

Professional Development in **Art Education**:

A Study of Needs, Issues, and Concerns of Art Educators

F. Robert Sabol
Purdue University



Sponsored by the National Art Education Foundation

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Executive Summary

F. Robert Sabol, Ph. D.
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West Lafayette, Indiana

July 2006

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The teaching profession is in a constant state of change. Art educators need ongoing professional development in order to keep abreast of changes that affect learning outcomes of their students. Combinations of new technology, laws, teaching materials, instructional methods, and numerous other developments influence teaching in ways teachers must learn and understand. Over the past two decades calls for greater emphasis on the professional development of art educators have been made (Goodwin, 2001; Longley, 1999; National Art Education Association, 2004; National Board for Professional Teaching Standards, 1994; National Endowment for the Arts, 1988).

Studies about professional development issues and needs of visual arts educators are lacking. Scarcity of research about this topic, combined with the charge of developing recommendations for professional development of art educators that are compatible with the *NAEA Strategic Plan 2004 – 2007*, (NAEA, 2004), caused state art education association leaders in the Western Region of the National Art Education Association (NAEA) to commission this study. The National Art Education Foundation funded the study and it was done in 2006. Objectives of the study included identification of (1) kinds of support art educators receive for professional development, (2) kinds of professional development activities in which art educators engage, (3) kinds of professional development activities art educators want, and (4) issues and concerns art educators have about their professional development.

Statement of the Problem

Art educators have been faced with a range of concerns and problems related to their professional development. Sabol (1998, 1999, 2001) reported that art teachers complained that professional development opportunities related to their needs were scarce and mandatory attendance at professional development activities unrelated to their needs was widespread. Art teachers reported that less than half (44%) of urban school districts (Sabol, 1998), less than half (43%) of new art teachers' school districts (Sabol (2001), and slightly over half (52%) of rural school districts (Sabol 1999) provided professional development activities of any kind. Galbraith and Grauer (2004) reported that there is no large-scale data bank that has tracked professional development opportunities available for art teachers. Darling-Hammond (2001) and Whitener, Gruber, Lynch, Tingos, Perona, and Fondelier (1997) reported that lack of support for meaningful professional development opportunities have contributed to attrition rates of teachers. Forms of support for professional development are limited. Sabol (1998, 1999, 2001) reported that the most common forms of support included professional leave days and substitute teachers (63% each) and conference registration fees (47%). In spite of these limitations, there is evidence that art teachers are engaging in various professional development activities. The most common form of professional development is pursuit of masters degrees and in taking graduate courses (Burton 1998, NAEA 2001). Another common form of professional development includes National Board for Professional Teaching Standards certification (Goodwin, 1997). However, these forms of professional development may not be possible for the vast majority of art educators. Limitations in funding, availability, appropriateness, acceptability, scheduling, transportation, or lack of

administrative support may contribute to low levels of participation in many other forms of professional development (Sabol, 1998, 1999, 2001).

Methods and Procedures

This study utilized survey methodology. A questionnaire consisting of 41 items, including 34 closed-response and seven open-response items, was used for data collection. The questionnaire was distributed to subjects in two forms. The first was made available on the internet as part of a web page. Subjects used a security code and were allowed one-time access to the questionnaire. A hardcopy of the questionnaire including identical items found on the electronic questionnaire was mailed to selected subjects. Utilizing these two data collection methods, responses were collected for a period of three months.

A randomly selected sample was created for distribution of the hardcopy questionnaire. The sample was stratified to include representative percentages of NAEA members from each membership division and from each state and region. Subjects who utilized the electronic questionnaire self-selected. After responses from the hardcopy and web-based questionnaires were tabulated and charted by membership division and state, randomly selected members in divisions and states that failed to respond in sufficient numbers were mailed a copy of the questionnaire. If numbers of responses were not sufficient after one mailing, additional mailings were sent to additional randomly selected subjects in order to bring the number of respondents to acceptable return levels for the divisions and states. A combined total 3,265 subjects responded utilizing the hardcopy or web-based questionnaire. Descriptive statistics were used to summarize analyses of grouped responses. Open-ended items were analyzed utilizing content analysis

methodology. An interrater agreement study produced an agreement level of .88 for content analyses among raters.

Principal Findings

This summary represents combined item means for the entire sample. Summaries of these findings produced the following demographic profile of respondents. Subjects from 49 states responded with the sole exception of Louisiana. Lack of responses from Louisiana may be in part because of the impact of hurricane Katrina in 2005 just prior to beginning the data collection period. Response rates reflected relative membership percentages among states and membership divisions in the NAEA. Make-up of the 3,265 respondents included 1,255 (29%) from the elementary division, 955 (22%) from the middle division, 1,210 (28%) from the secondary division, 185 (4%) from supervision and administration, 560 (13%) from higher education, and 160 (4%) from the museum division. Respondents were an average of 48 years of age and principally female (69%). They had an average of 17.1 years of teaching experience and 31% taught in suburban schools, while 25% taught in urban schools and 22% reported teaching in rural or town schools respectively. Over two-thirds (69%) of respondents held a masters degree, masters degree plus 15 or more graduate credit hours, or doctoral degrees.

When asked how many professional development (PD) experiences they had attended during the past year, respondents reported that they had attended an average of one to four experiences which lasted from three to five hours each. These experiences were most commonly held during school (68%), on weekends (62%), and after school and during the summer (61% each). A total of 27 different types of PD experiences were reported. Workshops (89%) followed by state art education conferences (73%),

departmental meetings (62%), collaborations with other teachers (57%), graduate college workshops (56%), and make-and-take workshops (50%) were most commonly identified.

When asked why they attended PD activities, 93% said they attended to learn more, to improve their teaching or to make themselves better teachers (87% each), to improve curriculum and learn new techniques (86% each), to help students learn better (84%), to keep informed about the field (83%) to develop skills (81%), and to challenge themselves (74%). Least reported reasons included to meet administrators' expectations (23%), to take a break from their classroom (20%), and to comply with National Board certification standards (8%).

When asked about the drawbacks of attending PD activities, 61% reported that they liked attending PD activities and they found no drawbacks to attending. Those identifying drawbacks reported that: PD was too expensive (35%); PD activities were too far away (30%); no financial support was provided by their school to support attendance at PD activities and extra planning for a substitute teacher was required (28% each); PD took time away from their classrooms (26%); and PD activities usually didn't relate to their discipline (25%).

Participants reported a variety of types of support provided by their school districts to attend PD activities. These included professional leave days (64%), substitute teachers (60%), conference registration fees (53%), and travel expenses (41%). Other forms of support were reported less frequently.

Local school districts (83%) provided PD activities. Local PD activities included departmental meetings and technology training sessions (74% each), training sessions (56%), and instructional level faculty meetings (49%).

Examinations of participants' attitudes about PD experiences revealed the following beliefs. Ninety-four percent of participants felt that participation in PD activities made them a better teacher with eighty-five percent reporting that they changed what they did in their teaching because of PD experiences. Eighty percent of participants felt that their students learned better following PD activities and seventy-seven percent felt that the quality of their students' work improved following PD experiences. Opinions were more widely dispersed when asked whether their school district provided beneficial PD experiences for them. Forty-one percent of participants agreed that their school's PD activities were beneficial, while nineteen percent were undecided, and thirty-four percent disagreed. Respondents (73%) felt that their PD experiences focused on "real world" problems. Seventy percent of respondents reported that their state art education association provided beneficial PD experiences and sixty-six percent felt the NAEA provided beneficial PD experiences. Eighty-eight percent reported that they felt responsible for their professional development. Seventy-one percent said they used the internet for professional development and nearly half (49%) said they would participate in internet-based PD courses or experiences. Over a fourth (28%) was "undecided" and over a fifth (21%) reported that they would not participate in internet PD experiences. Unfortunately, 2,515 (80%) subjects reported that they felt they had PD experiences that were not useful and only thirty-seven percent of their administrators asked them about their professional development needs. Less than half (42%) of respondents reported that they felt they received adequate support to attend PD experiences.

When asked what topics their PD experiences most frequently addressed, respondents reported a total of 101 topics. Among these technology (34%), curriculum development (32%), studio techniques (25%), and assessment (23%) were most common.

When asked what topics they would like to see PD address, they reported 88 topics. Curriculum development (23%), technology (22%), studio techniques (17%), and assessment (15%) were most commonly identified. Other topics identified very specific needs and concerns of art educators, while other topics related to broader concerns and issues with which most educators must deal.

Lack of funds (38%), lack of time (34%), distance from PD activities (17%), PD activities not related to visual arts education (12%), and lack of administrative support (11%) were factors that most commonly hindered professional development of subjects.

General benefits art educators felt they gained from participation in PD activities included the following in order of priority: improved curriculum, networking, renewal, sharing, more knowledge about studio techniques, tools, media, or skills, better teaching, and more knowledge about current trends.

When asked what their state art education associations could do to contribute to their professional development, respondents suggested 78 ways in which they could. Leading the list was to “keep doing what they are doing” (25%). This suggestion was followed by 33 recommendations for state conferences (23%), offering more programs and workshops (12%), offering programming more frequently (12%), and improving communications (10%) were the most common.

Respondents identified 80 topics for how the NAEA could contribute to their professional development. Among recommendations were providing more regional or

local PD opportunities (19%), followed by 24 topics related to national conventions (15%), providing on-line PD programs (12%), improve website information (12%), continue providing what is being provided (10%), high quality publications, information about current issues, encourage appropriate PD by local school districts, provide information about the value of art education, more advocacy materials, more information about current research about art education, and increased communication with members (9% each) were most commonly identified.

Conclusions

Based on findings this study produced the following conclusions about the professional development of art educators emerged.

- 1. Professional development of art educators is likely to become increasingly important as the field of education becomes more complex.*
- 2. Problems like funding, accountability, scheduling, enrollments, and so on are likely to continue and to increase in the future.*
- 3. Art educators will have to be proactive in seeking meaningful professional development activities.*
- 4. The NAEA, state art education associations, and local school districts will have to work harder to provide ongoing meaningful professional development for all art educators.*
- 5. Art educators increasingly will need to depend on technology to meet their professional development needs.*
- 6. Regardless of what the future brings for art education, art educators will have to assume primary responsibility for their professional development.*

7. *In the end, the quality of education all of our students receive depends on how committed we are to educating ourselves.*

Art educators will continue to seek opportunities for their professional development and professional development will become a primary focus for all educators. However, professional development of art educators must be kept in perspective. The reason art educators go into the field of art education is not to seek ongoing professional development and administrators and other decision-makers must not lose sight of that fact. Art educators enter the field because they have a love of art and a love of students and teaching. Art Educators must keep in mind that for whatever reasons they entered the field, the only one that ultimately matters is that if they do their jobs well, they will affect the lives of all of their students by enabling them to create, appreciate, and respond to art and the role it plays in each of their lives on a daily basis. This should be the ultimate goal for professional development of all art educators.

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Project Report

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Professional development has become a central focus in American schools over the past two decades. Educators from various disciplines have distinctive professional development needs. In some cases professional development programming is designed to meet the overarching needs of educators regardless of the discipline, educational setting, or instructional levels of educators. However, the professional development needs in specific disciplines may vary in significant and meaningful ways. This study represents an effort to understand professional development of art educators in the United States. A study of this kind requires assistance from a wide variety of individuals concerned with art education in our schools.

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Introduction

Professional development of teachers has been a topic of growing interest in the field of education. Much of this interest has been fueled by legislation, social evolution, economic development, technology, employment needs, and many other significant changes occurring in our country. Knowledge and skills teachers needed to support their teaching five or ten years ago are vastly different from what teachers need in schools today. Educators at all instructional levels and in all instructional settings have been challenged to keep pace with these changes. Never has the gap between these demands and the actual knowledge and skills of educators been greater.

Professional development has become an ingrained concept in the field of education and yet common agreement about what this term means has not been found. Professional development has been called, among other things, in-service training, leadership development, continuing education, professional improvement plans, and staff development. Elmore (2004) defined professional development as: Any adult learning activities that are designed in some way to increase knowledge, skills, abilities, and understanding of educators (p. 93). Gusky (2000) defined professional development as: Those processes and activities designed to enhance professional knowledge, skills and attitudes of educators so that they might, in turn, improve the learning of students (p. 16).

The demand that students' academic performances improve is at the core of all of these efforts.

The immediate cause of this situation is a simple, powerful idea dominating policy discourse about schools: that students should be held to high, common standards for academic performance, and that schools and the people who work in them should be held accountable for ensuring that students – all students – are able to meet these standards. (Elmore, 2004, p. 90)

Significant responsibility and blame has been placed on educators for students' unacceptable academic performances. To some observers, the emphasis on professional development implies that practitioners in education today are doing an inadequate job (Guskey, 2000). The rationale supporting the professional development of educators is that professional development will improve educators and thereby improve the quality of education they provide and students' performances will improve as a result. Investments in funds and time for professional development of educators are viewed by many as the solution to solving the problem of poor academic performance by students. Such oversimplification of the causes and factors that result in poor student performances will not solve the complex problems that contribute to low performances or measurement of them. Other factors that contribute to unacceptable performance levels, including parental responsibility, funding, inadequate facilities, socio-economic barriers, lack of student motivation, and many other influences (Sabol, 2001a), are routinely dismissed as being beyond the control of schools and administrators. Some argue that learning will improve by simply creating higher standards or mandating policies that carry punitive measures against schools and educators whose students produce poor performances like those identified in the No Child Left Behind legislation. These arguments fail to take into account that even though we live in a democratic society, the field of education is not on

a level playing field and that each student is a unique individual with individual needs, interests, and abilities.

Elmore (2004) argued that driving this emphasis on professional development is an underlying principle he calls “reciprocity of accountability”. The principle is predicated on the belief that for every increment of performance educators are required to meet, those demanding that the increments be met have a responsibility to provide educators with the additional capacity to produce that performance. A corollary to this principle is that educators must be held accountable for utilizing these capacities to produce the desired performance. An unspoken corollary to this principle is that students bear some degree of responsibility to make sincere efforts to learn and to perform at the highest level of their individual capabilities. Unfortunately, it must be added that the principle of reciprocity is not honored in most accountability systems or by people subject to them. It is still an open question about whether the ongoing demands from policymakers and the public for greater accountability for student performance will be accompanied by investments in the development of professional knowledge and skills required to produce increased levels of student performances.

Over the past two decades, increased efforts have been made to meet the growing professional development needs of teachers. Calls for greater emphasis on the professional development of art educators have been made (Goodwin, 2001; Longley, 1999; National Art Education Association, 2004; National Board for Professional Teaching Standards, 1994; National Endowment for the Arts, 1988). Government agencies, state professional education associations, and local school districts have made significant efforts to contribute to expanding the knowledge and skills of teachers in

every discipline. Schools routinely offer professional development programming that deals with assorted topics of concern. Professional development is best seen as a process with three defining characteristics including that it is (a) intentional, (b) ongoing, and (c) systemic (Gusky, 2000).

To insure that professional development processes are intentional, Gusky recommended that the following steps be considered:

1. Begin with a clear statement of purposes and goals. An explicit statement about the goals and classroom or school practices to be implemented and the results anticipated from students should precede professional development activities (Sparks, 1996).

2. Ensure that the goals are worthwhile. Everyone engaged in professional development activities must agree that the goals are important and worthwhile so they can work to accomplish them. Relating the goals to the mission of the school is an important first step in launching professional development.

3. Determine how the goals can be assessed. It is important to decide what evidence can be trusted and gathered to determine if the goals have been attained. It is important to keep in mind that multiple indicators are necessary in order to tap both intended and unintended outcomes.

Effective professional development must be ongoing. To keep abreast of new knowledge, educators must be continuous learners throughout the entire span of their professional careers. They must constantly analyze the effectiveness of what they do, reflect on their current practices, make adaptations when things are not going well, and routinely explore new alterations and opportunities for improvement.

Professional development must be a systemic process. Harsh lessons have been learned from fragmented piecemeal approaches to professional development.

Professional development activities about the “latest thing” or a new fad often fail to produce publicized results and generally are unclear or misleading about organizational support needed to sustain them. Non-systemic professional development often fails to take into account change that occurs over time in all levels of the school community.

Statement of the Problem

Art educators have been faced with a range of concerns and problems related to their professional development. The need for well-educated teachers is paramount in all disciplines. Pre-service art teacher preparation programs can only partially fulfill the needs of those entering the profession. Both novice and experienced art teachers need ongoing professional development (Sabol, 2005). As identified by Burton, Horowitz, and Abeles (1999):

It seems clear that if we want to develop complex arts instruction, with all it implies for pupils’ learning and development, then we need a school arts policy that calls for a more rigorous and ongoing education for teachers. (p. 45)

Sabol (1998, 1999, 2001b) reported that art teachers complained that professional development opportunities related to their needs were scarce and mandatory attendance at professional development activities unrelated to their needs was widespread. Art teachers reported that less than half (44%) of urban school districts (Sabol, 1998), less than half (43%) of new art teachers’ school districts (Sabol (2001b), and slightly over half (52%) of rural school districts (Sabol 1999) provided professional development activities of any kind. Galbraith and Grauer (2004) reported that there is no large-scale data bank that has

kept track of professional development opportunities available for art teachers. Darling-Hammond (2001) and Whitener, Gruber, Lynch, Tingos, Perona, and Fondelier (1997) reported that lack of support for meaningful professional development opportunities have contributed to attrition rates of teachers. Forms of support for professional development are limited. Sabol (1998, 1999, 2001b) reported that the most common forms of support included professional leave days and substitute teachers (63% each) and conference registration fees (47%). In spite of these limitations, there is evidence that art teachers are engaging in various professional development activities. The most common form of professional development is pursuit of masters degrees and in taking graduate courses (Burton 1998, NAEA, 2001). Another common form of professional development includes National Board for Professional Teaching Standards certification (Goodwin, 1997). However, these forms of professional development may not be possible for the vast majority of art educators. Limitations in funding, availability, appropriateness, acceptability, scheduling, transportation, or lack of administrative support may contribute to low levels of participation in many other forms of professional development (Sabol, 1998, 1999, 2001b).

The Call for the Study

In 2004 the National Art Education Association published the *NAEA Strategic Plan: 2004-2007*. The plan outlined a long-ranged framework for the NAEA for conducting association business and development. The plan consisted of Mission and Vision statements, Goals, Objectives and Strategies for accomplishing them, and a rationale statement. The objectives of the plan included strands supporting research, professional development, and communication. The professional development objective

read: “NAEA will plan, coordinate, and implement exemplary professional development initiatives that build members’ capacities to be effective leaders and advocates for art education” (p. 2). This objective included the following measures of success:

1. All regional meetings for state association presidents provide significant leadership training.
2. Alternative approaches to leadership training may be recommended.
3. Members are more effective leaders and advocates for student learning in the visual arts. (p.3)

During the Delegates Assembly meeting at the NAEA Convention in Denver in 2004, delegates decided to focus their work to support the plan by selecting an objective from the plan. The communications strand was subdivided into Internal Communications and External Communications. The NAEA Southeastern Region selected the Research objective; the Pacific Region selected the Internal Communications objective, the Eastern Region selected External Communication, and the Western Region selected the Professional Development objective. Delegates began considering kinds of actions they could recommend to the NAEA Board of Directors and to the executive councils of their state art education associations for actions to meet the objectives.

Each summer since 1990 the NAEA Western Region Summer Forum has been conducted. At these meetings state art education association presidents and other representatives from their associations share information, discuss issues and concerns, and offer suggestions and direction to the NAEA Western Region Vice President and Western Region Vice President-Elect regarding needs of the region. Often these suggestions are shaped into action items to be forwarded to the NAEA Board of Directors

for consideration. These meetings, sanctioned and partially funded by the NAEA, have provided a forum for discussion and problem solving related to state and national association development and policy.

During the 2004 summer meeting held in Saint Louis, Missouri, a discussion of professional development was held. Various topics and questions related to the professional development of art educators were raised. As the discussions unfolded it became clear that information and current in-depth research about these issues relating to art educators were lacking. Those at the meeting realized that taking actions or recommending steps to address these issues based on their lack of knowledge would be irresponsible and counterproductive. A decision was made to conduct a study to acquire information needed to support the work of the Delegates Assembly and to carry the Strategic Plan forward. It was agreed that Dr. Robert Sabol, NAEA Western Region Vice President-Elect would conduct a study of professional development of art educators in the NAEA. To accomplish this, a proposal for the study was sent to the National Art Education Foundation in the fall of 2004. Notification that the study would be funded was received in February of 2005. The study was done during the fall of 2005 and spring of 2006. Preliminary findings from the study were reported at the NAEA convention in Chicago in March of 2005 and at the Western Region Summer Forum in Indianapolis in June of 2005.

Research questions for the study included the following:

1. What support currently exists for professional development of art teachers?
2. In what kinds of professional development activities do art teachers currently engage?

3. In what kinds of professional development activities do art teachers want to engage?

4. What issues and concerns do art teachers have about their professional development?

Based on findings from such an investigation, state art education associations and the NAEA could create action agendas that (1) meet the ongoing professional development needs of NAEA members and other art educators; (2) create programming and resources to facilitate professional development of NAEA members; (3) create and develop state art education association leadership development programming necessary to assist in developing future state association leaders; (4) recommend improvements in pre-service preparation programs for art educators; and (5) inform administrators and policymakers about the professional development needs and concerns of art educators.

Methodology

This study utilized quantitative research methodology involving a survey of art educators. A questionnaire was created as the data collection instrument. Descriptive statistics were used to summarize empirical data, while content analysis methodology was used to analyze open-ended responses from subjects.

The combination of a U. S. Mail and a web-based survey was selected as the means of obtaining reliable data related to the research questions and to provide alternative means for subjects to participate in the study. A hardcopy of the questionnaire was mailed to 3,000 randomly selected subjects and a postage paid return envelope was included for their use. Mailings of hardcopies of the questionnaire continued during the

data collection phase of the study. Single mailings were made to randomly selected subjects in the pool.

Announcements about the study and website availability of the questionnaire were sent to the NAEA President, Past President, and President-Elect, all NAEA Division Directors, NAEA Regional Vice Presidents, selected state association presidents, selected school districts, and administrators and other individuals who were linked to communications networks that included art educators through list serves or other means. Those receiving the announcements were asked to send them to potential participants on their lists.

