

**MAKING A LIVING IN ART EDUCATION:  
WOMEN'S EXPERIENCES**

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## ABSTRACT

### **Making A Living In Art Education: Women's Experiences**

This study looks at the working lives of women working in art education within higher education. Where appropriate, distinctions are made between the experiences and perceptions of women fine artists and women art theorists.

In Chapter One I locate this study within its wider cultural context in order to explain the significance of art education employment for women. Chapter Two describes the gendered historical developments in art education and recent key developments in higher education in order to locate this study within its wider social, economic and political contexts. Chapter Three discusses the feminist methodology, the rationale for combining quantitative (postal survey) and qualitative (life/work history and semi-structured interviews) research methods and the ethical issues involved in this study. In Chapter Four I report the survey findings in a narrative supported by frequency tables and illustrated by qualitative responses. Chapter Five sets out the key themes from the interviews which extend the survey findings. In Chapter Six I revisit the substantive issues, reflect on the research methods and strategies, suggest future research which could develop aspects of this study and synthesise the threads of the thesis.

Together the national database and interview materials in this study make a contribution to the discourses of women and art by making visible the lives of women working in art education within higher education. What is of particular interest in this study of women's higher education employment is that I am able to comment on the forms of part-time work in fine art education which are unusual in the context of high status part-time work.

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## **Author's Declaration**

I declare that the work in this thesis was carried out in accordance with the regulations of Cheltenham and Gloucester College of Higher Education and is original except where indicated by specific reference in the text. No part of the thesis has been submitted as part of any other academic award. The thesis has not been presented to any other education institution in the United Kingdom or overseas.

Any views expressed in this thesis are those of the author and in no way represent those of the College.

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## Chapter One

### Introduction

Despite the growth in the number of feminist publications on gender issues in the visual arts, it would appear that little has been written specifically about women working in art higher education in the UK. An increasing number of studies have recently addressed gender issues in higher education although these have not focused on women working in art education. The distinct character of art education in higher education means that this MPhil study which explores the ways in which women make a living in art education makes an original contribution to existing research on the careers of women academics and the wider discourses of women and art. This study creates the first national database of the work-related issues for women working in art education higher education which will make a significant contribution to knowledge in this under researched area.

This research project is concerned with two related issues. Firstly, the work experiences and perceptions of women working in art education within higher education. Secondly, the distinctive character of art education employment in higher education in the UK. The focus of this study is on women artists (fine art practitioners) and art theorists. I use the term 'art theorist' to refer to women who describe themselves as art historians, or lecturers in critical studies or visual culture. For the purposes of this study I make the distinction between fine artists and art theorists on the basis of the subject which the women are employed to teach in higher education in order to highlight any differences and/or similarities between those engaged in studio based teaching and art theory teaching. This is in recognition that studio-based teaching may be dissimilar to other subject areas. However while the distinction is of heuristic value it is recognised that it is crude because fine artists are also engaged in theoretical discourses which inform their art practice.

Women's experiences of working in art education are placed against the broader art context. It is important that this study is not only located solely within its higher education context. An understanding of the wider cultural context is necessary in order to understand the significance of art education employment for women. There is a relationship between gender imbalances in art education and the wider gender discourses in art. Art education is a vital means of economic and cultural support for artists and art theorists. The specific form of part-time higher education work is particularly important for artists because: it is seen as an indicator of professional recognition in the art world in general; it has prestigious status; and it provides support



(Craig-Martin, 1995). The study will also consider any differences which may exist between the experiences and perceptions of women artists working in fine art studio practice and art theory departments. The following feminist studies on women and art and women and art education have highlighted the issues which have led to me undertake this piece of research.

The discourses of women and art locate the study in its wider cultural context in order to explain the historical and contemporary relationships between women and art. The focus of this study is on the working lives of women working in art education and the relationship between women and art is a related theme which can only be briefly mentioned in this thesis. The gender imbalance in art education employment directly relates to women's opportunities to become professional artists. I will begin by outlining the discourses of women and art before looking at women and art education.

## **Women and Art**

To discover the history of women and art is in part to account for the way art history is written. To expose its underlying values, its assumptions, its silences and its prejudices is also to understand the way women artists are recorded and described are crucial to the definition of art and artist in our society.

Parker and Pollock, 1981, p. 3

Feminist analysis of the discourses of women and art has revealed issues which illuminate the underlying gendered values and prejudices which have concealed, excluded or marginalised women's contributions in art (Petersen and Wilson, 1976; Pollock, 1984). The official silence is sustained through mainstream art history and contemporary reviews, critiques and exhibitions which largely ignore women's art practice (Witzling, 1992). This silence in the production of visual culture is only part of women's oppression. At the same time women are very visible as the 'feminine' objects of 'masculine' voyeurism (Betterton, 1987; Cherry and Pollock, 1984; Parker and Pollock; 1981).

Women have an ambiguous relationship to the visual image. This is because they are represented so frequently within images and yet their role as makers is scarcely acknowledged.

Betterton, 1987 (a), p. 3

High Culture [including Fine Art] plays a specifiable part in the reproduction of women's oppression, in the circulation of relative values and meanings for the ideological constructs of masculinity and femininity. Representing creativity as masculine and Woman as the

beautiful image for the desiring masculine gaze, High Culture systematically denies knowledge of women as producers of culture and meanings. ...

Cherry and Pollock, 1984, p. 494

The social construction of gender differences and divisions through a gendered hierarchy within art has resulted in the subordination of women's work. This hierarchy has constructed differences between 'high' and 'low' art based on differences between public and private conditions of production; fine art and craft; and high and low status subject matter which are essentially concerned with creating and maintaining gender and social class divisions. (Parker and Pollock, 1981; Parker and Pollock, 1987; Nochlin, 1981; Callen, 1989; Sunderland-Harris, 1981; Chadwick, 1994).

Concepts and romantic myths about artists have rendered the artist masculine (Pollock, 1987; Parker and Pollock, 1981). Individualism is promoted through monographs in art history and criticism. The genius concept is central to the patriarchal ideology of art (Pollock, 1987). The lack of women artists who have achieved genius status throughout history is seen as evidence that women essentially lack innate genius qualities (Nochlin, 1989). The notion of a rebellious and free-spirited artistic temperament has also disadvantaged women who are constrained by stereotypical notions of 'femininity'. Women who dare to break out of these stereotypes then face aggressive personal attacks because they fail to conform (Taylor, 1986; Walsh, 1990; Lippard, 1976 (c)).

The phrase 'woman artist' is interesting in that the reference has not been made to 'male artists'. The concept of the 'woman artist' is contradictory. On the one hand, it is loaded with negative connotations and is used to ghettoise women artists. It is used to make sure that their work is seen as distinct and inferior to art made by men. (Pollock, 1987; Parker and Pollock, 1981; Pollock, 1984; Sutherland-Harris, 1981) On the other hand, if women choose to reject their gender identity they denigrate their own sex. It is understandable that many women artists working in a patriarchal framework reject the label 'woman artist' (Lippard, 1976 (c); Pollock, 1987).

Women artists struggle to be taken seriously partly because there has been a tradition of middle-class women being encouraged to take up art as an acceptable 'feminine' leisure activity (Sutherland-Harris, 1981; Gerrish-Nunn, 1987). Women struggling to make a living, particularly if they are mothers, in order to sustain their own art practice are considered less professional and committed than their male peers in similar situations. (Lippard, 1976(c)).

A woman's domestic commitments have always been considered more important than her artistic contributions (Greer, 1979) whereas male artists have been excused for their irresponsible behaviour because their artistic contributions are thought to be more significant. Women artists [with a few exceptions] have been expected to choose between motherhood and creativity. Traditionally men do not have to make such decisions because they are not expected to devote as much time and energy to their families as women. Women who attempt to combine both roles are not taken seriously and women who choose to focus on their own art practice are not considered 'feminine' (Nemser, 1975; Hedges and Wendt, 1980).

Art world sexism is rife although it may not be as blatant today as Lucy Lippard observed in the early seventies:

- 1) disregarding women and stripping them of their self confidence from art school on;
- 2) refusing to consider a married woman or mother a serious artist no matter how hard she works or what she produces;
- 3) labelling women unfeminine and abnormally assertive if they persist in maintaining the value of their art and protest their treatment;
- 4) treating women artists as sex objects and using this as an excuse not to visit their studios or show their work ("Sure, her work looked terrific, but she's such a good-looking chick if I went to her studio I wouldn't know if I liked the work or her," one male dealer told me earnestly, "so I never went");
- 5) using fear of social or professional rejection to turn successful women against unsuccessful women, and vice versa;
- 6) ripping off women if they participate in the unfortunately influential social life of the art world (if she comes to the bar with a man she's a sexual appendage and is ignored as such; if she comes with a woman she's gay; if she comes alone she's on the make);
- 7) identifying women artists with their men ("That's so-and-so's wife; I think she paints too");
- 8) exploiting women's inherent sensitivity and upbringing as non-violent creatures by resorting to personal insults, shouting down, art world clout, in order to avoid confrontation or to subdue and discourage women who may be more articulate and intelligent, or better artists than their male company;
- 9) galleries turning an artist away without looking at her slides, saying, "Sorry, we already have a woman," or refusing to have any women in their stable because women are "too difficult" (a direct quote - though since the Movement [the Women's Movement], people are more careful about saying these things).

Lippard, 1976 (c), p. 31.

Feminist interventions have illuminated if not solved gender issues in art. Analysis of officially sponsored exhibitions show that women are underrepresented in the mainstream art world. Whilst creating more opportunities for women to participate in the patriarchal art system is not the primary aim of feminist interventions in art, the figures indicate gender inequalities in mainstream art (Pollock, 1987; Duffin, 1995).

The two distinct phases of feminist interventions are concerned with firstly making visible women's contributions in order to establish their place in mainstream art history. The second phase is more radical. It critiques and challenges the inherent patriarchal values in art history (Nead, 1986; Nochlin, 1989):

... we may see the unstated domination of one white male subjectivity as one of the intellectual distortions which must be corrected in order to achieve a more adequate and accurate view of historical situations.  
Nochlin, 1989, p. 146

The patriarchal ideology in art practice is being challenged through a range of feminist art practices which question fundamental assumptions in art. The representation of feminine sensibilities and subjectivities has largely been excluded from visual culture. Women artists have, therefore, to a greater or lesser extent consciously made women's subjectivity visible (Nochlin, 1981; Betterton, 1987; Pollock, 1984). The existence of a feminine aesthetic is a more controversial issue with some women arguing that there is a distinctly feminine aesthetic while others reject this notion (Lippard, 1976 (b); Riley, 1973). There is a diverse range of feminist art practices which broadly speaking, fall into the following areas. Some artists use realist or conceptual approaches to represent women's subjectivity, others consciously use materials and colours which were previously dismissed as 'feminine', some use themes to express more abstract concepts, and others prefer an explicitly political content (Lippard, 1976(a)). The inherent conflict between feminism and modernism is at the core of feminist art practice. It is concerned with the deconstruction of modernist values and meaning in order to create women's discourses (Pollock, 1987; Pollock, 1994).

There are many issues or strands which make up the discourses of women and art. There are inherent contradictions or tensions which seem to pull in different directions. Broadly speaking there are issues concerning women's roles in art, cultural silence, a gendered hierarchy, the masculine appropriation of art and artist concepts and creative and domestic role conflicts, art world sexism and feminist interventions. Underlying all these issues is a pervasive patriarchal ideology which oppresses women through cultural production and representation.

### **Women and Art Education**

It is not possible to present a comprehensive history of women's access to and experiences of art education in this thesis. My analysis of this literature showed that the hierarchy of provision and restrictions on access to the most prestigious forms of

formal art education are commonly cited as having prevented women from participating in the high status forms of cultural production such as fine art. In general women artists have had inferior art education experiences which has contributed to their lack of visibility and critical acclaim in art history (Parker and Pollock, 1981; Nochlin, 1989; Cherry, 1993; Ashwin, Channon & Darracott, 1988; Chadwick, 1994; Sutherland-Harris, 1981; Greer, 1979; Dodd, 1995; Taylor, 1986).

The gendered art hierarchy mentioned above was reinforced through the development of a hierarchy within the provision of art education. It was not until late in the twentieth century that women had equal access to the highest forms of art education. From the 1970s onwards initial access to art education was no longer the main issue for women students.

I will now focus on the issues in art education from the 1970s onwards. Lucy Lippard (1976 (c)) proposed that women art students are not only discriminated against in art schools and college art departments but also develop an inferiority complex because of the lack of women tutors and contemporary and historical role models. Griselda Pollock (1985/6) described the hostility towards feminist art practice she has observed in male dominated art schools. She suggests that the sexist art school environment prompted women art students in the 1980s to adopt a feminist consciousness and feminist art practices.

Dinah Dossor (1990) pointed out that art schools are still largely staffed by older men whose own art training has not prepared them to nurture young feminist students' creativity. Such male tutors have particular problems when they are faced with art work which deals with women's personal, physical or psychological gender experiences:

... The most subversive tutor strategy is to take the engagement of female material as a sign of neurosis or a submerged cry for help - to make a rapid, associative leap from the expression of student concern with a topic to an assumption that she is morbidly disturbed or depressed. Underlying this is the central issue of power; and in all my interviews with students I have received little sense of the studio tutorial as empowering to the *student*, but rather a place where tutorial power may be retained and flexed.  
Dossor, 1990, p. 165

Gender inequalities in art education employment became an issue in the 1970s. In 1973 The Women's Workshop of the Artists' Union demonstrated at the Artists' Union Conference on Art Education about the gender inequalities in art education:

Women artists' difficulties start at art school where nothing is done to encourage them to see themselves as potential practising artists or teachers. The female staff are nowhere near proportional to female students so the workshop is calling for an anti-discrimination clause applied in the hiring of art school staff. And they think that and art school attitudes towards women students should be thoroughly investigated.

Parker, 1985, p. 157

In 1979 the first issue of 'Feminist Arts News' [FAN] was devoted to gender inequalities in the art education system since art education was thought to be an oppressive institution which denies women equality (FAN, 1980, p.3).

The Editorial comments in FAN (1982) following the 'Women and Art Education' conference [Battersea Arts Centre, November 1982] reported that although women were more visible in the arts and there had been feminist interventions in art history departments, the wider cuts in art education were a major threat to women:

... They [art colleges] are being closed down, "economically" merged, pared down to suit commercial productivity rather than creativity or actual need. Cuts in existing staffing mean less professional "movement", no new job opportunities and drastic reductions in the traditionally varied and plentiful numbers of part-time staff. The last hits women hardest, a diminishing of opportunity, no job security, no redundancy, etc. The one-off invitations to speak, although apparently increasing, still represent a tokenist intervention. ...

FAN Editorial, 1982, p. 2

Whilst opposing these general cuts the FAN editorial advocate replacing rather than reforming the existing patriarchal art education establishment.

Val Walsh (1995) suggests that there are two aspects of women's under-representation as tutors in art education: (i) occupational segregation; and (ii) 'art femininity' which is a professional aesthetic whereby women are expected to validate the artist as male heterosexual hero:

...The pressure on women in art education is to produce/present themselves as bodies / art objects in terms of a sexualised aesthetic which emphasises appearance and sexual availability. In the studio women are expected to be girls, and visually compete with the art; to be unconventional, visually interesting, even shocking, but not speaking subjects.

Walsh, 1995, p.52

Val Walsh (1995) concludes that since the 1890s women have accounted for between 50 and 60 per cent of all students because women are needed to fulfil their roles as muse, mistress, model and child in male artists' [and tutors'] lives.

There is no available current research which provides evidence for the perception that women are under-represented in art education employment (Walsh, 1995) although a survey was carried out by NATFHE in 1983 which produced estimated figures. (Skelton, 1985) The following table suggests that women were under-represented in art education employment at the time.

Table 1. Distribution by sex of tutors in some colleges

(These figures are estimates)

College	Male		Female	
	p/t	f/t	p/t	f/t
Gwent College of HE Faculty of Art & Art History	10	4	0	6
Manchester Poly Faculty of Fine Art Painting & Sculpture	12	5	0	0
Bristol Poly Fine Art	10	7	0	1
Lanchester Poly Fine Art	11	8	1	8
Stourbridge College of Tech Fine Art	5	3	0	1
Bath Academy Fine Art, Sculpture & Painting	5	5	1	1
Cambridge College of Art & Tech	4	5	1	4
Medway Coll. of Design	31	?	4	?
Bedford College of HE (Total F.A.D.)	9	4	2	1
Leeds Poly Fine Art	11	9	0	5
University of East Anglia History of Art	11	0	1	0

(cited in Skelton, 1985, p.19)

Forty five per cent of the 226 women lecturers and students who participated in this study reported that they had experienced discrimination as students. In the majority of cases the discrimination was subtle, such as being patronised or not being taken seriously. One woman reported that a male tutor believed that women art students use art courses as a finishing school. Thirty six per cent of the women also reported that they had experienced sexual harassment. One woman tutor described how she had been harassed by her head of department but when she told him to stop she found that

her teaching hours were cut. This was followed by an unpleasant and embarrassing investigation (Skelton, 1985).

Pam Skelton (1985) suggests that the impact of sexual discrimination in art schools can have wide-ranging and long-lasting effects. Lorna Green's (1990) survey on the position and attitudes of contemporary women sculptors in Britain, 1987-1989, found that only 40 (16 %) women sculptors were dissatisfied with the lack of women working in art education, particularly in art colleges. However this survey did not include women whose art careers were thwarted by negative art school experiences.

The artist Lubaina Himid explains how the racist and sexist art school culture is particularly oppressive for Black women students:

... What a shock it was though to realise that the art school was not a safe place, free of racism and sexism and all this from men, many of whom claimed to be heroes of the working class!

Why and how did so many women during the 1980s in British art schools become undermined, undervalued, discouraged and in some cases defeated. Time after time I have been told by tutors and by the women artists themselves that they would rather work at home than go into college. Black women students have been punished for this action time and time again. They produced the work but the public arena of the open studio remained a problematic environment. This story of the atmosphere in art schools has been told to me by almost every black woman artist I know. Not only by the ones that do not make it to the end of the course.

A great deal of the teaching work we were given in the last decade was a result of a black woman student, known to be talented, who simply refused to attend college, having realised that the tuition on offer was working against her creative methods. It was not always the radical student who gave up.

Himid, 1990, pp. 66-67

Elsewhere Lubaina Himid wrote:

In art schools black women are usually separated from each other, one for every two or three years' worth of fine art students. There are then three main methods of teaching: the insistence that, as a black woman, the artist has something to be angry about and should express it; an insistence that angry or political statements are not art; a complete lack of any tuition at all. The instructions are always opposite to the artists' own mode of working. She therefore has little idea whether she is a victim of racism or boredom, or is just a lousy artist.

