested (0), Interested (1) or Very Interested (2).

Three of the four top professional development topics are PA Standards in the Arts (9.2=Historical & Cultural Contexts, 9.3=Critical Response, 9.4=Curriculum Development). Based on the survey, teachers in the region are still interested in receiving professional development around the standards.

Each of the top four professional develop topics have a very practical nature as it relates to teachers taking back information that they can use in the classroom.



**Top Three Topics for Professional Development**

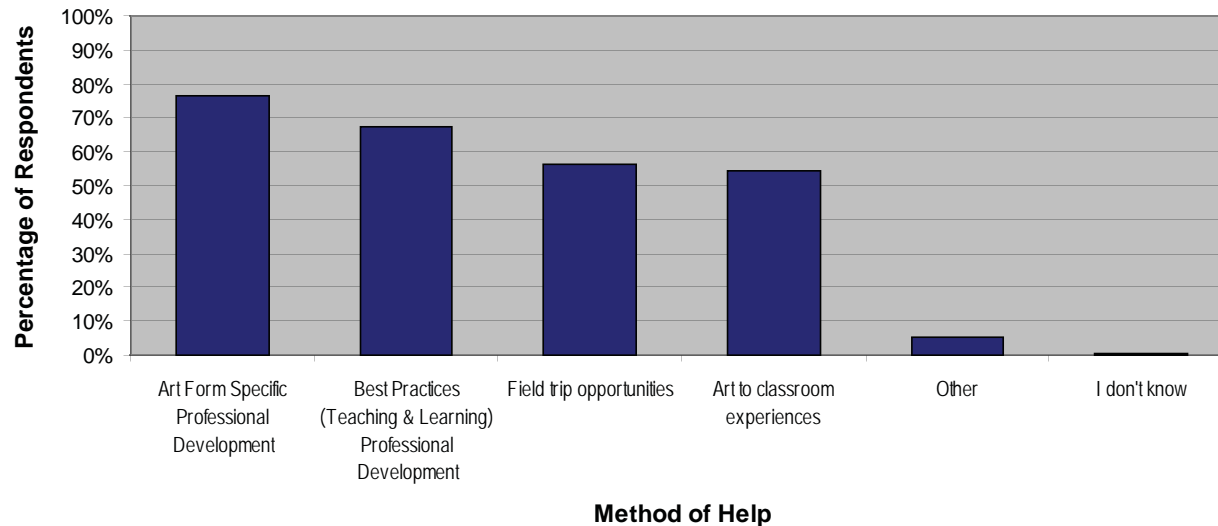


Arts Educators were asked to choose the three topics that they were most interested in for professional development purposes. Categories were then ranked according to the number of respondents who chose that area as one of interest.

Curriculum, aesthetics, and historical and cultural context, were the three areas that arts educators were most interested in for professional development.

# Survey Results

## Identified Ways Arts and Cultural Organizations Can Help Teachers Most



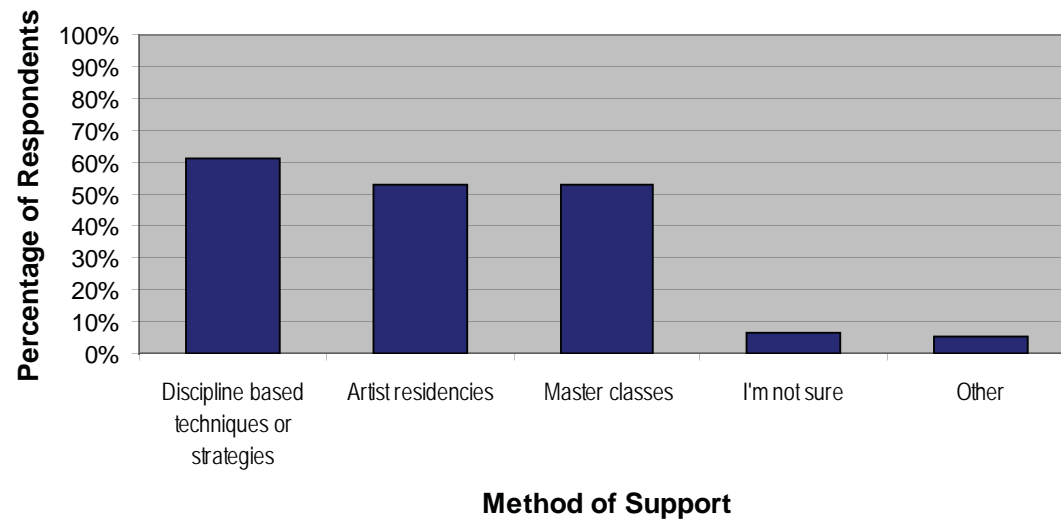
Arts educators were asked to choose ways arts and culture organizations could help those most.

In addition, respondents were able to specify other areas. Other responses included:

- Well planned collaborations as equal partners that support the curriculum
- Student art shows
- This year we have focused on the connection between the student and outside organizations...arts connect us!
- Guest artists etc.
- Funding for supplies
- Review of studio skills - in particular, running a ceramics classroom - recycling clay, the kiln, etc.
- Professional development in integration with other content areas
- Workshops and conferences
- Computer graphics workshops

The majority of responses indicated that these organizations could provide the most support through professional development in a specific art form (76.5%), followed by professional development about best practices in teaching and learning (67.5%).

## Methods Artists Can Support Teachers



Arts educators were asked in what ways artists can support teachers.