The decision to use both means of collecting data took into consideration the possibility that by providing two ways for subjects to participate, the number of subjects responding could be positively increased. This thinking was supported by the relatively high number of subjects who chose to participate in the study. The decision to utilize both survey methods also was based on the limitations of funding that could be used to print and mail hardcopies of the questionnaire to a representative sample of subjects. It was decided that the electronic version of the questionnaire would be posted on a webpage on the Purdue University website allocated to the researcher for use by his university. An independent consultant was employed to assist in construction of the webpage. MySQL software was used to construct the site and to record responses. The web-page included the questionnaire and the identical cover letter used in the mailing sent to subjects who received hardcopies of the questionnaire. Subjects wishing to participate on the web-based questionnaire were required to enter their NAEA membership number as their access code. Subject who were not NAEA members or could not remember or find their

NAEA membership number, but who wanted to participate on the web-based questionnaire, were asked in the announcements and cover letter to contact the researcher via email. Subjects who contacted the researcher were given a “dummy code” so they could access the online questionnaire.

All subjects were given single-session access to the electronic questionnaire. If subjects failed to complete the questionnaire during the single session, they were not given an additional opportunity to access the questionnaire. This security decision was made to ensure that unwanted participants and others wishing to taint the data by responding multiple times would be restricted in their access to the questionnaire. Use of the NAEA membership number also provided anonymity for respondents, because the researcher did not know the membership numbers of any participants in the study.

Respondents were allowed to complete any items they chose on either form of the questionnaire and were not prevented from skipping items they did not want to answer. These steps were taken in order to comply with research practices required by the Purdue University Institutional Review Board (IRB) and included in the CITI Researcher Certification Course in the Protection of Human Research Subjects protocols found in the Internet Research module of the course. Researchers utilizing web-based research for data collection are required to observe these and other accepted web-based research protocols. Efforts were made to insure that all protocols of this kind were observed throughout the study.

Participants

The population under investigation included art educators who were members of the NAEA and who lived in the United States as of July 1, 2005. Subjects included all

members from the Elementary, Middle, Secondary, Supervision and Administration, Higher Education, and Museum Education divisions of the NAEA. Decisions were made to exclude from the subject pool all student division members, members from foreign countries, and members who did not declare a membership division on their membership records.

Student division members were excluded because of the unique professional development needs they potentially could have and because they would be unable to respond to questions related to kinds of support and types of professional development activities schools provided. Pre-service art teachers are involved with their professional development in an ongoing full time basis during course work at their colleges or universities.

Foreign members were excluded because they may have governmental or other advantages or restrictions to their professional development that may skew the generalizability of findings for art educators in the United States. There also were considerations about terminology and other structural and organizational architecture in foreign schools that could invalidate findings for those subjects selected for the sample. This is not to say that the professional development needs of foreign art educators are of lesser significance than those of American members or that they may be significantly different. However, study of their professional development could potentially lead to inaccurate conclusions about the domestic art educators who make up the vast majority of members of the NAEA.

Members who did not declare a membership division on their membership records could not be clustered with members who had provided this information.

Because it could not be determined into which division these members belonged, it was not possible to accurately determine exact numbers of members for any division if they were included in the pool. Reasons these members failed to provide this information is unclear. For some it may be considered an invasion of privacy. For others it may be an oversight when completing membership application forms. Other reasons may exist. It is conjecture on the part of the researcher to assume that a significant proportion of these individuals teach in multiple instructional levels. If this is the case, responses from single individuals would have to be recorded in the database for each of the divisions they represented. This would taint the general findings for the total sample by giving those single individuals power to inflate the total number of responses for the divisions in which those responses were included. In short, responses from those individuals would be counted multiple times thereby giving them power to skew findings for the study.

These and other extraneous variables were taken into account when selecting subjects for the pool for the study. The resulting pool consisted of 12,065 subjects. They represented all fifty states in the United States and all membership divisions of the NAEA, excluding those described above.

In order to account for disproportionate numbers of art educators in state populations and in membership divisions, a weighted sample was created. The number of subjects included in the sample represented the proportionate numbers of members from each state and from each membership division within each state. For example, in a state with higher numbers of members than states with fewer members, the samples from those states were larger. In addition, the sample from each state was stratified in order to represent the proportionate numbers of members within each membership division for the

state. Divisions with more members were allocated higher numbers of subjects from those divisions than divisions with fewer members.

Three thousand subjects were selected using stratified random sampling techniques in order to insure high confidence in generalizations to the population made from the sample. Stratification insured that proportional geographic and membership divisional representation included more subjects to states with higher numbers of members and to membership divisions with higher numbers of members in each state.

Data Sources

The data collection instrument included a 41-item questionnaire developed by the researcher (See Appendix A). The questionnaire was divided into four sections. The first of these included demographics items; the second included participants' engagement in professional development items; the third included a group of Likert-type items; and the fourth consisted of open-ended response items. Items were designed to focus on the following research themes: engagement in professional development activities, support for professional development, attitudes about professional development, and opinions about problems, benefits of engaging in professional development activities, topics about which subjects have or would like to learn about in professional development activities, and suggestions for state art education associations and the NAEA to contribute to future professional development of art educators.

A closed-form was chosen for 34 of the items. Of these, 14 examined art educators' attitudes in Likert-type items. In addition seven open-ended items allowed respondents to raise and discuss points of concern and to amplify their responses from other items or about the themes of the study. These items also enabled respondents to

identify problems, offer suggestions, and develop themes not specifically raised in the study. The instrument was reviewed for format, clarity, and scope by three outside specialists in survey research and questionnaire construction. After review by these experts, a version of the questionnaire was reviewed by the Purdue University IRB to insure the human subjects research violations were not committed. The IRB authorized use of the questionnaire.

Procedure

In October of 2005 data collection packets consisting of a cover letter, questionnaire copy, and postage paid return envelope were sent by first-class mail to the sample. The cover letter described the nature of the problem, the purpose of the study, guaranteed anonymity, set a response timeline, and identified the researcher and the source of funding for the study (See Appendix A).

At this same time the website with the webpage containing the questionnaire was opened to subjects for responses. The webpage remained active from October 1 until December 1; however, due to the stream of data that continued beyond the official end of the data collection period, the website remained active until the middle of February 2006.

Returns of hardcopies of the questionnaire were tracked by the research assistant. Response rates were monitored to insure that proportionate responses were received for states and membership divisions within them. When response rates for a state or membership division fell below the percentage identified for states or divisions, additional subjects from those states and divisions were randomly selected and hardcopies of the questionnaire were mailed to them.

Data analysis was supervised and coordinated by the Purdue University Statistical Consulting Service. Data provided by respondents on hard copies of closed-form items were coded for computer entry into the database for the study and checked for accuracy. Data analysis was done using Microsoft Excel software. Responses on the web-based questionnaire were translated to match Microsoft Excel formatting and combined with data collected from hardcopies of the questionnaire.

Data provide on open-ended response items were analyzed using content analysis procedures recommended by Krathwohl (1993) and Krippendorf (1980). No preconceived topics were identified prior to content analysis of open-ended items, although themes in the items provided focus for subjects' responses. Topics emerged after analysis was conducted by the researcher. Responses were grouped under topical headings to determine trends and frequencies. Descriptive statistics were used to summarize analyses of grouped responses. Validation of content analysis was done through an interrater agreement study. Two independent raters were employed to duplicate analysis of open-ended response data and to search for levels of ambiguity, accuracy, and reliability of the analysis. An agreement level of .88 was produced among raters.

Report of Findings

This report is intended to be descriptive in nature. It will include summary reports of responses for each question included on the questionnaire. In-depth analyses of the meaning of the findings and suggestions for action based on the findings are beyond the scope of this report and will not be included. During the five month data collection period, a total of 3,265 responses were received from subjects. This number represents

27% of the 12,065 subjects in the pool selected from all membership divisions and states in the NAEA. From 3,000 hardcopies of the questionnaire mailed, 1,959 (65%) were returned. Hardcopy responses represented 60% of all responses returned. An additional 1,306 responses were received on the questionnaire posted on the webpage. Webpage responses represented 40% of responses returned.

Comparisons of findings from various items on the questionnaire with common themes and clustering of responses for those items will not be included in this report. Findings for each item will represent aggregate summaries of responses for all subgroups included in the study. Although findings for each membership division subgroup and for each state can be produced, it is beyond the scope of this report to include such layers of analysis. Findings in this report will represent generalizations for the total sample. However, it must be added that in preliminary test analyses of sample subgroup responses for selected items, low levels of differences in responses were found among elementary, middle, and secondary subjects. Interestingly, when responses for subjects from supervision and administration, higher education, and museum education were factored in with those from the elementary, middle, and secondary divisions, few differences resulted among all groups. This suggests that there are general levels of agreement among all subgroups about responses to items on the questionnaire.

Dozens of comments were written in margins of returned questionnaires, in accompanying letters, and in e-mail messages expressing willingness to verbally discuss responses in depth and to provide additional insights and information. Other comments included requests for data summaries from the study that could be used for decision-making by art teachers, administrators, school boards, and other stakeholders.

Expressions of support for the study and gratitude for providing an opportunity to voice opinions and frustrations were common. Numerous respondents wrote lengthy passages discussing personal experiences, offering suggestions, relating concerns, and other personal information about their professional development, that of others, or within their schools or school districts. Several respondents requested copies of the final report or provided personal contact information with requests that they be contacted for further discussion.

Section One: A Profile of Participants

The first section of the questionnaire focused on demographic information about the respondents. Items were designed to contextualize the responses by providing information about the experience, educational background of participants setting or locations in which respondents taught.

Question 1: In Which State Do You Teach?

Numbers of subjects selected to participate in the study from each state corresponded to the percentage each state represented in the population. (See Table 1.) Responses were received from all states in the United States with the single exception of Louisiana. Lack of responses from Louisiana may be in part because of the impact of Hurricane Katrina in the state during the late summer of 2005 prior to beginning of the data collection period in the fall. Response rates closely represented proportions of each state's membership total and membership within divisions. However, response rates from Arkansas, Connecticut, Kansas, Kentucky, Michigan, New Jersey, North Carolina, Oregon, Rhode Island, South Carolina, Virginia, and Washington were proportionately

lower and response rates from Alabama, Hawaii, Indiana, Minnesota, Mississippi, North Carolina, North Dakota, Pennsylvania, Vermont, and Wisconsin were proportionately higher. Discrepancies in these response rates do not significantly affect generalizations made about the sample.

Table 1

State Membership by Divisions

States	Total Members 6-30-05	Elem.	Mid/J	Sec.	Spr. Ad.	H. E.	Msm Ed.	No Div Given
1. Alabama	181	55	24	50	4	5	9	34
2. Alaska	56	20	8	13	3	0	1	11
3. Arizona	220	49	26	51	3	18	7	66
4. Arkansas	248	64	24	92	1	15	0	52
5. California	523	76	69	155	18	45	26	134
6. Colorado	287	83	31	66	9	11	5	82
7. Connecticut	471	149	76	121	13	7	7	98
8. Delaware	64	13	7	14	0	4	2	24
9. Florida	445	119	38	94	18	28	15	133
10. Georgia	582	185	62	126	12	33	13	151
11. Hawaii	32	7	3	7	0	2	3	10
12. Idaho	51	4	2	9	1	7	0	28
13. Illinois	683	134	45	145	9	54	25	271
14. Indiana	440	136	36	106	1	23	5	133
15. Iowa	196	64	18	59	4	15	3	33
16. Kansas	278	79	35	87	5	14	4	46
17. Kentucky	143	32	19	27	2	8	6	49
18. Louisiana	159	32	24	43	4	6	3	47
19. Maine (ME?)	106	26	11	24	2	4	3	36
20. Maryland	437	122	34	115	11	14	13	123
21. Massachusetts	967	246	90	171	23	29	21	379
22. Michigan	1216	431	133	293	23	39	14	263
23. Minnesota	189	45	22	50	6	11	11	44
24. Mississippi	112	11	15	41	3	7	0	38
25. Missouri	784	301	70	176	7	33	9	185

26. Montana	62	11	12	25	0	4	1	8
27. Nebraska	153	47	13	48	5	10	5	26
28. Nevada	78	34	14	23	0	1	1	6
29. New Hampshire	162	47	21	41	3	6	2	42
30. New Jersey	495	137	46	123	16	15	7	151
31. New Mexico	101	21	14	20	3	5	5	32
32. New York	888	167	82	98	40	68	35	398
33. North Carolina	627	204	76	159	5	41	11	123
34. North Dakota	27	4	2	11	0	5	1	4
35. Ohio	561	127	36	105	17	57	16	203
36. Oklahoma	189	37	18	65	4	11	3	51
37. Oregon	115	11	21	48	2	6	2	25
38. Pennsylvania	996	208	77	202	22	68	26	392
39. Rhode Island	225	57	11	43	3	4	3	103
40. South Carolina	509	187	64	99	10	30	7	112
41. South Dakota	28	5	3	9	1	2	0	8
42. Tennessee	378	117	34	80	4	22	7	114
43. Texas	493	98	52	89	21	44	37	152
44. Utah	114	8	4	24	3	9	9	56
45. Vermont	80	26	6	21	0	4	0	23
46. Virginia	924	338	124	206	34	22	18	182
47. Washington	236	50	32	71	6	5	7	65
48. West Virginia	81	13	10	24	0	4	0	30
49. Wisconsin	560	174	39	179	7	33	7	121
50. Wyoming	53	19	1	9	1	2	3	18
Total	17,005	4,630	1,734	3,957	389	910	418	4,915

Question 2: At What Instructional Level Do You Teach?

All respondents answered this item. Of 3,265 total responses, 1,255 (29%) were from the elementary division, 955 (22%) from the middle division, 1,210 (28%) from the secondary division, 185 (4%) were from the supervision and administration division, 560 (13%) were from the higher education division, and 160 (4%) were from museum education division. (See Figure 1.)

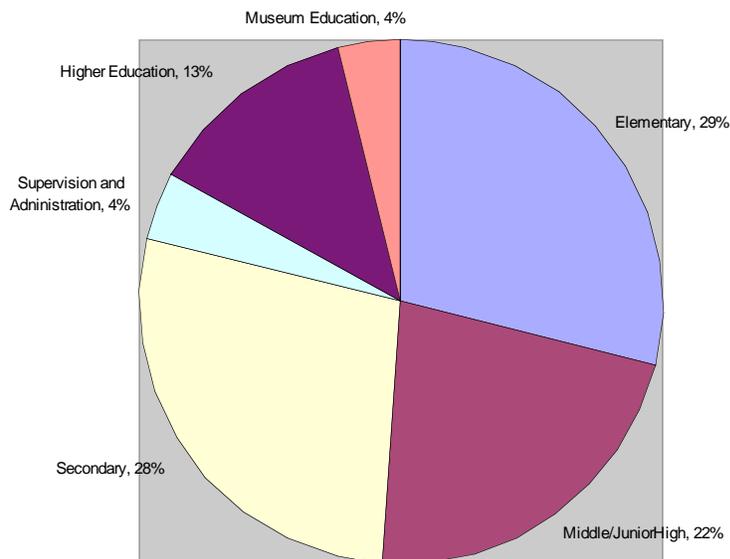


Figure 1. Respondents' instructional levels.

Responses from the Elementary division (29%) were most common followed by responses from the Secondary (28%) and Middle/Junior High (22%) divisions. Combined responses from these three divisions represented 79% of total responses.

Question 3: How Many Years Have You Been an Art Educator?

Art educators who responded to the study are experienced. All respondents answered this item. The average number of years respondents taught is 17.1 years. Fifty percent of respondents taught 17 or more years. Thirty-nine percent of respondents taught from five to sixteen years and only 11% taught less than four years. Those with 26 or more years of experience (28%) represented the group with the highest number (935) of

respondents and those with 17 to 20 years of experience (8%) represented the group with the fewest (260) responses. (See Figure 2.)

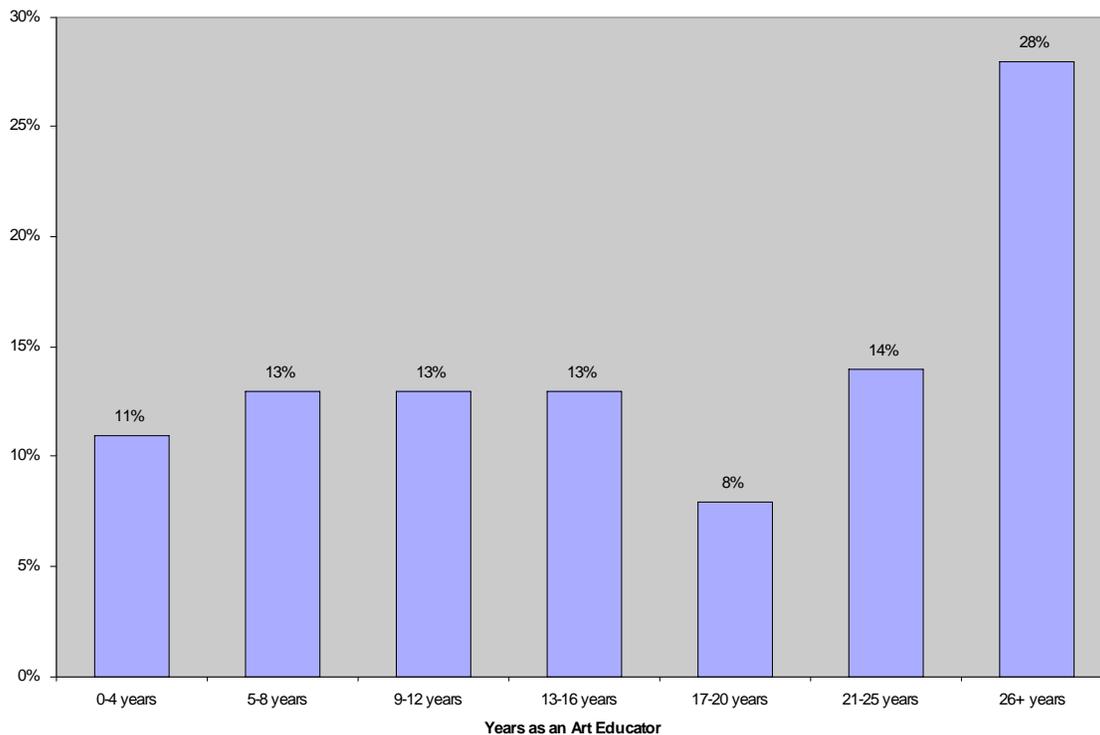


Figure 2: Respondents' years as an art educator.

Question 4: What Is Your Gender?

Female art educators were most common in all divisions. Over two-thirds of respondents were female. A total of 3,253 (99.6%) respondents answered this item. Twelve respondents (.4%) did not report their gender. At the elementary, middle, and secondary levels four fifths of respondents were female. Higher education produced the highest number of male participants with 94 (29%). (See Figure 3.)

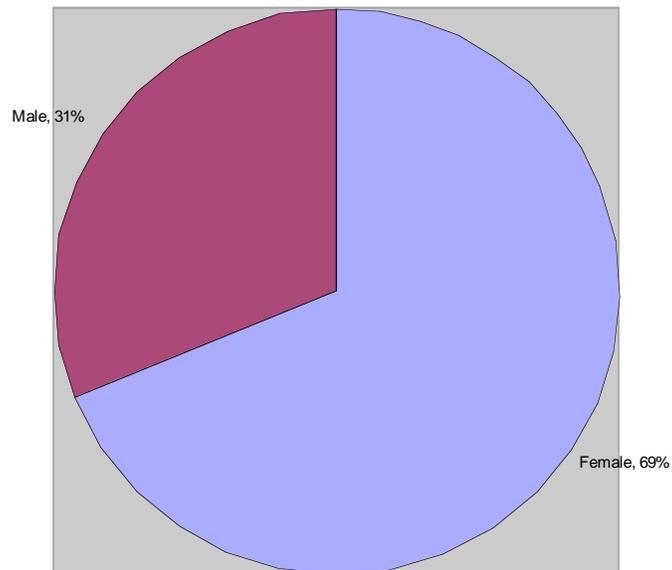


Figure 3: Respondents' gender.

Question 5: What Is Your Highest Degree Level?

Art educators who responded are highly educated. A total of 3,235 subjects answered this item. Over two-thirds (69%) hold a masters degree, a masters degrees plus fifteen or more additional hours, or doctoral degrees. Subjects with a master degree plus fifteen or more hours represented the highest number of respondents with 1,100 (34%). They were followed by those holding a masters degree with 985 (30%) subjects. Those with doctoral degrees represented the lowest number of respondents with 155 (5%).

(See Figure 4.)

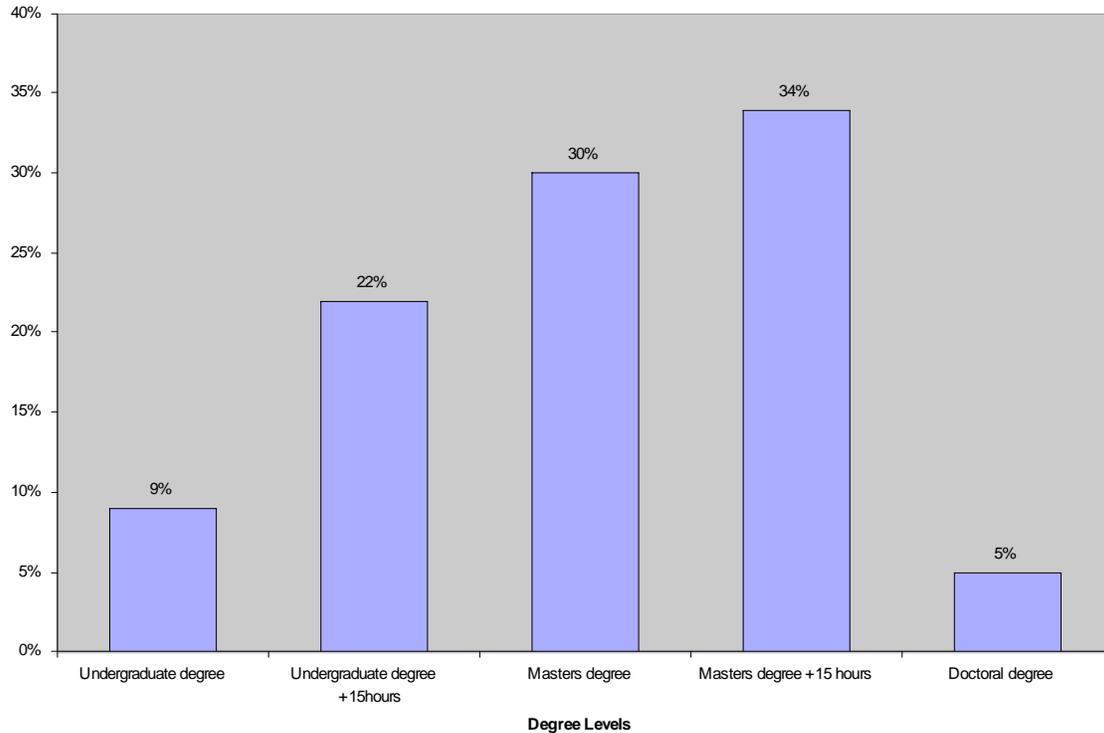


Figure 4: Respondents' highest degree.