Himid, 1987, p. 260

The artist Sonia Boyce is critical of the underlying racism experienced at the 'Women in Art Education' conference [Battersea Arts Centre, 1982] mentioned above. She recalled how she was one of only four Black women amongst about three hundred white women and two Black men at the conference. As a Black woman she felt



unwelcome. In the extract below she describes the inherent middle-class racism of the conference and goes on to highlight the failure of the conference to propose wider equal opportunities in art education employment.

... Throughout the two days there was one workshop on black visual art that was taken by a very nice but patronising English woman who had lived in Africa for several years, and one equally bad workshop on working-class women and art. At the plenary there was a discussion on a draft document to be put before the CNAAC saying that there should be proportional representation of women in art colleges. I stood up and said that there should be proportional representation full stop. There was a huge argument about this; I was accused of being emotive. Then Trevor Mathison (who is now a member of the Black Audio Film Collective) got up to say something in support, and another woman stood up and said 'I can't deal with him as a black man'. Well, all hell broke loose, Trevor walked out followed by the remaining black women. I stayed to argue it out, which was stupid because they kept me there trying to explain their own view. I thought we were there to campaign for a change in art education - production and consumption - however, it turned out that we were there to further the careers of the middle-class white women there. They failed to see their own racism. For the first time, it occurred to me that there was a chasm between the struggles of the women's movement and the struggles of black people.

...

Boyce and Roberts, 1987, p. 56

Prior to the introduction of the new art histories, bourgeois notions of art history [bourgeois culture and leisure, individualism and intimacy] which signified the values of the ruling classes were epitomised in the study of fine art and its history:

... Art history had traditionally been the province of upper class connoisseurship; postgraduate art history courses as a kind of finishing school for young ladies. ...

Dalton, 1996, p. 14

It is only recently that the development of new art history approaches in art history, which include feminist theories, has begun to critically analyse and challenge mainstream bourgeois and patriarchal art history tradition and ideology.

Dissatisfaction with the traditional academic scholarship promoted by the Courtauld Institute led art historians, informed by a Marxist analysis of society, to criticise and question traditional notions of art history as connoisseurship. The 'new art historians' were not wholly concerned with high art, genius and Eurocentricity. Two distinct themes emerged in the new art histories: (i) the social; and (ii) the theoretical aspects of art. When considering the social context of art, the new art history approaches begin with the social context and work towards the artefacts, a reversal of the traditional approach. The representation and reinforcement of social order and the institutions of

art and art history are examined. The theoretical elements are concerned with deconstruction and use feminist, Marxist, psychoanalytic and literary theories (Rees and Borzello, 1986). In this way the new art history approaches created a space in mainstream art education to challenge gendered assumptions about art.

Lynda Nead (1986) explained that from the late 1970s several institutions in the UK introduced 'approaches courses' to their art history syllabuses and in 1985 departments were expected to offer special theory courses. Her observations are sobering. Whilst feminism was apparently absorbed into art history syllabuses such courses have also marginalised feminist and other radical new art history approaches:

... In many ways these courses have become the dumping ground for radical theories that were beginning to infiltrate the hallowed realm of the academic discipline. 'Feminism' was comfortably accommodated. Allocated a slot in the approaches courses, feminism was categorised and contained as a marginal position outside the main body of art historical work and research...

Nead, 1986, p. 122

In this way the impact of feminism is controlled and constrained and the art history discipline continues and assumes its apparently neutral position, outside politics and free from the biases of such approaches as Feminism and Marxism. Consequently the location of the political aspects of art history in the approaches courses has meant that the art history discipline is perceived as impartial, objective and factual (Nead, 1986).

Pen Dalton (1996) believes that recently there has been an increased interest in feminism in art education by teachers, lecturers and students because many higher education courses and modules now include feminist issues, women artists are included in art history and contemporary art practice and feminist approaches to art practice and theory have been incorporated. She has also observed that feminist approaches are being introduced by temporary lecturers whilst the mainstream art education discourse seems to have neglected feminist concerns:

... Feminist art educators have developed an almost separate agenda; there is little dialogue between mainstream educational debates and feminist debates which remain peripheral.

Dalton, 1996, p. 10

There is no UK equivalent institution to the Los Angeles Woman's Building which was established in 1973 by the artist Judy Chicago, Sheila de Bretteville, a graphic designer and the art historian, Arlene Raven in order to provide opportunities for women artists to develop skills, encouragement and professional exposure, and to educate the wider

public about women's art (Anon, 1988). Lucy Lippard enthuses about single-sex art education:

... I suspect we'll need such rooms of our own for some time. The difference between talking to a mixed art-school class and one made up solely of women has to be experienced to be believed, but there sure as hell *is* a difference in the way women open up, become smart and imaginative and assertive - and better artists. Those who denounce such situations as "separatist" should just get a glimpse of the sense of purpose and the relaxed exhilaration at the Woman's Building. There, everything seems possible - including a non separatist future.  
Lippard, 1976 (d), pp. 99-100

On a smaller scale in the UK in order to prepare mature women students for a patriarchal art education system Nicholette Goff has developed a women only art access course. 'Access for Women into Art' [AFWIA]. This course introduces students to gender issues in art education whilst preparing them for higher education:

... it may be a greater advantage for women to spend at least an initial study period in an all women group where they may find strategies for working within the dominant ethos.  
Goff, date not indicated, p. 5

The following extract describes the essentially macho pedagogy which is prevalent in fine art studio education:

... The basic pedagogic plan is that the privileged independent spirits selected for the course are given the opportunity to sink or swim. Space is provided, materials, a few technical resources. The student is expected to develop a programme of work, 'my work', that precious phrase, a project about which, from time to time a conversation is held in unequal, ill-defined and educationally lamentable conditions. Assessments, when recorded, tend towards personal comment and register from the staff point of view the kind of contact (was the student aggressive, resistant to advice willing to take up suggestions etc...) Undoubtedly many students thrive in this hostile and unsupportive environment, especially where their own sense of identity is implicitly reinforced by the hidden agenda of macho self-reliance and aggression, the son's battle with the father. ... The hidden agenda is institutional sexism. Let there be no flippant underestimation of what this bizarre and intimidating parody of an education means to women. Some have literally died from the experience.  
Pollock, 1985/86, pp. 10-11

Dinah Dossor's (1990) research indicates that many students [male and female] do not experience studio tutorials with male tutors as a positive learning experience in which students feel free to make discoveries because they are expected to make confident and convincing statements about their work. Women students believe that whilst male students confidently assert themselves and the positive direction of their work, women

tend to focus on weaknesses, failures and exploratory processes. Dinah Dossor has observed that women students achieve better grades in their assessments if they are either more assertive in their tutorials or if they find a powerful external ally, visiting tutors or galleries prepared to show their work. She suggests that an introductory course in basic counselling skills would help fine art tutors to develop active listening skills, open communication, and encourage them to focus on specific aspects of the work and help students to set realistic goals and develop problem solving and decision-making skills. In this way the studio tutorial could move away from tutor monologues of superior knowledge towards more equitable power relations and a healthier learning environment.

In light of the current prejudices against women in art education today I agree with Rozsika Parker and Griselda Pollock's (1981) conclusion that women would not have automatically achieved the same levels of visibility and critical acclaim in art history if they had been able to undergo the same academic art training as their male counterparts. The problems for women appear to be most acute when women make a decision to become professional artists who need to re-enter the art education system as tutors in order to sustain their own art practice, particularly if they wish to challenge patriarchal ideologies in art and art education. The limited UK research available (Skelton, 1985) suggests that women continue to be under-represented in art education employment at the end of the twentieth century.

This study is a response to the literature outlined above. It seeks to explore the working lives of women working in art education in order provide more current and in-depth information.

### **Reasons for Undertaking this Study**

The purpose of this research project is to make women working in art education visible. It will also make a contribution to the growing literature on the lives of women working in higher education and stimulate further research on women working in art education. Women working in art education have not been the focus of existing studies on women working in higher education (Acker, 1992; Bagilhole, 1993; Cann, Jones and Martin, 1991; Jackson, 1990; West and Lyon, 1995). The distinct character of art education employment in higher education employment means that this study makes an original contribution to existing research on the careers of women academics and the wider discourse of women and art. The impact of the specific character of art education, its history, traditions, culture and pedagogy and recent developments is central to this study.

Conversations with the women I interviewed and questionnaire comments encouraged me to complete this project. These showed me that the questions being asked went beyond my own curiosity. In order to help other women explore other aspects of art education employment this study is intended to provide background contextual information which can underpin future studies.

My concern about the lack of women artists working in art education and the impact this has on women's chances of being able to sustain their art practice underpins my interest in this topic. It is my passion for art and art education which has sustained my interest throughout this research project.

This research project grew out of my relationship with art and art education. The feminist discourses of women and art, women and art education outlined above have informed my understanding of the relationship between art education and the production of art. The research questions have developed from this awareness and the growing body of research on the careers of women working in higher education.

### **Autobiographical Information**

I identified this particular group of women as the focus of this study because as a woman art student in one further education institution, one art college and one higher education institution over a period of ten years I was aware of the lack of women tutors.

When I was a Foundation Art student [a diagnostic pre-course requirement for most art degree courses] I was aware that there was only one young woman artist [and about ten male tutors] who taught fashion and textiles on a part-time basis. More than half of the students were women. During the two years I was at art college I was taught by two women who were brought into to teach on short-term contracts [one part-time and one full-time] in an attempt to redress the staff gender imbalance. On this DipHE course two-thirds of the students were women. At this time [in the early 80s] gender issues were passionately debated in some art colleges. The male head of department who was conscious of feminist influences on the fringes of the art world responded to student and wider feminist criticisms of white, middle-class male dominated art education. At that time this particular art college was adequately funded and a core element of the course was a diverse range of visiting artists. Women artists were well represented in the course programme. The permanent teaching staff on this course were white working class and middle class men who were mostly middle aged and yet the course

and college culture provided an atmosphere where gender issues were prominent within the formal art theory curriculum and visible within the studio work and in the wider student community.

Six years later, in another higher education institution, the staffing situation was similar. The only woman employed on a regular basis taught art theory [probably a part-time temporary contract]. Occasionally visiting women artists gave slide show presentations of their work followed by tutorials. All of the visiting women artists were young whereas the men were older. Due to economic restraints these visits were infrequent. There was no continuous input from women artists. None of the women had a permanent contract and therefore it was difficult for them to be role models. On this course students were not exploring gender issues in their art work and the art studio atmosphere was not directly influenced by feminist discourses.

My experiences as an art student and someone who is still involved in the creative processes in the visual arts have given me insight and understanding which has informed this study. I have a common understanding with the women in this study and this has contributed significantly to the rapport I have established.

I am both committed to and critical of art education. The following autobiographical details explain why I am passionate about art and art education. I was the first person in my family to go onto higher education. I remain enthusiastic about the potential of higher education, particularly art education. My own positive experiences of art education have made me aware of the importance of providing a context to support creative growth and development. I came from a background where I wasn't expected to go into higher education and therefore I am still grateful for having had this opportunity although I do not believe it should be a privilege. My two years at an art college with a radical curriculum provided the creative and intellectual stimulation which encouraged the development of a community of young artists. I am depressed by some of the changes within art education which I see as detrimental to the sensitive context which nurtures and stimulates creativity.

I support the broadening of access to higher education [including art education] to working class, ethnic minority and mature students. At the same time I think there are race, gender, and social class issues in art education which oppress art students and potential art students. I am also critical of the traditional art history curriculum which ignores the social context of art and art theory. I am critical of the gendered aspects of art education which have disadvantaged and oppressed women art students [and others] and distorted art theory and practice.

My commitment to and criticisms of art education have influenced this study. My own background, experiences, assumptions and beliefs have informed and underpinned this research project.

### **The Form and Structure of the Thesis**

This chapter has introduced this research project. It located the study in its wider cultural context in order to explain the significance of art education employment for women. I then outlined my reasons for undertaking this study. This introduction to this study ends with my reflections on my experiences, assumptions and beliefs which locate myself in the research process.

In Chapter Two I describe the broader background context of this study. There are two separate but related parts of this chapter. Firstly, art education is identified as a distinct form of higher education. The gendered historical developments in art education in the UK are outlined in order to understand women's experiences of work in art education. This forms a backdrop for the second part of this chapter which outlines some of the recent key developments in higher education which have taken place over the past fifteen years which have impacted on the participants' lives. These are outlined in order to locate this study within its wider social, economic and political contexts.

Chapter Three contains a discussion of the methods and feminist theories and approaches which underpin this project. Reflexivity and feminist methodology are discussed here in relation to the existing literature and my own experiences. In this chapter I explain how I established the group of research participants. The difficulties encountered during the research process are documented. The process of establishing, contacting and selecting the participants is described. The rationale for combining both quantitative and qualitative research methods is discussed followed by a description of how the survey was constructed and how the interviews were managed. The ethical issues involved in this study are discussed and the need to protect identities is explained.

In Chapter Four I report the survey findings. The material is presented as frequency tables for the purposes of clarity. The simplest methods of representation have been used in this chapter in order to avoid lengthy explanations. I have not used complex statistical techniques in this study so that the quantitative data can easily be understood by the reader and may be easily developed by other researchers. The survey findings are presented in a narrative supported by the frequency tables which are in Appendix 2

illustrated by the qualitative responses. The responses are analysed and presented in order to compare the responses of fine artists and art theorists.

Chapter Five sets out the key themes from the life/work history and semi-structured interviews. The semi-structured interview questions were informed by: (i) issues arising from the survey data; and (ii) the life/work history interview materials in which women identified and explored issues and experiences which were important to them. The interview themes presented extend the survey findings.

In Chapter Six I reflect on how I have made an invisible group of women working in art education visible. I revisit the substantive issues, reflect on the research methods and strategies, discuss ways of developing aspects of the research project and make recommendations and suggestions for future research. The chapter ends with a synthesis of the threads of the thesis.

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In the following chapter I present the literature which provides the higher education context for this study.



## **Chapter Two**

### **The Higher Education Context**

The previous introductory chapter outlined the issues - discourses of women and women and art education - which underpinned this research project. My reasons for undertaking the research project and the position from which I come were described. The form and structure of the thesis was then presented. This chapter brings together the literature which provides the higher education context for this study. The purpose of this chapter is, firstly, to identify the distinct characteristics of the traditions, curriculum, pedagogy and culture in art education through a brief outline of its history in order to locate the study within its specific subject context within higher education. This will provide a backdrop for the second part of the chapter which some of the key changes in higher education since the 1980s which would impact on the lives of women working in art education. Recent higher education changes in fine art education which would impact on the lives of women working in art education are then outlined. This locates the study within its broader higher education context. This chapter concludes with an account of the specific impact of recent higher education changes on Fine Art education.

### **The History of Fine Art Education**

I discussed the discourses of women and art education in the previous chapter. In this section I will outline key developments in art education which are pertinent to this study before identifying the key themes which have impacted on women's experiences of art education. There are several commonly accepted 'mainstream' accounts of the history of art education by Ashwin (1975); Bell (1963); MacDonald (1970) Sellars (1982); Smith (1980); and Strand (1987). Other studies have addressed specific aspects of art education such as: 'Academies of Art, Past and Present' (Pevsner, 1973) 'The Royal College of Art, its Influence on Education in Art and Design' (Cunliffe-Charlesworth, 1992); 'The Foundation Course of Victor Pasmore and Richard Hamilton 1954-1966' (Yeomans, 1987); 'The Role of Consultation in the Formulation of Policy in Art Education in the Higher Education Sector between 1946 and 1974' (Lawrence, 1979); and 'The Professional Education of British Artists Active 1968-1972' (Ashwin, 1976).

Two studies have covered the history of art education (Brazier, 1985; Morgan, 1970-71).

The following chronological account of the development of formal art education is intended to provide background information. Although the specific focus of this study is on the fine art and art theory areas, it is necessary to begin with a general history of art and design education since fine art and art theory education were connected with art and design education in general.

Art education institutions were first developed in the UK during the eighteenth century when societies of artists were formed, some calling themselves academies. These primarily created opportunities for male artists to draw from the life model. Such groups consisted of private individuals and were not supported by the state (Strand, 1987). The Academy of the Honourable Board of Trustees in Edinburgh was formed in 1760, with the first Academy in England the Royal Academy of Arts in London being established in 1768. No other formal art education institutions existed at this time.

It is significant that in the 1830s, whilst other European countries [and economic competitors] had sophisticated systems of art education, England had no municipal art schools. In 1836, as a result of fears about foreign competition in manufactured products, the Select Committee on Art and Manufactures was set up to examine two principal issues: (i) the quality of British industrial design; and (ii) the provision of art and design education. The Select Committee's final report concluded that the quality of French design was a direct result of the French system of state subsidised art education. Consequently the government allocated £1,600 towards the establishment of the first School of Design. This support for art education was restricted to the area of applied arts. The emphasis was on design and its relationship with industry rather than the fine arts (Ashwin, 1975).

The first publicly supported local art schools were established in provincial cities and boroughs. Seventeen branch schools of design existed in 1851 [variously known as Schools of Practical Art and Schools of Ornamental Art] (Strand, 1987). In 1849 a Select Committee of Enquiry into the Government School of Design was set up in response to criticisms from the Board of Trade and the Treasury concerning the financial cost of schools of Design. Henry Cole was responsible for the centralisation

of control and uniformity of standards in the design schools. A Department of Practical Art was set up by the Board of Trade in 1852 to control the training, examination and appointment of drawing **masters** [men not women], the curriculum and scholarships and prizes (Strand, 1987). As Robert Strand pointed out:

From two decades of intense debate, given some impetus by the Great Exhibition, there had emerged an organisation for the control of teaching in art and design which was to last, with minor changes, for over half a century. It was in fact to take more than a hundred years to liberate the art schools from the shackles of a centrally determined syllabus and examination system.

Strand, 1987, p. 3

The hierarchical division in art education between the academies of art and the art and design schools was reflected in the social class divisions. Whereas students at the academies of art were predominantly wealthy middle-class [men], the art and design schools provided art education for the artisan working class who were preparing for careers in ceramics and textiles (Grigg, 1996).

Despite being intended to support the manufacturing industries the schools of design did not receive their support. Nevertheless, when art education became part of primary school teaching art schools developed nationally. Henry Cole recognised that design schools could train teachers and provide recreational art classes (Strand, 1987).

Between the sixteenth and the nineteenth century women were not able to access formal art training outside the family context. In the nineteenth century women began to seek out art training in local art schools which were set up to provide vocational design training for the artisan class. Women not only used this training in the manufacturing industries but also in their careers as art teachers or governesses. Statistics in Parliamentary papers show that in 1863 there were 1,513 governesses training in British art schools (Dodd, 1995).