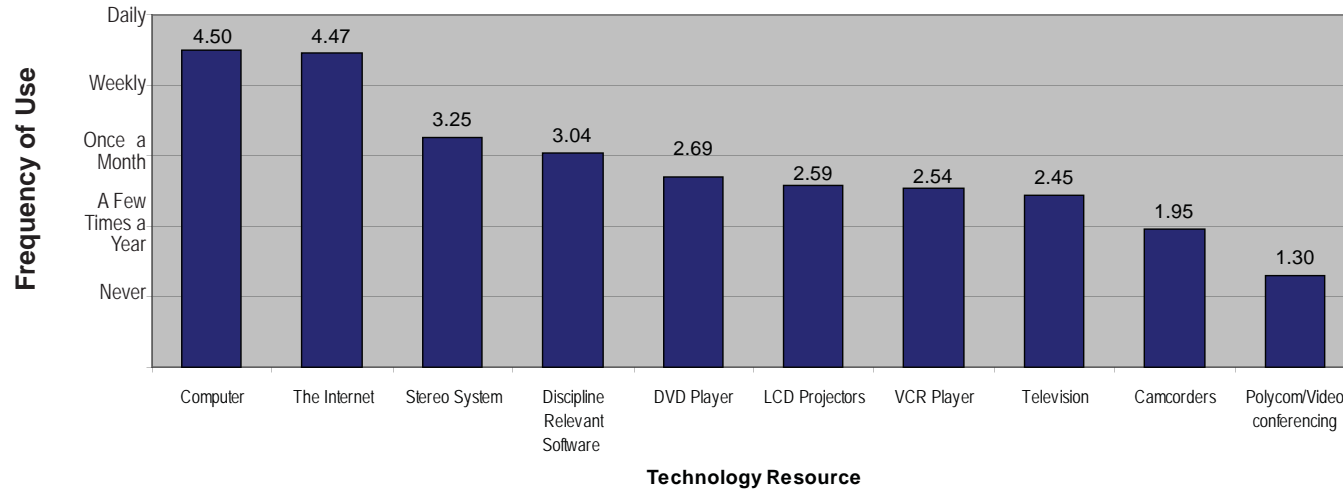
Respondents were also able to indicate other responses. These responses included:

- Well planned collaborations that support curriculum to provide authentic arts experiences
- Art shows for teachers
- More opportunities for partnerships
- Working with pre-educators and sharing the gifts they can bring to future classrooms.
- Classroom visits, performances, discussion groups, critique performances
- Training in specific arts ed. Methods- aesthetic education...
- In music, demonstrating their instrument to the class (in general vocal music)
- Visiting my art club after school and making a presentation

The majority of respondents indicated that artists could best support teachers through providing discipline based techniques or strategies (61%), followed by support through artist residencies and master classes (both 53%).

# Survey Results

How Often Teachers Use Technology Resources for Planning or Instruction



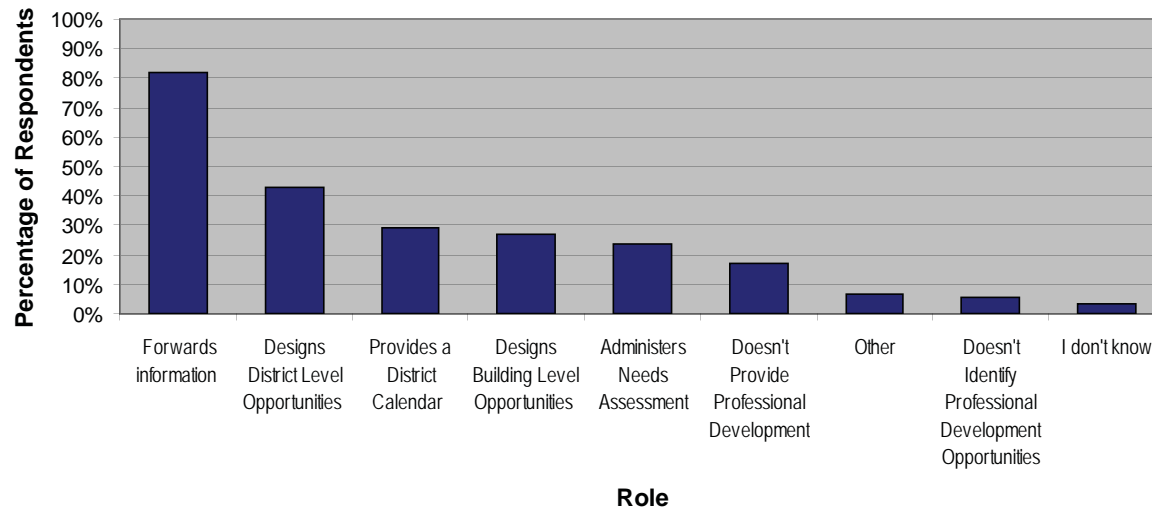
Arts educators were asked to rank how often they used various technology resources for planning or instruction. Possible responses included Never (1), A few times a year (2), Once a month (3), Weekly (4), Daily (5), or Not available at my school (N/A).

Respondents were also able to indicate other technology resources that they use for planning or instruction. Other responses included:

- Podcasts for music practice
- Digital still camera, scanner, graphics tablets
- Slides
- Elmo projectors
- The 2 weekly have to be booked. Video conferencing is available easily until the allocated money for it in the district runs out. The earlier in the year the better.
- We use Illustrator for 3 weeks per 18 weeks of the term.
- Document camera - a great demonstration tool
- Software programs (ie. Smartmusic, garageband, powerpoint) - weekly
- Gooseneck camera, CD player
- Projector

The technology resources most utilized by respondents were computers, the internet and a stereo system.