Question 6: What Is Your Age?

Respondents for the study were experienced educators. All respondents answered this item. The average age of respondents was 47.8 years. Of all respondents 2,187 (67%) were between 46 to 60 or more years of age. The interval between 51 and 55 years of age represented the mode with 816 (25%) respondents followed by those from 56 to 60 years of age with 588 (18%). The interval from 21 to 24 years of age produced the fewest respondents with 630 (2%). (See Figure 5.)

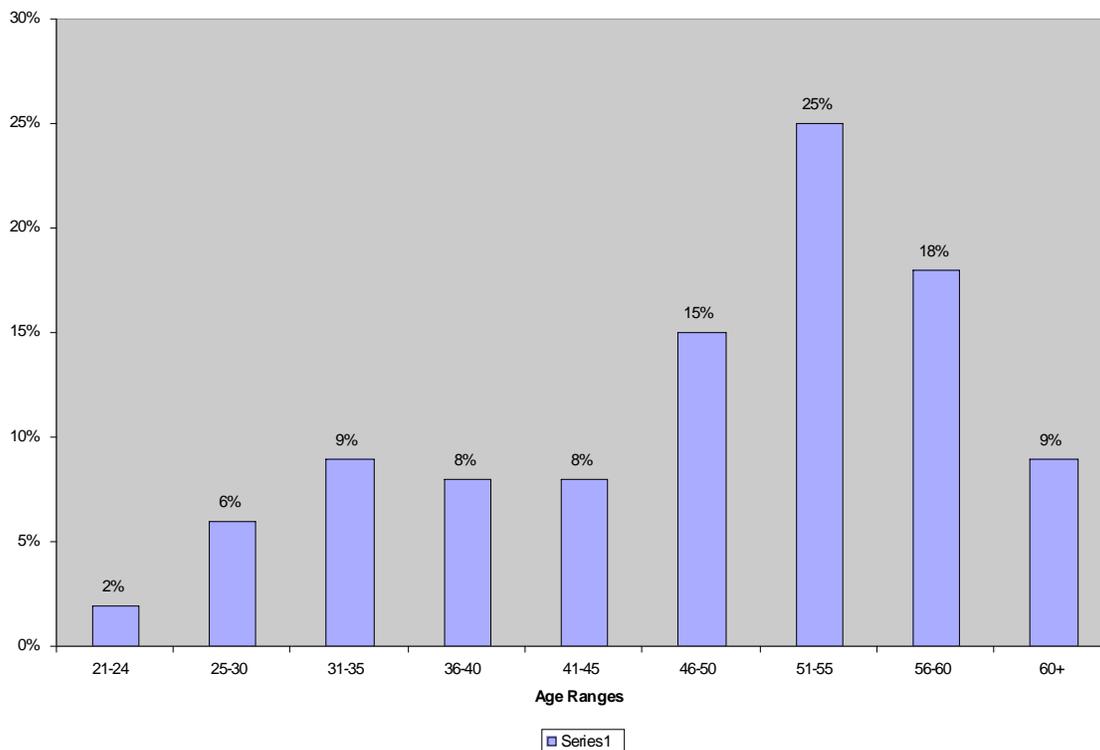


Figure 5: Respondents' age.

Question 7: In What Setting/Location is Your School?

Subjects were asked to identify the educational setting or location of the schools in which they teach. A total of 3,220 (99%) subjects answered this question. Of those the setting most frequently reported included “suburban” with 995 (31%) followed by “urban” with 805 (25%), and “rural” and “town” with 720 (22%) and 700 (22%) respectively. It is of interest to note that the distributions of settings or locations are almost proportionately identical for the sample, even though random sampling methodology was used to select subjects. (See Figure 6.)

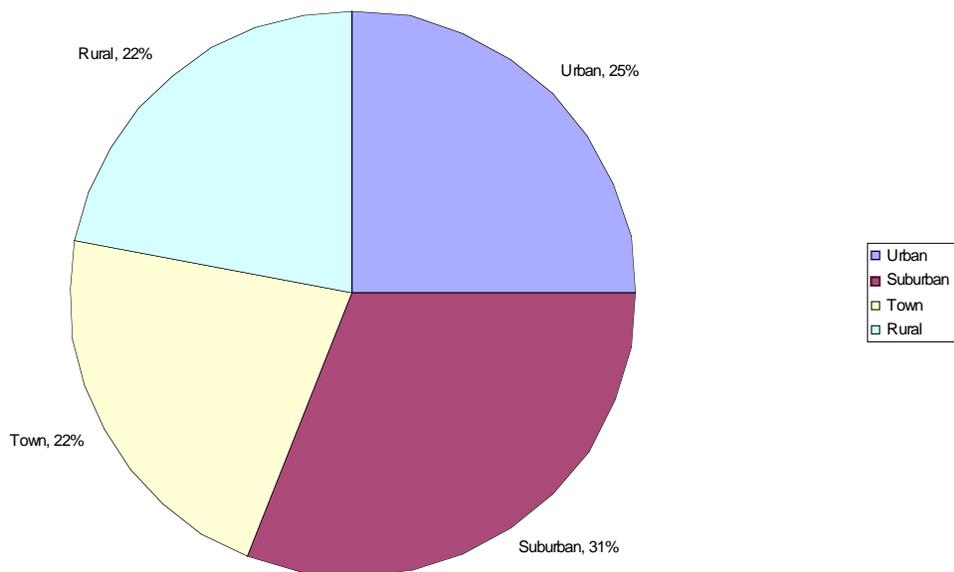


Figure 6: Respondents' school setting or location.

Section 2: Respondents' Engagement in Professional Development

The second section of the questionnaire focused on the participants' involvement in professional development activities. Items in this section addressed topics such as the frequency of involvement, duration of professional development activities, when activities occurred, what types of activities they experienced, benefits and drawbacks of professional development, and other issues related to their engagement with professional development.

Question 8: How Many Professional Development Experiences Have You Attended During the Past Year?

Subjects were asked to identify how many professional development activities they had attended during the past year. A total of 3,240 (99%) subjects answered this item. They attended an average of 4.8 activities each during the past year. The interval of 1 through 4 represented the mode with 1,684 (52%) subjects with 907 (28%) attending 5 to 8 activities. Two hundred fifty-nine (8%) subjects said they attended 12 or more experiences and 64 (2%) said they did not attend any professional development experiences during the past year. (See Figure 7.)

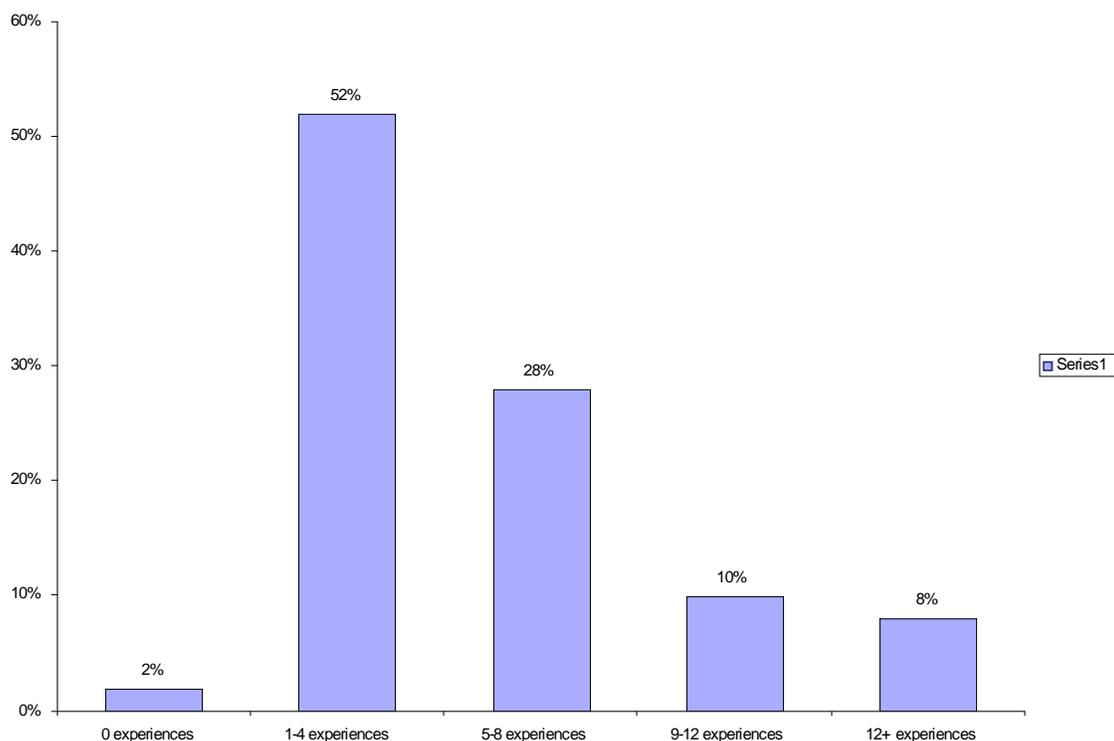


Figure 7: Professional development experiences attended during the past year by respondents.

Question 9: On Average, Approximately How Many Hours Does Each Professional Development Session Last?

Professional development sessions vary in length depending on the purposes of sessions and amount of information or training required. A total of 3,200 (98%) subjects responded to this item. Subjects spent an average of 4.5 hours per session in professional development. The interval of 3 to 5 hours was the mode with 39% of subjects responding followed by 935 (29%) reporting the interval of 1 to 2 hours. Only 474 (12%) reported attending sessions that lasted longer than eight hours. (See Figure 8.)

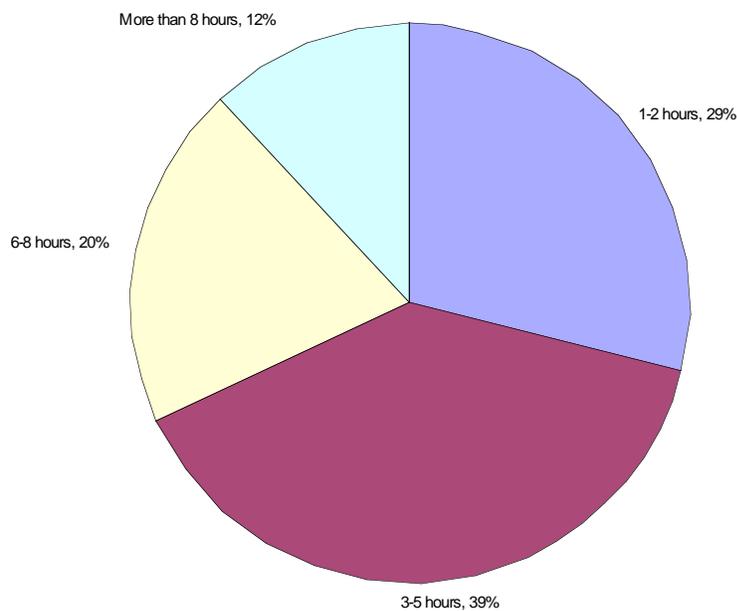


Figure 8: Length of professional development session respondents attended.

Question 10: Have You Attended Professional Development Sessions That Have Included Multiple Meetings?

Professional development sessions may require multiple sessions in order to accomplish the desired affects. In some forms of professional development, teachers reported that they were required to implement knowledge or skills they received during sessions and return to analyze, problem solve, peer tutor other educators, or receive subsequent phases of training based on their experiences. A total of 2,735 (84%) subjects reported that they had attended multiple session professional development sessions. This finding suggests that professional development is generally ongoing and dependent on passage of time to fully acquire knowledge and skills received during sessions. (See Figure 9.)

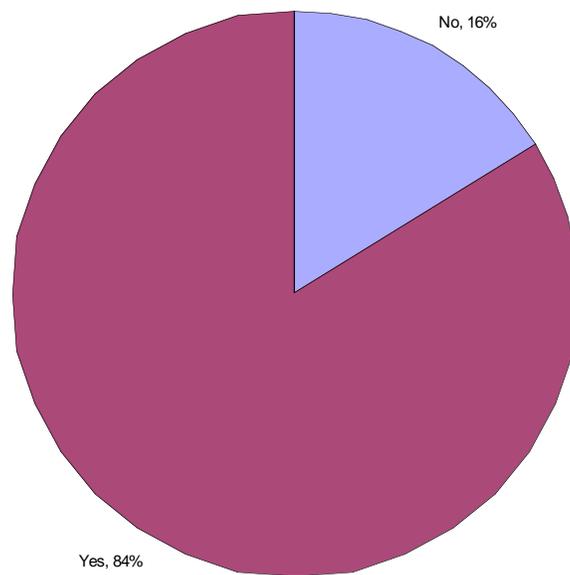


Figure 9: Participants attending multiple session professional development activities.

Question 11: Professional Development Experiences You Have Attended with Multiple Meeting Sessions Met for How Many Sessions?

A total of 2,735 subjects answered this item. Of those 1,020 (37%) said that multiple meeting sessions lasted for 2 to 3 sessions. Nearly two thirds (63%) of subjects reported that they attended from 2 to 5 multiple meeting sessions. Multiple meeting professional development activities last an average of 4.1 sessions. These findings suggest that art educators spend 14.5 hours total in multiple session professional development experiences. (See Figure 10.)

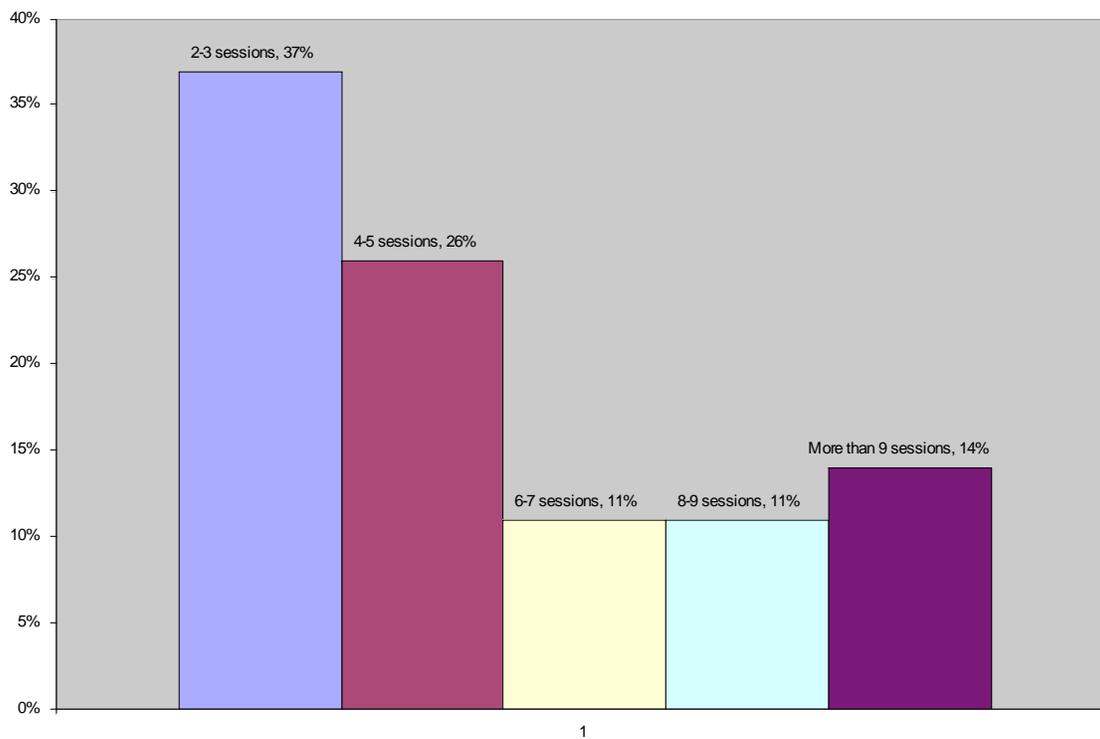


Figure 10: Number of sessions in multiple session professional development activities.

Question 12: When Have You Attended Professional Development Sessions?

Ongoing professional development must be undertaken at various times in order to accommodate educators' schedules, to allow for availability of professional development facilitators, and to be compatible with other scheduling considerations. Findings suggest that professional development activities are conducted at many varying times. All subjects responded to this item. In order of frequency, the most common time for professional development sessions was during school (68%), and on weekends (62%) and during the summer and after school (61% each). Before school (11%) and at other times (10%) were least frequently reported. (See Figure 11.)

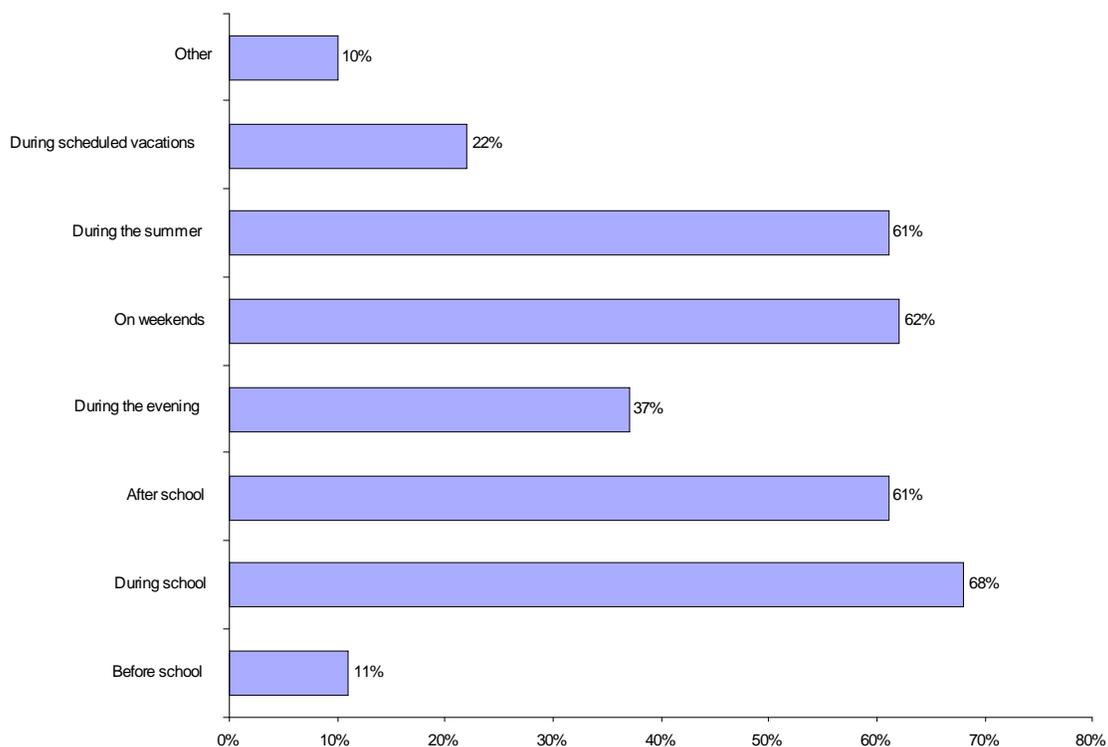


Figure 11: When professional development sessions occur.

Question 13: What Types of Professional Development Experiences Have You Had?

Professional development can be accomplished through a variety of methods. Subjects were asked to identify all of the types of professional development experiences they have had. All subjects responded to this item. A total of 27 different types of professional development experiences were identified by respondents. In order of frequency, attending workshops (89%), state art education conferences (73%), departmental meetings and lectures (62%) each, collaborations with other teachers (57%), graduate college workshops (56%), and make-and-take workshops (50%) were most commonly identified by subjects. Attending NAEA national conventions was identified by 48% of respondents. Least commonly identified experiences included attending research and state sponsored professional development sessions (17% each), National Board certification sessions (7%), and post-professional development coaching sessions (4%). (See Figure 12.)