In 1913 the Board of Education introduced art examinations. Examinations were set on antique drawing, life drawing, drawing from memory and knowledge, anatomy, perspective, and architectural drawing. Architectural drawing included some history of architecture. Stage two examinations included the specialist subjects: painting; modelling; illustration; and industrial design. Students took two years of full-time study to complete each stage. Those who wanted to teach took a further year of full-

time training at one of sixteen specialist centres to obtain the Art Teachers' Diploma or Certificate. In 1952 these awards were the responsibility of the Area Training Organisations which were administered by university institutes of education (Strand, 1987).

The Intermediate Certificate and National Diploma in Design [NDD] were introduced in 1946 (Strand, 1987). This signified a movement towards the teaching of design. The ministry of education tightly controlled these courses via examinations and a dual system of assessment in which the Ministry of Education had overall control (Strand, 1987). The NDD examination system was extremely rigorous, with complex and explicit tasks. There was a high failure rate (Ashwin, 1975).

Although the government was committed to a design-based art education the 1936 Hambleton Report emphasises the importance of fine art education for all art education courses and institutions (Ashwin, 1975).

The First Coldstream report [the name by which the First Report of the National Advisory Council on Art Education is known] in 1960 proposed terminating the NDD and replacing it with the Diploma in Art and Design [DipAD]. There were several important differences between the DipAD and the NDD. Whereas the NDD was essentially a vocationally-oriented qualification which involved narrow specialisation, the DipAD offered art and design subjects in more loosely grouped areas: Fine Art subdivided into Fine Art 1 (painting and drawing) and Fine Art 2 (sculpture and drawing); Graphic Design; Three Dimensional Design; and Textiles and Fashion. The Dip AD was conceived as essentially a liberal art education. It was not developed as vocational training (Ashwin, 1975). The report also introduced minimum academic standards for entry onto DipAD courses: the equivalent of five GCE O' level passes. At that time these academic requirements were modest compared with other areas of higher education. The report also recommended that exceptionally talented students should be exempt from such academic requirements. It is possible that the new entry requirement changed the social class background of art students, by creating a predominantly middle-class student population. The report proposed that the new Dip AD should be equivalent to university first degrees (Strand, 1987).

It was proposed that students needed to have undertaken a substantial period of art education before undertaking a DipAD course. The Coldstream Report recommended that:

applicants for admission to a diploma course must normally have completed satisfactorily a pre-diploma course and this should last at least one academic year.

First Coldstream Report, 1960, para 1  
cited in Ashwin, 1975, p.95

Each art school was encouraged to develop its own pre-diploma course. The general aim of these courses was to educate students in observation, analysis, creative and technical work through the study of line, form, colour and two- and three-dimensional spatial relationships. Drawing was considered central to these studies. Pre-diploma courses also included history of art and complementary studies. The pre-diploma course was designed to give students experience in the range of DipAD subject areas and had vital diagnostic functions. The pre-diploma course was later re-named 'Foundation course' in order to remove the assumptions about pre-diploma course success and automatic DipAD entry.

The Coldstream report is significant for the development of art history education for two reasons. Firstly, it proposed that history of art should be studied and examined for the DipAD, and secondly, 15 per cent of the course should comprise history of art and complementary studies (Strand, 1987). The First Coldstream Report mentioned the impact this would have on art education employment:

The teaching of the history of art will need teachers qualified in this subject. First rate teachers are rare but we believe that the supply will increase with the growth of the subject in the universities. The introduction of courses in art schools on the principles here outlined will indeed create a new demand and thus promote supply.  
cited in Strand, 1987, p.12

Complementary studies referred to non-studio subjects, in addition to the history of art, which may strengthen or give students training. No specific subjects were prescribed although they were to be 'genuinely complementary and helpful to the main object: the study of art' (cited in Strand, 1987, p.12).

The introduction of the new DipAD courses led to a reduction in the number of art courses. In 1964 the first report of the Council for Diplomas in Art and Design, (the

Summerson Report) was primarily an account of the systematic review of schools and colleges of art submissions for DipAD courses. Only a third of the course proposals were approved by the National Council for Diplomas in Art and Design (NCDAD). The review process was strongly criticised as being unnecessarily severe. Most of the colleges which failed to achieve DipAD status developed vocational or new pre-diploma courses. The Summerson Report emphasised the importance and value of personal studio work created by staff employed in the colleges of art and was critical of art colleges which failed to appoint staff on a part-time basis:

... Like the private study and research which university lecturers are expected to undertake, the personal work of an art teacher is a source of vitality - the vitality he [sic] needs to be a good teacher.  
The Summerson Report, 1964, para 26  
cited in Ashwin, 1975, p.109

This report advocates the same values as the Royal Academy in the eighteenth century which developed a system of tuition by visiting artists. The importance placed on the input of practising artists and designers on DipAD courses in the Summerson Report resulted in the employment of large numbers of part-time lecturers who greatly influenced the character and quality of the art education experience. The low staff/student ratios promoted personal tuition and there was a return to a kind of atelier system. However, the success of such a system depended upon individual students being exposed to a wide range of teaching influences. If a group of 'like-minded' staff favoured a dogmatic approach art students suffered. This undermines the philosophy of academic freedom which underpinned the DipAD course (Strand, 1987).

... The injection of vitality which practising artists and designers could best provide was one of the chief benefits of the DipAD system.  
Strand, 1987, p.26

At the same time the report highlighted the role for full-time staff in art education if part-time staff were to be successfully used:

... The main purpose of bringing in part-time teachers is presumably to reap the benefits of special experience and talents and provide a live link between the work of the college and professional work outside. But it must be remembered that a brilliant practising artist or designer is not necessarily a good teacher and, if his [sic] services are to be valuable, the ground may need careful preparation and definition by full-time staff.  
cited in Strand, 1987, pp. 22-23

The Summerson Report encouraged DipAD courses to employ greater numbers of high quality specialist staff. However,

... A level of provision was secured which led many to suppose that the abundance would last forever. All the more painful, then, was to be the process which began eight years later, of cutting back and paring down the hitherto generous provision in the face of economic stringency...  
Strand, 1987, p.23

The DipAD course benefited from the affluence in the sixties in the UK. Therefore the Summerson Council expected high academic standards as well as high standards for resources and teaching staff.

The Summerson Report revealed that the introduction of the compulsory art history element in DipAD courses created a temporary shortage of appropriately qualified staff. The Summerson Council, in particular Nikolaus Pevsner, in collaboration with the Department of Education and Science, introduced measures to supply specialist staff in this area (Strand, 1987).

The report expressed concern about the lack of imagination, interest and depth of study found in history of art courses. The shortage of suitably qualified history of art teachers was discussed. Art historians with the highest academic qualifications were not thought to be the most appropriate history of art teachers in a school of art. Since art teachers might not have an adequate art history background the report recommended additional training and suggested that art historians aspiring to teach in art schools should first become art students (Strand, 1987). It is significant that the Summerson Report values studio art practice sufficiently to encourage a liberal approach to art history rather than attempting to impose a rigid academic approach in art schools.

In the 1950s and 60s the fine art curriculum radically changed and became 'modernist'. It was influenced by the Bauhaus in Germany, American formalism and critics such as Greenberg and was pioneered by the artist/teachers Hamilton, Pasmore and Thubron. The figurative tradition in painting was replaced by modernism. After the Coldstream Report art colleges took the avant-garde as their guiding principal (Grigg, 1993).

In 1968 several arts schools were affected by student sit-ins, strikes and demonstrations. For example, on 28 May 1968, a 24 hour sit-in was announced by

students and staff at Hornsey College of Art which lasted for six weeks. Hornsey students then travelled to art colleges throughout England advocating reforms in art education. As a result the Select Committee on Education and Science described and analysed the problems and concluded that: (i) art education lacked agreed teaching principles; (ii) assessment procedures were subjective; and (iii) art education could not guarantee career opportunities which could lead to feelings of insecurity in students. (Ashwin, 1982). The 1969 report 'Select Committee on Education and Science: Student Relations' concluded that internal problems in institutions may have been intensified by the extended negotiation process concerning mergers with polytechnics as there was widespread opposition to this. The report recognised that authorities, staff and students felt threatened by the prospect of being part of a large institution where they would have little status and might lose their identity. Nevertheless, the mergers with polytechnics went ahead (Ashwin, 1982).

In 1974 the National Advisory Council on Art Education [NACAE] merged with the Council for National Academic Awards [CNAA]. This merger marked the end of the treatment of art and design education as a distinct subject area with its own institutions, procedures and validation body. In the same year DipAD courses became BA (Art and Design) degree courses. It was eventually agreed that entry requirements would remain as five GCE O' levels and the completion of a foundation art course, with exemptions for exceptional students. At the same time colleges wishing to accept students with two A' levels but without foundation course completion were no longer obliged to apply to the CNAA for special permission. This is a small but significant shift in emphasis towards the increased status of academic qualifications in art education (Ashwin, 1975).

In 1986 the National Advisory Body [NAB] proposed overall cuts of seven per cent in student numbers. Art programmes, along with social administration, humanities and performing arts, were the most severely affected and faced 16 per cent cuts. Other cuts included the closure of the Fine Art course at Leeds Polytechnic. The NAB proposals also included further art school and polytechnic mergers. (O'Leary, 1986)

The Education Reform Act (1988) led to the withdrawal of polytechnics and larger public sector colleges from local authority control in 1989 (Ashwin, Channon and Darracott, 1988).



It is not possible in this study to include a feminist analysis of the history of art education outlined above. However my analysis identified the following themes which could form the basis of another study: (i) creating and maintaining hierarchies within art education; and (ii) social exclusion and resistance inside and outside art education.

### **Fine Art Education : A Distinct Form of Higher Education**

In this section I will identify the characteristics of fine art education which make it a distinct form of higher education. Art and design higher education consists of four main areas: Fine Art; Graphic Design; Textiles and Fashion; and Three Dimensional Design. Each of these areas is made up of a range of related subject specialisations with varying levels of vocational or professional applications. Fine art includes painting, sculpture, printmaking, media studies, film and television and computing. Fine art is primarily about the production of images. Fine art departments provide opportunities for students to develop their individual image making style or idiom of expression (Allison, 1989).

The art education environment is distinct from other degree courses. Students are taught in studios through one-to-one tutorials with studio staff. [History and theory seminars and lectures and slide presentations from visiting artists take place in lecture rooms]. Teaching is underpinned by the belief that artistic personal development is organic. Instead of demonstrating techniques tutors comment on the student's progress and suggest changes (Saxton, 1988; Wayte and Wayte, 1990). Tutorials tend to be intense because of the emotional content of student work and the power relations which operate between student and tutor. Students learn to appropriate the fine art discourse shared with studio staff and visiting artists. The art college provides time and space for students to develop their interests and commitment to their art practice (Wayte and Wayte, 1990) which is vital if students are to establish themselves as professional artists.

The strength of a tutorial system staffed by practitioners lies in the tutor's ability rapidly to interpret a very wide range of tutorial situations, and to tender aesthetic criticism, technical advice, or guidance on practice - guidance and criticism of a kind and at a level appropriate to the diversity of personal development patterns customarily found in an art school. ...

Cornock, 1984, p. 145

In the following quotation Holder (1994) [who is Associate Dean, Academic Director of Studies, School of Art and Design, University of Hertfordshire] comments that tutorials

... were often matters of semi-formal arrangement, of goodwill and individual discretion. Staff were left to find time for them. They occupied a paradoxical position of being crucial but not quite guaranteed, of being important but not really resourced. Tutorials were specified in course documents in the most cursory terms, of frequency and duration. Staff were not trained to undertake them. There was something magical about them, as if it were enough simply to have them at all, on the basis that, if both parties turned up, something useful usually took place - and it did. The purpose and content of tutorials were assumed to be understood, in the belief that everybody's idea of them was roughly the same. In truth, quality, understanding and practice varied a great deal, and while they often were 'magical' in their effect, it was very bad luck on the students who got the less competent magicians.

Holder, 1994, Section 2 pp. 2-3

Wayte and Wayte (1990) observed that there is a Romantic ideology informing the fine art education pedagogy. The emphasis on artist biographies and artist role models in foundation art courses and fine art courses is reinforced through visiting artist tutors who discuss the autobiographical content and processes of their work in order to give greater insight and understanding of their work. The artist model articulated in the studio and reinforced through visiting artist tutors emphasises the importance of constant uninterrupted work and commitment in order to gain professional recognition. Part-time tutors are respected by students because part-time staff spend more of their week on their art practice and less time teaching and this demonstrates that they are more committed as artists and consequently their input is taken more seriously by students (Wayte and Wayte, 1990).

### Art School Culture

Holder's description below explains the significance of the independent status of Art Schools which was lost when the majority of Art Schools were merged with polytechnics:

In Higher Education there are some disciplines which come from a tradition of separate monotechnic institutions, and these subjects enjoy a residual air of independence. One expression of that tradition is the description of their present locations (frequently embedded in much larger organisations) as *Schools*, suggesting a separate identity which remains apart from the parent institution. People talk of art schools,

business schools, or ballet schools, where they would not as often use these terms for centres teaching chemistry, engineering or education. It is a matter of subtle semantics, but in the case of art and design it reflects a long and ambivalent relationship between the subject discipline and the system which controls it.

Holder, 1995, p. 299

The art school environment is central to fine art education [teaching and learning processes]. It facilitates the development of students' artistic activities, and commitment to their art practice through long working hours with relatively little tutor contact (Wayte and Wayte, 1990).

Both Gill Wayte (1989) and Susan Hiller, the artist and Associate Professor in the Faculty of Art and Design, University Ulster, reflect on the socialisation role of British art colleges:

... someone told me that 'Paris has its artists' cafes, New York has artists' bars, and here in England ... well, we have art colleges'. It was at that point that I began to see there was something else important about the British art college, namely, its function as a professionalising or socialising body, a validating body, in the most profound sense. In the United States, most artists I knew had studied art in the context of an art department within a university, where criteria of professionalism did not automatically apply. But British art education, until recently, has been a rite of passage more than a form of training, a situation where older artists influence, criticise and sponsor younger ones and where the younger ones keep their elders on their toes.

Hiller, 1996, p. 43

The philosophy of the art school is explained in the following extract in which Colin Painter, Principal of Wimbledon School of Art, describes how that school presented itself as a specialist institution committed to the education and training of professional artists and designers to the CNAA at the institutional review [before the CNAA was replaced by the Higher Education Quality Council (HEQC)]:

... the School constitutes a community (staff and students) of practising artists and designers - with due acknowledgement made to the essential presence of scholars and academics in art history and related disciplines. The teaching staff, it was explained, were all practitioners. Furthermore, half of them were part-time staff - professional artists and designers whose major commitment, at least in terms of time, was not to teaching but to painting, sculpture, design for theatre and so on. There was no separation for us between the worlds of fine art and theatre and the world of education towards those fields; though we did not see them

as synonymous. Perhaps most significantly, quality for us was mainly measured by reference to the readily available work of the students. Painter, 1994, pp. 11-12

## **The Higher Education Context**

Since the 1980s British Higher Education has undergone a series of changes brought about by government policies designed to increase participation whilst reducing costs and increasing efficiency and accountability. By the mid 1980s policies and funding formulas were beginning to transform the British higher education system from an elite to a mass system of higher education which is more directly associated with employment and increased levels of public accountability (Green, 1995).

### Education Reform Act

According to Williams (1989) the Education Reform Act of 1988 has four clauses which directly impact on higher education funding:

- (i) the removal of polytechnics and most colleges of higher education from local authority control
- (ii) the replacement of the National Advisory Body (NAB) for Public Sector Higher Education by a Polytechnics and Colleges Funding Council (PCFC)
- (iii) the replacement of the University Grants Committee (UGC) by a Universities Funding Council (UFC)
- (iv) the abolition of life-tenured appointments for all new academic appointments to universities

Williams, 1989, p. 112

In the 1987 White Paper which preceded the Education Reform Act, the Conservative government set out their intention to make higher education institutions more accountable to their funding sources through the use of market mechanisms. Williams (1989) proposes that this movement to market-financed higher education will make it increasingly difficult for higher education institutions to teach or research cultural subjects or subjects which are not directly linked to immediate economic return or meeting labour market needs.

### Higher Education Corporations

Higher education in the UK is funded through three Higher Education Funding Councils: HEFCE (in England); SHEFC (in Scotland); HEFCW (in Wales). In Northern Ireland higher education is funded by the Department of Education (DENI).

There is no longer a division between polytechnics which were more vocationally-oriented and universities which were more academically-focused. In 1989 polytechnics became independent corporations and designated as universities in 1992. The movement to independent corporation status for polytechnics led to the end of the binary divide between the funding bodies for polytechnics and universities. Old and new universities compete for funding resources controlled by their respective Funding Council. Competition for research funding has meant that new universities are desperately trying to develop their research activities in order to attract the funding previously reserved for older universities (Green, 1995).

Since the mechanism also rewards increased student numbers, old and new universities are now competing for students, particularly where the universities offer the same fields of study. Competition is most obvious between the less prestigious old universities and the new universities (Green, 1995).

### Accountability

The current relationship between the state and universities can best be described as an attempt on the part of the Government to create a managed market: financed mainly by public money, the universities retain control of their own affairs while operating within centrally defined and regulated parameters that are managed by the Funding Councils.

Tapper and Salter, 1995, p. 66

Several authors have highlighted the particular importance of accountability for funding and accountability for quality (Chaney, 1994; Harvey and Knight, 1996; Deem and Ozga, 1997). Harvey and Knight conclude:

Higher education policy since the mid-1980s has increasingly been concerned with accountability and value-for-money as the sector has expanded. The notion of 'quality' has been employed as a vehicle to legitimate a policy of steadily reducing unit of resource and increasing centralised control. Quality, as value-for-money or as fitness-for-purpose, is rooted in a 'philosophy' that asserts that the economy cannot support the full cost of expansion in higher education, while at the same time arguing that higher education is a central element in the future competitiveness of the economy in the world market.

Harvey and Knight, 1996, p. 83

In the UK accountability rather than improvement has dominated higher education (Harvey and Knight, 1996).

## Quality

In 1997 The Quality Assurance Agency of Higher Education (QAA) was established to provide an integrated quality service for higher education institutions in the UK. The QAA combines the functions of the Higher Education Quality Council (HEQC) and the quality assessment functions of the Higher Education Funding Council for England and the Higher Education Funding Council for Wales ([www.qaa.ac.uk/aboutqaa](http://www.qaa.ac.uk/aboutqaa), 10/2/99).

The QAA reviews the performance of universities and colleges of higher education and visits institutions to audit the overall academic management to assess the quality and standards of teaching and learning at subject level. The resulting reports are then made available to the public ([www.qaa.ac.uk/aboutqaa](http://www.qaa.ac.uk/aboutqaa), 10/2/99).