## Role of School/District in Identifying Professional Development Opportunities



Arts educators were asked to indicate the roles schools/districts played in identifying professional development opportunities.

More than 80% of respondents stated that their district forwards information to them regarding professional development opportunities.

In contrast (the next closest role in terms of percentage), fewer than half of respondents stated that their district designs district-wide professional development opportunities in the arts.

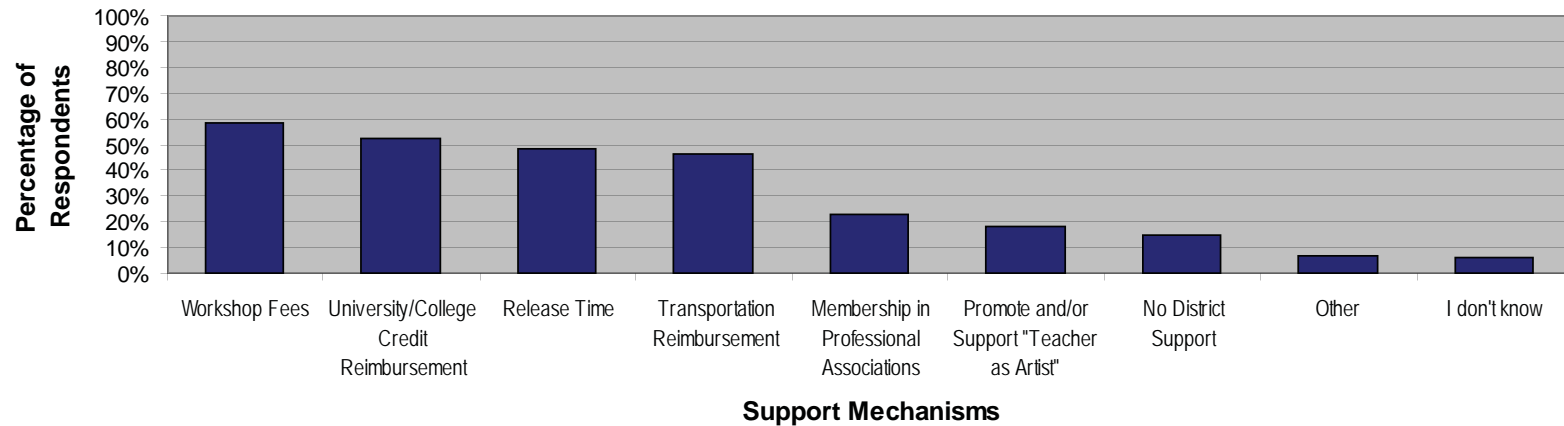
Based on the "other" responses left for this question, respondents relayed a level of frustration that they are having at gaining permission to attend professional development opportunities.

Respondents were also given the opportunity to specify other roles schools/districts play in identifying professional development opportunities. Other responses included:

- We must find things on our own and then write the proposal. It goes to at least 3 levels to see if it receives approval. If we do not have things by July 1st for the next year, it is doubtful it will pass since the state requires the budget to be done by June 30.
- We work in conjunction with teachers and administrators to design meaningful professional development
- The district decides what they feel is important, whether it is relevant to my needs, or not.
- It would be really helpful if you could give us the information on AEC workshops earlier -- my district has some policy like we have to request things 45 days before the event so if something comes in the mail 2 weeks before the event we can't even try to apply for it! That has happened to us several times with AEC workshops!
- Our department head organizes professional department opportunities on in-service days, but the colleagues in my building are often not permitted to attend and have to attend in-services for the academic teachers that have nothing to do with what we teach.
- Supports my participation in Opera Academy

# Survey Results

## Support Mechanisms Provided by District to Assist Teacher's in Achieving Professional Development Goals



Survey respondents were asked to indicate what support mechanisms are provided by districts to assist teachers in achieving their professional development goals.

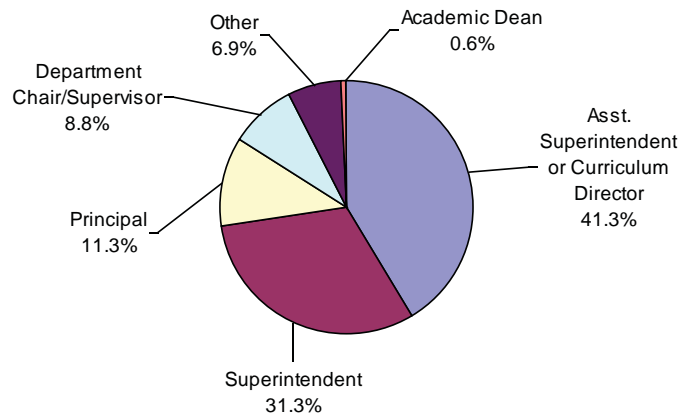
Respondents were also given the opportunity to indicate other support mechanisms provided by the district to support their professional development. Other responses included:

- My district does not support my development as an artist
- Contract up to \$1500 for preapproved ACT 48 credit courses. Pre-budgeted workshop fees MAY be considered. Subs may run up to \$110/day and that is part of issue
- Although they have supported those that I checked, it is more true that they do not provide support mechanisms since all of the above need to be argued and defended as valid before they are granted.
- These must be approved by the District, who this year, has not been very supportive in granting permission to attend outside workshops.
- Depending on the budget they will cover fee to approved workshops
- My district will occasionally pay some workshop fees - but it is really hit or miss -- I understand now they pay an honorarium once you are done with your advanced degree but that was not available when I was going to grad school
- College/university level
- In-service
- The district provides in-house. It is hard and need 3 months notice to go out of district.