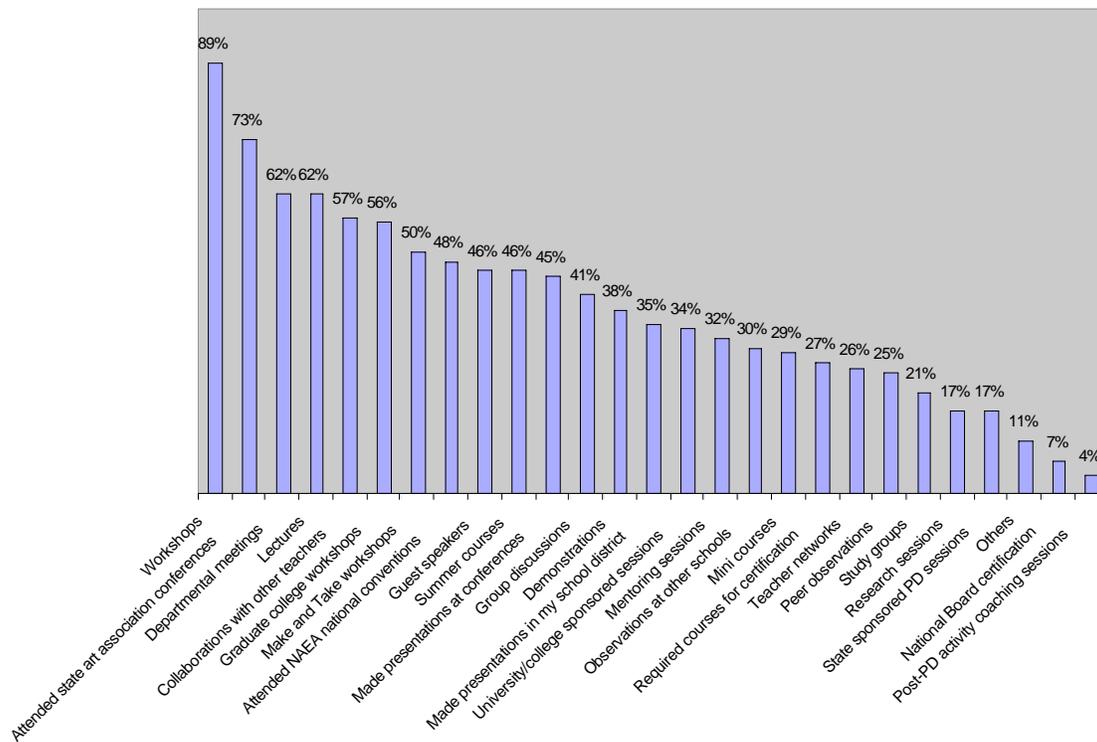


Figure 12: Kinds of professional development experiences respondents have had.

Question 14: Why Do You Attend Professional Development Activities?

Art educators attend professional development activities for a wide array of reasons. Some attend for personal improvement while others attend to enhance their competency as educators. Most see professional development as a means to further their own education. All subjects responded when asked why they attend professional development activities. A total of 20 different reasons were reported. The most common reason was to learn more (93%), followed closely by improve my teaching (87%), make myself a better teacher (87%), improve my curriculum and learn new techniques (86% each), help my students learn better (84%), keep informed about new developments in the field (83%), develop my skills (81%), and challenge myself (74%). Least identified

reasons included to meet administrators expectations (23%), take a break from my classroom (20%), and to comply with National Board certification requirement (8%).

(See Figure 13.)

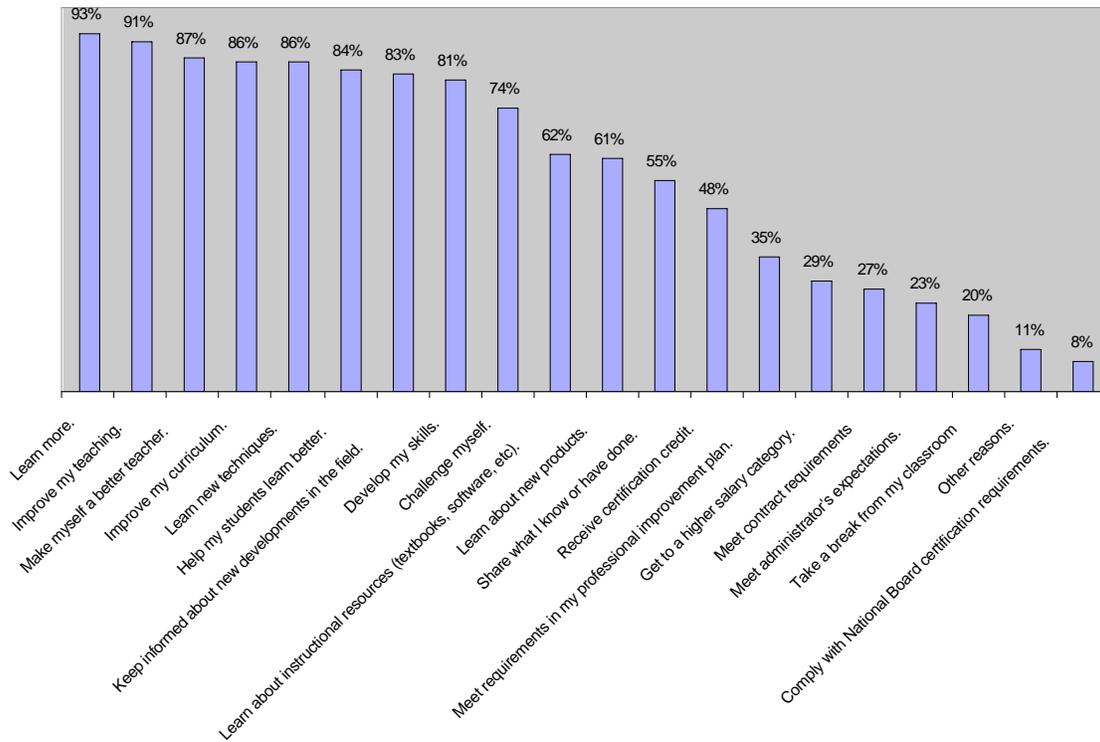


Figure 13: Why respondents attend professional development activities.

Question 15: Why I Don't Like to Attend Professional Development Activities.

Professional development activities are not always productive meaningful uses of art educators' time and resources. For some engaging in professional development activities have distinct drawbacks. All subjects responded to the item that asked why they don't like to attend professional development activities. Surprisingly, 61% of respondents said they liked attending professional development activities. Of those who

identified drawbacks of attending professional development activities, they are too expensive (35%), they are too far away (30%), no financial support is received and planning for a substitute teacher (28% each), time away from their classroom (26%), and they don't relate to my discipline (25%) were most commonly identified. Because the information doesn't work with students (4%), content is not research based and I disagree with ideas in the presentation (2% each), and because I don't want to change what is already working (1%) were least commonly identified. (See Figure 14.)

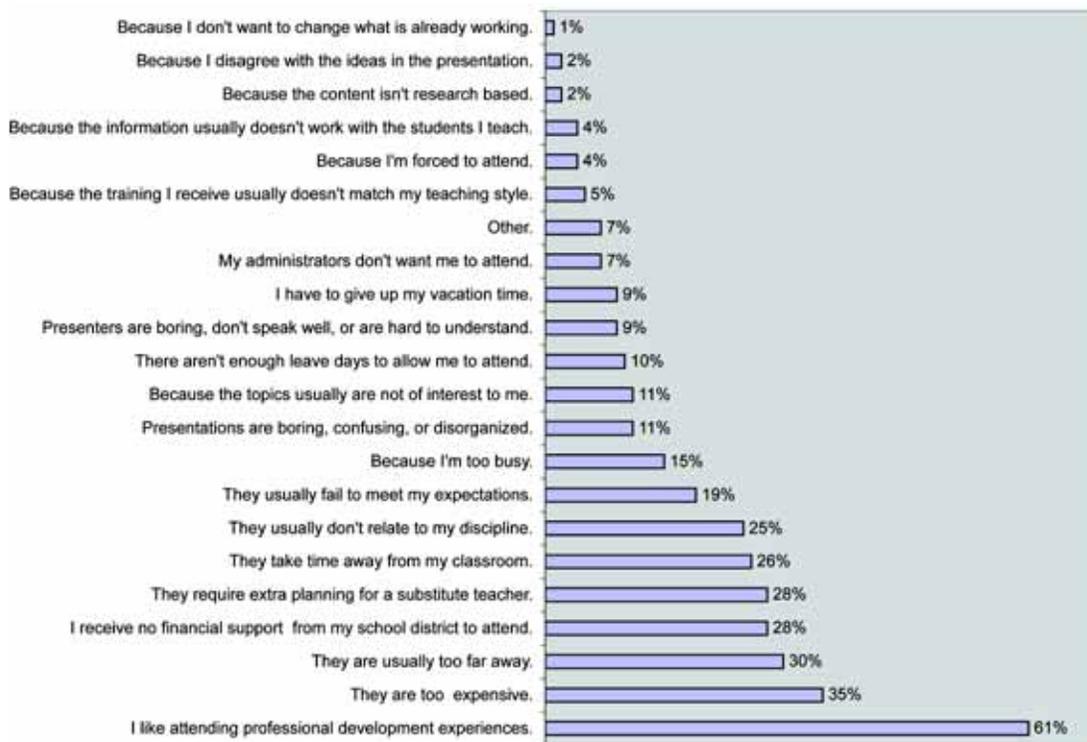


Figure 14: Drawbacks to attending professional development activities.

Question 16: How Does Your School District Support Your Attendance at Professional Development Activities?

Although art educators bear the major degrees of responsibility for pursuing their own professional development, a portion of responsibility to support their professional development rests with the school districts in which art educators teach. Support from school districts can be present in the form of encouragement or in the psychological environments administration and school boards create in schools that support or inhibit professional development of art educators. It can also be found in more tangible forms such as funding, substitute teachers, and so on. When asked about support provided by local school districts, all subjects responded. The two most common forms of support included professional leave days (64%) and substitute teachers (60%) and conference registration fees (53%). Other forms of support were reported by less than half of subjects. Interestingly, 400 (12%) respondents reported that no support was provided by their local school districts. (See Figure 15.)

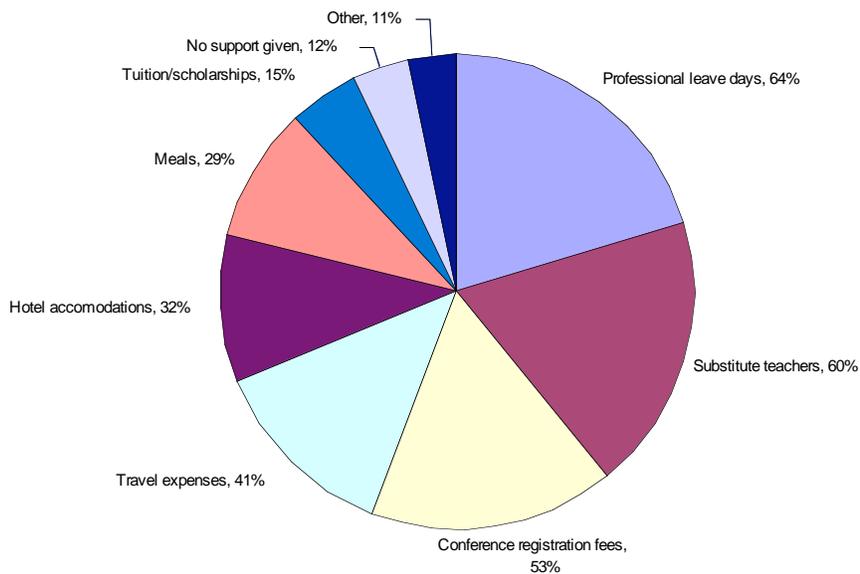


Figure 15: Local school district support for professional development.

Question 17: Does Your School District Provide Professional Development Activities Locally?

Attending professional development activities that are removed from the local community imposes certain kinds of barriers that may prevent art educators from regularly participating in them. When asked if their school districts provided local professional development activities, 2,725 (83%) said that they did. (See Figure 16.)

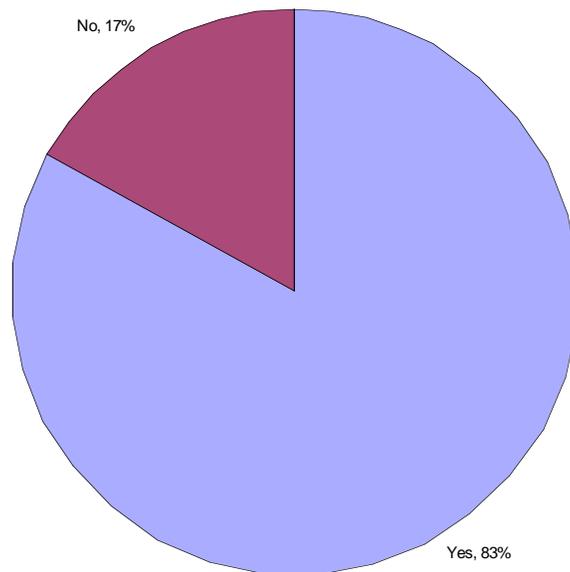


Figure 16: Professional development activities are provided locally.

Question 18: What Kinds of Professional Development Activities Does Your School District Provide Locally?

Professional development provided locally can take many different forms. Of 2,725 subjects who reported that their school districts provided local professional development activities, all of them identified various kinds of activities. The most common form was departmental meetings and technology training (74% each), followed by training sessions (56%) and instructional level faculty meetings (49%). Other forms of professional development were less frequently identified. (See Figure 17.)

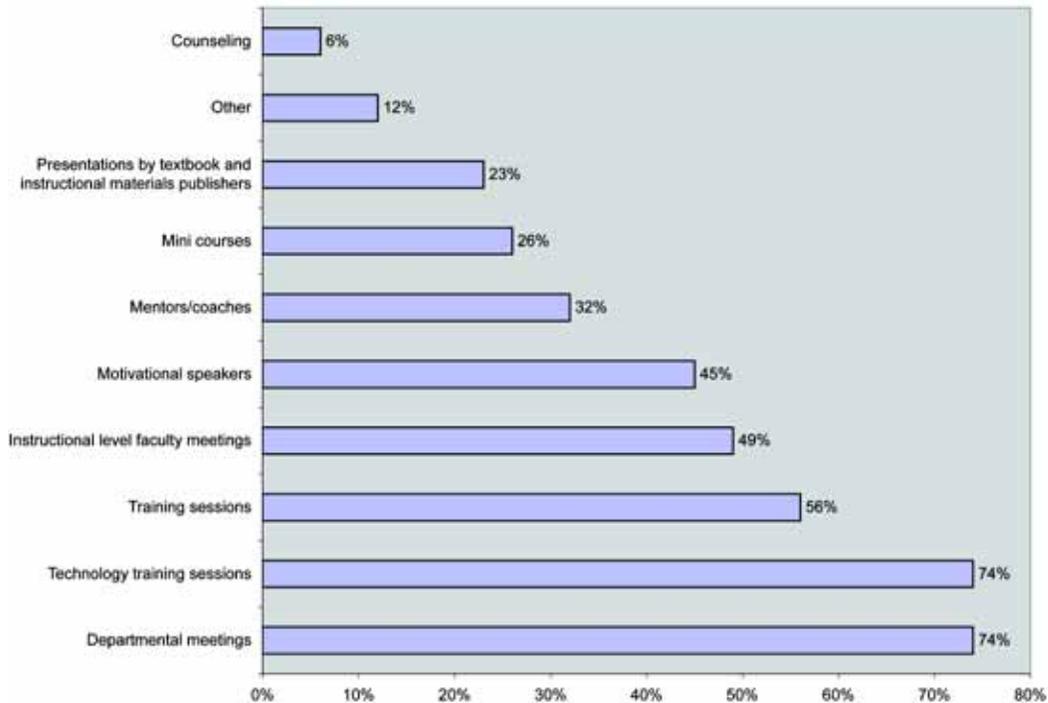


Figure 17: Kinds of local professional development activities.

Question 19: Generally, How Frequently Do You Use Knowledge and Skills from Professional Development Experiences?

Ideally, professional development activities provide knowledge and skills that art educators may be able to use in their classrooms. When asked how frequently knowledge and skills are used, 3,205 subjects responded to that item. Nearly all respondents (96%) said they used knowledge and skills to some degree. A total of 1,376 (43%) said that they frequently used knowledge and skills they acquired. Three percent said they infrequently did and one percent said they hardly ever use what they learn in professional development activities. No subjects said they never use what they learned in professional development activities. (See Figure 18.)

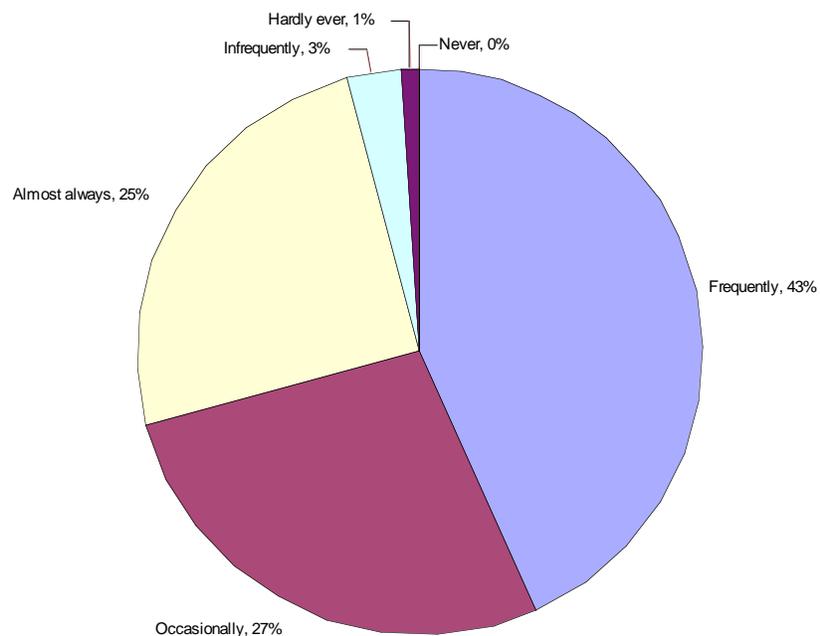


Figure 18: Use of knowledge and skills learned during professional development.

Section Three: Participants' Opinions about Professional Development

Art educators' perceptions about professional development play an important role in influencing their participation in professional development activities. Attitudes about their involvement in these activities can serve to motivate or inhibit their participation in such activities. To measure art educators' attitudes about professional development issues, 15 Likert-type items were included on the questionnaire. What follows is a summary of art educators' attitudes about their professional development.

Question 20: I feel My Professional Development Experiences Have Made Me a Better Teacher.

When asked to evaluate the impact of professional development on them as teachers, 3,185 subjects responded. Art teachers strongly agree (94%) that their involvement in professional development experiences has made them better teachers. (See Figure 19.)

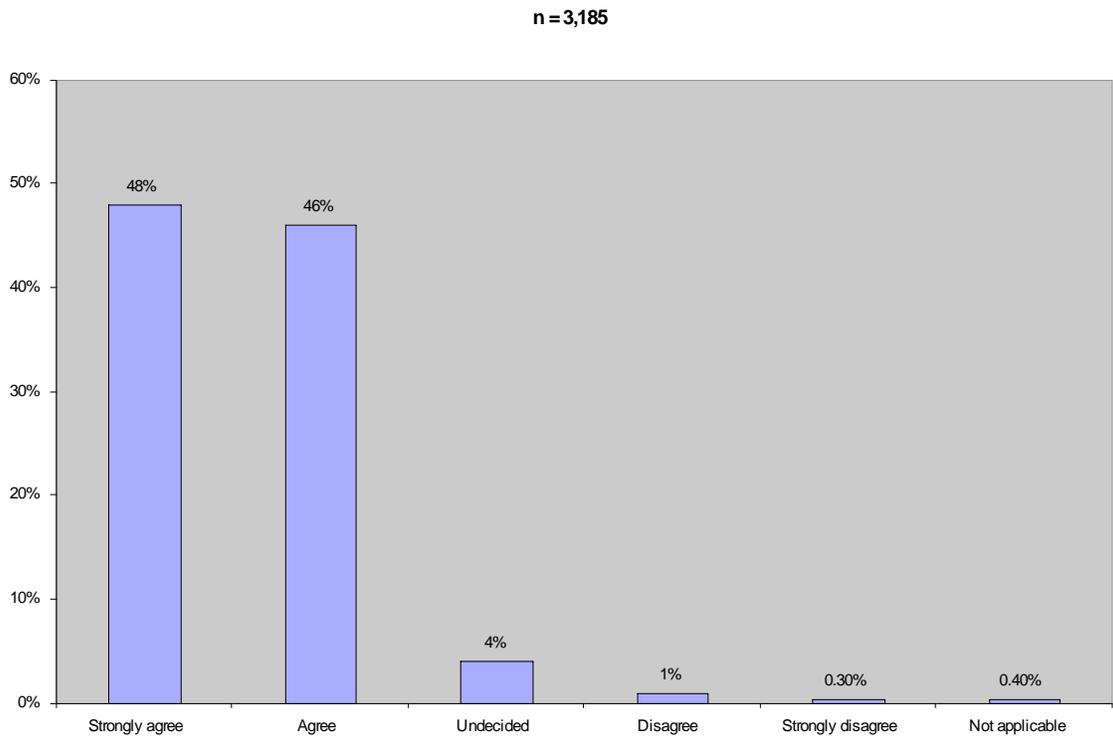


Figure 19: Involvement in professional development experiences have made me a better teacher.

Question 21: I Feel My Professional Development Experiences Have Helped My Students Be Better Learners.

Teachers are concerned that their involvement in professional development activities will have an impact on their students. When asked about the impact of their professional development on students' learning, 3,170 subjects (80%) responded that they felt students' learning has improved. Fourteen percent of respondents said that they were undecided on this issue. (See Figure 20.)

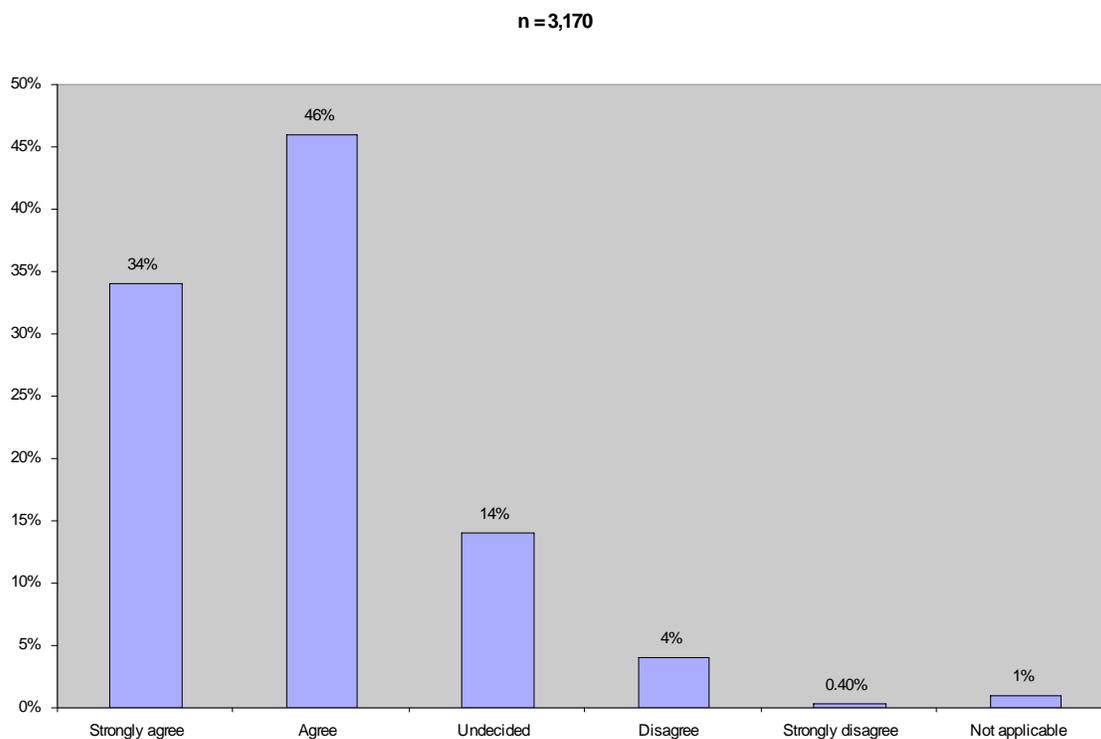


Figure 20: Professional development contributes to improving students' learning.