The QAA works as an independent reviewer and produces Audit Reports which provide an overview of quality and standards. The audit process focuses on four areas: the institution's quality strategy; academic standards; the learning infrastructure; and communications. Prior to October 1997 Subject Reviews (previously called 'Teaching Quality Assessment' (TQA)) were carried by the Higher Education Funding Council for England (HEFCE). Subject Reviews for specific subjects in higher education in England and Northern Ireland are now carried out by the QAA on behalf of HEFCE ([www.niss.ac.uk/education/qaa/subjectreviews](http://www.niss.ac.uk/education/qaa/subjectreviews), 10/2/99).

A key driver for higher education institution agendas to focus on issues of quality and standards is the need to demonstrate the quality of teaching and learning which they provide in order to satisfy the Quality Assurance Agency's subject and institutional reviews. Whilst absorbing all the recent changes in higher education - in student numbers and increasing student diversity; in programmes of study; in approaches to learning; and in staff and educational development - institutions have to demonstrate that they are able to maintain and assure academic standards whilst coping with unit of resource per student reductions (Mason O'Connor and Oates, 1999). As Deem and Ozga (1997) point out, there is no consensus as to whether recent policy reforms in UK higher education have reduced the autonomy of academics and universities.

### Research Assessment Exercise

The Research Assessment Exercise (RAE) conducted by HEFCE carry out assessments on departments every four years with funding for the following period being dependent upon the rating received. The aim of the research selectivity exercise is to increase the quality and quantity of research. Unsuccessful departments become teaching or service departments with increasing numbers of students and heavier teaching loads. These departments are forced to generate income through student enrolments instead of research ratings (Green, 1995).

The current policy on research in higher education led to the RAE which required greater accountability. Rewards for research excellence conceal a short-term, value-for-money, pragmatic approach to research which has led to more centralised control of the research councils:

While the Research Assessment Exercise has required clearer accountability there is little to suggest that it has palpably improved research output. ... Initial impressions and anecdotal evidence suggest that rather than a transformative research culture, government policy has encouraged a compliance culture that has produced an over-reporting of under-developed research, with little transformative potential. ...  
Harvey and Knight, 1996, p. 84

Although systematic research has not yet examined the gender relations in financial accountability and quality accountability, Evans (1995) suggests that the RAE which focuses on achieving grants and publications has gender implications since more women than men focus on teaching and teaching quality rather than research.

### Widening Access

The recruitment of greater numbers of students from more diverse backgrounds has dramatically changed the national context of higher education. According to the Graduate Standards Programme Final Report 1997 the student population and profile have changed. The student population includes about 30% of the 18-21 age group and increasing numbers of mature students many of whom study on a part-time basis (DfEE, 1996: HESA, 1996). Whilst the overall numbers of students increased by 48 per cent between 1980 and 1990, full-time mature students increased by 69 per cent (Uden, 1993).

### Programmes of Study Changes

According to the Graduate Standards Final Report (1997) 90 per cent of undergraduate and postgraduate degree programmes are being modularised or unitised. Modularity provides greater student choice through increased subject combinations and modes of study. However, modular schemes can appear rather daunting for new students and staff (Mason O'Connor and Oates, 1999). Semesterisation has involved the movement from three short terms per academic year to two longer semesters (Deem and Ozga, 1997).

### Teaching and Learning : Changes in Approaches

The recent developments in higher education have led to changes in teaching and learning approaches which emphasise students as independent learners who are expected to develop cognitive and analytic skills alongside 'transferable skills' (communication, numeracy and the appropriate use of information technology). There has been a shift away from face-to-face student-staff interaction [and also student-student interaction] with many part-time students being distance learners (Mason O'Connor and Oates, 1999).

### **The Impact of Recent Higher Education Changes in Fine Art Education**

According to Holder (1994) the following changes in art and design education took place in the five year period between 1989 and 1994: staffing constraints; concerns about definitions of student contact time; increasing demands on staff for course development and assessment; increased politicisation of education at all levels; an increasingly competitive and market driven organisational culture has developed within education; the de-stabilisation of educational management; and educational managers whilst trying to protect staff are forced to implement more decisions which have been taken further up the management hierarchy. Holder concludes that this had led to the following phenomena in higher education :

1. The centralisation of power within institutions.  
(In rough seas one needs a firm hand on the tiller.)
2. A preoccupation with strategy and even survival.  
(A loss of security and autonomy.)
3. A preoccupation with scale, resources and systems.  
(The media in which effects are most felt.)



4. Some alienation of management.  
(Their attention is elsewhere. Are their values?)
5. Some alienation of staff from students.  
(A sense of apology/frustration passed down.)

Holder, 1994, Section 2 p. 3

In their analysis of the impact of the Educational Reform Act on art and design education Wayte and Wayte (1990) pointed out that government financial policy clashed with art and design ideologies. The new financial climate has led to changes in managerial structures and new educational philosophies. New senior managerial positions are indicative of a hierarchical management structure within public sector higher education. Regulations on the construction and operation of new governing bodies in higher education institutions, have led to the development of smaller governing bodies with greater powers similar to boards of directors.

The educational management discourse is predominantly business-oriented. There has been a shift of emphasis in attitude and structure towards cost control. Costings are no longer managed centrally. Departments have become 'cost-profit centres' which are increasingly funded externally. For example, research is sponsored by industry (Wayte and Wayte, 1990).

#### Reductions in Part-Time Staff

In a letter which appeared in *The Times Higher*, Richard Robbins (1996) [Faculty of Art, Design and Performing Arts, Middlesex University] discusses the implications of the recent reductions in part-time teaching in colleges of art which have led to long-term part-time staff losing an important source of regular income. For example, some part-timers who had two or three days a week teaching have had this reduced to ten days per year or less. These cuts have far-reaching consequences:

... these practising artists used to bring students in contact with a wide range of people committed to their subject. Their contribution was both in the field of particular expertise but even more importantly they provided an opportunity for the meeting of minds that so helps the development of understanding and perspective.

The second and largely unsung factor is that their employment was a patronage of the arts of considerable importance. As a nation we are inclined to think of the arts as a nice pastime, a pleasant decoration rather than an essential dynamic which helps those, not necessarily involved in the making, find their own sense of purpose and hope.

Robbins, 1996, p. 15

The importance of the higher education employment for artists is reinforced by research carried out by the National Artists Association (NAA). An interview survey of 1,300 artists revealed that 38 per cent earn less than £5,000 (85 per cent of artists earn less than £15,000). Since only 11 per cent of UK galleries pay a fee to artists who exhibit their work, artists need other employment to survive (Glaister, 1996).

Cohen also argues that the newly developing culture in higher education neither values the contribution made by part-time staff nor accepts the patronage dimension. This has led to the following situation for exhibiting artists who teach part-time :

... The pay is no longer adequate, administrative burdens are sent their way, and furthermore, new rules for measuring the 'public output' of a department (exhibitions being an art teacher's equivalent of published research) does not allow for part-timers to be counted, and so the attraction of such staff from a budgetary point of view is limited to their cheapness. Facing cuts in pay in real terms, regional schools especially lose the visitors they once enjoyed from London.  
Cohen, 1992, p. 256

Michael Craig-Martin, Professor of Fine Art at Goldsmiths College, explained that dismantling the modern art school system established by the Coldstream Report has had a negative impact on art schools over the last twenty years:

... [According to the Coldstream Report] Teaching was to be primarily the responsibility of part-time, practising artists free from administrative responsibility. It was a brilliant solution and became the envy of colleges throughout Europe, a very clever way of subsidising artists who were in turn able to pass their own experience on to a new generation of students. ... Provincial schools were put in direct contact with all the central developments. For the most part, this doesn't happen any longer. Part-time teaching was difficult to justify to local authorities and has been largely eliminated. In the late Sixties and early Seventies, the best graduates of an art school assumed that they would be able to join this network of part-time teachers, but now students rarely mention this option.  
Craig-Martin, 1995, p. 21

### Modularisation

According to Wayte and Wayte (1990) changing models of educational structure, cost effectiveness and increasing student numbers have led to modularisation. Their ethnographic research reveals a conflict between the holistic ethos of fine art courses and modularisation:

the emphasis on personal commitment and the construction and maintenance of an appropriate biographical sequence fuels a strong resistance to the notion of 'art' modules ... From the perspective of art and design lecturers, the correct attitude and approach cannot be acquired through taking a unit in fine art, and it is likely that the aspirations of students taking art modules would not be regarded seriously, nor would those courses which propose that fine art can be taken as a series of discrete units rather than as a three-year specialist course.

Wayte and Wayte, 1990, pp. 297-8

Andrew Brighton (1994) articulates fears about the fragmentation which occurs in modularisation:

... In the future students will relate to the administrative system rather than a particular discipline. They will choose from a menu of pedagogic units. But this individualising means each student will pass from one pedagogic moment of scrutiny to another rather than being part of a group of students developing through academic concerns, work and discussion.

Brighton, 1994, p. 35

### Increased Student Numbers

The Conservative Government through the National Advisory Body (NAB) attempted to change the balance of student numbers in various subject areas. It wanted to emphasise science, technology and computing instead of the arts, humanities and the social sciences. At the time students favoured the arts, humanities and the social sciences while interest in science, technology and computing was decreasing. The Conservative government attempted to manipulate the number of student places on courses so that students would be forced to redirect their applications to the subject areas favoured by the State. As a result of this policy fine art was designated as a separate programme area from design. Therefore the number of places in the design area were allowed to increase whilst the number of fine art places remained the same or were reduced. Wayte and Wayte (1990) argue that this policy had little impact on student choice. Although it resulted in greater competition for places on courses in popular subjects. This policy was later replaced by the DES decision to increase students numbers without corresponding increased funding.

Painter (1994) explains how educational managers justify the current staff/student ratios (SSR):

... It is common now to hear educational managers talking of achieving a 'better' SSR, meaning that there are fewer members of staff per student. This reversal is often supported by the argument that students are 'over-taught', that what is important is that students should take responsibility for their own learning; independent learning is advocated. But good teaching methodology has always embodied these concepts and having plenty of staff to support students has also been considered valuable. ...

Painter, 1994, p.15

Stanley Jones (1994) concludes that the increased SSRs on fine art printmaking courses has meant that teaching staff are so involved with administration that technicians are left to run studio workshops. As a result Jones predicts that average students will no longer reach their potential and students who develop slowly will be failed by the system.

### Accountability

Judith Chaney (1994) made the following points about the general context of public accountability in her role as Registrar for Art, Design and Performing Arts, (CNAA). Higher education in fine art in the Polytechnics and Colleges Funding Council (PCFC) sector is wholly public-funded and is therefore subject to the same accountability as other subjects. The higher education system is moving away from an elite system towards a mass system which serves a wider proportion of the population and a wider age range. This shift will have funding implications and will impact on the types of courses provided and modes of attendance (Chaney, 1994). Chaney concludes that the Conservative Government's objectives for higher education are: the expansion of student numbers; to maintain quality of provision; and to improve cost effectiveness (p.50).

By the time Judith Chaney's paper was published in 1994 Colin Painter, Principal of Wimbledon School of Art, had to explain that major changes had taken place. There are now very few remaining specialist art schools in England which offer degree and postgraduate courses. Most have become faculties within the new universities. The CNAA has been closed with the HEFCE taking over its audit responsibilities and the HEQC taking on quality assessment procedures (Painter, 1994).

Increased pressures to make higher education accountable has led to comments from Christopher Frayling, chair of the Art's Council's education and training advisory panel, concerning the need for universities and colleges to promote the benefits of their

arts courses. Frayling observed that unlike other subjects in further and higher education the arts had not defined the qualities of their students. Since the number of arts graduates exceeds the number of employment opportunities in the arts institutions many experience difficulties getting funding applications accepted to support arts courses. Professor Frayling suggested that:

Institutions may need to be a lot more articulate about aspects of their courses which are not narrow professional training. They need to show that arts education is a way of learning which can lead to other kinds of work.

cited in Tysome, 1996, p. 2

### Teaching and Learning

Michael Craig-Martin, Professor of Fine Art at Goldsmiths College, made the following comments in an interview in 'The Art Newspaper'. He describes the ways in which art schools prepare students for contemporary life and employment:

... Good art schools teach independence of mind. ... whatever practical skills can be taught now will be out of date in ten years, so what matters is the intellectual flexibility, the self-confidence and the self-discipline to be able to make a way in the world. The popular view of the artist is someone who is irresponsible but, in fact, to be an artist at all requires enormous self-discipline, and art schools have always helped students to develop those qualities and abilities which are now required by everybody.

Craig-Martin, 1995, p. 21

### Art School Culture

The sense of belonging to a community of artists (staff and students) is central to fine art education and culture (Painter, 1994), and yet:

... A sense of belonging, which I feel is important in art education, seems to have been lost.

Jones, 1994, p. 4

Holder's (1995) research on the changing culture of five English Art Schools (between 1989 and 1994) describes the changes perceived by academic staff in these organisational cultures. Participants were asked to rate metaphorical images of the art school and were asked to explain the meanings individuals associated with the metaphors. The responses were divided into two groups for analysis: staff with more or less than five years of service in the institution. According to Holder, the

quantitative results of this study reflected conversations overheard in corridors. In at least four of the five Art schools, academic staff believed that, over the past five years:

The basic role of the institution and the nature of interpersonal relationships within it have not significantly changed.

There is, however, less harmony and less order than before; there is less a sense of common purpose.

There is less autonomy and less likelihood of reward.

There is less vitality and greater conservatism.

Holder, 1995, p. 311

### The Centralisation of Art Schools

The recent centralisation of formerly independent art schools in London has been strongly criticised because of the loss of cultural diversity within art education:

... There was an extraordinary list of important art schools in London: Chelsea, St Martins, Central, Camberwell, the Slade, the Royal College of Art, Goldsmiths, every one had a separate history and ethos, a different set of values, offered a different education and produced a significantly different graduate. None of these schools were created overnight; it takes generations to build an effective educational institution, but it can be destroyed in twenty-four hours, just like that.

... The fine art department at Camberwell has virtually disappeared. Amalgamation has meant the reduction of diversity and that diversity was important and healthy, both educationally and culturally.

Craig-Martin, 1995, p. 21

### Art Student Poverty

As Frances Corner (1996) points out, art and design courses are amongst the most expensive courses for students because of the high cost of materials consequent on professional standards of art works and presentation required. Not all students who begin a full three year degree programme can afford to devote three years to full-time study. Increasing financial pressures on students mean that fine art degree courses need to be more flexible to accommodate breaks in full-time continuous study. [Financial hardship accounts for one in ten students turning down degree places at the last minute - these either defer or opt out altogether.]

As a consequence of severe financial problems (which are the result of the replacement of student grants with inadequate student loans) art students [like other students] are often forced to leave their courses, take out loans which they will struggle to repay or use limited and inferior materials (Dyson, 1994).

## Summary

In this chapter I have presented a brief account of the history of art education, identified the distinct characteristics of fine art education, outlined developments in the higher education context which have occurred over the past twenty years, and discussed the impact of these changes in fine art education specifically. The purpose of this chapter is to locate this study within its broader higher education context and also to describe the specific and important differences between fine art education and other forms of higher education since its distinct character, history, culture, traditions, pedagogy, recent developments and organisational changes are central to this study.

Recent developments in higher education - policy and organisational changes - have led to increasing constraints which have been strongly felt in art education in particular because of its philosophical roots in a commitment to freedom. This tension is apparent in the discourses in art education - especially amongst older staff who were fortunate enough to have been both students and teachers before the constraints began to impinge on freedom in art schools.

Staff at all levels in art education and the organisations are having to devote enormous amounts of time, energy and resources either accepting or resisting these constraints. The discourse is bristling with tension and conflicts between those who are trying to develop creative strategies for dealing with the new constraints (Corner, 1996; Corner, 2000; MacLennan, 2000) and those who resist these constraints are emerging. Diane Peacock [Head of Arts and Associated Studies, De Montfort University] explains the difference between the divided interest groups thus:

I suspect that the most vocal in defending the past 30 years of Fine Art educational practices are those lecturers who, in some cases, replicate their own education in privileged perpetuity. ... Changes in funding, entry criteria, mode of attendance and curriculum structure, have forced those of us who are not already questioning and evaluating our roles of art and design educators, to do so. This has resulted in some people mythologising the past, whilst others blame what they see as the demise of Fine Art education (perceived only in terms of undergraduate and masters levels) on the government, the management, modularity and even the intake.

Peacock, 1996, pp. 13-14

In the following chapter I will explain the feminist methodology used in this study, my research design and philosophy, and problems I encountered. I describe the research

process and discuss the ethical issues which are an integral part of this research project. I describe the ways in which I analysed and interpreted the information gathered and reflect on my role in the research process.



## Chapter Three

### The Method and the Methodology

The previous chapter presented the higher education background context of this research while in this I explain the feminist methodology central to this study. I present the research design, discuss the ethical issues which are an integral part of this research project and describe the ways in which I analysed and interpreted the information gathered before reflecting on my role in the research process.

### The Gap

The growing literature on women and art is not informed by research about women working in fine art education. An increasing number of studies have recently addressed the careers of women academics but these studies have not focused specifically on women working in art education (Acker, 1992; Acker, 1994 (i); Acker, 1994 (ii); Bagilhole, 1993; Bagilhole and Woodward, 1995; Cann et al., 1991; Cullen and Luna, 1993; David and Woodward, 1998; Heward and Taylor, 1992; Jackson, 1990; Maguire, 1993; West and Lyon, 1995). Research has been undertaken on art teachers working in secondary schools (Bennet, 1985; Bennet, 1987; Sikes, Measor and Woods, 1985). This study aims to bridge the gap in the literature on art education in the UK. The specific focus is on women working in fine art and art theory departments in higher education.

There is a critical relationship between higher education employment and the making of art. Higher education employment in art education is a unique form of higher education employment. Part-time work, and to a lesser extent full-time work, in higher education is seen as an indicator of professional recognition in the art world in general; it has prestigious status; and, perhaps more importantly, is an essential form of indirect financial support for artists (Craig-Martin, 1995). Therefore the link between higher education employment and survival as an artist is critical. At the same time the invisibility of women in art history and feminist approaches to art history need to be addressed. Women art theorists play an important part in challenging the male-dominated art history discipline.

Quantitative and qualitative research is needed about employment in higher education to inform the discourse of women and art in order to provide insight and understanding

and background statistical information to help safeguard women artists' livelihoods and to ensure that women play a significant part in the education of art students.

## **The Groups**

One of the initial problems I encountered when I started this research project was locating two hidden groups of women. I had not anticipated that compiling a database of professional women would be so problematic. However, it was not possible to obtain existing comprehensive lists of women working in fine art and art theory departments in higher education in the UK.

There was no existing database from which to select a sample of women to participate in life/work history interviews. Basic statistical information about the employment position of women working in art education was not available to provide a wider context for in-depth explorations. It soon became clear that a national survey on the employment position of women working in art education was required and this had an impact on the focus of the study. I decided to use the same survey to collect both quantitative and qualitative information about women's employment position, experiences and perceptions. The relationship between the quantitative and qualitative elements of this research project will be discussed later in this chapter.