Workshop fees (58.5%), university/college credit reimbursement (52.2%) and release time (48.4%) were cited as the support mechanisms most often utilized by districts to support professional development. Also of interest, were that 14.5% of respondents indicated that their districts did not provide support for professional development.

Over half of respondents said that their district does not provide release time for them to attend professional development opportunities.

## Person with Final Responsibility for Determining Professional Development in a School or District



Arts educators were asked to indicate the person with final responsibility for determining professional development in their school or district.

Respondents were able to indicate that another individual was responsible for determining the professional development. Other responses included:

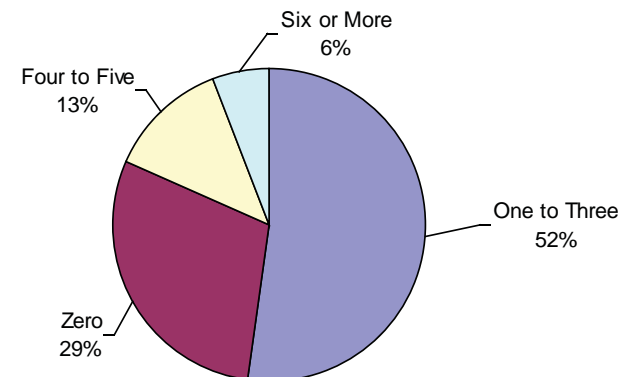
- School Board
- Dean of Education or Liberal Arts
- Arts Coordinator
- The music chair does it at in-service days

Almost three-quarters of respondents stated that either the Assistant Superintendent, Curriculum Director, or Superintendent have the final authority related to determining professional development in the school/district.

The personal most often indicated to have this responsibility was the assistant superintendent or curriculum director (41.3%), followed by the superintendent (31.3%).

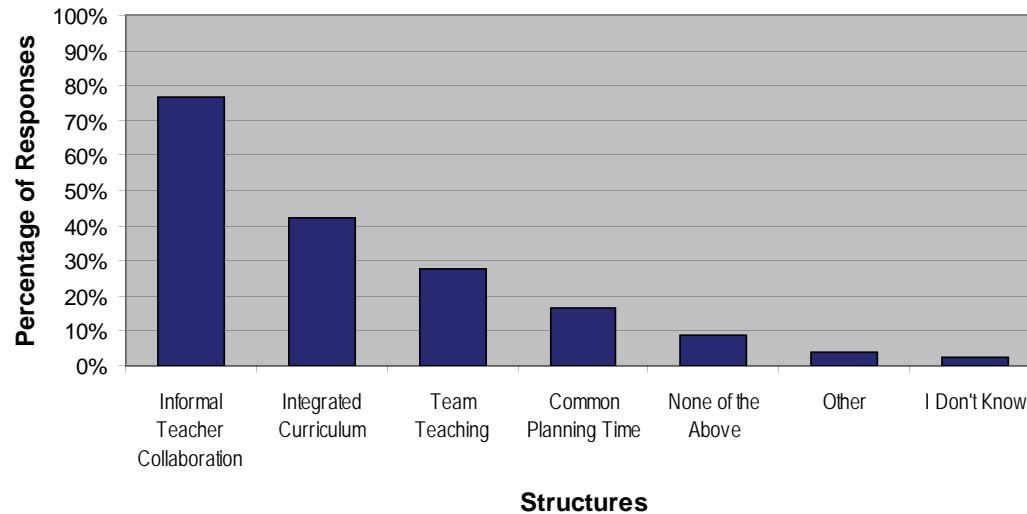
The majority of respondents indicated that such opportunities are made available one to three times per year (52.2%), or not at all during the year (29.3%).

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



Arts educators were asked to report the number of times per year a school or district provides discipline specific professional development opportunities.

## Utilized Structures that Support Interdisciplinary Learning for Students



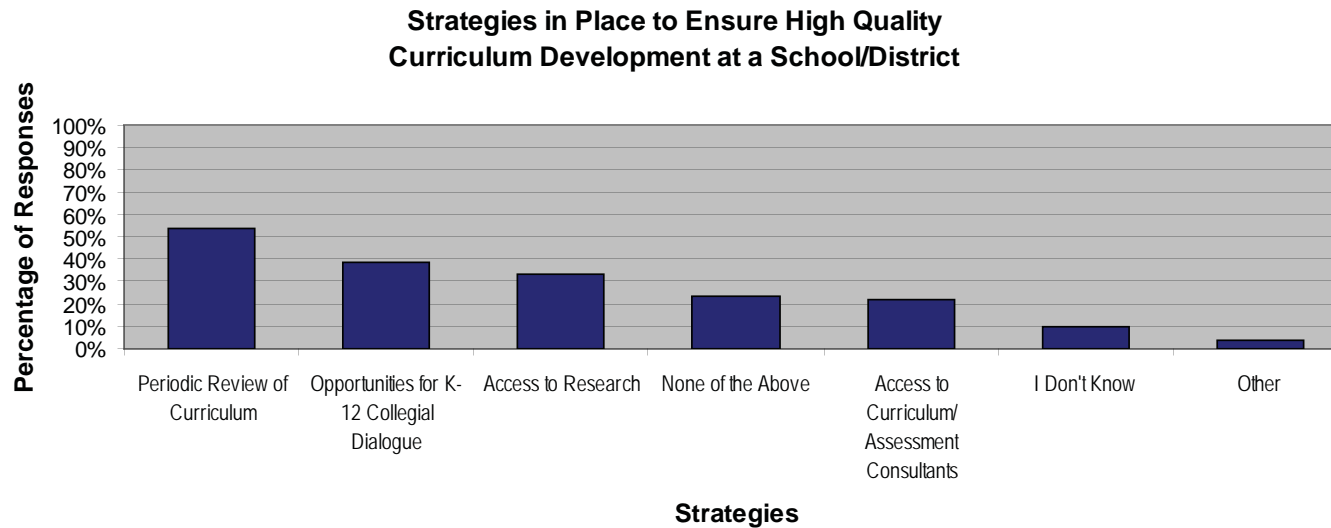
Arts educators were asked to identify structures that they use to support interdisciplinary learning for students.