Question 22: The Quality of My Students' Work Has Improved Because of Things I Learned in My Professional Development Experiences.

The quality of students' work is one measure of the usefulness and success of art educators' engagement in professional development. When asked about the quality of their students' work, 3,165 subjects responded. A total of 2,430 (77%) reported that it had improved as a result of engagement in professional development experiences.

Sixteen percent were undecided. (See Figure 21.)

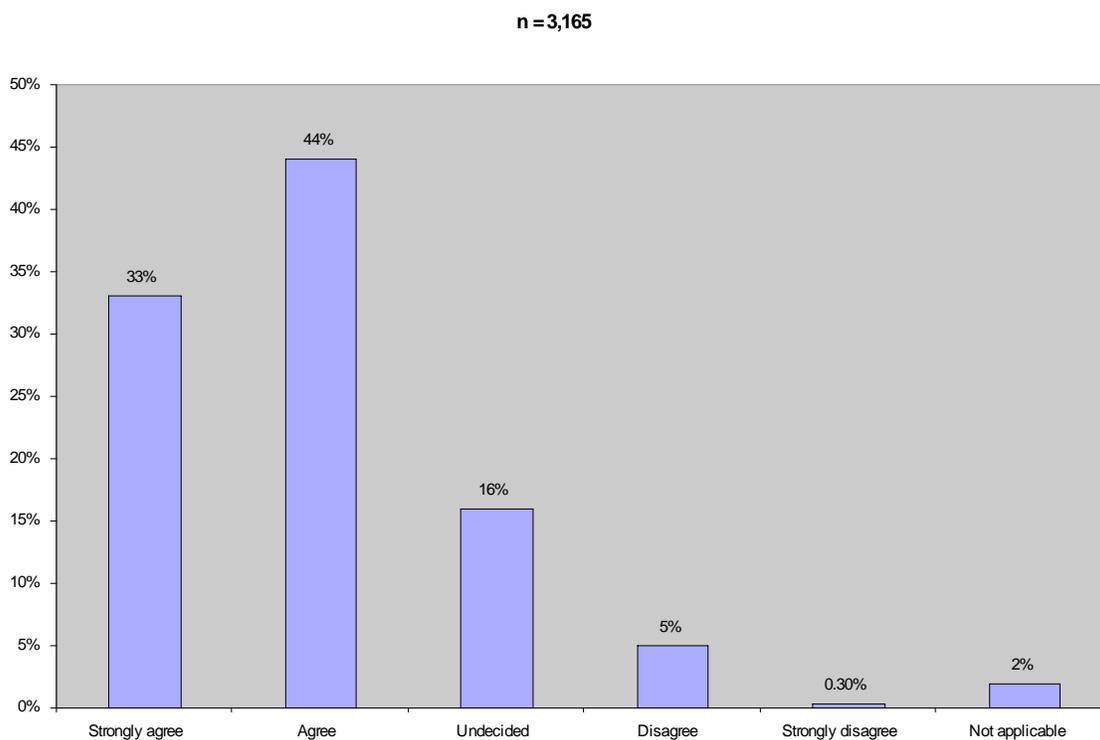


Figure 21: Professional development contributes to improving the quality of students' work.

Question 23: My School District Provides Beneficial Professional Development Experiences for Me.

Local school districts provide professional development experiences for art educators. Art educators' perceptions of benefits of these experiences are important for understanding the impact such experiences have on them. A total of 3,195 subjects responded to this item. Opinions varied with 41% agreeing, 34% disagreeing, and 19% undecided. (See Figure 22.) Clearly, this issue represents a range of opinions that call into question the benefits of local school districts' professional development efforts. Further investigation of the reasons that contributed to the spread of opinions is needed in order to adequately understand the meaning of this finding. Some school districts may consistently provide experiences that are beneficial and some may provide experiences that are consistently unbeneficial and others may provide beneficial experiences some of the time and not at other times. The issue of consistency is critical for full understanding of art educators reasoning in responding to this item.

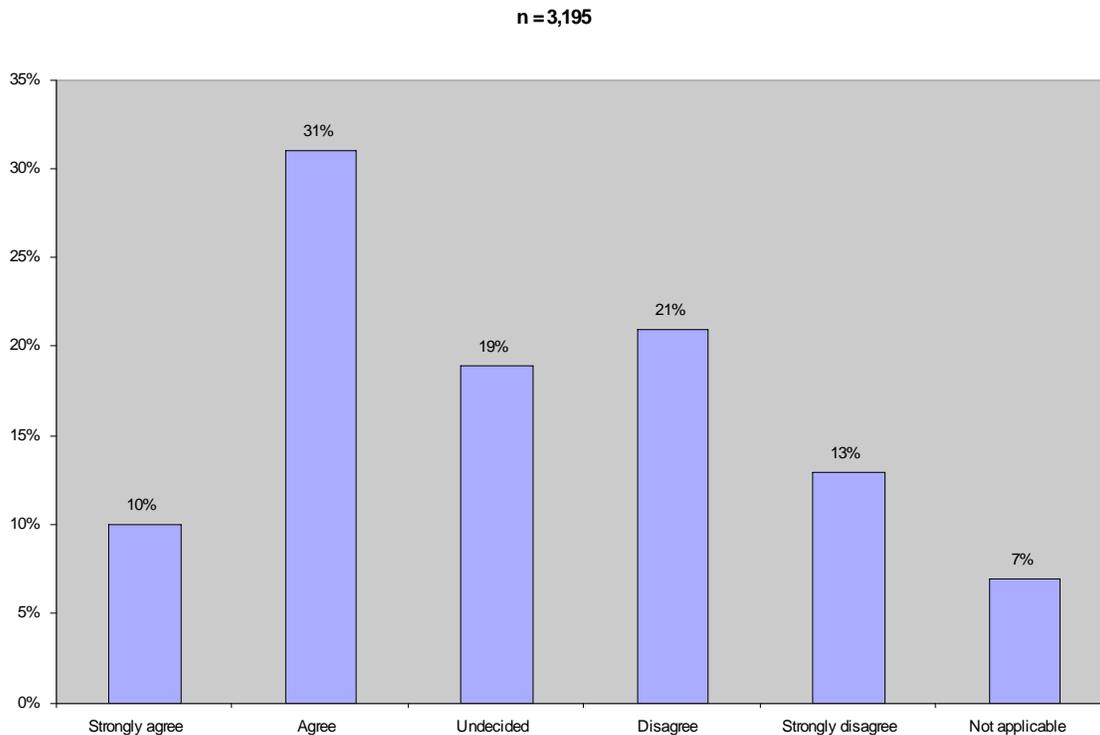


Figure 22: Local professional development experiences are beneficial.

Question 24: My State Art Education Association Provides Beneficial Professional Development Experiences for Me.

A primary source of professional development for art educators is in their state art education associations. Art educators were asked to express their opinions about the quality of professional development experiences their state art education associations provided. A total of 3,145 subject responded. Of these 2,210 (70%) said they thought their state art education association provided beneficial professional development experiences. Only 350 (11%) disagreed. (See Figure 23.)

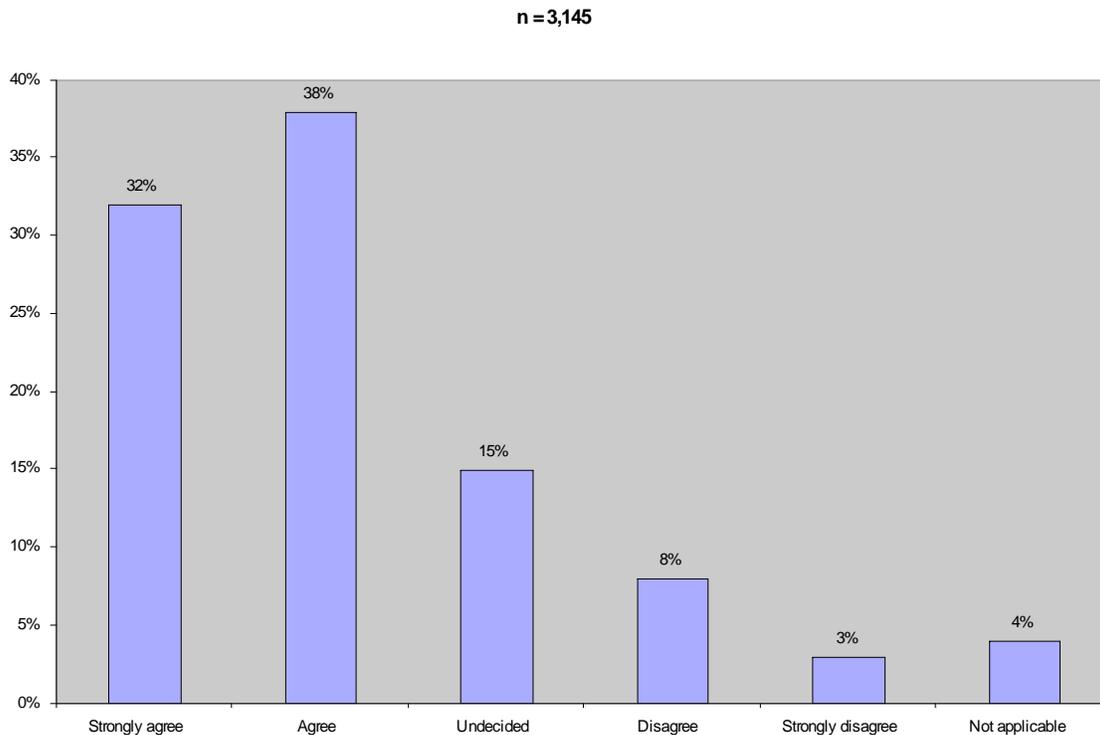


Figure 23: State art education association professional development experiences are beneficial.

Question 25: The NAEA Provides Beneficial Professional Development Experiences for Me.

The *NAEA Strategic Plan* (2004) stated that the “NAEA will plan, coordinate, and implement exemplary professional development initiatives” (p. 2). Attitudes about the benefits of professional development experiences the NAEA provides to its members are critical for the maintaining the viability and growth of the NAEA and for measuring whether the NAEA is meeting the professional development objective in its Strategic Plan. Members’ attitudes about professional development experiences are one indicator about the levels of satisfaction they have with services provided by the NAEA.

Respondents for this item totaled 3,160. Of these, 2,090 (66%) agreed that professional development experiences provided by the NAEA are beneficial. Only 210 (7%) disagreed, while 605 (19%) were undecided. (See Figure 24.)

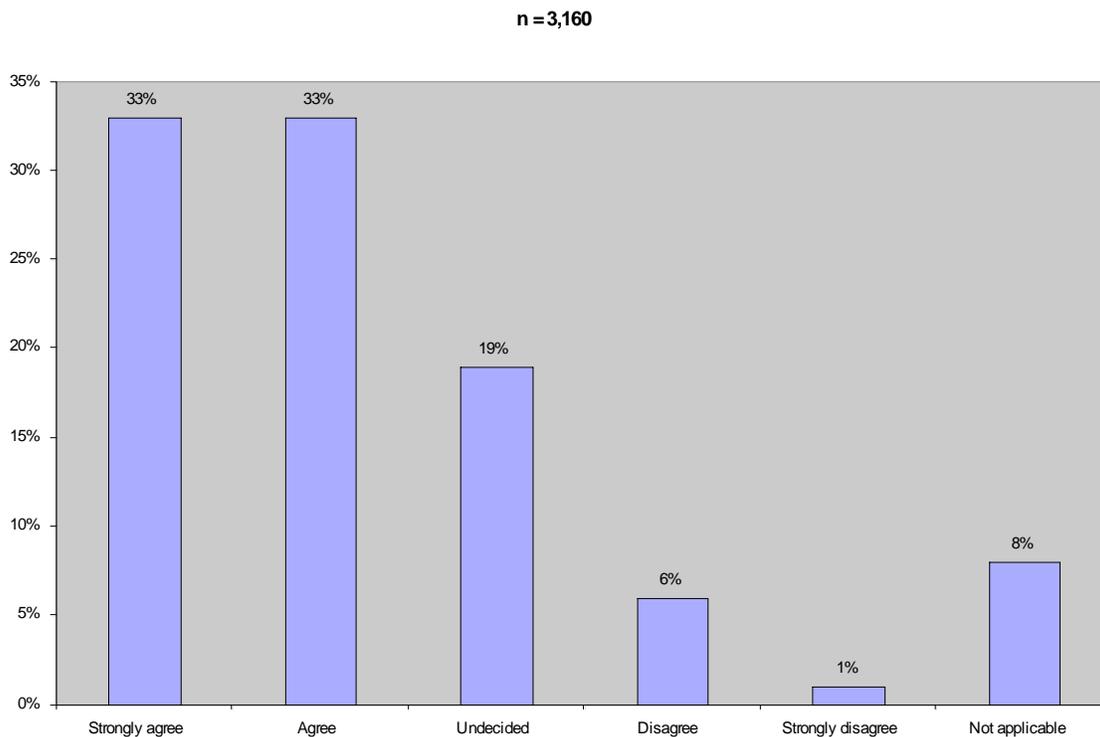


Figure 24: NAEA professional development experiences are beneficial.

Question 26: I Am Responsible for My Own Professional Development.

Art educators' attitudes about their responsibility for their professional development are, to a degree, indicative of the levels of importance they place on such activity. A total of 3,140 subjects responded to this question. Of these 2,760 (88%) felt that they are responsible for their professional development. Interestingly, nearly 6% of art educators feel they are not responsible for their professional development and only 5% were undecided. (See Figure 25.)

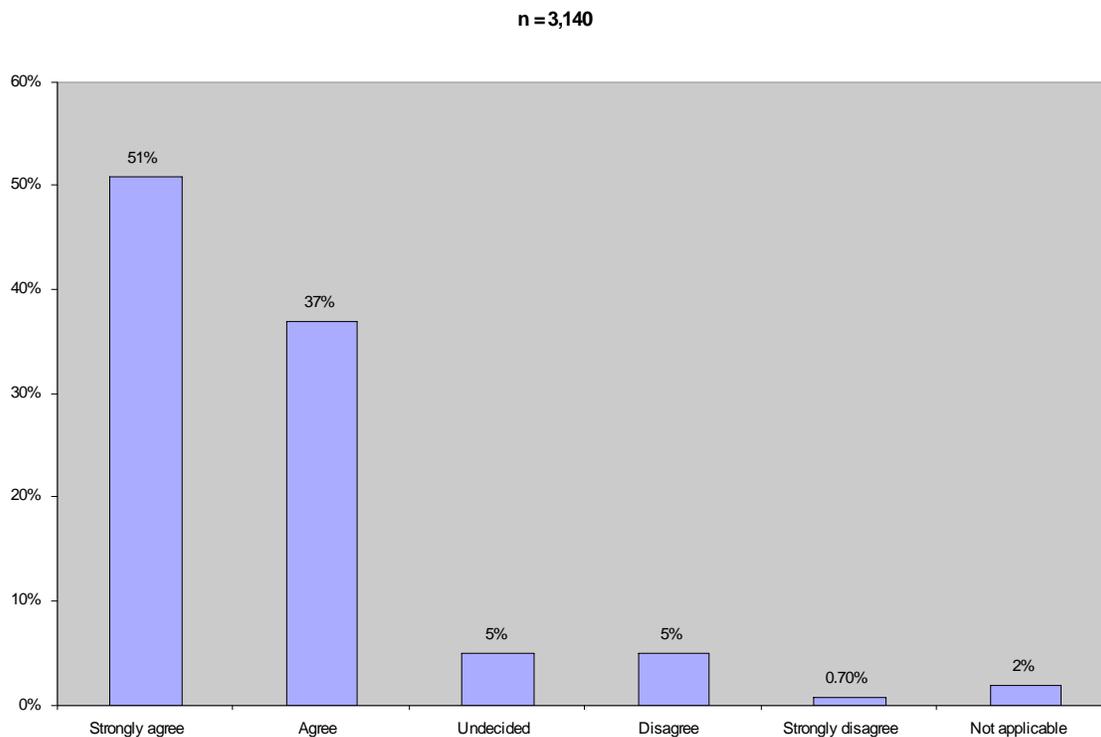


Figure 25: Respondents are responsible for their own professional development.

Question 27: I Use the Internet to Support My Professional Development.

The internet has made an indelible impact on schools and art educators. Art educators depend on the internet for a wide range of information. The question of whether they use the internet for professional development purposes was answered by 3,140 respondents. A total of 2,230 (71%) agreed that they do. Those who were undecided and those who disagreed both represented 12% each of the subjects who responded. (See Figure 26.)

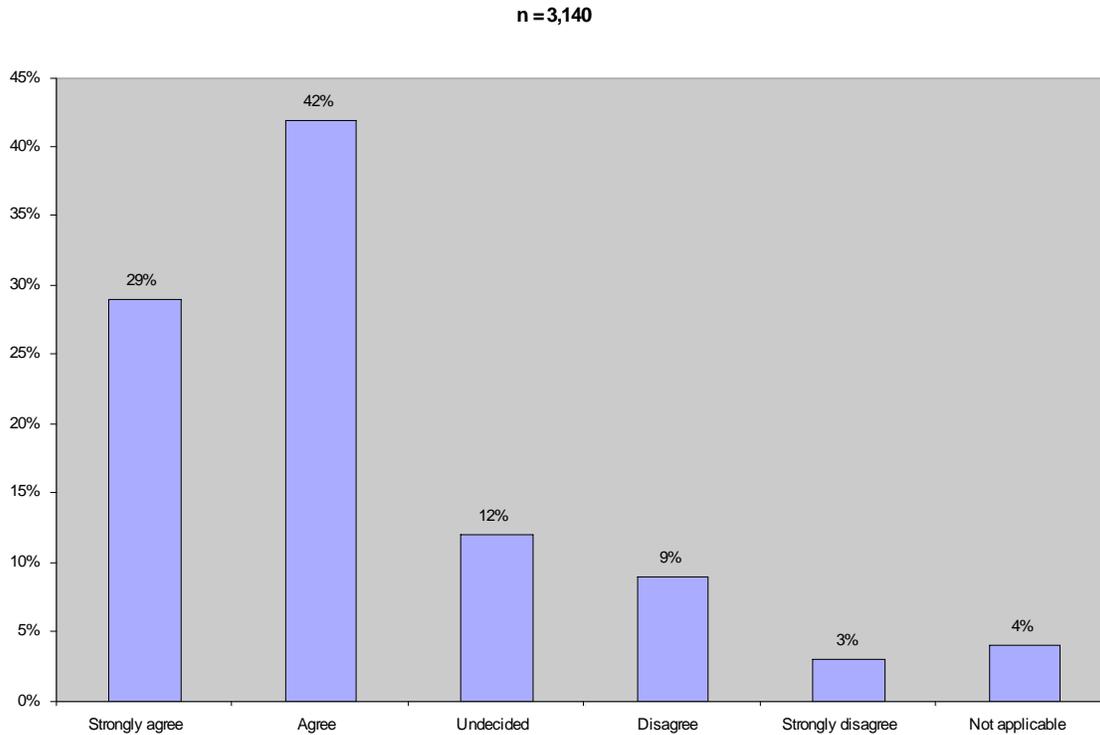


Figure 26: The internet supports respondents' professional development.

Question 28: I Have Had Professional Development Experiences That Have Not Been Useful to Me.

Determining the usefulness of professional development experiences is a significant indicator for measuring the quality of the experiences. Art educators' attitudes about the usefulness of their professional development experiences may act to influence their motivation to actively pursue their professional development. For this item, 3,145 subjects responded. Unfortunately, 2,515 (80%) subjects felt that they have had professional development experiences that were not useful. (See Figure 27.) Various implications can be drawn from this statistic. In fully understanding the meaning of this statistic, it is essential that subjects' interpretation of the meaning of the term "useful"

may be. In some cases professional development activities may not be immediately useful, but over time may become useful. However, it must be said that some professional development experiences may not ever be useful in the art program (See responses for item 35.).