I needed to create my own database of women working in fine art and art theory departments in higher education in the UK. This was a time consuming process which involved consulting the following 20 sources and resulted in a list of 303 names and addresses:

Figure 3.1. Sources consulted in devising a database.

Expensive advertisements placed in *Modern Painter* and *Women's Art Magazine* [visual arts magazines].  
Arts Council Networks.  
Letters written to art journals and *The Times Higher Education Supplement*.  
Searching through newsletters, journal and magazine articles.  
Contacting the National Association for Fine Art Education [NAFAE].  
Writing to the Association of University teachers [AUT].  
Checking staff lists in HEI prospectuses.  
Consulting the Commonwealth Universities Yearbook.  
Checking conference attendance lists.  
Tracing authors of journal articles.  
Reading notes on contributors in art history books.  
Journal editors.  
Personal contacts.  
Snowball contacts made in pilot interviews.  
Committee membership lists.  
Purchasing a set of labels from the Art Index database.  
Writing to the Arts Council of Great Britain.  
Obtaining names and HEI addresses from the Art and Design Directory [admissions tutors etc.].  
Letter appeared in the Permanent Waves Art Association [Women in Arts in Wales network] newsletter.  
Women's Art Library, London.

My own experience contrasts with that of Adler, Laney and Packer (1993). Their research project on women in educational management was based on 85 women who responded to advertisements placed in 'carefully chosen publications' (p. xiii). I paid £237.50 for two advertisements which appeared in prestigious and popular professional visual arts magazines: *Modern Painter* and *Women's Art Magazine* and received twelve responses to these advertisements. The largest number of contacts came from the Commonwealth Universities Yearbook (101 contact addresses) and HEI prospectuses (79 contacts) which I consulted freely in the library. However, the different sources of initial contact yielded different levels of interest in the survey and follow-up interviews.

My search took me down several blind alleys and many women have slipped through the net. I have identified the following gaps in my database. It was extremely difficult to identify and locate women on the margins - particularly those who work part-time or on a temporary contract or on an occasional basis. This will have implications for this study. Some of the smaller higher education institutions are not represented. Part-time and temporary staff are difficult to identify and locate. There may be an unintentional bias towards art theory for several reasons: (i) most contacts were obtained via the Commonwealth Universities Yearbook and this does not include art schools and colleges and other higher education institutions; (ii) universities tend to

offer more art theory courses than fine art courses; (iii) it was possible to identify and locate art theorists via journal articles whereas fine art journals and magazines do not include specific information about higher education employment in exhibition reviews.

Serendipity and goodwill have played a part in this process. For example, in response to a letter I sent to the Association of University Teachers (AUT) I received information about the position of women academics and it was suggested that I consult the Commonwealth Universities Yearbook (which provided the greatest number of names and addresses).

Quantitative research is usually presented and perceived as neat and tidy and relatively straight forward. My experience of researching previously under-researched group has been that it can be messy and problematic. Practical considerations such as time and resource constraints makes researching some groups difficult. If I had been working in fine art or art theory departments I may have been able to use more personal contacts and snowballing may have been more fruitful but I did not belong to these professional groups and did not have these contacts.

I am aware that my database has gaps. It also has unknown biases. I have not managed to draw up a comprehensive contact list but by exploring a diverse range of leads I have attempted to include as many women as possible in the list I have constructed.

It is not possible to include in this thesis the database I compiled in order to carry out this research project because it is important to protect the women's identities. When I designed my questionnaire I overlooked the possibility of asking respondents for their permission to be included in a national database which other researchers could consult. Nevertheless the list of sources consulted may provide a useful starting point for future researchers. [In the future it may also be possible for me to obtain permission to use this database to create a database which can be accessed by other researchers.]

Before discussing the survey and interview processes in detail I will examine the feminist theories, ideas and approaches which have informed the research methodology in this research project and outline the research design.

Feminist scholars are engaged in almost an archaeological endeavour - that of discovering the actual facts of women's lives and experiences, facts that have been hidden, inaccessible, suppressed, distorted, misunderstood and ignored.

Du Bois, 1983, p. 109

It is important to differentiate between research methods and methodology. The methods used in this study are postal survey, life/career history interviews and semi-structured interviews. The methodology has been informed by feminist approaches. Feminism provides the theoretical framework for the research; feminist theories inform the epistemological position and analysis (Maynard and Purvis, 1994; McCarl-Nielsen, 1990; Stanley, 1990; Stanley and Wise, 1983(a); Stanley and Wise, 1983 (b)).

One definition of feminist research is 'to put the social construction of gender at the centre of one's inquiry' (Lather, 1991, p71). Sandra Acker (1994) goes further and has compiled the following list of criteria or assumptions about feminist research:

1. Feminist research involves an acute state of awareness of the injustice women suffer because of their sex.
2. The purpose of this research is to improve the women's lives.
3. Feminist research asserts the centrality of women and gender to all aspects of human existence.
4. It rests on the belief that existing knowledge and techniques are deficient and need revision and replacing.
5. Women's experience in patriarchal society is the starting point for research: the personal is political and valid.
6. The researcher should enter into the same space as her subject, rather than taking up a powerful or detached position.

Acker, 1994 (c), p. 57

These criteria or assumptions about feminist research are contentious, particularly the fifth and sixth points, and Sandra Acker rejects the 'check list' approach to assessing whether or not a piece of research is feminist. Nevertheless, the criteria are a useful starting point. I will consider the feminist integrity of this research project in light of the criteria outlined above.

I started this project from the feminist position of believing that women experience injustice in the art world because of their gender. Women artists have been oppressed throughout history and continue to be disadvantaged and under-represented in the art world today (Chadwick, 1994). This position was informed by my own observations and reading (as discussed in Chapters 1 and 2).

My own experiences as a visual arts student, for five years in a further education institution, an art college and a higher education institution, led me to question why there were no full-time women staff on the three courses (Foundation Art, DipHE, and Degree courses) where I was a student. There was only one woman part-time textiles tutor on my Foundation Art course, one woman art historian with a short-term, part-

time contract who taught art theory, and occasional women part-time visiting artist practitioners.

When an opportunity came up for me to undertake research supported by part-time work at the college where I had completed a degree course, I applied. I was in a unique position to undertake this research project because I had studied visual arts practice and theory, have a personal commitment to and empathy with the visual arts (I paint) and my Education Studies course experiences had helped to stimulate a more theoretical interest in education in general and art education specifically. I thought that I could combine these areas of experience and understanding to make a contribution to the wider discourses of women and art.

The feminist intention which underpins this project is important since not all research undertaken by women or about women is feminist.

... research is feminist if it expresses a feminist interest in the world, i.e. if the reason for being interested in a particular topic is feminist. Feminist research is research that is undertaken for feminist reasons.  
Kelly, 1978, p.226

Through this research project it is my intention to take the discourses of the under-representation of women in art education beyond simple conjecture. In order to have the power to effect change both quantitative and qualitative research is needed. My intention was to provide insights into the employment experiences and perceptions of women working in higher education and identify specific issues which need to be researched further to improve the situation for women.

The essence of feminist research stems from beliefs about the intrinsic importance and validity of women's experiences (Stanley and Wise, 1983 (b)). As Barbara Du Bois wrote:

...To address women's lives and experience *in their own terms*, to create theory grounded in the actual experience and language of women, is the central agenda for feminist social science and scholarship.  
Du Bois, 1983, p.108

In this project the history of exclusion and distortion of women in the visual arts is addressed by making visible the experiences and perceptions of women artists and art theorists working in higher education. However, as Lynn Davis (1985) pointed out, if women attempt to remedy the invisibility of women in sociological studies by undertaking small scale research projects about women, such research is based on the

premise that gender is the decisive variable which explains behaviour, when in fact, other factors such as recent 'developments' in higher education may be more significant. In this study male and female perceptions and experiences are not compared and contrasted. It is not my intention to prove that gender is the critical variable, and that the issues identified are exclusively pertinent to women. At the same time, I do not intend to make the same mistake as researchers in the past and conclude that my findings will automatically be generalisable to men. In this study I set out the conditions in which women make, theorise and teach visual arts. I hope that this project will act as a catalyst for further research.

My personal experience as an art student gave me insight and understanding of the art education culture from a student perspective. My interest in the visual arts has informed my understanding of the research context. I was disadvantaged by my lack of experience of art education employment. Such professional experience and status might have smoothed my access and given me a shared professional understanding and a greater personal awareness of some of the higher education employment issues.

My reading of literature from a wide range of areas including: the feminist discourses of women and art which includes historical and contemporary issues; the history of tertiary level art education; recent 'developments' in higher education; women's working lives; the careers of women academics; and women and management, has given me theoretical understanding which has sensitised me to the phenomenon of women's working lives in art education higher education (Strauss and Corbin, 1990). This literature was discussed in the first two chapters which provide the background context and introduce the issues which are central to this study .

Whilst I do not identify with the positivist paradigm, my research methodology does not go as far as the second wave of feminist researchers who 'maximise the research process as a change-enhancing reciprocally educative encounter' (Lather, 1991, p.72). I have used the following combination of qualitative and quantitative methods: a postal survey to provide both quantitative data and qualitative responses; life/work history interviews to provide in-depth, exploratory qualitative material; and semi-structured interviews which developed themes highlighted in the life/work history interviews and generated more qualitative materials.

I recognise the persuasive powers of both qualitative and quantitative materials. Qualitative materials aim to persuade the reader through rich illustrations and deliberate comparisons which give greater insight and understanding than quantitative data. Quantitative data, on the other hand, aims to persuade through its apparent objectivity

and the use of 'established procedures' which produce more accurate and generalisable findings (Firestone, 1987).

Ideological conflicts in feminist research between qualitative and quantitative approaches have increasingly been replaced by 'eclecticism' (McCormack, 1989, p.24). Early feminist criticisms of research rejected quantitative approaches completely. Toby Epstein Jayaratne (1993) identified six feminist criticisms of quantitative social science research: (i) it has been used to support elitist and sexist values; (ii) the socially relevant research which has been generated often is not utilised appropriately and has no real impact on social problems; (iii) exploitative research relationships exist amongst research staff, and between staff and the respondents in the study; (iv) the high standards of methodological rigour are often simply overlooked when expedient; (v) quantitative data cannot convey an in-depth understanding of or feeling for the persons under study; and (vi) quantitative research *appears* objective. There is an 'objective' aura about traditional research which makes it convincing and influential (Epstein Jayaratne, 1993, p.110). Toby Epstein Jayaratne suggests that instead of rejecting quantitative research completely feminist researchers recognise the merits of quantitative research whilst working to change those aspects which contradict feminist ideas and beliefs. This is the position I have taken.

Initially, I had a very negative attitude towards quantitative research because of its use in prediction and control. I was suspicious of statistics which generate simplistic 'findings'. However, the absence of existing quantitative data about the employment position of women working in art education (see Chapter One) influenced my decision to include such materials in this study. I recognise the value of quantitative data in this study.

It would be naive to suggest that the combination of qualitative and quantitative research approaches either increases the validity of the materials or produces a single, complete representation of the 'truth'. The differences which emerge between the two materials are as revealing as the similarities (Brannen, 1992).

The combination of both qualitative and quantitative approaches raises the following questions: (i) Do the qualitative and quantitative studies share equal status?; (ii) Are the approaches interactive or separate?; and (iii) What is the sequence of the different methods? (Greene et al., 1989). In this study the materials have equal status. The quantitative data is useful because it provides snapshots of the wider context of the employment position of women working in art education. The quantitative data contributes to the general understanding of the phenomenon by illustrating patterns or



trends but it conceals the differences, diversity and complexities. The qualitative materials have illuminated the quantitative findings. Secondly, the qualitative research materials have informed the quantitative data collection. The questionnaire design was informed by the pilot study exploratory interviews which highlighted certain issues. At the same time qualitative materials from both the open-ended survey responses and life/work history and semi-structured interviews are used to interpret, clarify and illustrate quantitative findings but in this case not validate them (Sieber, 1973). Thirdly, qualitative and quantitative approaches were alternated and integrated during the material gathering stages. Qualitative exploratory pilot interviews informed the questionnaire design which was used to collect the quantitative data (and qualitative survey responses). The life/work history interviews were not informed by the survey findings and were intended to extend the research beyond the survey findings. The survey was analysed after both rounds of interviews to make sure that the interview material was not simply used to illustrate and support the quantitative data. Although quantitative data can be used to select a 'representative sample' of the larger population so that qualitative research findings may be used to make generalisable statements, this was not the case in this study.

## **Research Design**

In this section the research design is outlined. Some of the phases over-lapped so that the design was an iterative process.

- phase 1      Clarify the aims of the study.
- phase 2      Review relevant literature.
- phase 3      Informal discussions with four men working in art education to gain insight and understanding into higher education employment culture and to develop sensitivity to current discourses in art education.
- phase 4      Conduct a series of pilot interviews to: (i) develop and refine my interview skills; (ii) to develop an awareness of issues; (iii) to highlight any problems with my initial concepts of the study; (iv) to trial some of the questions I had identified during the literature search
- phase 5      Reflection on pilot interview experiences as preparation for the first round of main study life/work history interviews.
- phase 6      Analyse the pilot interview materials.
- phase 7      Compile list of names and HEI addresses of women who work in fine art and history of art departments. Compiled a list of 303 names of women working in art education using the following sources:

advertisements placed in *Modern Painter* and *Women's Art Magazine* [visual arts magazines]; Arts Council Networks; letters to art journals and *The Times Higher Education Supplement*; searching through newsletters, journal and magazine articles; contacting N.A.F.A.E.; writing to the A.U.T; checking staff lists in HEI prospectuses; consulting the *Commonwealth Universities Yearbook* (Association of Commonwealth Universities, 1993); checking conference attendance lists; tracing authors of journal articles; reading notes on contributors in art history books; journal editors; personal contacts; snowball contacts made in pilot interviews; committee membership lists; purchase of labels from the Art Index database; writing to the Arts Council of Great Britain; obtained names and HEI addresses from the *Art and Design Directory* (admissions tutors etc.); letter appeared in the *Permanent Waves Art Association* [Women in Arts in Wales network] newsletter; and the *Women's Art Library*.

- phase 8      Postal questionnaire, informed by literature and pilot interviews.
- phase 9      Pilot postal questionnaire.
- phase 10     Make minor changes to questionnaire in light of pilot questionnaire responses.
- phase 11     Mail out 303 questionnaires.
- phase 12     First follow-up reminder questionnaire to non-respondents (reduced to A5 booklet size).
- phase 13     Second follow-up reminder questionnaire using shortened questionnaire.
- phase 14     Interview sample selection using demographic details from postal survey questionnaires: Purposive, multi-variate sample. (Guba & Lincoln, 1989; Lincoln & Guba, 1985).  
Sixteen women selected with the most diverse range of characteristics in terms of: subject specialism; type of higher education institution; employment position; employment status (full-time/part-time/visiting artist); type of contract (permanent/short-term); age; length of higher education employment; ethnic background; child care responsibilities; and representation from England, Scotland, Wales and Northern Ireland.
- phase 15     Exploratory life/work history interviews with sixteen women (Eight fine artists and eight art theorists).

- phase 17 Preliminary life/work history interview analysis. Themes identified (Strauss & Corbin, 1990).
- phase 18 Second round of interviews using personalised semi-structured interview schedules based on life/work history interviews to fill gaps in order to compare experiences and perceptions.
- phase 19 Transcribe semi-structured interviews (verbatim).
- phase 20 Analyse life/career history and semi-structured interview materials.
- phase 21 Analyse qualitative responses on questionnaire.
- phase 22 Analyse quantitative questionnaire data using Data Desk statistical package.
- phase 23 Interpret and report findings from a reflective subjective feminist position.

Throughout this research process I kept a reflective journal of experiences, observations and feelings to 'institutionalise reflexivity, self-criticism and accountability in the research process' (The Nebraska Feminist Collective, 1983, p. 542).

### **The Survey**

The original purpose of the postal questionnaire was to provide a database about the employment of women fine artists and art theorists working in higher education in the UK. This data would enable me to draw up a sample of art departments which are different in terms of history, size and tradition and of women who are different in terms of age, work history, employment (part-time and full-time) and of varying degrees of seniority. I would then be in a position firstly to compare and contrast the position of fine artists and art theorists with the literature available on women academics. Secondly, I could select a sample of women to be invited to participate in life history and semi-structured interviews. Given the lack of existing data it would have been short-sighted to simply collect basic demographic data and employment details from this questionnaire. The questionnaire also included attitude measurement questions and open-ended questions designed to explore the women's higher education employment experiences and perceptions. The questionnaire included open and closed questions in order to collect both quantitative and qualitative material.

Questions 1 to 12 of the questionnaire are designed to collect basic employment details. This is the opening section because such information is not considered threatening or intrusive. Most people are happy to provide employment details because this is

considered public information. These questions were informed by rather dated studies on women working in art education (Lovano-Kerr et al., 1977; White and White, 1973; Michael, 1977) and by more recent studies of women's careers (White, Cox and Cooper, 1992) and women working in higher education (Lundy and Warne, 1990).

The 'Career Perceptions' section (questions 13-23) included a range of statements which were designed to elicit career perceptions about the importance of: career goals; wider critical acclaim for their work (Whitesel, 1977); financial security; work with students; job satisfaction; career commitment; and success, recognition and status. During the pilot interviews it became clear some women felt uncomfortable about using the term 'career' to describe their working lives. Julia Evetts (1987; 1989; 1994) also recommends that 'career' should be used cautiously. Questions 98 and 99 invited women to express their thoughts on the term 'career' and to offer alternative ways of describing their working lives.

Questions 24 to 31 ('Ambitions and Aspirations') were influenced by the literature on women's careers in management (Hansard Society, 1990; Davidson and Cooper, 1992). The pilot interviews showed that it was important to establish whether women prefer or intend to continue work in higher education throughout their working lives. The employment position to which they aspire may affect their perceptions and attitudes towards their careers and career prospects.

The 'Planning' section (Questions 32 to 42) included a range of statements designed to elicit the women's attitudes towards planning their working lives. They were informed by research on the career experiences of women teachers and education managers (Grant, 1989; Morris, 1993).

Questions 43 to 75 ('Attitudes Towards Management') of the questionnaire were designed to identify the factors which encourage and discourage women from applying for managerial positions in higher education. The statements were informed by Rosemary Grant's research (1983) in which she analysed teachers' perceptions of their career prospects and research on women working in educational management (Adler, Laney and Packer, 1993; Ozga, 1993). Pilot interviews with fine artists introduced another perspective into these questions.