Respondents were also able to indicate other structures they utilized to support interdisciplinary learning for students. Other responses included:

- Pre-teachers are required to include an interdisciplinary component to each lesson plan.
- We are now bound by Classrooms For the Future mandates through the state.
- Environmental Center for drawing, printmaking, and painting resources

The majority of respondents indicated that informal teacher collaboration was the primary structure used to support such learning (76.9%), and fewer than ½ of districts have any formal support structures for interdisciplinary learning for students.





Arts educators were asked to identify the strategies that are in place to ensure high quality curriculum development in their school or district.

Other identified strategies identified included:

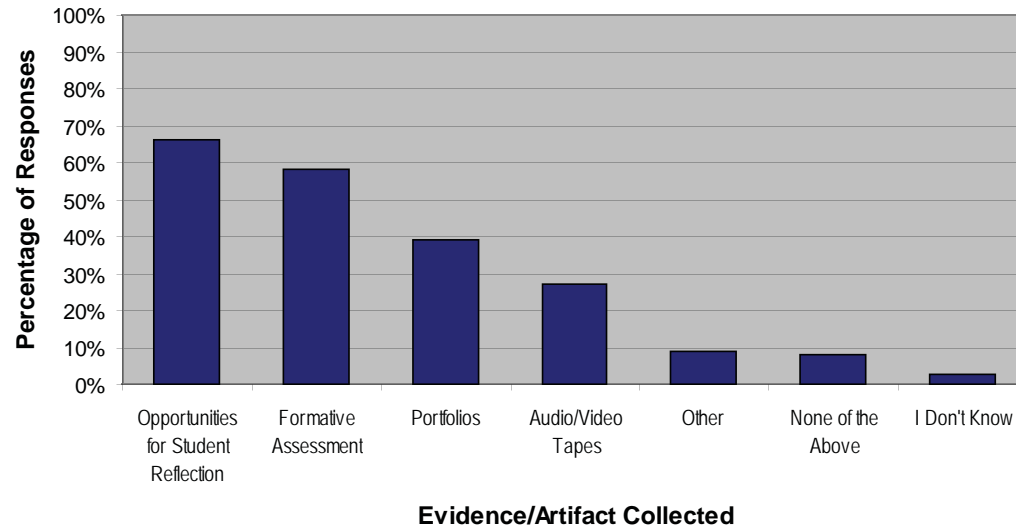
- Sometimes we review curriculum as a department but it really isn't that structured or informed.
- Rubicon Atlas curriculum management software system
- Internet
- I try to include most of the above in Teaching of Art classes for pre-educators
- Grade levels meet once a month for planning. 'Special area' teachers are encouraged to join the meetings.
- My district is open to suggestions for in-service about musical topics

Nearly 25% of districts are not utilizing strategies to ensure high quality curriculum development.

Periodic review of curriculum (54.1%), opportunities for K-12 collegial dialogue (38.9%), and access to research (33.1%) were the most often reported strategies identified by respondents.

# Survey Results

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



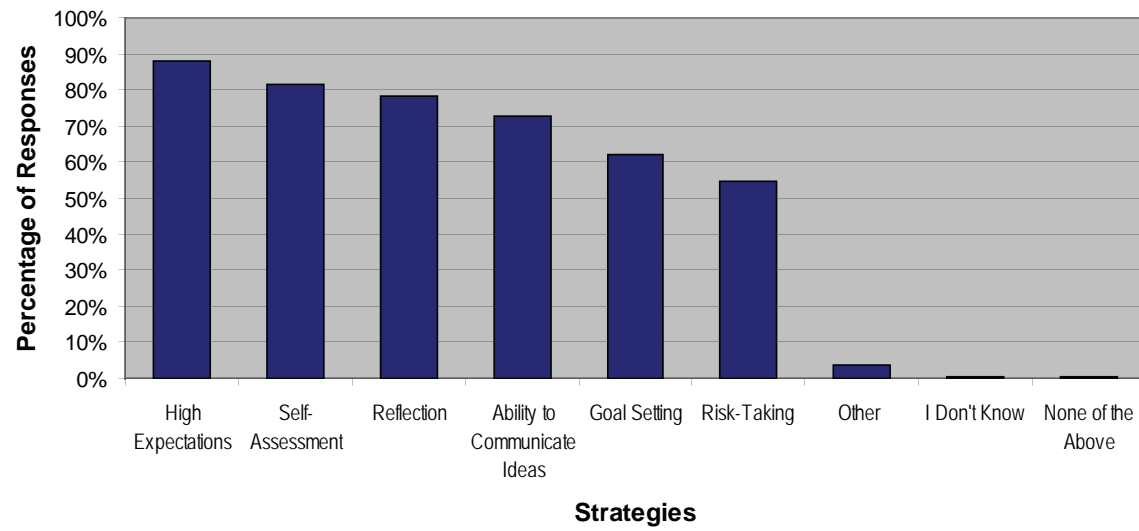
Arts educators were asked to report what evidence or artifacts they collect to ensure that academic rigor is incorporated into their instruction.