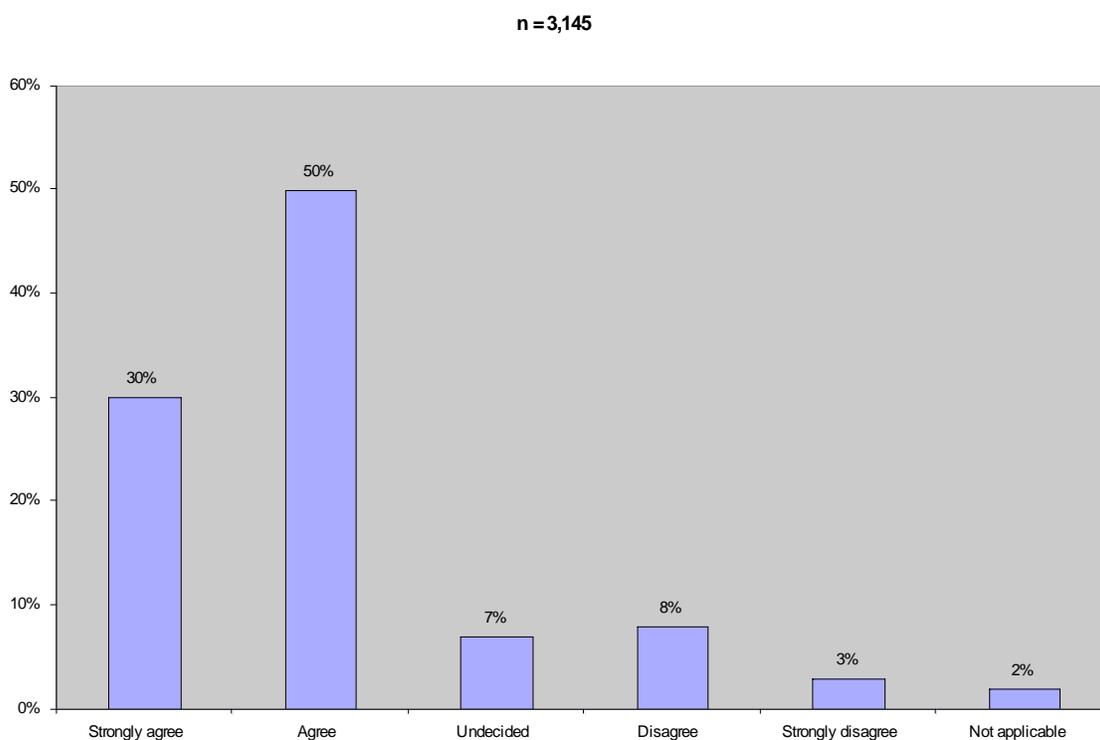


Figure 27: Respondents had non-useful professional development experiences.

Question 29: I Have Not Changed What I Do in My Teaching Because of My Professional Development Experiences.

An underlying principle of professional development is to bring about change or improvement in teaching. If professional development experiences fail to change or improve teaching, then the benefit of engaging in them is diminished. The response rate for this item was the second lowest among attitude measurement items in this section of

the questionnaire. Of 2,645 subjects responding, 2,240 (85%) disagreed that they have not changed their teaching due to professional development. This finding suggests that art educators' professional development contributes to changing their teaching.

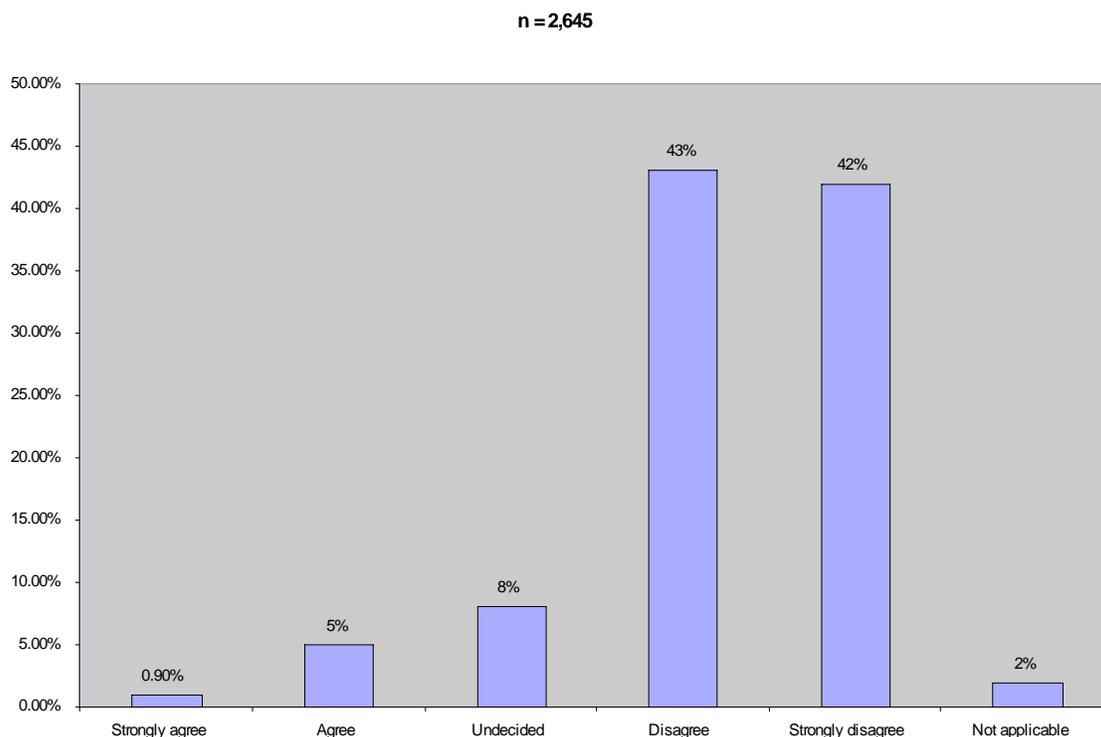


Figure 28: Professional development experiences do not change respondents' teaching.

Question 30: I Have Been Asked by My Administrator about the Kinds of Professional Development Experiences I Need or Want.

Administrators play a crucial role in contributing to the professional development of art educators. Decisions they make about professional development experiences for art educators can be based on their understanding of the professional development needs of art educators in their schools. A principle source of information for determining those needs is in the art educators from the administrators' schools or school districts.

Nearly all subjects in this study, including 3,245 or 99.8%, responded to this item. Of those, over a third (37%) agreed that their administrator asked them about their professional development needs, while 48% disagreed and 8% were undecided. (See Figure 29.) Although a significant percentage of art educators are asked about their professional development needs by their administrators, the percentage of those reporting that their administrators do not ask about art educators' professional development needs suggests that art educators strengthen efforts to inform administrators about their professional development needs.

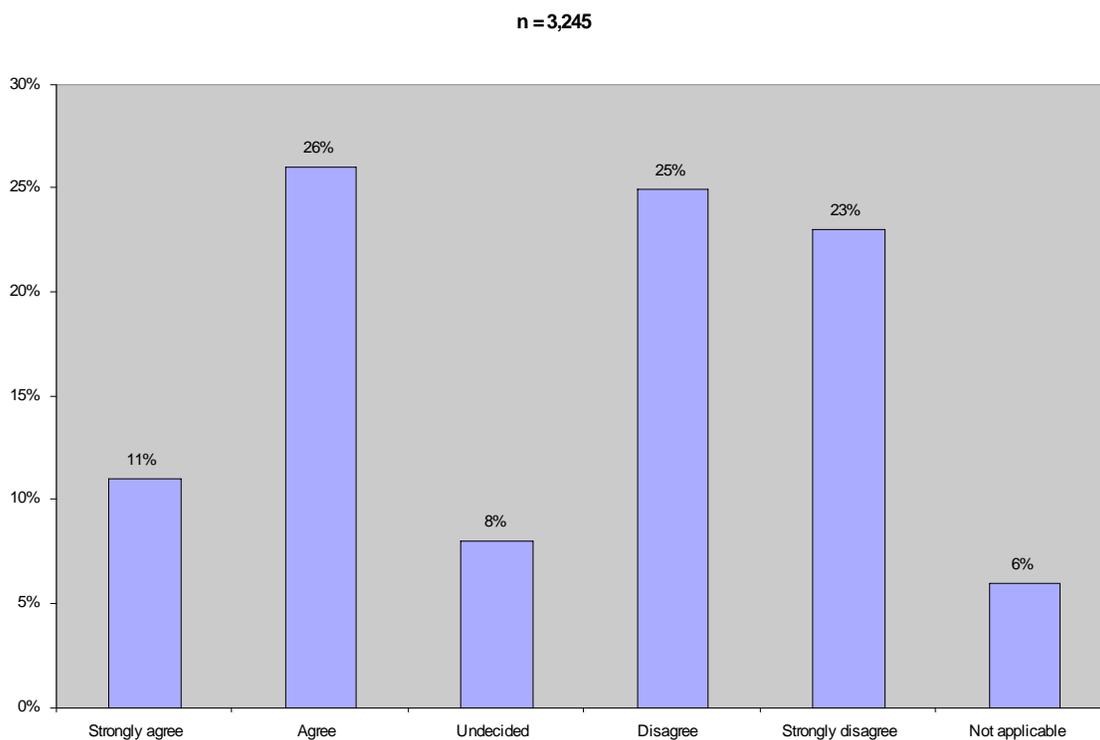


Figure 29: Administrators ask about respondents' professional development needs.

Question 31: I Would Participate in a Web-based Course for My Professional Development.

Access to professional development experiences may be facilitated by use of the internet. Various factors such as expense, time away from the classroom, travel, and other considerations that act to limit participation in professional development experiences potentially can be controlled or eliminated through use of the internet. A total of 3,150 subjects responded to this item. Of these nearly half (49%) said that they would participate in internet-based professional development experiences and 21% said they would not. Those who were undecided represented nearly one third (28%) of respondents. (See Figure 30.) Clearly, the internet holds possibilities for providing access to professional development experiences and opportunities for art educators to use them.

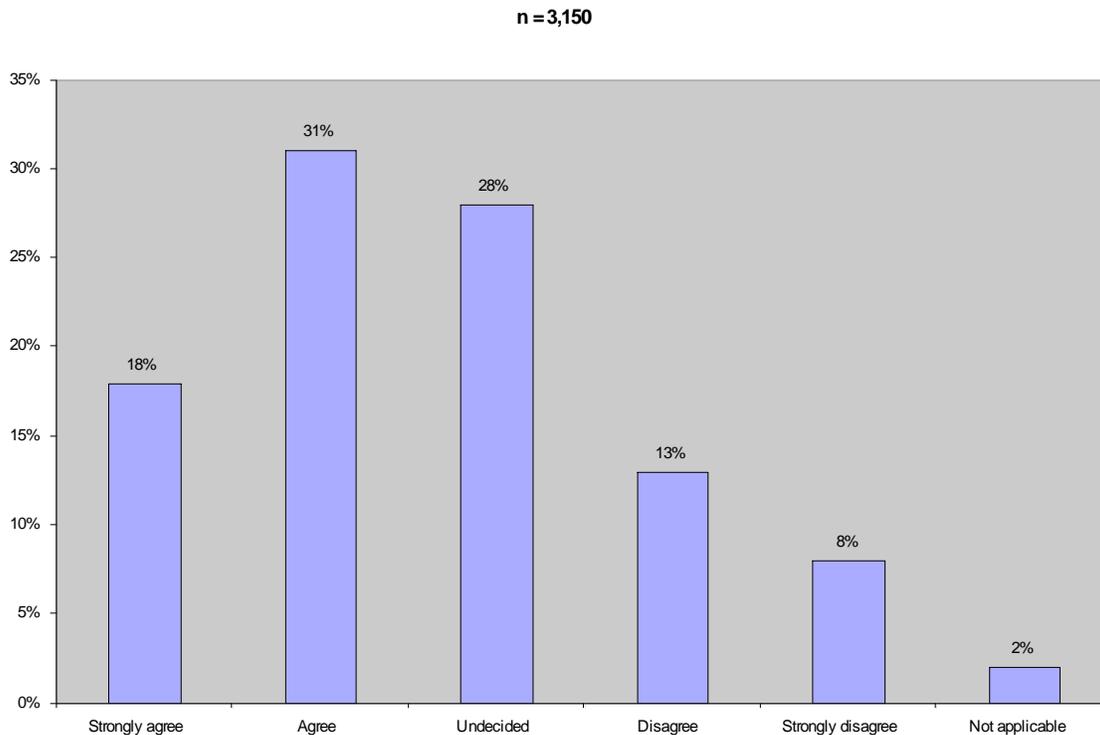


Figure 30: Respondents would participate in internet-based professional development experiences.

Question 32: I Receive Adequate Support to Participate in Professional Development Experiences.

Support for participating in professional development experiences can come in many forms from funding and leave days to encouragement and recognition. Subjects were asked if they felt they received adequate support to participate in professional development experiences and 2,640 (81%) subjects responded. The response rate for this item was the lowest for all items reported for this section of the questionnaire. No clear explanation can be offered to account for the decreased response rate for this item. Interestingly, opinions are nearly equally divided about this issue. Those who agreed that

they received adequate support totaled 1,115 (42%) with 940 (36%) disagreeing and 555 (21%) undecided. (See Figure 31.)

This item represents the broadest distribution of responses. Clearly, art educators are divided on this issue. Although a slightly higher percentage of subjects responded favorably, a majority view is not held by any group of respondents. Once again it must be noted that criteria for determining what is meant by the term “support” have not been established. This may suggest that in some areas degrees of support exist and not in others depending on how respondents chose to define support.

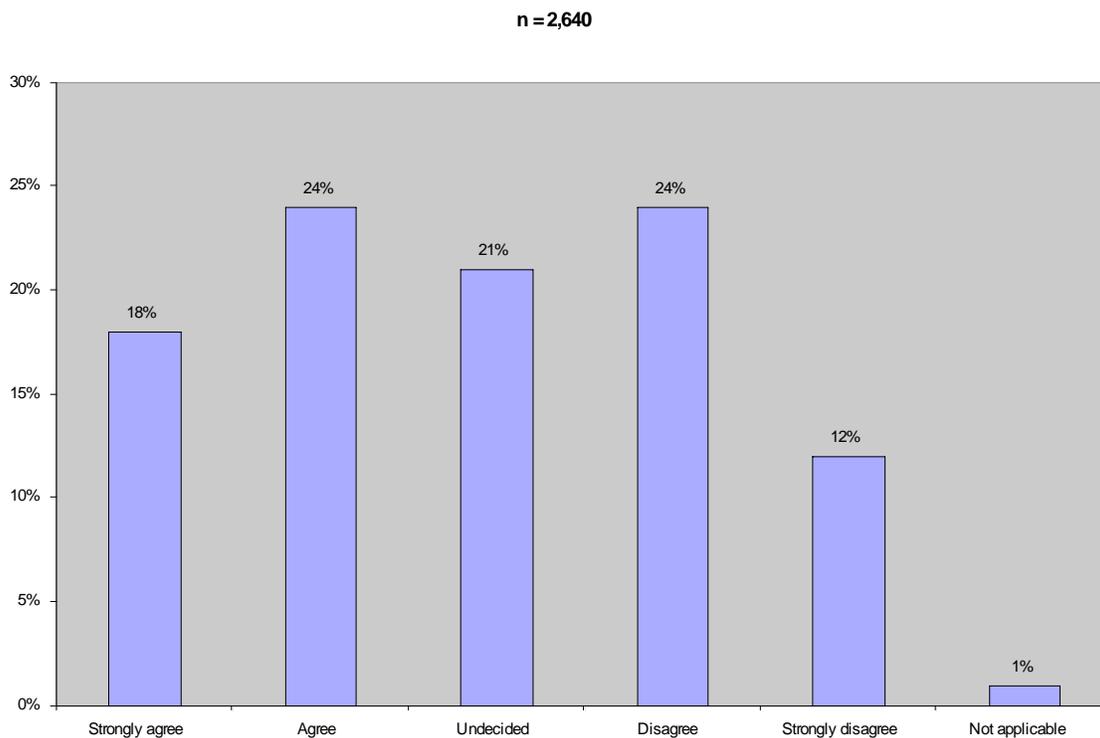


Figure 31: Adequate support is received to participate in professional development experiences.

Question 33: I Have Been Involved with Professional Development Activities That Have Been Ongoing and Sustained.

Professional development by definition (See Introduction.) is an ongoing process. In order for long term benefits to result, professional development must be a continuous process. Subjects were asked if they had been involved in ongoing professional development. A total of 3,145 subjects answered this item. Of that number, 2,065 (66%) agreed that their professional development has been ongoing and sustained, while 605 (19%) felt it was not. (See Figure 32.)

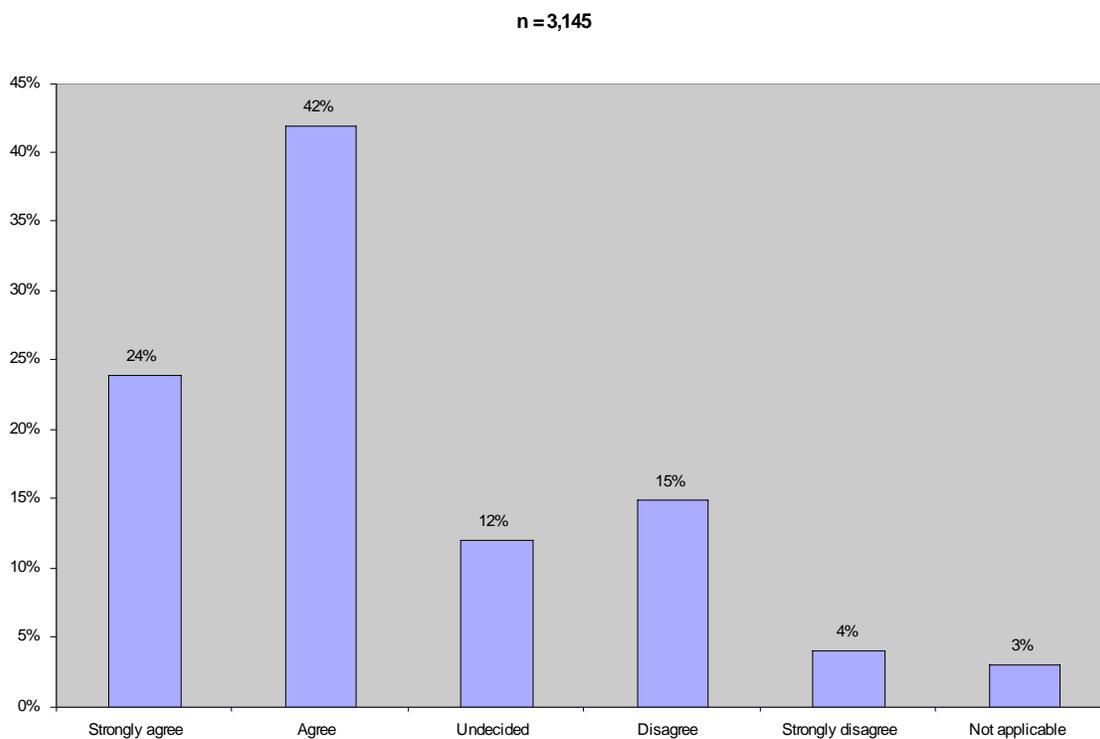


Figure 32: Professional development of respondents is ongoing and sustained.

Question 34: I Have Had Professional Development Experiences That Are Organized Around Real Problems and Practice.

For professional development to be effective and usable, it should enable art educators to utilize knowledge and skills they acquire during professional development experiences in solving or dealing with problems they encounter in their classrooms or schools. A group of 3,215 subjects responded to this item. In that group 73% agreed and 14% disagreed that their professional development experiences focused on real problems of practice. (See Figure 33.)

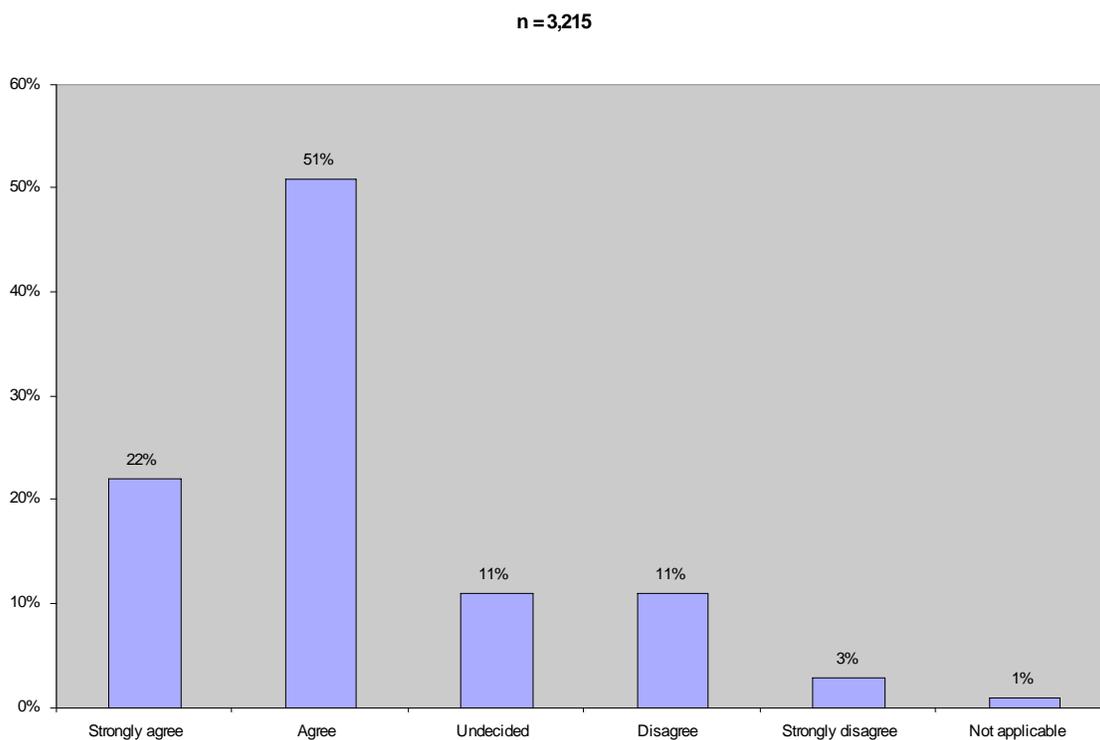


Figure 33: Professional development focuses on real problems of practice.

Section Four: Open-ended Response Items

The final part of the questionnaire utilized open-ended items. A group of seven items were included. Respondents were asked to write responses to the items and to discuss or elaborate on points they included. In many of these items responses revealed personal information and stories about professional development experiences or problems subjects chose to share. Content analysis was used to analyze data and the following report will include listings and frequencies for each of the items in this part of the questionnaire.

Question 35: List Topics Your Previous Professional Development Experiences Have Addressed.

Art educators frequently are given options of attending professional development activities that have some degree of appeal or that are of interest to them. In other cases professional development activities deal with topics that may be of limited interest or usability in the art classroom. A group 1,905 respondents reported 101 topics their professional development experiences have addressed. (See Table 2)

Technology (34%) was the most common topic for professional development activities identified by respondents. They reported a variety of categories related to this topic. Learning about new software, updating software management skills, learning how to use new digital hardware including scanners, digital cameras, computers, and other digital equipment, learning how to create digital visual arts curriculum including lesson plans, assessments, and grade reports, constructing web pages and learning how to keep electronic records, learning how to use technology to create digital portfolios, and

learning how to access information on the internet were some of the topics reported by respondents.