The Equal Opportunities questions (76 to 90) were designed to ascertain whether or not the women perceive gender differences (HMI, 1992; Skelton, 1985) and the extent to which ethnic background had affected their working lives. Question 80 invited the respondents to raise any equal opportunities issues. Questions 81 to 90 explored

women's attitudes to barriers in their working lives and developed from the literature on women academics and women managers (The Hansard Society, 1990; AUT, 1992; Adler, Laney and Packer, 1993; Bagilhole, 1993; Flanders, 1994). The range of statements was designed to examine the extent to which certain factors acted as barriers in the women's lives.

The literature suggests that women's professional position may be improved by networks, role models and mentors (Adler, Laney and Packer, 1993; Ankrah, 1993; Walker, 1993; Bagilhole, 1993; HMI, 1992; Whitesel, 1975; Skelton, 1985; Morris, 1993). Consequently questions 91 to 96 explore these issues.

When I began this study I had adopted the term 'art educator' favoured by US researchers in the 1970s (Lovano-Kerr et al, 1977; Michael, 1977) to describe the women in this study. This label was strongly rejected in the pilot interview and so I have avoided its use. Question 97 gave women a list of terms to choose from to describe themselves professionally.

Question 100 invited respondents to raise issues, ideas or questions which had not already been covered in the questionnaire which they considered important. Throughout the questionnaire respondents were encouraged to make additional comments under closed questions so that these could be easily noted whilst completing the questionnaire.

Questions 101 to 103 in the 'Personal Details' section came at the end of the questionnaire because it covered the following areas which some women perceive as sensitive: age; ethnic background; children; and salary.

On the last page of the questionnaire respondents were invited to volunteer to participate in two interviews of approximately one hour duration to explore in more depth perceptions and experiences of their work in higher education. Contact details were requested. Women were also asked to provide contact details if they would like to receive a short summary of the main findings of the survey. This information was not used to identify the participants.

The first questionnaire had 103 questions and was presented in seventeen A4 pages (see Appendix 1). This was mailed to the 303 women on the database. These questionnaires were numbered so that non-respondents could receive follow-up reminders. The length and size of this questionnaire may have been off-putting. Non-respondents were therefore sent an A5 booklet version of the same questionnaire (see

Appendix 1). The second follow-up reminder was sent to non-respondents (see Appendix 1). This was a shorter version of the previous questionnaires (a single A4 folded sheet) and comprised 31 questions. The purpose of this questionnaire was to obtain employment position details. The length of the previous two questionnaires may have been off-putting. I wanted to achieve a response rate of at least 50 per cent in order to provide useful background information .

The addresses on the envelopes were hand-written and the letters were signed using a fountain pen in an attempt to increase the response rate. First-class stamps were also used. I wanted to make sure that the envelopes were opened and not automatically rejected as junk mail; this may have happened if I had used computer labels and commercially franked envelopes (Oppenheim, 1992).

In this study it is not possible to explain why women did not return questionnaires although it is likely that those who completed questionnaires were interested in the questions raised in this survey. The original questionnaire consisted of 103 questions and most of those returned are complete or almost complete. Many had written additional comments - sometimes extensive - to clarify their responses suggesting that this research topic engaged the women who participated in the survey. It is likely that the survey data is biased because of this interest. This is not an issue as I do not claim that the survey data is representative.

It is not possible to say how many fine artists and art theorists failed to return their questionnaires. Of the 303 women on my database 62 fine artists and 75 art theorists returned completed questionnaires. 44 fine artists and 18 art theorists completed the original questionnaire (A4 format - 17 pages). 5 fine artists and 17 art theorists returned the first follow-up reminder questionnaires (A5 booklet). The second follow-up reminder questionnaire (shorter version - a single folded A4 sheet) was completed by 13 fine artists and 10 art theorists. Therefore, in total 49 fine artists and 65 art theorists completed the longer questionnaire which consisted of 103 questions. 13 fine artists and 10 art theorists completed the shorter questionnaire which consisted of 31 questions.

There were 166 non-respondents in total. (This figure includes nil-returns.) There are a number of explanations for some of these non-responses. Unfortunately this figure includes 20 completed questionnaires which I had to exclude from this study because they were outside the boundaries of this research project for the following reasons: subject specialism was in another area of visual arts education (for example, theatre design, art therapy and industrial design); no longer work in higher education; retired;

employed as support staff (administrative or technical); employed in performing arts education. Unfortunately inaccuracies in the database meant that some questionnaires were sent to women working in other subject specialisms. Although it is not impossible to include responses outside the boundaries of this research project these responses have been an important source of inspiration for future research. For example, future research projects could compare the position, experiences and perceptions of (i) women working in a broad range of subject specialisms in art education; (ii) women who currently work in higher education with those who have left higher education employment; (iii) women at the beginning of their higher education careers with those who have retired from higher education employment; (iv) women in support positions with those in academic positions in art education; and (v) women working in visual arts education with those working in performing arts education.

Twenty blank questionnaires and 18 letters were returned which could be classified nil-returns. Notes on some questionnaires explain that they had not been completed for the following reasons: the questionnaire had been received by someone working in a support position; the women no longer worked at this HEI; the questionnaire had been sent to a man.

The positive feedback from the survey included: receiving postcards illustrating the fine artists' work; letters which showed enthusiasm for the research project; encouraging comments from participants and non-participants; contact names and addresses of other women who might take part in the survey; women also wrote to say that they had photocopied their questionnaire and passed it on to colleagues; and women who did not fit into the research categories wrote to say that they had passed the questionnaires on to colleagues who did.

Negative survey feedback was received from: women who had already responded anonymously or who had decided not to complete the questionnaire but had not returned it who had then received follow-up reminders. Other women who received follow-up reminders sent notes to let me know that they had already responded. One woman wrote to say that she was concerned because I had sent the questionnaire to her home address. I explained that I had obtained this address from a visual arts publication. I should have made this clear in the letter which accompanied the questionnaire. (Almost all of the questionnaires were sent to HEI addresses).

Since it was only necessary to select eight fine artists and eight art theorists to participate in the life history and semi-structured interviews purposeful sampling was used instead of representative sampling. In purposeful sampling, the researcher uses

professional judgement to select the respondents (Rea and Parker, 1992). The sample is carefully selected to ensure that individuals with specific characteristics are included to illuminate the area being researched and to provide the richest data possible. The maximum variation sampling strategy was also appropriate for this study since the broadest range of information and perspectives was required. Guba and Lincoln (1989) propose that this is the preferred strategy for qualitative research. The researcher is able to challenge his/her preconceived ideas and develop understandings of phenomena by using a broad range of perspectives.

The women work in fourteen HEIs in England, Scotland, Wales and Northern Ireland. The sample I selected has the most diverse range of characteristics in terms of: type of higher education institution; employment position; employment status; type of contract; professional identity; age; length of higher education employment; ethnic background; and children and child care responsibilities. In such a small sample it is not possible to cover all possibilities. The lack of direct questions in the questionnaire about children and child care responsibilities mean that it was not possible to know the extent of every woman's family commitments. However, indirect questions and comments made it possible to establish whether or not women have children. Direct questions were needed to gather more information about the impact of children on women's working lives. Social class was not one of the factors I had originally intended to focus on in this study. Several middle-class women noted that they perceived social-class to be a factor which had affected their careers. The sample includes one woman who mentioned her working-class background. The rest either referred to their middle-class backgrounds or did not mention social class.

No women under 30 or over 60 years agreed to participate in the interviews and therefore the age spread is not as broad as I had wanted. Future studies could focus on women in these age groups.

### **Life/Work History Interviews**

The lack of existing life/work histories in this area meant that I needed to accumulate a number to provide insider information in order to identify issues and develop sensitised concepts. My involvement in the life/work history interviews enabled me to build up a more intimate rapport with the participants before returning to undertake the semi-structured interviews. This helped to improve the quality of the interview experiences and consequently the quality of the interview materials. I used life/work history interviews because I wanted the women to have the opportunity to talk about their lives using their own words and to highlight the experiences which they perceived to be



important. Julia Evetts (1989) in her study of married women primary teachers, found that the career history interview approach enabled the women she interviewed to choose what to emphasise and develop. The women moved away from her original check-list of topics to be covered and were able to range freely over issues. In my study the women created their own histories in the life/work history interviews. Their stories gave me insider knowledge and helped me to identify issues which became the focus of the semi-structured interviews.

Whereas the literature usually refers to the 'life history' approach or the written documents as 'life histories', 'work histories' or 'career histories' in this study I use the term 'life/work history interviews' because I am particularly interested in the dynamic relationship between the personal and professional spheres. I have drawn on the literature on life histories to inform this interview approach. One of the best ways for a researcher to become familiar with a situation is to carefully read life histories which are expressive documents (Angell and Freedman (1953) in Plummer, 1983). Here follows a discussion of the strengths and weaknesses of this approach.

Full life histories commonly consist of one hundred hours of interviews with one person and even then it is not possible to encapsulate the totality of an individual's life experience (Faraday and Plummer, 1979). In this study I could only realistically ask for two interviews of approximately one hour with each participant. Nevertheless in the short time available the women were free to highlight the experiences and issues which they felt were important.

In an attempt to generalise, most researchers introduce order and rationality on experiences and situations which in reality are more ambiguous, chaotic and problematic. Researchers may seek consistency in materials when participants' lives are inconsistent. The life history technique, on the other hand, illuminates ambiguities and contradictions which occur in everyday experiences. The life history approach does not seek uniformity and regularity (Faraday and Plummer, 1979). This was an essential element in this study.

One criticism of this approach is that it only provides insight into the immediate experience and neglects the wider social context of that experience. Others argue that life histories may illuminate and provide more insight into wider social structures:

... People do not wander round the world in a timeless, structureless limbo. They themselves acknowledge the importance of historical factors and structural constraints (although, of course, they would not

use such pompous language).  
Faraday and Plummer, 1979, p.780

The past and the passage of time are critical factors in understanding the present. One of the intrinsic qualities of the life history method is that it covers a period of time (Dex, 1991). Pamela Cotterill and Gayle Letherby (1993) claim that life histories are unique because they do not fragment life experiences but offer the opportunity to re-evaluate the past, evaluate the present and anticipate the future. Whilst valuing this strength it is also important to bear in mind that the past can only be recalled through the present and participants may be tempted to recreate the past to fit the present (McNeill, 1990).

One of the strongest criticisms of life histories is that they cannot be shown to be valid (McNeill, 1990). Threats to validity include bias, memory problems and researcher subjectivity. Plummer (1983) suggests three dimensions to bias in the life history interview: (i) the informant; (ii) the researcher; and (iii) the interaction between interviewer and informant. Interviews, like all conversations, reveal and conceal thoughts and intentions (Benney and Hughes, 1970). People often say things which put them in a favourable light. They may give bland and deceptive responses in an attempt to avoid potential conflict, controversy or disapproval, in order to maintain conviviality (Ackroyd and Hughes, 1992). Interviewer-respondent interaction bias may also occur because a vague antagonism exists between the interviewer and the respondent. The interviewer may consciously or unconsciously seek out answers which support preconceived notions (Borg and Gall, 1983). In order to encourage people to share their feelings and experiences the interviewer should remain non-judgmental throughout the interview (Taylor and Bogdan, 1984). However, the interviewer may unconsciously give out negative, non-verbal cues, such as frowning, which could inhibit an interviewee's response (Dunsmuir and Williams, 1991). Whilst bearing these points in mind it is important to remember that:

Much of what we call interview bias can be more correctly described as interviewer differences which are inherent in the fact that interviewers are human beings and not machines and that they do not work identically.  
Sellitz et al. 1965, p. 576

Memory is problematic. How far is it reasonable to expect people to recall their past on the basis of memory? To what extent is the recollection of the past affected by present experiences and circumstances? (Dex, 1991). Loss of memory may threaten the validity of the life history (Plummer, 1988). Research has shown that the accuracy of recall processes varies according to: (i) the effort of reconstruction required; (ii) social desirability; and (iii) whether or not the respondent associated the memory with his/her

success (Himmelweit et al., 1978). Whilst certain events such as marriage, childbirth, first job, etc. are remembered fairly accurately other events, such as short periods of unemployment, are remembered with a substantial degree of recall error (Dex, 1991).

Life histories enable the researcher to get to know the respondent intimately, to learn to see the world through his/her eyes (Taylor and Bogdan, 1984). The life history records the inner experiences of individuals, how they interpret and make sense of and define their world. It is fundamentally concerned with an individual's subjective meanings, assumptions and problems (Faraday and Plummer, 1979).

Life history studies ... emphasise the experiences and requirements of the individual - how the person copes with society rather than how society copes with a stream of individuals.  
Mandelbaum, 1973, p. 177

Taylor and Bogdan (1984) claim that most people tend to exaggerate their successes while denying or making light of their failures. However, in my experience the women were more likely to 'down-play' their successes by accounting for them as chance, luck or fate etc.

### **Semi-Structured Interviews**

The second round of interviews were semi-structured with open questions informed by the life/work history interview themes. Gaps in the life/work histories were filled to enable me to compare and contrast the women's experiences. This allowed me to develop further hunches from my reading of the life/work histories and to include the full range of experiences. I developed a personalised, semi-structured interview schedule for each woman which made reference to their earlier life/work history interviews. I wanted to make sure that the women knew that I had listened to the first interview and was not wasting their time by simply covering the same ground again. I explained how I had arrived at the interview themes and that the purpose of this interview was to fill in the gaps to allow me to compare and contrast the women's experiences and perceptions.

My involvement in the life/work history interviews facilitated a more intimate rapport in the semi-structured interviews. I believe that the life/work history interview materials were richer in detail and emotional content. This improved the quality of the semi-structured interview experiences and consequently the quality of the interview material.

## Reflections On My Role As A Researcher

Lynda Measor (1985) found that interview materials are influenced by images of the interviewer. The most significant factors are gender, ethnicity and age. I sensed that the women felt at ease being interviewed by a woman in spite of the differences between us. Lynda Measor suggests that gender is a particularly significant factor in research which involves personal areas of life and that people tend to feel more comfortable talking about subjective areas of life with a woman interviewer.

As a white woman I thought it was particularly important to create the spaces for the only Black woman to talk freely and openly about her experiences as a Black woman in a white male dominated department. I wanted her voice to be heard.

Sheila Riddell (1989) highlighted social class differences in the amount of control interviewees attempt to take in the interview process. All of the women in my study are highly educated. Familiarity with academic research processes and interest in this research project prompted the women to ask questions which I answered honestly. I did not sense that any of the women felt intimidated by my social class background although I was sometimes intimidated by theirs.

Age was a more significant factor in the interviews than I had predicted. At the time I was 35 but many people assumed that I was younger. I do not experience myself as a 'powerful' researcher. Sometimes the women took on a tutor role which they felt comfortable with. It felt as if the power balance was weighted towards the interviewees. This reinforced my (research) student status. This impacted on the kinds of relationships which developed in some of the interviews which in turn affected how comfortable I felt about probing the more intimate aspects of the women's lives. For example, if they did not volunteer the information I found it difficult to ask older women about decisions they made about not having children. I felt much more comfortable talking with the women in their thirties and consequently they spoke more freely and openly and I did not need to ask so many questions.

Ann Oakley (1988) proposes that by answering participants' questions and disclosing personal details in interviews the interviewer creates a less hierarchical relationship. However, as Sheila Riddell (1989) pointed out, the interviewer is the one who leaves with the tapes. She questions the motives of the interviewer who shares personal confidences with interviewees. This may be a manipulative strategy which is inconsistent with feminism. I did not disclose personal details in order to manipulate. I answered questions honestly and gave out personal details to help develop some kind

of rapport and to make myself less like a stranger but I did not set out to exploit this relationship.

I was not looking for **the** truth, rather individuals' perceptions of their lives, experiences. Like Lynda Measor (1985), intuitively I believe that the interview materials are valid. I **feel** that the interview materials are valid and have integrity. As a feminist I trust my intuition in work which involves people.

## **Analysis**

Shulamit Reinharz (1983) proposes that feminist research must maintain a non-hierarchical, non-authoritarian, non-manipulative relation to the 'subject'. I suggest that this also applies to the analysis process and research product, in this case the thesis.

My analysis approach is informed by 'Grounded Theory' (Strauss and Corbin, 1990). Themes emerged from the materials. I did not force the materials through a rigid analysis framework in order to develop a 'theoretical formulation'. I wanted to go beyond the descriptive without necessarily producing either substantive or formal theories.

The research has been informed by the literature which shows that existing career models are flawed because they are based on male experiences. Julia Evetts (1994), for example, highlights the neglect of the personal spheres in research on careers particularly, although not exclusively for women. It has been assumed that the public and private spheres are distinct and separate. As Kathleen Driscoll and Joan McFarland (1989) point out, research methods conceal the relationship between the public and private spheres. Rather than trying to force the women's experiences and thoughts into frameworks developed outside their own experiences, the women's experiences and thoughts are central in the analysis (Du Bois, 1983). I have not imposed inappropriate categories and interpretative frameworks on the women's experiences, but tried to find ways of valuing these without colluding in subordination. I wanted to highlight the dynamic relationship between the personal and professional spheres.

The women are not reduced to 'passive victims' of their socialisation under capitalism and patriarchy but 'as creative strategists who devise means of dealing with, resisting and resolving the contradictions they experience...' (Middleton, 1987, p. 170). By comparing and contrasting the experiences of fine artists and art theorists I will be able

to differentiate employment experiences of those who work in fine art and art theory departments.

The following autobiographical details give the reader access to the 'contextually-located reasoning processes' (Stanley, 1990, p. 209) which inform research findings and analysis. As a feminist researcher I acknowledge the ways in which my own subjectivity has affected both the material-gathering process and more importantly the analysis process to dispel the mythology of 'hygienic research' and notions of the researcher and the researched as 'objective instruments of data production' (Oakley, 1988, p. 58). I have included both biographical and attitudinal information which allows the reader to understand where I am coming from and in what ways this has affected the research process and product:

The social scientist is not some autonomous being standing outside society. No-one is outside society, the question is where he [sic] stands within it.

C Wright Mills, 1959, p. 204

When I bring together particular experiences, comments and biographical details, whose story am I telling? As Cynthia Cockburn (1991) pointed out, the story I tell is only one interpretation of the materials I have gathered and is the result of my own subjectivity. It is important to locate myself within the research process:

First, on an intellectual level the researcher should make explicit the reasoning procedures she utilised carrying out her research. Second, on what is often called a reflective level, the researcher's effect upon the actual process of research, her class, race, sex, assumptions and beliefs, should be explicated in terms of its effect upon the research and upon analysis.

Edwards, 1990, p. 479

I have collected and seen the research materials from a position which has been informed by my values which have been influenced by my background and experiences. It is important for the reader to be aware of my standpoint.

I am in my late thirties although others often assume that I am younger and this tends to reinforce my 'student' status. I am white. My family roots are what I would describe as working-class with some middle-class aspirations. I was the first in my family to have the opportunity to go on to higher education. I have experienced unskilled and skilled employment, part-time employment and temporary and permanent contracts as well as unemployment. I currently work part-time as a library assistant in higher education and on a part-time basis I teach art and craft to students with learning

difficulties. I am heterosexual and live with my partner. Neither my partner nor I have children. My politics are Green.