Other responses to this question included:

- Methods vary-I like for us to watch each others' work
- Good concerts
- Sketch days
- In elementary classes we discuss artwork but do not formally write in a journal
- Photos (3)
- Hands on work submitted for review of benchmarks met
- Peer review
- Depending on the project, a student may write a review of the process used, critique their own work or write a story or fictional history about their work. I teach elementary 1-5 (600 students a week)

Respondents indicated that providing opportunities for student reflection (66.2%) and the use of formative assessments (58.4%) were the primary ways by which they collected information reflecting the rigor of their instruction.

## Strategies Utilized by Teachers to Ensure Rigor in Programs



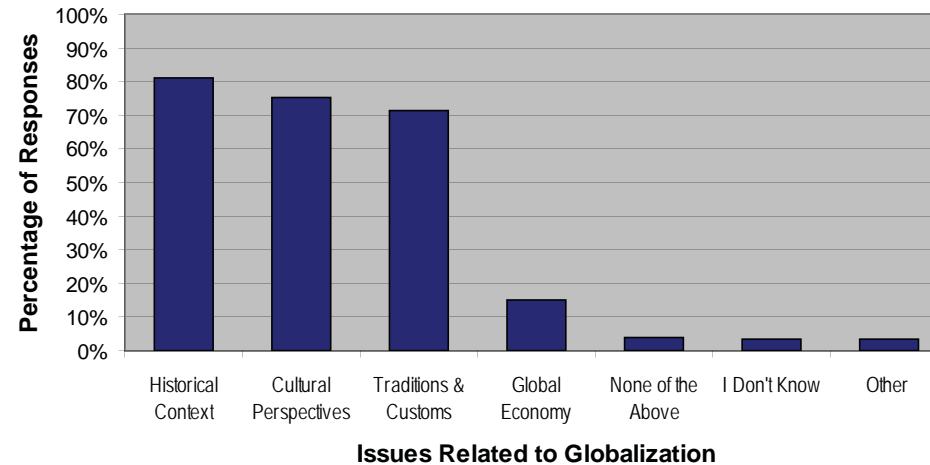
Arts educators were asked to report the strategies they use to ensure rigor in their programs.

### Other strategies utilized by teachers included:

- Problem solving - creativity
- Differentiated Instruction
- Theme-based culture-focused curricula
- Peer evaluation
- Museum and studio educational programs (self sought and self paying!) related to current exhibits etc.

High expectations (87.7%), self-assessment (81.3%), reflection (78.1%) and an ability to communicate ideas (72.9%) were all cited as important strategies for individual teachers to ensure rigor in programs.

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



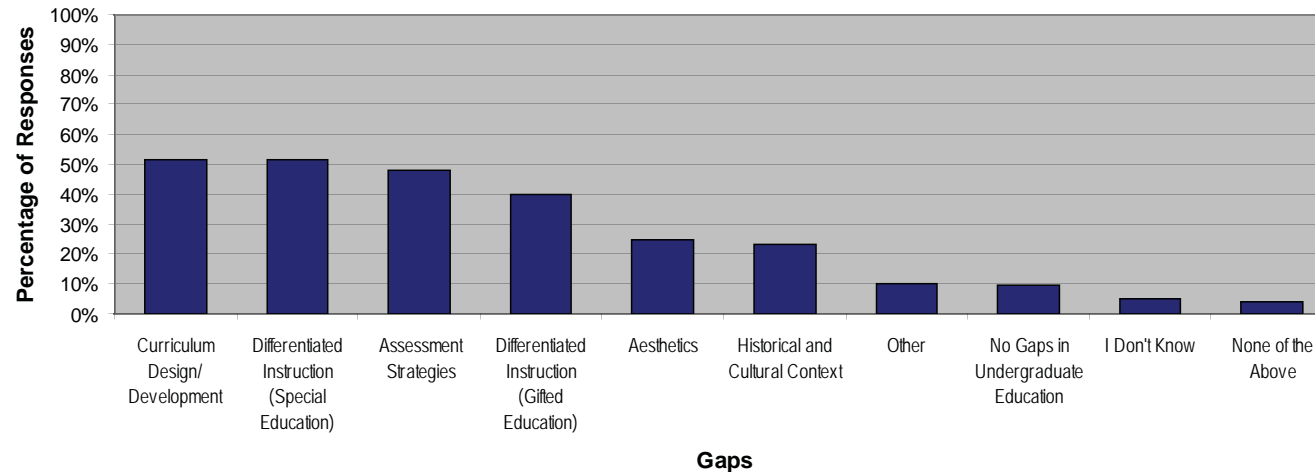
Arts educators were asked what issues pertaining to globalization they attend to in their instructional planning, practice and assessment.

### Other responses included:

- Again, this varies. A lot of it depends on what I see currently happening in the art/video worlds.
- Use the web to experience the work of world artists
- Current issues and practices of today; there are no texts
- Using a variety of mediums and drawing on many different traditions.

Respondents primarily attend to historical context (81.0%), cultural perspectives (75.2%), and traditions & customs (71.2%) in their classrooms.

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



Survey respondents were asked to identify gaps in their undergraduate education in becoming an arts educator.