Curriculum development (32%) was the second most common topic identified. Respondents reported that they learned about curriculum design, how to incorporate state and national standards into curriculum and lesson plans, how to design interdisciplinary and multicultural visual arts curricula, how to incorporate technology into visual arts curriculum for instructional and creative expression purposes, how to develop scope and sequence records, how to map curriculum, how to design curriculum for gifted and talented and students with disabilities, and how to design interdisciplinary curriculum to match content on state assessments.

Studio techniques was the third most common topic (25%) for professional development of art educators. Art educators reported attending workshops and other professional development activities that introduced new media or techniques. Often these workshops were sponsored by vendors or manufacturers of new products. A broad array of new media and techniques was reported.

Assessment was the fourth most common topic (23%) identified. Visual art educators reported that with increased emphasis on assessment, they were required or requested that they be able to attend professional development activities. They reported learning about construction of digital portfolios and how to evaluate them, rubric construction, test construction, analysis of assessment results, methods of reporting assessments results, problems of assessment, assessing learners with disabilities and assessing gifted and talented students.

Other topics included information that had direct applications to the art programs, such as DBAE, museum education, art history, art criticism, community-based art education, Advanced Placement in art, and other art related topics. Some topics had no apparent linkages to art education programming such as writing, language arts, literacy, reading programs, science education programs, and the Lewis and Clark Expedition, Other topics dealt with broad topics that deal with the general field of education such as classroom management, instruction, discipline management, learning styles, health and safety in the classroom, student motivation, diversity, mental health, and various other topics.

Table 2

Question 35: List topics your professional development experiences have addressed:

n = 1,905.

Topics (101 topics)	Percent
Technology	34%
Curriculum development	32%
Studio techniques	25%
Assessment	23%
Language arts, literacy, reading programs	15%
Classroom management	12%
Special education, special needs students	12%

Teaching, instruction	12%
Behavior/discipline management	10%
Writing programs	8%
State standards	7%
Integrated learning, interdisciplinary learning	7%
Museum education, using museums	7%
Art history	7%
Learning styles	6%
New products, materials, supplies	6%
DBAE	5%
Multiculturalism, multicultural education	5%
Mentoring	5%
Advanced Placement (AP)	4%
Interdisciplinary math and art	4%
Differentiated instruction/learning	4%
Education theory, philosophy, ideology	4%
Art criticism	3%
Community-based art education	3%
Diversity	3%
English as a second language (ESL), English language learners (ELL)	3%
Gifted education	3%
Health and safety in the classroom	3%
Leadership	3%

Mental health	3%
Research-based classrooms	3%
Student motivation	3%
Aesthetics	2%
Brain-based research, learning	2%
Bullying	2%
Collaborative teaching	2%
Drug abuse	2%
General education issues	2%
Higher order thinking skills	2%
No Child Left Behind (NCLB)	2%
Poverty	2%
Science education programs	2%
Stress management	2%
Accreditation	1%
Art therapy	1%
Arts advocacy	1%
Artists in residence	1%
Cooperative learning	1%
Creativity	1%
Educational ethics	1%
Grant writing	1%
Illegible	1%

Instructional resources	1%
Multiple intelligences	1%
National Board for Professional Teaching Standards (NBPTS) certification	1%
New teacher workshops	1%
No specific topic identified	1%
Peer pressure	1%
Portfolio development	1%
Safe schools	1%
School improvement plans	1%
Textbooks and textbook adoption	1%
Visual culture	1%
<u>Understanding by Design</u>	1%
Units by Design (UbD)	1%
Art occupations	.5%
At-Risk students	.5%
Gangs	.5%
International Baccalaureate (IB)	.5%
Madelyn Hunter	.5%
Staff relationships, inter-teacher relationships	.5%
Scheduling	.5%
Single gender classrooms	.5%
Action research	.2%
Adjuncts, working with	.2%

African American students, dealing with	.2%
Art room safety	.2%
Baldrige	.2%
<i>Character Counts</i>	.2%
Charter schools	.2%
Child abuse	.2%
Communicating with parents and teachers	.2%
Dealing with change, <i>Who Moved My Cheese?</i>	.2%
High school redesign	.2%
Holocaust in art	.2%
Homework hotlines	.2%
Impressionism	.2%
Jump Start, Title 1 programs	.2%
Lewis and Clark Expedition	.2%
Padaiea training	.2%
Politics and art	.2%
Principles of learning	.2%
Responsive classrooms	.2%
Self esteem	.2%
<i>Seven Habits of Highly Effective Learning</i>	.2%
Sexual harassment	.2%
Socio-economic status of students	.2%
Team teaching	.2%

Urban education	.2%
Very Special Arts (VSA)	.2%
Water and Learning	.2%

Question 36: List Topics about Which You Would Like to Learn in Professional Development Experiences.

Art educators have needs and interests in learning about various topics that relate to their teaching, students, or school. These topics may relate directly to art education, but they also may relate to the broader field of general education. A total of 1,790 subjects responded to this question and they identified 88 topics they would like to learn about in their professional development experiences. (See Table 3.)

Curriculum (23%) was the topic most frequently identified. Art educators requested information about curriculum models, lesson planning, course development, International Baccalaureate, Advanced Placement, including national and state standards in curriculum, special needs and gifted and talented students' curriculum, interdisciplinary curriculum, differentiated curriculum, and other curriculum related topics.

Technology (22%) was the second most commonly identified topic. Requests for professional development experiences involving learning about new software and hardware, digital management of records including grades, attendance, portfolios, supply orders and requisitions, troubleshooting technology problems, uses of technology for instruction, uses of technology for assessment, digital homework hotlines, departmental

web pages and digital calendars, and other topics intended to assist art educators in their programs.

Studio techniques/practices (17%) was the third most commonly identified topic. Art educators expressed interests in learning about new products and techniques, lesson plans that incorporate new materials, new uses of traditional materials, new instructional method using traditional materials, and how to contact guest speakers or presenters who use innovative techniques or practices.

Assessment (15%) was the fourth most commonly identified topic for professional development requests. Art educators expressed their frustrations in comments that revealed their perceived lack of knowledge, skills and training in assessment in the visual arts. They requested professional development in designing rubrics, designing digital portfolios, understanding assessment results, assessment methods, assessment record keeping, reporting assessment results, assessing interdisciplinary learning, assessing special needs and gifted and talented students, problems of assessing expressive work, assessing non-studio products, designing assessment, and other topics of specific nature related to assessment in general terms.

Table 3

Question 36: List topics about which you would like to learn in professional development experiences: n = 1,790.

Topics (88 topics)	Percent
Curriculum development	23%
Technology	22%
Studio techniques/practices	17%
Assessment	15%
Art history	8%
Classroom management	8%
Interdisciplinary learning	8%
Instructional methods/teaching	8%
New materials/media/products	8%
Hands-on workshops	6%
Behavior management/Discipline management	5%
Special education	5%
Arts advocacy	4%
Multicultural education	4%
Sharing best practices	4%
Student motivation	4%

Advanced Placement (AP)	3%
Art education research	3%
Budget management	3%
Collaboration	3%
Creativity, keeping my own	3%
Gifted education	3%
Hands-on workshops	3%
Isolation, dealing with	3%
Non-theory based presentations	3%
Problems of practice	3%
State standards	3%
Administrators, how to work with	2%
Aesthetics	2%
Art Criticism	2%
Art therapy	2%
Brain Research	2%
Burnout, avoiding, dealing with	2%
Community-based art education	2%
Exhibits, how to do, include technology in, cooperative	2%
Fundraising for art programs	2%
Grants, writing, opportunities	2%
Health & Safety	2%
Inexpensive project ideas & materials	2%

Museum education	2%
Networking	2%
Portfolios	2%
Teen problems, troubled youth	2%
Arts advocacy	1%
At-risk students	1%
Careers in the visual arts	1%
Creativity	1%
Differentiated learning	1%
Diversity	1%
Exemplary programs	1%
Foreign languages for educators	1%
Higher order thinking skills	1%
Journaling	1%
Leadership	1%
Learning styles	1%
Low achieving students	1%
Mental health	1%
Mentoring	1%
National Board for Professional Teaching Standards (NBTS) certification	1%
No Child Left Behind (NCLB)	1%
Open houses, art nights, back to school nights	1%
Poverty	1%

Single gender classroom instruction	1%
Teacher exchanges	1%
Theory, philosophy of art education	1%
Single-gender classrooms	1%
Visual culture	1%
Writing in art classes	1%
Alternative schools	.2%
Alumni groups/associations, forming	.2%
Art clubs	.2%
Artists in residence	.2%
Developing student galleries	.2%
Multi-level classrooms	.2%
Conferences, student-led	.2%
Group management	.2%
Multiple intelligences	.2%
Parents, dealing with	.2%
Overcrowded classrooms	.2%
Photographing students artwork	.2%
Psychology, child and adolescent, abnormal	.2%
Reggio Emilio	.2%
Rural education	.2%
Service learning	.2%
Student teachers, working with	.2%

Textbook information	.2%
Urban education	.2%
Visual literacy	.2%

Question 37: What Problems Have Hindered Your Professional Development?

Professional development is hindered by a wide variety of problems and considerations. Some problems are related to school policies or school resources, while others are related to personal factors in the lives of art educators. In some cases these factors are beyond the control of the art educator or school district, but others can be addressed and corrected. A total of 1,940 subjects identified 42 types of problems that hinder their professional development. (See Table 4.)

Lack of funds (38%) was the most commonly identified hindrance to professional development. Subcategories of funding related problems included lack of funding for travel, meals, hotels, substitute teachers, and registration fees. Other funding issues included art educators' lack of willingness to pay their expenses and their lack of funds to pay their own expenses.

Over a third (34%) of art educators reported that they lack time for professional development. They discussed demanding teaching schedules and time-consuming school and departmental responsibilities. They detailed personal and family responsibilities that restricted their time for their professional development and they described a range of other time-related conflicts that hindered their professional development.

“Distance to professional development activities is too far away” (17%) was the third most frequently identified issue hindering professional development. Respondents described lengthy drives and overnight stays necessary to participate in professional development activities. They described how distant professional development activities contributed to increased costs due to the need for hotels, meals, and airline or fuel expenses. Many equated distance with lack of time. For those the commitment to travel to distant sites represented a distance problem as well as time and financial problems. Requests for providing local or regional professional development experiences were common.

Professional development activities are not related to art (12%) was the fourth most common issue hindering professional development. Respondents reported, with emotion in some cases, their frustrations with having to endure professional development activities that had no clear relationship to art education. These individuals described attending activities that were designed to facilitate professional development of educators in other disciplines and at other instructional levels not applicable to them. They reported having to engage in required activities after these types of experiences that forced them to produce records or to engage their students in activities that had no art content and were not related to visual arts curriculum or standards. Many of these activities were intended to enable students to perform better on state assessments in other disciplines and in meeting content standards in other disciplines such as in language arts, math, and science.

Lack of administrative support for professional development (11%) was another common hindrance. Several respondents offered criticism of administrators in not being responsive to meeting their professional development needs. Some reported

administrators' sarcasm and punitive actions taken by administrators against educators who appeared to be disgruntled or reported dissatisfaction with professional development activities and programs required by the administration. A few respondents reported that their administrators created barriers for involvement in professional development by failing to process paperwork in a timely manner, changing assignments to prevent participation, scheduling convocations at times that conflicted with professional development opportunities, canceling approvals because substitute teachers could not be found, and requiring additional work from art educators upon their return from professional development activities to prove that they had gained from attendance at these activities.

Table 4

Question 37: What problems have hindered your professional development?: n = 1,940.

Problem (42 problems)	Percent
Lack of funds	38%
High costs and expenses	9%
No funds for travel	5%
I have to pay my own expenses	4%
No funds for meals	2%
No funds for hotels/lodging	2%

No funds for substitute teachers	1%
I can't afford to pay my own expenses	1%
High registration fees	1%
No grant funds to pay expenses	1%
No funds to implement professional development training	.3%
Lack of time, I'm too busy	34%
Distance to professional development activities, too far away	17%
Professional development activities not related to art	12%
Lack of administration support	11%
Professional development activities not available	8%
Inconvenient time	6%
Scheduling problems	6%
I don't want to attend professional development activities, no interest	5%
Demands of personal or family lives	5%
Don't want to take time away from my classes	5%
Art is not valued as a core subject	3%
Poor quality of professional development activities/speakers	3%
Lack of substitute teachers	3%
No problems hinder my professional development	3%
Lack of encouragement from my school district or school board	2%
Isolation from other art teachers	2%
Non-supportive attitudes of fellow art teachers	2%
Preparing lesson plans for a substitute teacher	2%

Lack of professional development leave days	2%
Lack of technology (hardware) or technology training	2%
Lack of time to implement professional development training	2%
Too tired to attend	2%
Absence causes behavior problems	1%
Administration doesn't inform me about professional development opportunities	1%
Professional development absence interferes with curriculum momentum	1%
Health problems prevent participation	1%
Demands of No Child Left Behind programming in my school	1%
Limited selections/activities from which to choose	1%
Excessive school paperwork to attend professional development activities	1%
Convenience	.3%
Can't get time off to attend	.3%

Question 38: What General Benefits Have You Gained from Your Professional

Development Experiences?

Professional development is intended to benefit educators who engage in it. Benefits can emerge in many and varied ways. Some benefits may be immediately evident, while others may emerge over time and be the result of implementing knowledge and skills gained in professional development activities. Some benefits are personal and others are related specifically to art educators as professionals. A group consisting of

1,940 subjects identified 54 types of benefits they received from engagement in professional development experiences. (See Table 5.)

Improved curriculum (27%) was the most commonly identified benefit for art educators' professional development. Respondents reported using curriculum development information and strategies from their professional development in the revising and building visual arts curriculum. They expressed better understanding of the forms and functions of curriculum, and better understanding of goals and objectives of their curriculum and how they relate to the art education program. They reported gaining confidence in designing new lesson plans and in including new content into existing lesson plans. Many reported feeling better about including national and state visual arts curriculum standards in their curriculum and in being able to demonstrate how the standards were being met.

Networking (26%) and renewal (18%) were the next most common benefits. Networking was based on interactions with other art educators or artists that produced pools of individuals with which the art educators could communicate and with which they could problem solve. Renewal was more personal in nature. Art educators reported gaining inspiration and higher levels of motivation due to some professional development experiences and activities. Others reported that they derived a sense of pleasure or of having fun during and after engaging in professional development experiences.

Heartfelt comments were made about the benefits of professional development in helping respondents come closer to achieving new and heightened levels of professionalism and satisfaction in their careers. Many suggested that they looked forward to professional development experiences and were vigilant in seeking them out.

Some, however, lamented that they felt the lack of availability and frequency of professional development experiences may contribute to diminishing the long term affects of their professional development. Others expressed the desire to significantly increase their participation in professional development activities solely because of the benefits they perceived for their students and themselves.

Table 5

Question 38. What general benefits have you gained from your professional development experiences?: n = 1,940

Benefits (54 benefits)	Percent
Improved curriculum, new lesson ideas	27%
Networking	26%
Renewal, inspiration, have fun, self motivation	18%
Sharing	16%
More knowledge about studio techniques, tools, media, skills	14%
Better teaching, I'm a better teacher	12%
More knowledge about current trends	10%
Increased self-esteem, confidence	9%
Increased general knowledge, subject knowledge	9%
Improved instruction, teaching skills, teaching practices	9%

Better understanding of student needs	8%
Better understanding of assessment, better assessments	8%
Increased knowledge about new products, media, materials, resources	7%
New ideas	7%
Improved classroom management	6%
Increased awareness about the field	6%
Personal, professional growth	6%
Increased knowledge about technology	5%
Team building, collaboration	4%
Personal growth as an artist	4%
More reflective	4%
Improved student behavior, discipline	3%
Improved student motivation	3%
Improved student work	3%
Increases my creative thinking	2%
Increased student expectations	2%
Improved understanding of integration and interdisciplinary learning	2%
Better understanding of learning styles	2%
Ideas for improving my program	2%
Increased knowledge of research	2%
Increased salary	2%

No real benefits	1%
Increased advocacy knowledge	1%
Better understanding of diversity	1%
Better understanding of exhibits, display methods	1%
Improved mentorship skills	1%
Better understanding of multiculturalism, cultural groups	1%
Better understanding use of museums	1%
Better understanding, use of state standards	1%
Increased knowledge of theory, philosophy	1%
Progress toward recertification	1%
Increases my communications ability	1%
Better understanding of special needs students	1%
Better connection to the community	.5%
Increased knowledge of art history	.5%
Increased knowledge of aesthetics	.3%
Increased knowledge of art criticism	.3%
Improved goals for my program	.3%
Increased knowledge of grants	.3%
Improved leadership ability	.3%
Improved understanding of learning styles	.3%
Better understanding of socio-economic groups	.3%
Increased understanding of the importance of art education	.3%

Question 39: How Can Your State Art Education Association Contribute to Your Future Professional Development?

Art educators join their state art education associations for various reasons, among them is for professional development. Leaders of state associations spend considerable time, effort, and resources in designing, coordinating, and implementing professional development experiences for members. Respondents total 1,554 suggested 78 topics about how state art education associations can contribute to their professional development (See Table 6.)

A fourth (25%) of respondents reported that state art education associations should continue doing what they currently are doing. They said that they were pleased with association efforts to facilitate professional development of members and that recent improvements have been worthwhile. A few respondents wrote that they felt their state associations were very responsive to suggestions for improving offerings. Others wrote that over the many years of their membership all of their state association sponsored professional development experiences were highly worthwhile.

State conferences yielded 33 separate topics about which respondents wrote. The most commonly identified topic in this group was to hold conferences closer to them (23%). Several respondents shared that they do not attend some conferences because attending would require an entire day to travel to the conference and another day to return. With diminishing numbers of days allowed for professional leave, this concern was voiced in terms of urgency. Numerous respondents (9%) voiced their concerns about the costs of attending state association conferences. They reported that costs have

increased and support from schools districts has not kept pace. A full range of additional topics focused on the conference experience.

Respondents also suggested that more (12%) and more frequent (12%) professional development opportunities be offered by state association. They said that they want more opportunities to engage in professional development geared toward art educators and that such offerings ought to be more frequent in order to allow those who might have conflicts with regularly scheduled offerings might be able to attend alternative offerings. More offerings were suggested as well. Respondents identified a wide range of topics of interest for their professional development. (See Question 36 and Table 3.) They felt if more offerings were made, the scope of their professional development could be expanded to meet their expanding needs.

An additional group (12%) said that they had no suggestions for how their state art education association could contribute to their professional development. Limited explanations accompanied those who said this.

A number of additional topics were identified. State art education association leaders need to study this list and determine if their resources can be used to address items on this list. For some associations these topics may already have been addressed, for others, limitations of funding, personnel, scheduling, and various other realities may prevent them from being included in association offerings. Ultimately, this list of topics serves to provide a “menu” of topics which state associations can consider and discuss and implement if possible.

Table 6

Question 39: How can your state art education association contribute to your future professional development? n = 1,554

Topics (78 topics)	Percent
Keep doing what they are doing	25%
State conferences (33 topics)	
Hold state conferences closer to me	23%
Make conferences more affordable	9%
Offer more variety of presentations	7%
More sessions about assessment	7%
Provide grants to support attendance at conferences	6%
Sessions about more relevant/current topics	6%
Fewer hands-on sessions	5%
Provide course credit for attending conferences	5%
More hands-on sessions	5%
Improve quality of keynote speakers	5%
More sessions for secondary art teachers	5%
More sessions about technology	5%
Sessions with more theoretical/philosophical discussions	3%
More opportunities for networking at conference	3%

Hold conferences on weekends	3%
Greater variety of/better session presenters	3%
Hold interstate conferences	2%
Presentations about NCLB	2%
More practical classroom information	2%
More interdisciplinary sessions	2%
More vendors	2%
Presentations on special education	1%
Sessions about art and literacy	1%
Sessions for “beginning” art teachers	1%
Hold evening conferences	1%
Sessions for “traveling” art teachers	1%
Sessions about licensure and certification requirements	1%
More roundtable presentations	1%
Sessions about art therapy	1%
Increase the length of conferences	1%
Sessions about how to work with student teachers	.4%
Sessions about political issues	.4%
Sessions about Advanced Placement (AP)	.4%
Sessions about non-western art	.4%
Reduce “no shows” of presenters	.4%
Offer single day conferences	.4%
Sessions about visual culture	.3%

Offer more programs and workshops	12%
Offer programming more frequently through out the year	12%
Not sure, no specific recommendations	12%
Improve communications about association programming	10%
Increase electronic communications	4%
Improve the quality of presentations	8%
Work with administrators to help them understand our needs	8%
Hold workshops for administrators	6%
More advocacy information	6%
Offer online professional development	6%
Update and expand website content	6%
Offer professional development opportunities for	
“experienced” art educators	6%
Offer summer professional development programs	4%
Lobby legislators	4%
Hold a state convention (Hawaii)	3%
Work with universities	3%
Be more inclusive, less cliquish	3%
Offer more mentoring opportunities	2%
More lesson plan sharing	2%
More emphasis on rural art education	2%
Create state level issues groups	2%
Partner with art museums	2%

Offer more leadership development opportunities	2%
More emphasis on research-based professional development	2%
More about content standards (state and national standards)	2%
Work to get schools to support our professional development	2%
Work to overcome apathy among art teachers about professional development	2%
Offer PD for non-art educators/generalist educators	2%
Reach out to private schools	2%
Provide information about state and national competitions	1%
Provide information about new materials/media	1%
More art history workshops	1%
Provide art classroom design information for new construction	1%
Offer more/new state association sponsored travel opportunities	1%
Less curriculum development information	1%
Advocate for certified elementary art teachers	1%
My state association can't help with my professional development	1%
Provide information about free materials	.3%
More emphasis on arts education	.3%
More emphasis on urban art education	.3%

Question 40: How Can the NAEA Contribute to Your Future Professional Development?