My status as a part-time research student rather than a professional artist or art theorist working in higher education is significant in this research project. I do not belong to the professional group I am researching. I paint in my spare time but I do not call myself an artist. I have neither tried to make my living as an artist nor exhibited my work since leaving art college. When I was an art student my 'dream' job was to teach part-time in order to support my own art practice but I never thought that this was a realistic option. I admire the women in this research project and began this project by seeing them as successful because they work in the art world.

## **Presentation**

In this thesis the survey and interview materials have been analysed and presented in two separate chapters. Common themes emerged in the survey and interview materials. Chapter Four deals with the survey findings. Interview themes which did not occur in the survey data are included in Chapter Five. This chapter does not repeat themes which have already been covered by the survey. In this way Chapter Five shows how the life/career history interviews and semi-structured interviews have extended this study and provided greater insight and understanding than was possible from a survey alone.

The questionnaire data will be presented in Chapter Four. In this study it is important to know the proportion of fine artists and art theorists who agree or disagree with a statement therefore the frequencies have been converted to percentages. Percentages will be used because of the difference between the number of responses received from fine artists and art theorists. The quantitative findings will also be presented in frequency tables. Percentages and numbers are given because this is a small study and if percentages alone were given this might mislead the reader and give the impression that the response rate was higher than it actually was. Some of the respondents completed the shortened questionnaire (13 fine artists and 10 art theorists) and therefore there are fewer responses for questions dealing with perceptions and experiences.

In Chapter Four the quantitative findings are illustrated with quotations from the questionnaires. In order to protect identities the questionnaires from which the quotes have been taken have been numbered and the only information given besides the anonymous respondent number is whether the respondent is a fine artist (FA) or an art theorist (AT). The respondent numbers are not the numbers which were written on the

questionnaires in order to identify those who had returned questionnaires. The following example explains how the quotations have been referenced in the following chapter:

FA99 q24

= fine artist number 99 responding to question 24

My decision to use a 'fragmentary' approach in the presentation of the qualitative materials was based on the following considerations. Firstly, protecting the women's identities in the life/work history interview material was problematic. I had originally selected the life/work history interview approach because of the strengths-discussed above. I used an 'Informed Consent Form' which outlines the aims of the research, establishes the expectation of both myself as the researcher and the researched, and agrees research procedures (Measor and Sikes, 1992). A formal document was necessary to safeguard and protect my research participants. It also meant that I did not have to begin the interview by reading out a check list of ethical guidelines.

The art world in general, and art education specifically, is relatively small. It would be easy to recognise some of the women in the study from a few employment and personal details. This is particularly problematic at the top of the higher education employment hierarchy when details about studio art practice or research interests are included. When I began this research project I had not expected that this aspect of my research would be so problematic. However, in the pilot interviews one of the women I interviewed was so concerned about her job prospects that she would not allow the interview to be taped. This alerted me to the importance of protecting individual women's identities and their vulnerable positions.

Plummer has commented 'You can lose someone in a sample of 2000. But however much you change details of names and places in life history, somebody is going to recognise who it is.' (Plummer, 1988, p. 37). Susan Geiger (1986) also discusses the extreme risks of alienation and danger faced by women in certain political climates. It is important to take these risks seriously. It is often wrongly assumed that research participants are in a position to anticipate the potentially harmful uses to which interview material may be used (Finch, 1984). Researchers cannot always control the ways in which well-intentioned research is exploited once it is in the public domain. It was important to make sure that I did nothing that would close doors for others researching women in art education in the future (Walford, 1994).



I would not be able to guarantee anonymity if I included complete life/work histories in this thesis. I did not want to delay making this thesis available to a wider readership because individual women could be identified (Walford, 1991). Therefore I considered and rejected the following strategies. Firstly, changing personal and professional details was rejected because that changes the meanings and the life/work histories lose some of their integrity. Secondly, 'composite characterisation' whereby character traits and anecdotes are drawn from a number of sources and presented as a single representation (Hollowell, 1977) was also rejected. Nancy Zeller (1995) criticises composite characterisation because the unique voice of an individual is sacrificed when the speech, appearance, mannerisms, motivation and actions of many are merged. This also creates stereotypical characters. A third option would be to use the information completely anonymously. If all the names were removed and the women were treated as a homogenous group, individual identities would be concealed. However there are important differences as well as similarities between the women which need to be identified. This aspect of the analysis would be lost if I was not able to identify individual women's experiences and perceptions. A fourth alternative would be to use different names in different parts of women's lives (Middleton, 1987). Again this weakens the holistic strength of the life/work history approach.

I wanted to make sure that the women were not made invisible again by the use of quantitative data and to remind the reader that this is a study of individuals, not stereotypes. The quantitative data needed to be counterbalanced in this study, by including materials which make the reader aware of the women's presence. I wanted to take heed of Plummer's warning:

Many sociologists start out with a view of the person as active, creative, world builder but before they have completed their theoretical endeavours they have enchained, dehumanised, rendered passive and lost that same person. The subject has become the object, the person has become the statistic, the creative has become the constrained, the human being has become the abstraction. ...  
Plummer, 1983, pp. 77-78

It is only possible to include a fraction of the material gathered but I have not wasted the women's time collecting personal and professional information which has not been analysed. Decisions to include certain interview extracts have been informed by deeper levels of understanding which could only have been gained from my reading of life/work history interview materials.

In this study time was an important factor. Interviews were squeezed into demanding schedules or took women away from their art practice, research or families. It was not

appropriate to make the kind of demands on the women's time needed for more collaborative research (Young and Tardiff, 1992). I assessed how much time I could reasonably expect incredibly busy women to give to this research project. My decision was based on intuitive feelings and signals I picked up when making initial telephone contact with the women who agreed to participate in the study and during the first round of interviews. I was aware of high levels of stress and did not want to add to the women's pressures and work load by making unreasonable research demands. I appreciated the goodwill the women showed and I did not want to exploit this. I respected that time was extremely precious and this affected the amount of commitment they could devote to the research project. Other feminist researchers are in a position to negotiate a greater level of commitment from their research participants and use a more collaborative research process (Lather, 1991). A heavy time commitment was not realistic in the current higher education employment context with increasing work loads and stress. Since only extracts from the life/work history interviews have been included in this thesis my concerns about misinterpreting the women's lives have diminished. I have not created a written biography which needed to be corrected, clarified and elaborated. This is **my** interpretation of the materials I have gathered and others, including the participants themselves, may put different interpretations on the same materials.

Finally, I want to emphasise the notion that the research product is a construction in which fragments are brought together to tell stories. I see similarities between my role as a researcher and a patchwork quilt. I gathered fragments of cloth with different histories, colours and textures. I selected fragments and put the discarded fragments to one side. I then assembled the fragments and looked for patterns. I trimmed the edges so that the fragments fitted together. I sorted and organised what would otherwise be a muddle of unconnected scraps. I could use tiny, almost invisible stitches to stitch the fragments together but I have used larger stitches to remind the reader of my part in this process.

## **Summary**

In this chapter I have outlined and discussed the range of research methods used in this study and reflected on their strengths and weaknesses. Throughout the chapter I have discussed the theories, ideas, values and ethical issues which have informed the feminist methodology which is central to this project.

In the following chapter the survey findings will be presented.

## Chapter Four

### Survey Findings

#### Introduction

In the previous chapter the research methods and methodology used in this research project were discussed. This chapter draws on responses to the questionnaires in which the themes were derived from the literature themes which informed the questionnaire design. The survey findings are presented thematically. This chapter includes themes which occur in both the survey and interviews. In order to avoid repetition these themes will not be re-visited in Chapter Five (Interviews) which focuses on themes which were unique to the interviews. Where appropriate the survey findings are illustrated with some of the survey quotations. Where I quote the women's words these were taken from the qualitative questionnaire responses.

The first questionnaire contained 103 questions and some of the women either chose not to answer all of the questions or missed questions out when hastily completing the questionnaire. On reflection I should have considered using fewer questions. Some of the respondents returned the shortened questionnaire which did not include all 103 questions. Since not all of the 137 women who participated in this survey answered every question on the questionnaire the numbers and percentages discussed in this chapter always refer to the respondents who answered the specific question being discussed.

I begin by outlining the background employment details of the women who participated in this survey in order to establish that the two groups - fine artists and art theorists - are sufficiently similar in terms of employment, age, education qualifications, etc for any differences in employment experiences and perceptions to be attributed to the different work cultures and employment status (differences between part-time and full-time and permanent and temporary employment). In this chapter I have identified patterns within the tables and highlighted any substantial differences between the fine artists and art theorists. In this chapter the survey findings are presented without recourse to inappropriate statistics. Tables are placed in Appendix 2 for easy reference.

## The Women In The Survey

Almost all of the survey respondents were between 30 and 59 years old. Half were 40 to 49 years old. Approximately one-quarter were either in their thirties or in their fifties. Only one respondent, an art theorist, was over 60 years old and only two respondents, fine artists, were in their twenties. There appears to be no substantial age difference between the age profile of the fine artists and art theorists [See Table 1].

The survey question designed to elicit information about the women's ethnic backgrounds was worded in such a way that women were invited to describe their ethnic backgrounds. The respondents chose how they described themselves. The vast majority [nine-tenths] of the women are white / European. A very small number of women [seven per cent] came from ethnic minority groups. These women are Jewish or Black. There are no significant differences between fine artists and art theorists [See Table 2]. On reflection a closed survey question would have been more appropriate here.

Approaching half of all the women have MAs as their highest qualification of whom more were fine artists than art theorists. Almost one-quarter of the art theorists have PhDs almost the same proportion as have MPhils. Only one fine artist has an MPhil. A small number of fine artists and no art theorists have DipADs as their highest qualification. It is likely that women with DipADs are older women as this fine art qualification was replaced with the BA degree in 1974 [See Table 3].

Whilst all of the women in this study are fine artists or art theorists they have a broad spectrum of fields of expertise. I have created the following categories to incorporate these fields:

Fine Arts:	Fine Art, Painting, Sculpture, Printmaking
Art Theory:	History of Art, Critical Studies, History of Design
Applied Arts:	Public Art, Illustration, Textiles, Fashion, Ceramics, Three Dimensional Design, Theatre Design, Graphic Design
Media Arts:	Film Making, Media Studies, Video, Photography, Film & Television
More than one area of specialism:	

Two-fifths of the women have more than one field of expertise. There were no substantial differences between fine artists and art theorists [See Table 4].

## Employment Location

Approaching one-third of women were either Senior Lecturers or Lecturers with a higher proportion of art theorists being Lecturers compared with a higher proportion of fine artists being Senior Lecturers. The single biggest category of fine artists was Senior Lecturer whilst the single biggest category of art theorist was Lecturer. More fine artists than art theorists were employed as Visiting Lecturers and Visiting Artists. More than ten per cent of the fine artists were employed as Visiting Artists. [See Table 5] Just over one-third of all the women work part-time with over half of the fine artists working part-time. Art theorists tend to work full-time [See Table 6]. The majority of the women in the survey have permanent contracts, though approximately one-quarter of both fine artists and art theorists have short-term or temporary contracts [See Table 7].

Less than half of the women in the survey are employed in the older universities, rather more art theorists than fine artists. More than one-quarter of women in the survey are employed in new universities. Although the same proportion of fine artists and art theorists work in Schools of Art, more fine artists than art theorists are employed in Colleges of Art. No art theorists work in higher education colleges. Fine artists are more likely than art theorists to have more than one place of work [See Table 8].

The women are relatively experienced higher education employees - only one in eight having been employed for five or less years. Otherwise the length of service is similar for both fine artists and art theorists. The main difference is that art theorists are somewhat more likely to have been employed in higher education for 16 or more years [See Table 9].

For one third of the women (almost half of fine artists and one-quarter of art theorists), a BA is the highest level of course taught. Just over one-quarter of the women in the survey teach MA or PhD level with a much higher proportion of art theorists than fine artists working at PhD level. While most fine artists teach BA as their highest level of course taught for the majority of art theorists the PhD is the highest qualification taught. Only one fine artist and one art theorist teach Foundation Art Courses as their highest level of course [See Table 10].

Most of the survey respondents had worked in more than one higher education institution. In so far as there are any differences between fine artists and art theorists, more art theorists (three-fifths) than fine artists have worked in between two and five higher education institutions. Fine artists tend to have worked in more higher education

institutions than art theorists. Whereas almost 90 per cent of art theorists have worked in five or fewer higher education institutions more than forty percent of fine artists have worked in six or more higher education institutions including ten (one-fifth) having worked in more than ten higher education institutions. A much higher proportion of art theorists [one-quarter] than fine artists [less than one-eighth] have worked in just one institution [See Table 11].

More than one-third of all women respondents have had a break in their higher education employment with little difference between fine artists and art theorists [See Table 12]. Reasons for having taken breaks include: maternity leave; child care; alternative employment outside higher education; sabbaticals and fellowships (which funded art practice and research); concentrating on working full-time as a professional artist; other art and research related work; emigration; further studies; unemployment; and part-time employment on short contracts.

Almost three-fifths of the survey respondents earn more than £20,000 from their higher education employment. Whilst the modal salary for both fine artists and art theorists is £25,000-£29,999, there are other differences between fine artists and art theorists. Less than half of the fine artists and more than two-thirds of the art theorists earn more than £20,000. Art theorists tend to earn more than fine artists up to the point where they earn more than £35,000. A much higher proportion of fine artists than art theorists earn less than £5,000. Twice as many fine artists as art theorists earn less than £15,000. The differences are more pronounced as the salaries decrease [See Table 13].

### **Perceptions of Working Life**

My own teachers in America were some of the greatest painters in this century and the need of passing on "this link" was instilled in me.  
FA72 q24

I enjoy and benefit a great deal intellectually from participation in the scholarly community and from working with students, particularly at postgraduate level.  
AT36 q24

My personal studio work is most important to me. Teaching is mainly out of financial necessity to support the making of studio work and general living expenses as I unable to support myself through sales of work.  
FA133 q14-23

My practice is the most important aspect of my career as an artist and it is from this position that I feel I have most to offer as an 'educator'.  
FA16 q26

With the exception of one art theorist who gave a neutral response, all fine artists and art theorists think that job satisfaction is important and four-fifths think it very important. Art theorists are somewhat more likely than fine artists to think that job satisfaction is very important [See Table 14]. Virtually all of the survey respondents think that working with students is important with almost two-thirds considering it very important. There is no difference between the response rates of fine artists and art theorists [See Table 15].

Financial security is important for the vast majority [nine-tenths] of survey respondents. The slight difference between the two groups indicates that financial security is important to more art theorists than fine artists [See Table 16].

Although it is not possible to ascertain from the survey responses exactly how many art theorists also make art, three said that recognition for personal studio work was important. There was a low response rate from art theorists to this question [21 responses]. For almost all of the fine artists [nine-tenths] recognition for their personal studio work is important and for the vast majority [four-fifths] it is very important. Only one fine artist said that recognition for her personal studio work is unimportant [See Table 17].

Almost all of the women survey respondents said that recognition for their personal research is important. More art theorists than fine artists said that it was very important. Whilst no art theorists gave neutral responses, one-eighth of fine artists did [See Table 18]. Receiving critical reviews of their work is important for the vast majority of survey respondents, although more fine artists than art theorists think so. Approximately one-quarter of respondents gave neutral responses [See Table 19].

The vast majority of art theorists who responded to the question (no. 23) concerning the importance of gallery success said that this was not important or gave neutral responses. Three art theorists think that gallery success is very important. It is hard to establish from these responses whether these art theorists are referring to their own art practice or writing gallery notes, exhibition catalogues etc. Almost three-quarters of fine artists, on the other hand, said that achieving gallery success is important and nearly half think that it very important. A small proportion of fine artists [ten per cent] said that gallery success is not important [See Table 20]. This may not mean that making and exhibiting their work is unimportant but that they choose to exhibit their work outside the mainstream galleries, for example in public spaces or on the internet.

One-quarter of survey respondents (more art theorists than fine artists) think that achieving a managerial position is important. Nearly half do not think that achieving a managerial position is important, of whom there were more fine artists than art theorists [See Table 21].

### **Working Conditions**

Working part-time as a lecturer is currently exploitative and manipulative. ...

FA106 q31

Mounting teaching loads combined with pressure to churn out publications have contributed to a sense of demoralisation and stress in a job which I once loved and was completely committed to!

AT23 q100

Survey respondents were evenly divided in their opinions about the importance of job security. More fine artists than art theorists consider job security important [See Table 22]. Two-fifths of the survey respondents are optimistic and a quarter are not optimistic about their career prospects in higher education [See Table 23].

While half the survey respondents are anxious about the employment situation in their department, this is true of considerably more fine artists than art theorists [See Table 24]. One-third of the survey respondents, fine artists and art theorists alike, are unlikely to refuse any higher education work because they believe that such work is scarce. [See Table 25] There are substantial differences between fine artists and art theorists in the desire to work part-time. Two-fifths of all respondents, more fine artists than art theorists, would prefer to work part-time but are deterred by the lack of job security [See Table 26].

### Professional Support

Professional support can be experienced in a number of ways. A third of all survey respondents, slightly more art theorists than fine artists, are members of women artists' or art historians' networks [See Table 27]. Half of all women survey respondents (more fine artists than art theorists) have received support in higher education from both women and men. One-third reported having received support only from men. Almost one-fifth had received all their support from women [See Table 28].

One-fifth of survey respondents have been involved in a formal mentoring scheme - twice as many art theorists as fine artists [See Table 29]. One-quarter of those involved in formal mentoring schemes have experienced both being mentored and acting as a



mentor. Almost half have only been mentored. Just over one-quarter have only acted as a mentor [See Table 30].

## Job Aspirations

I want very much to be independent of an institution. Ideally, I would want to live by the sale of my work - alternatively by consultation and/or research.

FA17 q24

My expectations and aspirations have changed over the years. I started with very low expectations, because of my gender and gradually aspired to more encouraged by a few men including an earlier head of department and my husband, but above all with support from women friends and colleagues.

AT83 q76

If women (or anyone else for that matter!) want to succeed they can - by very hard work, commitment, enthusiasm, not being exclusive, tenacity, perseverance and a great deal of good luck! Being in the right place at the right time, being sensitive to events, and taking risks - you can be what you want to be.

FA127 q100

Males in research are expected to aim for the higher grade jobs and the larger funding schemes. They are more likely to publish and therefore bring credit to the University. Expectations tend to be less high for women, as viewed by male management.