Other gaps respondents identified in their undergraduate education included:

- Discipline
- Advocacy skills
- Budget
- In our pre-educator preparation, we need to stress more aesthetics and art history.
- More hands on experiences
- More time in various areas like jewelry, etc.
- Classroom discipline strategies and classroom management- ordering supplies, setting up an efficient room etc.
- Classroom management, elementary methods
- Training for special needs students -especially the lower end and for autism

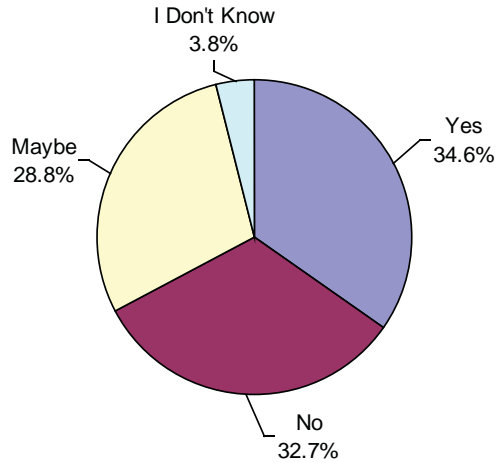
More than half of respondents stated that curriculum design/development was a gap in their undergraduate preparation.

In contrast to respondents' interest in workshop topics, aesthetics and historical & cultural context were only mentioned as gaps in undergraduate preparation by 24% and 23% of respondents (respectively).

Curriculum design/development and differentiated instruction in terms of special education (both 51.6%) were identified as gaps that exist in the training of arts educators. Assessment strategies (47.7%) was another area in which arts educators felt their training needed further development.

# Survey Results

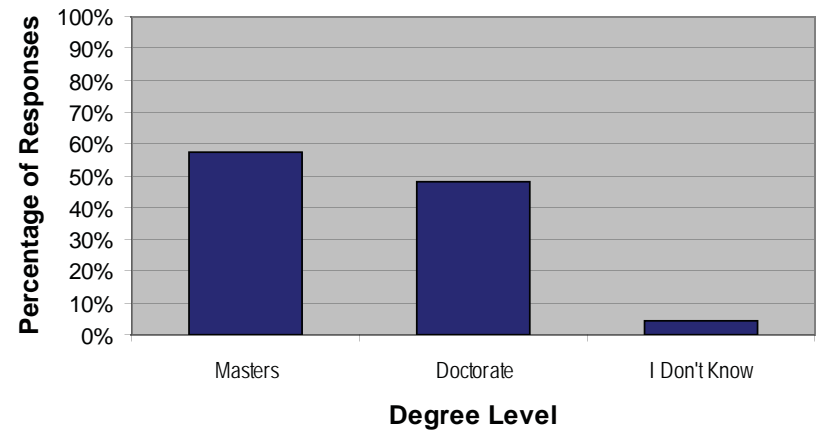
## Interest in Earning an Advanced Degree



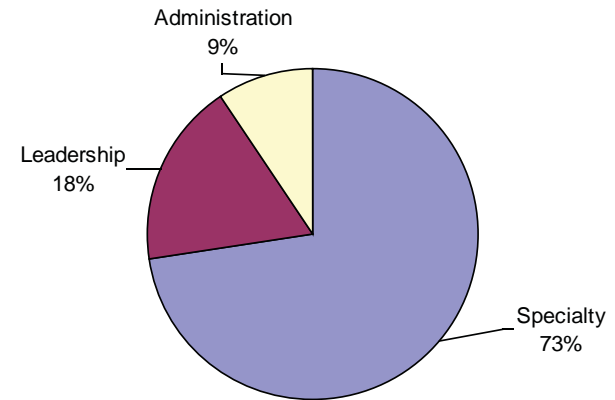
Of the arts educators surveyed, 34.6% indicated an interest in earning an advanced degree. An additional 28.8% of respondents indicated a response of maybe.

Of those arts educators who replied either "yes" or "maybe" when asked if interested in pursuing an advanced degree, 57.6% reported an interest in attaining a Masters degree and 47.8% an interest in earning a Doctoral degree.

## Percentage of Responses Interested in Pursuing Various Advanced Degrees



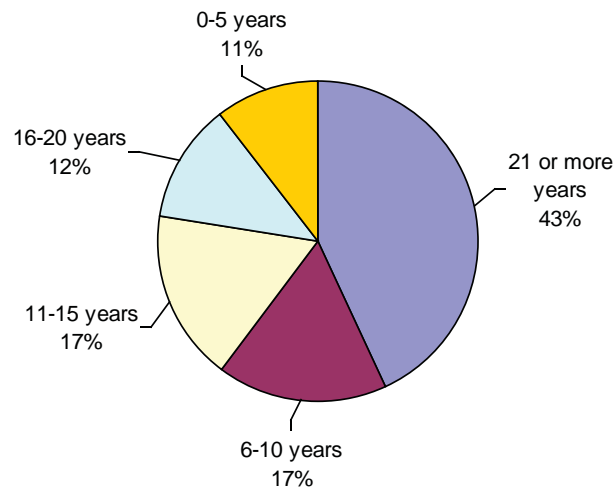
## Areas of Advanced Study



Arts educators 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, curriculum.

Almost three quarters of respondents (72.6%) are interested in furthering their expertise in a specific discipline (i.e. art, music, etc.) as their primary area of interest for pursuing an advance degree.

## Respondents' Number of Years Teaching

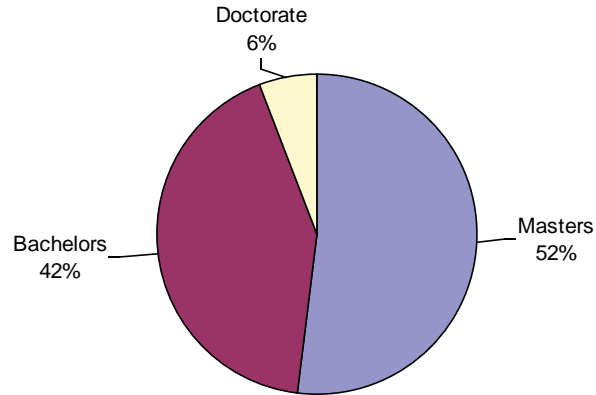


The majority of respondents had 21 or more years of teaching experience (43.0%), followed by 6-10 years of teaching experience and 11-15 years of teaching experience (both 17.2%).