The National Art Education Association provides professional development experiences for its members in a wide variety of ways. In addition to the annual national convention, the NAEA provides publications in the form of journals, newsletters, books, and other printed materials, a website, regional meetings, Delegates Assembly, Issues Groups, awards and other recognition, scholarships, research grants, Youth Art Month, and various other materials, services, and programs for its members.

Subjects were asked to suggest ideas for ways in which the NAEA could contribute to their professional development. Respondents reported 80 topics with ways for the NAEA to contribute to their professional development. A total of 1,670 subjects responded. The topics include a wide array of issues and ideas for consideration by the Board of Directors of the NAEA. Some suggestions are beyond the power or resources of the NAEA to implement. Some would require in-depth discussions and explanations with respondents to fully capture the meaning of their ideas.

The topic that was identified most frequently was for NAEA to provide more regional or local professional development opportunities (19%). In some cases lengthy responses described hardships and limitations distant professional development opportunities entailed. Limitations on professional development release days, funding, travel time, hotel and meal expenses, and many other concerns were expressed in making the case for more localized opportunities. It was suggested by several respondents that a traveling team of presenters could be developed to go to local or regional venues to conduct mini-conferences to address this concern. In many cases respondents wrote that they have been unable to attend national conventions simply because of the distances

involved and they felt their professional development was effectually disrupted because of this. Impassioned pleas were made for NAEA to resolve this issue by more than a third (118) of respondents about this topic.

The general topic of the national convention received the most responses compared to all other single issues; 24 individual convention-related topics were identified in responses. Leading this list was that NAEA should continue to provide high quality national conventions (15%). This is a measure of validation that the national convention is perceived as being one of the most beneficial professional development services provided by the NAEA. Lowering convention costs (12%) was next identified most frequently. Respondents were clear in their reasoning about the need to lower convention costs. Findings from items 15, 16, 37, and 39 on the questionnaire indicate that expenses for participation in professional development may be the single most critical concern affecting the professional development for art educators. This finding is consistent across all membership divisions on each of the questions identified above. Clearly, financial considerations play a critical role in professional development of art educators.

A number of other topics related to the internet and the NAEA website and their use for professional development were identified, including developing and providing online professional development programs and courses and improving and expanding website information (12% each), providing more online information or access to current research about art education (9%), creating an online database about research in art education (6%), providing lists of guest lecturers/specialists including costs who will come to our locations (2%), and improving the ease of navigating NAEA website (1%).

Continue providing what is being provided (10%) also was commonly identified among responses. This finding suggests that respondents have a measurable degree of satisfaction with current NAEA offerings that contributes to the professional development of art educators. Several respondents wrote that they felt the offerings had significantly improved over the past five to seven years. Others wrote that NAEA was responsive to the needs of its members and that new programming, services, and resources are evidence of NAEA taking action in meeting the needs of its members.

A wide array of additional topics were identified with issues and concerns that should function as a menu of items the NAEA may consider for action in the future. Many respondents wrote that they hoped the NAEA would address these issues and concerns as a measure of thankfulness for their participation in this study. Most of these respondents wondered what NAEA actions would result from the findings in this study.

Table 7

Question 40: How can the NAEA contribute to your future professional development?

n = 1,670

Topics (80 topics)	Percent
Provide more regional/local professional development opportunities	19%
National convention (24 topics)	
Continue providing high quality national convention	15%

Lower convention costs	12%
Provide sessions on political issues	4%
More theoretical/philosophical presentations	4%
More hands-on sessions	3%
More sessions about technology	3%
More sessions for higher education members	3%
Hold sessions for school administrators	3%
Have sessions about dealing with discipline/behavior problems	3%
Provide college credit or recertification credits for attending convention	3%
Provide grants/scholarships to attend convention	2%
More sessions for secondary art teachers	2%
More sessions for middle school art teachers	1%
More sessions for elementary school art teachers	1%
Improve quality of hands-on workshops	1%
More sessions about content standards	1%
Offer tours to artists' studios	1%
Provide access to copy machines for presenters to duplicate handouts	1%
Provide electronic capabilities for convention presenter (computers, projectors for Power Point)	1%
Provide a database of good convention keynote speakers for state associations use	.4%

More sessions about visual culture	.4%
Use national leaders to lead workshops	.4%
Hold the national convention earlier in the spring	.4%
Hold sessions for non-art teachers	.4%
Develop/provide online professional development programs and courses	12%
Improve/expand website information	12%
Continue providing what is being provided	10%
Continue providing information about current issues	9%
Continue providing high quality publications	9%
Encourage local school districts to provide appropriate professional development for art educators	9%
Provide information about the value of art education for administrators, business, and community	9%
More advocacy materials	9%
Provide more information/access to current research about art education	9%
Increase communication with members	9%
Provide less theoretical/philosophical information to members	7%
Encourage local school districts to support professional development of art educators	7%
Provide grants/scholarships for professional development	7%
Provide more information about assessment	7%
Offer more/year round professional development opportunities	6%
Provide lesson ideas	6%

No specific suggestions given	6%
Provide mentoring programs	6%
Create an online database about research in art education	6%
Lessen emphasis on the visual culture art education model	6%
Provide more information about classroom best practices	5%
Lobby for art education on the national level	5%
Provide more leadership development opportunities for state associations	5%
Not sure/don't know	4%
Provide low cost professional development experiences	4%
Offer professional development experiences during the summer	4%
Increase information for solving common problems	4%
Encourage universities to offer local courses for professional development	4%
Provide more information about rural art education	4%
Lower membership fees	4%
Provide more information about local professional development opportunities and programs	3%
Send information about professional development opportunities to administrators	3%
Provide grants to state associations for professional development programs	3%
Help fund state association programs	3%
Work more with art museums	3%
Inform art educators about the value and need for ongoing professional development	3%

More information about people with disabilities	2%
Provide a program for international travel/tours	2%
Provide more advanced notice for professional development opportunities	2%
Collaborate with other professional education organizations	2%
Provide a dvd with convention highlights & selected presentations	2%
Provide more publications	2%
Provide information about digital pedagogy	2%
Provide a list of guest lecturers/specialists including costs who will come to our locations	2%
Develop a “Problem Solving Task Force” members can access for suggestions for problem solutions	2%
Provide inexpensive workshops	1%
Provide cds with information about best practices for instructional levels	1%
Work with non-profit organizations	1%
Provide more information about Issues Groups	1%
Provide information about urban art education	1%
Support local art education groups and alliances	1%
Improve ease of navigating NAEA website	1%
“Other”/no specific suggestions	1%
Provide more information about careers in art	1%
Provide information about how to supervise student teachers	1%
Increase focus on gender issues	.4%
Improve graphics and layouts of all mailings and publications	.4%

Conclusion

Professional development of art educators is a topic of growing concern for the field. Those concerned about ongoing professional development of educators include a wide array of stakeholders. This study of professional development represented a very broad sampling of art educators. The scope of the study attempted to provide a set of baseline findings for the field about this topic. The literature from the field does not currently include in-depth studies of the professional development of art educators. This report is simply intended to be a report of findings. It was not the intention of the researcher to provide conclusions about the findings or interpretations of them. Such analyses and discussions are beyond the scope of this report. It is the hope of the researcher that those who read and study this report will determine actions or policies that need to be implemented based on findings in the report.

As attention increases on professional development of all educators, including art educators, findings in this report may contribute to formations of studies to measure whether improvements in professional development of art educators have occurred and whether art educators in the future will have the same or different issues and concerns about their professional development. Having said these things, there are a few general conclusions that findings from this report may suggest.

It appears as if art educators are engaging in frequent and ongoing professional development at a variety of times. They have experienced professional development in a variety of forms ranging from demonstrations and workshops to departmental meetings and observations at other schools. Art educators appear to be well aware of reasons why they participate in professional development and have a clear understanding of the need

for it and for the benefits it provides to themselves as teachers and also to their students. They are equally aware of a number of factors that hinder their professional development. They reported that they generally utilize knowledge, skills, and training in their teaching that they receive during professional development activities. They are very cognizant of the kinds of professional development they would like to receive and they have clearly detailed topics about which they would like to learn during future professional development experiences. Ultimately, they feel strongly that their state art education association and the NAEA are significant sources of professional development and they feel that professional development they receive from these sources is worthwhile and beneficial. They feel that their state art education associations and the NAEA must continue to provide exemplary professional development experiences and also that both associations should continue to develop and expand the frequency and types of professional development experiences they provide. They feel strongly that these professional associations must provide local and regional professional development experiences that are inexpensive and of high quality. Having summarized findings from this study, there are a number of general conclusions about the professional development of art educators that will be offered next.

1. *Professional development of art educators is likely to become increasingly important as the field of education becomes more complex.* All educators will be pressed to maintain current knowledge and skills that will serve them and their students in their classrooms. As the field of art education evolves, art educators will need to have professional development to help them keep pace with coming changes.

2. *Problems like funding, accountability, scheduling, enrollments, and so on are likely to continue and to increase in the future.* Due to these pressures, professional development will be essential to maintain educational progress in the art classroom. Art educators will have to be creative in finding ways to engage in professional development that are not restricted by these concerns and problems.

3. *Art educators will have to be proactive in seeking meaningful professional development activities.* Art educators understand that the ultimate responsibility for their professional development rests on themselves. They must constantly be on the lookout for professional development opportunities that will serve their needs and those of their students.

4. *The NAEA, state art education associations, and local school districts will have to work harder to provide ongoing meaningful professional development for all art educators.* Because professional development needs vary from instructional level to instructional level and from various settings such as rural and urban or suburban and town locations, those providing professional development experiences must be careful to create professional development experiences that take into account the varying needs and issues these settings impose. They must also take into account that availability of local resources greatly influences the kind and quality of professional experiences. They must be watchful about adopting professional development policies that impose professional development experiences with the “one size fits all” mentality. Professional development experiences must reflect the needs of those receiving them.

5. *Art educators increasingly will need to depend on technology to meet their professional development needs.* It is a commonly accepted fact that technology plays an

important role in our lives. Art educators are increasingly utilizing technology for creative expression and for instructional purposes in their classrooms. Art educators will need to continue to seek technological knowledge and skills in order to effectively meet the educational demands of the future. Technology also will play an increasing role in the professional development of all art educators. Teachers entering the field of education today are well versed in the uses of technology and they will depend on technology as a source of professional development. Use of the internet and technological devices will become one of the principle sources of professional development in the very near future. Concerns about distance and time for travel to professional development experiences may diminish due to the use of technology.

6. Regardless of what the future brings for art education, art educators will have to assume primary responsibility for their professional development. Art educators will have to seek professional development opportunities and be vigilant in making efforts to take advantage of them. They must not come to depend on motivation from administrators or others to encourage them to attend to their professional development. They must adopt the attitude that their professional development is their responsibility and that professional development is an ongoing process that must continue throughout the entire duration of their careers as educators. They must be careful to avoid the practice of building or seeking excuses for not pursuing their professional development. They must be creative and open-minded about when, where, and how they can achieve their professional development.

7. In the end, the quality of education all of our students receive depends on how committed we are to educating ourselves. Many people enter the field of education

because they have a fundamental love of learning. Unfortunately, because of the incredible demands of the profession, art educators may lose their interest in continuing their education. They find it difficult to balance their careers and family or artistic lives. They find themselves overwhelmed and begin to lose sight of long term goals and of the “big picture” and how their own education plays a role in each of those “lives”. It is vitally important that art educators maintain awareness of how professional development can help maintain this balance. They must look at themselves as students and seek experiences and training that will contribute to their teaching and ultimately to the quality of their lives.

Art educators will continue to seek opportunities for their professional development and professional development will become a primary focus for all educators. However, professional development of art educators must be kept in perspective. The reason art educators go into the field of art education is not to seek ongoing professional development and administrators must not lose sight of that fact. Art educators enter the field because they have a love of art and a love of students and teaching. They must keep in mind that for whatever reasons they entered the field, the only one that ultimately matters is that if they do their jobs well, they will affect the lives of all of their students by enabling them to create, appreciate, and respond to art and the role it plays in each of their lives on a daily basis. This should be the ultimate goal for professional development of all art educators.

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Appendix A: The Cover Letter and Questionnaire

Professional Development of Art Teachers Needs
Assessment Research Task Force

Sponsored by The National Art Education Foundation

Dear Fellow Art Educator,

Much national attention has focused recently on the professional development of educators in all disciplines. In 2004 the NAEA published *The NAEA Strategic Plan 2004-2007*. The plan included an objective that focused on the professional development needs of art educators. Interest in understanding these needs in order to provide professional development support and assistance to help art educators address them is of vital concern to the NAEA, state art education associations, and to those concerned with educating our nation's youth. In an effort to accomplish this objective, the National Art Education Foundation and the NAEA Delegates Assembly is supporting the first of its kind national research study that will enable the NAEA to learn about the professional development needs of art educators. This study will provide an opportunity for art educators to voice their opinions about their professional development needs and concerns and to identify types of meaningful professional development support and programming to help art educators provide quality art education.

Your help in this research is vital. Less than 8% of the 70,000 art teachers in the United States will take part in this survey. You have been randomly selected as a participant. You will be representing many art teachers from your state and instructional level. Your participation is especially important. Participation in this study will result in action by the NAEA and your state art education association that can help meet your professional development needs and those of thousands of other art educators.

I realize that during the school year art educators' schedules are filled and very demanding. With this in mind, I am asking you to please take ten or fifteen minutes to complete the enclosed questionnaire. I am requesting information that is available to the public; however, all responses will remain confidential. Identification of individual responses will not be made public or given to others under any circumstances. It is my hope that assurances of confidential treatment of your responses will encourage you to provide open in-depth responses on all items. If you choose not to participate in the study, no penalties will be imposed. A postage-paid envelope to return the completed questionnaire has been provided for your convenience. It would be helpful if you could return the questionnaire by **within the next two or three weeks or sooner**. If you prefer to complete the questionnaire online, it may be found at the following web address: <http://web.ics.purdue.edu/~bobsabol/pdstudy>. If you have already completed the questionnaire on the website, accept my personal thanks. You may disregard this message. **Please feel free to share the web address or**

duplicate copies of this questionnaire with your art education colleagues. Participants do not need to be members of the NAEA. If you have questions about this research project, you can contact me, (Dr. Robert Sabol, 765-494-3058, or bobsabol@purdue.edu). If you have concerns about treatment of research participants, you can contact the Committee on the Use of Human Subjects at Purdue University, 610 Purdue Mall, Hovde Hall, Room 307, West Lafayette, IN 47907-2040 or call the committee secretary (765-494-5942). The email address is irb@purdue.edu.

Improving the quality of art education in our schools is a goal we must continue to pursue. Your help in this study will provide much needed information that can lead to understanding professional development needs and enable schools, your state art education association, and the NAEA to plan and provide meaningful professional development actions and support. I appreciate your time and value the information you provide.

Thank you very much,

Robert Sabol, Ph. D.
Purdue University
NAEA Western Region Vice President-Elect

Professional Development in Art Education Needs Assessment
Sponsored by The National Art Education Foundation

Definition of Professional Development

For purposes of this study, the term “professional development” will be defined as: “Any adult learning activities that are designed in some way to increase knowledge, skills, abilities, and understanding of educators.” (Elmore, 2004, p. 93)

Section 1: Participant Profile

Directions: Please complete all items that apply. Place a check in boxes provided. All responses will be confidential.

1. In which state do you teach? _____		
2. At what instructional level do you teach? (Check all that apply.)		
1. Elementary	4. Supervision and Administration	
2. Middle/junior high	5. Higher Education	
3. Secondary	6. Museum Education	
3. How many years have you been an art educator?		
1. 0-4 years	4. 13-16 years	7. 26+ years (How many?) _____
2. 5-8 years	5. 17-20 years	
3. 9-12 years	6. 21-25 years	
4. What is your gender? Female Male		
5. What is your highest degree level?		
1. Undergraduate degree		4. Masters degree +15 hours
2. Undergraduate degree +15 hours		5. Doctoral degree
3. Masters degree		
6. What is your age?		
1. 21-24	4. 36-40	7. 51-55
2. 25-30	5. 41-45	8. 56-60
3. 31-35	6. 46-50	9. 60+
7. In what setting/location is your school?		
1. Urban		3. Town
2. Suburban		4. Rural

Section 2: Participant’s Engagement in Professional Development

Please respond to each item. Place a check in boxes provided.

8. How many professional development experiences have you attended during the past year?		
1. 0	3. 5-8	5. 12+ (How many?) _____
2. 1-4	4. 9-12	
9. On average, approximately how many hours does each professional development session last?		
1. 1-2 hours	3. 6-8 hours	
2. 3-5 hours	4. 8+ hours (How many?) _____	

10. Have you attended professional development experiences that have included multiple meeting sessions?

No (Go to question 12.)

Yes (Answer question 11 below.)

11. Professional development experiences you attended with multiple meeting sessions met for how many sessions?

1. 2-3 sessions

3. 6-7 sessions

5. 10+ sessions (How many?) _____

2. 4-5 sessions

4. 8-9 sessions

12. When have you attended professional development sessions? (Check all that apply.)

1. Before school

5. On weekends

2. During school

6. During the summer

3. After school

7. During scheduled school vacations

4. During the evening

8. Other (When?) _____

13. What types of professional development experiences have you had? (Check all that apply.)

1. Graduate college courses

15. Departmental meetings

2. Workshops

16. Demonstrations

3. Make-and-take workshops

17. Mini courses

4. Lectures

18. Summer courses

5. Study groups

19. Collaborations with other teachers

6. Research sessions

20. Mentoring sessions

7. Group discussions

21. Post-PD activity coaching sessions

8. Peer observations

22. Guest speakers

9. Teacher networks

23. Required courses for recertification

10. Attended state art association conferences

24. Observations at other schools

11. Attended NAEA national conventions

25. State sponsored PD sessions

12. Made presentations at conferences

26. University/college sponsored sessions

13. Made presentations in my school district

27. Others (Please list.)

14. National Board certification

14. Why do you attend professional development activities? (Check all that apply.)

To:

1. learn more.

2. receive recertification credit.

3. get to a higher salary category.

4. meet contract requirements.

5. meet administrators' expectations.

6. help my students learn better.

7. improve my teaching.

8. improve my curriculum.

9. keep informed about new developments in the field.

10. challenge myself.

11. develop my skills.

12. learn new techniques.

13. learn about new products.

14. learn about instructional resources (textbooks, software, programs, etc.).

15. meet requirements in my professional improvement plan.

16. take a break from my classroom.

17. share what I know or have done.

18. comply with National Board certification requirements.

19. make myself a better teacher.

20. other reasons. (Please, list.)

15. Why I don't like to attend professional development experiences. (Check all that apply.)

1. They take time away from my classroom.
2. They usually fail to meet my expectations.
3. They are too expensive.
4. They are usually too far away.
5. They usually don't relate to my discipline.
6. My administrators don't want me to attend.
7. They require extra planning for a substitute teacher.
8. I have to give up my vacation time.
9. I receive no financial support from my school district to attend.
10. There aren't enough leave days to allow me to attend.
11. Because I'm forced to attend.
12. Presenters are boring, don't speak well, or are hard to understand.
13. Presentations are boring, confusing, or disorganized.
14. Because I disagree with the ideas in the presentations.
15. Because the training I receive usually doesn't match my teaching style.
16. Because the content isn't research based.
17. Because the topics usually are not of interest to me.
18. Because I don't want to change what is already working.
19. Because the information usually doesn't work with the types of students I teach.
20. Because I'm too busy.
21. I like attending professional development experiences.
22. Other (Please, list.)

16. How does your school district support your attendance at professional development activities?

(Check all that apply.)

- | | |
|---------------------------------|--------------------------|
| 1. Travel expenses | 5. Meals |
| 2. Hotel accommodations | 6. Substitute teachers |
| 3. Professional leave days | 7. Tuition/scholarships |
| 4. Conference registration fees | 8. Other (Please, list.) |
| | 9. No support given. |

17. Does your school district provide professional development activities locally?

No (Skip to question 19.)

Yes (Answer question 18 below.)

18. What kinds of professional development activities does your school district provide locally?

- | | |
|---|--------------------------|
| 1. Departmental meetings | 6. Mentors/coaches |
| 2. Training sessions | 7. Motivational speakers |
| 3. Instructional level faculty meeting | 8. Mini courses |
| 4. Technology training sessions | 9. Counseling |
| 5. Presentations by textbook and instructional materials publishers | 10. Other (Please list.) |

19. Generally, how frequently do you use knowledge and skills from professional development experiences?

- | | |
|------------------|-----------------|
| 1. Almost always | 4. Infrequently |
| 2. Frequently | 5. Hardly ever |
| 3. Occasionally | 6. Never |

Section 3: Participant's Opinions about Professional Development

Please respond to each item. Circle the response that most accurately reflects your opinion for each item.

Responses include the following:

A = Strongly Agree, B = Agree, C = Undecided, D = Disagree, E = Strongly Disagree, NA= not applicable

20. I feel my professional development experiences have made me a better teacher.	A	B	C	D	E	NA
21. I feel my professional development experiences have helped my students be better learners.	A	B	C	D	E	NA
22. The quality of my students' work has improved because of things I learned in my professional development experiences.	A	B	C	D	E	NA
23. My school district provides beneficial professional development experiences for me.	A	B	C	D	E	NA
24. My state art education association provides beneficial professional development experiences for me.	A	B	C	D	E	NA
25. The NAEA provides beneficial professional development experiences for me.	A	B	C	D	E	NA
26. I am responsible for my own professional development.	A	B	C	D	E	NA
27. I use the internet to support my professional development.	A	B	C	D	E	NA
28. I have had professional development experiences that have not been useful to me.	A	B	C	D	E	NA
29. I have not changed what I do in my teaching because of my professional development experiences.	A	B	C	D	E	NA
30. I have been asked by my administrator about the kinds of professional development experiences I need or want.	A	B	C	D	E	NA
31. I would participate in a web-based course for my professional development.	A	B	C	D	E	NA
32. I receive adequate support to participate in professional development experiences.	A	B	C	D	E	NA
33. I have been involved with professional development activities that have been ongoing and sustained.	A	B	C	D	E	NA
34. I have had professional development experiences that are organized around real problems of practice.	A	B	C	D	E	NA