Survey respondents were asked to report how many years they had been teaching.

# Survey Results

## Highest Degree Attained by Respondents



Masters degrees had been earned by 52% of respondents, while 5.9% had attained a doctorate.

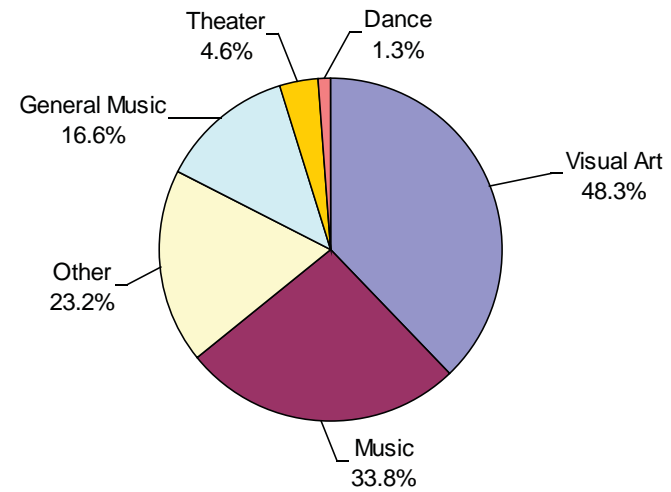
Arts educators were asked to provide the level of their highest educational degree achieved.

Visual art (48.3%) was the most common arts discipline taught by respondents.

Other areas taught included:

- Gifted Education
- AP English 11 and Honors English 11
- Video Production
- Teaching of Art Education and Supervising
- Curriculum Supervisor. Arts & Humanities
- Aesthetic Ed.
- Speech; Honors Debate
- Gifted
- Costume design/construction
- Family Consumer Science
- Technology
- Reading
- Literature, Language arts, social studies
- Art History/Appreciation
- Physical Education (5)
- Jewelry / Metalcrafts
- Television

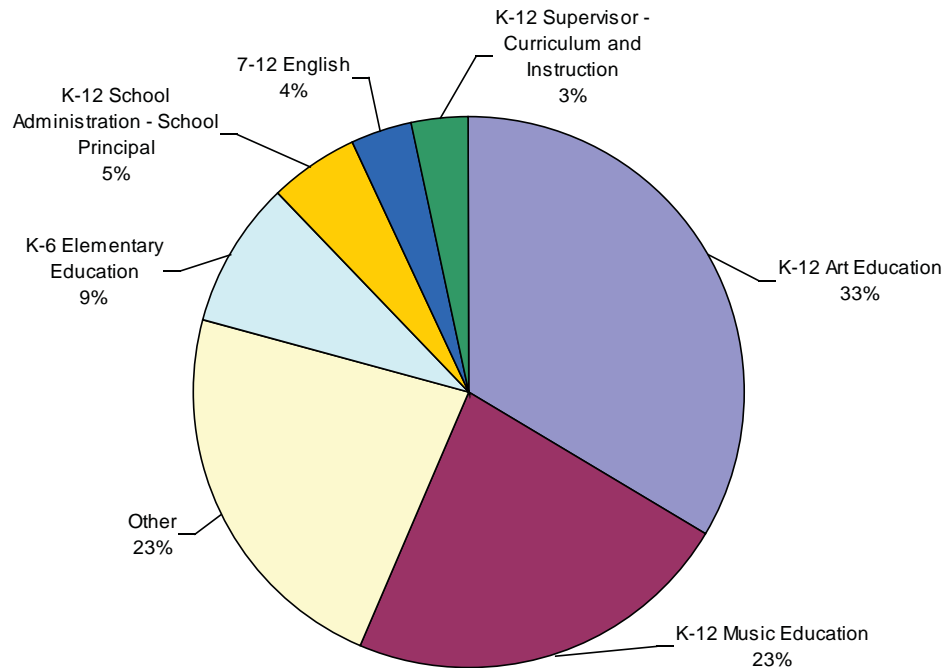
## Disciplines Taught by Respondents



Survey respondents were asked to identify the disciplines in which they currently teach.



## Respondents' Current Areas of Certification



The majority of respondents had certification in K-12 Art Education (51.1%) followed by K-12 Music Education (34.8%).

Arts educators were asked to indicate their current areas of certification.

### Other areas of certification included:

- 7-12 Science/Biology
- K-12 Health Education
- N-12 Special Education
- K-12 Technology Education
- K-6 Specialist - Elementary Counselor
- 7-12 Specialist - Secondary Counselor
- Assistant Superintendent
- Grant Coordinator
- CTE
- 7-9 Middle Level Math
- K-12 Family and Consumer Science
- 7-12 General Science
- 7-12 Geography
- Middle School Social studies
- Secondary Gifted Education
- K-8 Elementary Education
- 7-12 Supervisor - Vocational Education
- N-3 Early Childhood
- K-12 Reading Specialist
- N-12 Special Education - Speech/Language Impaired
- K-12 Specialist - Instructional Technology
- 7-12 School Administration - Vocational Education Director
- K-12 Health and Physical Education
- K-12 School Administration - Superintendent
- 7-12 Communications