AT33 q77

The women were asked questions about their ambitions and aspirations. The vast majority of women said that even if they were able to finance their studio practice or research in another way they would choose to continue working in higher education. There was no difference between the response rates of fine artists and art theorists. [See Table 31]. Half the women do not intend to continue working in higher education until retirement age though approximately an eighth do so intend. There was little difference between the two groups [See Table 32].

Women were asked which position in higher education they aspire to. In order of preference their answers were:

Professor (34.6%)  
Reader (23.4%)  
Senior Lecturer (14%)  
Visiting Artist (8.4%)  
Course Leader (5.6%)  
Lecturer (4.7%)  
Subject Leader (2.8%)  
Head of Department (2.8%)  
Dean (2.8%)  
Principal (0.9%)

With the exception of two positions, there was little difference between the aspirations of fine artists and art theorists. One-fifth of fine artists but no art theorists want to become Visiting Artists. Rather more art theorists than fine artists aspire to be Readers [See Table 33]. The majority of women, more art theorists than fine artists, think that career success in higher education is important. For a small proportion [one-tenth] of women it is not important [See Table 34].

### **Reflections On Equal Opportunities**

I am aware that black colleagues have to struggle against idiotic assumptions even among the most well meaning members of the HE community.  
AT1 q78

A am white/British and I suspect that this may be an advantage judging by how few Black/Asian/Chinese women etc I see in similar posts.  
AT74 q78

... Old discriminatory attitudes are still in place, veiled in equal opportunities rhetoric.  
FA88 q80

Men either pamper you in academic arenas or push you out of your job if you don't give them what they want. I've gone through both.  
AT67 q76

The networking in art schools (and in university management) is heavily male dominated: men validate other men.  
FA120 q76

Women were asked a series of questions about equal opportunities issues, including firstly questions to ascertain the extent to which gender and ethnicity had affected their careers. Over half believe that their career choice has not been affected by their gender. Those who thought their career had been affected were evenly divided between those perceiving gender to have been of positive benefit and those perceiving it to have been a hindrance. In so far as there are any differences between the two groups, slightly more

art theorists than fine artists believe that their gender has affected their career choice positively [See Table 35].

Half of the survey respondents, more art theorists than fine artists, believe that their career development has been negatively affected by their gender. A small proportion believe that their gender has positively influenced their career development. One-third of the respondents, more fine artists than art theorists, believe that gender has not impacted on their career development [See Table 36].

One quarter of the survey respondents, more art theorists than fine artists, believe that their career expectations have been positively affected by their gender. A much higher proportion [four-fifths] thought that gender had had a negative impact. One-third of the respondents, more fine artists than art theorists, believe that gender has not affected their career expectations [See Table 37].

The majority of women [four-fifths] said career choice, career development and career expectations had not been affected by their ethnic origin. There was little difference between fine artists and art theorists although more fine artists than art theorists thought that their ethnic origin had not affected their career expectations. Two fine artists said that their ethnic origin had negatively affected their career expectations. A fine artists and an art theorist said that their career expectations had been negatively affected by their ethnic origin. Art theorists were more likely than fine artists to say that their ethnic origin had positively affected their career expectations. Two fine artists said that their ethnic origin had affected both their career choice and career development. Since virtually all of the survey respondents were white it is not surprising that very few women thought that their careers had been negatively affected by their ethnic origin. A small proportion of women [approximately one-eighth] thought that they had been advantaged by their ethnicity [See Tables 38, 39 and 40].

Women were asked a series of questions to ascertain what, if any barriers they had experienced in their working lives in higher education. In order of importance their answers were:

- \* 'insider' and 'old boy' networks (4/5) (Table 41)
- \* indirect discrimination (3/4) (Table 42)
- \* stereotyped assumptions about the 'natural' role of women (3/4) (Table 43)
- \* informal selection processes (7/10) (Table 44)
- \* subjective selection processes (7/10) (Table 45)

- \* inflexible career structure (2/3) (Table 46)
- \* inflexible work structure (2/3) (Table 47)
- \* the absence of proper child care provision (3/5) (Table 48)
- \* direct discrimination (1/2) (Table 49)
- \* unnecessary age restrictions (1/2) (Table 50)

[See Tables 41-50]

Broadly speaking there was little difference between the two groups, except that art theorists [three-fifths] were slightly more likely than fine artists [half] to see the absence of proper child care provision as a barrier to their work in higher education [See Table 48].

Twelve women described the ways that attitudes towards working mothers had disadvantaged them:

Being an unmarried mother in the early 1970s, full-time in higher education meant that I had to defend my position at a hearing in order to retain my job. One of my defences was that a certain male member of staff had fathered 3 children by students but was not being questioned.

...  
FA54 q80

Three women believe that having children will have a negative impact on their careers:

I took a year's unpaid maternity leave after the birth of my daughter. I have no doubt that this has adversely affected my chances of promotion- and of retaining my job.

AT23 q76

A few women mentioned that they believe that they have been advantaged because they do not have children.

I think that the fact that I am not married and that I do not have children has worked for me slightly.

FA123 q80

Question 80 was included to encourage women to mention any other equal opportunities issues which have significantly affected their work in higher education. Eight women think that social class has affected their working lives. Two of these perceive social class to be a more important factor than race. Two women with regional accents reported having experienced discrimination. The following survey quotes illustrate examples of sexuality and disability discrimination:

Being a lesbian and out and having a partner who works in higher education but in a different institution. We both felt that an institution would not employ both of us.

AT64 q80

An accident left me with difficulty walking along with a lot of pain. I am still expected to do more or less the same amount of teaching, administration and research as anyone else - but this is not possible.

AT132 q80

## Planning A Working Life

A 'career plan' takes the form of optimistic hopes for recurring visiting artist or part-time lecturer opportunities rather than a fixed idea of progression through posts.

FA7 q32-42

I believe planning and flexibility are equally important: one must know what direction to go in but not rule out alternative routes.

AT123 q32-42

I do think about what I want to achieve and seek opportunities to develop my plans but I'm not rigid about this nor do I refuse unexpected opportunities. Career planning is impossible for everyone and has been for a long time given the financial constraints operating in HE.

AT61 q32-42

My career is planned alongside my family responsibility and wishes, not because of or in spite of. It's a 'life plan' rather than a career plan.

FA21 q41

Women were asked a series of questions about their views on planning a working life.

In order of importance their answers were:

- \* my working life has been affected positively by unexpected opportunities and events (2/3) (Table 51)
- \* flexibility is more important than a career plan (2/3) (Table 52)
- \* my career is the result of a successive sequence of posts with increasing responsibilities and salaries (2/5) (Table 53)
- \* my working life has been affected negatively by unexpected opportunities and events (1/3) (Table 54)
- \* I have a detailed plan for my working life (1/3) (Table 55)
- \* I have to plan my career because of my non-work responsibilities (3/10) (Table 56)
- \* my career has been adversely affected by recent reductions in art education employment (1/4) (Table 57)
- \* a career plan is not appropriate for the work I do (1/4) (Table 58)

- \* I have recently begun to plan my working life (1/5) (Table 59)
- \* I am unable to plan my future career because of non-work responsibilities (1/8) (Table 60)
- \* I regret not planning my career (1/10) (Table 61)

[See Tables 51-61]

There were a number of differences between the two groups and their attitudes towards planning a working life. More fine artists [four-fifths] than art theorists [three-fifths] said that their working lives had been affected positively by unexpected opportunities and events [See Table 51]. Fine artists [two-thirds] were more likely than art theorists [three-fifths] to think that flexibility is more important than a career plan [See Table 52]. Equal proportions [two-fifths] of fine artists and art theorists thought that their careers were the result of a successive sequence of posts with increasing responsibilities and salaries [See Table 53].

One-third of the survey respondents thought their working lives have been negatively affected by unexpected opportunities and events. The difference between the two groups indicates that this has affected more art theorists [one-third] than fine artists [one-quarter] [See Table 54].

A third of the women have a detailed plan for their working lives. The slight difference between the two groups indicates that fine artists [one-third] are more likely to make plans than art theorists [one quarter] [See Table 55]. There was no substantial difference between the two groups regarding the need to plan careers because of non-work responsibilities [See Table 56].

Although slightly more fine artists [one-third] than art theorists [one-quarter] thought that their careers had been adversely affected by recent reductions in art education employment, a larger proportion of fine artists [three-fifths] than art theorists [two-fifths] disagreed [See Table 57].

A quarter of the women think that career plans are not appropriate for the kind of work they do, although more fine artists than art theorists think this [See Table 58]. One-fifth of the women have recently begun to plan their working lives, slightly more art theorists than fine artists. Rather more fine artists than art theorists have not [See Table 59]. More art theorists than fine artists are unable to plan their careers because of non-work responsibilities. A substantially larger proportion of fine artists [half] compared with art theorists [one-third] disagreed [See Table 60].

Only a small proportion of women [one-tenth] regret not planning their careers. Considerably more art theorists than fine artists have regrets. Two-thirds of the women do not have regrets, of whom there were rather more fine artists [three-quarters] than art theorists [a half] [See Table 61].

## Management

... I am attracted to management merely due to frustrations with 'the system' and a desire to change it, but not through ambition.

FA21 q14-15

A management position is tempting if only to have more control of the courses and their management - especially if you have strong views about what should be done - but the cost is too high in time for any practising artist, or anyone with domestic commitments.

FA17 q14-23

There is a paucity of good, experienced women in HE.. They are needed for both their management/administrative expertise and vision and to provide role models for younger women.

AT139 q24

being in senior management I am very isolated as the only woman. The men just 'join the club'.

FA135 q43-55

The women were asked questions about what would encourage them to and what would discourage them from pursuing managerial positions. The wide range of themes included both positive and negative aspects of: the type of work involved in a managerial post; career progression; working conditions; conflicts with other commitments; and perceptions of management.

When asked a series of questions to ascertain what might persuade women to seek a managerial position their answers were as follows, in order of importance:

- \* to be involved in decision making processes (4/5) (Table 62)
- \* desire to bring about change (4/5) (Table 63)
- \* an increased salary (4/5) (Table 64)
- \* dissatisfaction with present management (7/10) (Table 65)
- \* higher professional status (7/10) (Table 66)
- \* challenge of greater responsibility (2/3) (Table 67)
- \* the opportunity to gain wider experiences (2/3) (Table 67)
- \* personal ambition (2/3) (Table 69)
- \* the need for change (2/3) (Table 70)
- \* the desire for career progression (2/3) (Table 71)

- \* greater job security (2/5) (Table 72)
- \* more interesting work (1/2) (Table 73)
- \* dissatisfaction with present position (1/2) (Table 74)

Broadly speaking there were few substantial differences between the two groups regarding what might persuade them to seek a managerial position. There were slight differences on three points: (i) dissatisfaction with present management; (ii) the need for change; and (iii) dissatisfaction with present position. Slightly more fine artists [three-quarters] than art theorists [two-thirds] said that dissatisfaction with present management may encourage them to seek a managerial position [See Table 65]. There are substantial differences between fine artists and art theorists regarding the desire for change. A higher proportion of fine artists [over seven-tenths] than art theorists [less than three-fifths] think that the need for change may motivate them to seek a managerial post [See Table 70]. More art theorists [three-fifths] than fine artists [a third] thought that dissatisfaction with their present position may encourage them to seek a managerial post [See Table 74].

When asked what would discourage them from pursuing a managerial position women answered as follows, in order of importance:

- \* less contact with students (4/5) (Table 75)
- \* my commitment to my research (4/5) (Table 76)
- \* increased work load (7/10) (Table 77)
- \* less interesting work (3/5) (Table 78)
- \* lack of financial incentives (3/5) (Table 79)
- \* dissatisfaction with present management ethos (3/5) (Table 80)
- \* commitment to my studio work (3/5) (Table 81)
- \* non-work commitments (1/2) (Table 82)
- \* lack of part-time and job-share positions (1/2) (Table 83)
- \* skills lie elsewhere (1/2) (Table 84)
- \* satisfaction with present position (2/5) (Table 85)
- \* masculine/male management sphere (2/5) (Table 86)
- \* not interested (2/5) (Table 87)
- \* insufficient experience (1/3) (Table 88)
- \* conflict with partner's career (1/3) (Table 89)
- \* unsuccessful previous applications (1/4) (Table 90)
- \* fear of isolation from colleagues (1/4) (Table 91)
- \* dislike responsibility (1/8) (Table 92)



Broadly speaking there were few differences between the two groups regarding what might dissuade them from seeking a managerial post. Rather more fine artists than art theorists thought that the following factors would discourage them from seeking a managerial position: less contact time with students [See Table 75]; commitment to studio work [See Table 81]; a 'masculine'/male management sphere [See Table 86]; insufficient experience [See Table 88]; and unsuccessful previous applications [See Table 90].

Art theorists are somewhat more likely than fine artists to think that the following would dissuade them from seeking a managerial position: increased work load [See Table 77]; management is perceived as less interesting work [See Table 78]; and non-work commitments [See Table 82].

Almost one-third of the survey respondents said that they would take up further management training if it was offered. Nearly half were not interested in management training opportunities with little difference between fine artists and art theorists [See Table 93]. Half of the survey respondents would prefer such training to be for women only [See Table 94].

## **Summary**

The themes covered by this survey were: perceptions of working life; working conditions; job aspirations; reflections on equal opportunities; planning a working life; and contemplating a management post. The literature themes which informed the questions asked in this survey seemed to make sense to both fine artists and art theorists despite their distinct employment culture and location.

The following chapter focuses on the interview themes which were unique to the interviews.

## Chapter Five

### Interviews

#### Introduction

In the previous chapter themes from the survey were presented. This chapter focuses on themes from the interviews and the qualitative responses which have not been addressed in the previous chapter. With a single chapter to set out the life/work history and semi-structured interview materials I am necessarily selective in the issues presented. This chapter presents women's perceptions and experiences of: recent higher education changes and their impact on art education; working conditions; teaching; research; and making and living / making a living.

I organised the interviews and analysed my research materials in order to examine the similarities and differences between fine artists and art theorists. The striking thing in relation to their working lives is how much fine artists and art theorists have in common in relation to the themes which emerged from these materials. Although I started from the position of thinking that their experiences and perceptions may be very different this turned out not to be the case. So the most common way to represent the women's stories is to report the similarities and only distinguish between them when their experiences and perceptions differ.

#### Recent Higher Education Changes and their Impact on Art Education

... So, you know, the work load is ever-expanding and my ... I really do worry about the nature of what we've so far, we're kind of holding the fort but I don't know what's going to happen to students in the future, you know. I don't know, we have adapted and re-strategised and re-looked at the way we teach in order for it to be...to have maximum effect. There isn't much more, you know, give. Everyone's stretched to the limit really ... (Fine artist).

During the course of the research investigations, higher education institutions were dealing with issues connected with the new budget restrictions, RAE preparations, changes in the student population, reductions in student funding, and some institutions were facing quality auditing processes and external inspections. The background agenda within higher education is concerned with 'efficiency', making staff cuts and responding to external assessment procedures. Three of the eight women working in fine art education have had to deal with the direct consequences of staff cuts in higher

education; two have lost all their regular part-time teaching and the another has received a letter threatening redundancy.

Broadly speaking the recent changes in higher education fall into two related categories. Firstly, those which affect the women's working lives and, secondly, those which affect student art education experiences. Most women have either experienced or perceive the negative impacts of changes which have been initiated by recent government budget restrictions. These include: staff cuts; decreased higher education employment opportunities; and inadequate resources.

The ideological shifts following on from budget restrictions and increased accountability mechanisms have created a new business ethos in higher education. A fine artist believes that the change from polytechnic to university status, coupled with the movement away from Local Authority control has encouraged a corporate attitude to develop. She has also noticed that this was accompanied by a shift towards a more aggressive management style which is used by some senior executives in her own institution. Increasingly hierarchical and alienating management structures (and personnel) have created tensions in large institutions. A co-operative ethos in higher education has been replaced by varying degrees of competition both within and between institutions.

Accountability processes are given high priority by the executive management in higher education institutions and have generated huge amounts of additional work and are perceived as taking academic staff away from the work they most value such as teaching and research. There was a widespread feeling that most women are unhappy about increasing levels of accountability in higher education such as the RAE, Teaching Quality Assessment (TQA), internal teacher appraisals and Higher Education Funding Council for England (HEFCE) procedures.

... And then with this new, with the TQA, the HEFCE thing that's going on now, you know, the assessment exercise in all art history departments. It's an immense amount of material to prepare. I mean the whole summer we're all going to be here ... (Art theorist).

The RAE has had a very significant impact on most women's lives. It has been used as a mechanism to control research activity and in some cases it has led to those who do not contribute being re-classified as administrators or losing their job. On the other hand, other women have benefited from RAE-led interest in their research which has led to support for this research and in one case a promotion.

Organisational changes such as modularisation and semesterisation have rarely improved women's working lives. Whilst women welcomed increased access to higher education for non-traditional students, questions were raised about the quality of educational provision and the quality of educational experiences.

Concerns about diminished access for less affluent working class students and increased student hardship resulting from student grant cuts were highlighted.

... One of the good things about teaching in this part of the country has always been for me ... is that we had a huge working class constituency of students. Students who came from quite difficult and impoverished backgrounds. Now the whole grant situation and funding situation will prevent students like that making applications to courses like this and that worries me. (Fine artist).

Women predicted that in ten years' time only the affluent would be able to afford to experience art education. The gap between poor and affluent students is becoming increasingly obvious:

... I mean when students are, you know, split into two discrete bodies, you know, those that are working all the hours god sends in order to supplement their grant and those that come from much better off families and can kind of float through. ... (Art theorist).

In general these changes have been perceived and experienced as having a negative impact on higher education provision and higher education employment. However, in a minority of cases individual women have found that these developments have created employment opportunities which did not previously exist. The vast majority of women believe that the changes have adversely affected the art education experience.

The changes outlined here and the impact of these changes provide the background context for this study. In the following section working conditions in higher education will be examined.

### **Working Conditions**

... The status has gone and the pay differentiation's gone at a time when women are working here. ... (Art theorist).

The issues which the women interviewed have observed, experienced or perceived as affecting their working conditions include: work load; morale; work environment; job security; support; and part-time working conditions.

There is a general feeling that conditions in higher education employment have declined over recent years. One woman pointed out that this decline, along with diminishing status, has coincided with the growth of women's employment in higher education, at least in the lowest positions.

Women described their general experiences of working in higher education as 'stressful', particularly linked to increasing pressures to produce publications for the RAE. One questionnaire respondent pointed out that the RAE was particularly stressful for women with young children. Cutbacks have generated great insecurity and a stressful working environment. The range of experiences of work-related stress goes from feeling snappy and irritable to more serious health problems at the other extreme. One woman talked about how the fear of redundancy sat alongside a feeling that it might be quite liberating because it would mean an end to the mental and physical stresses caused by working in higher education. One woman described her role in supporting colleagues who cannot cope with the workload and who are stressed. Awareness of the dangers of stress-related health problems prompted four of the eight fine artists to go to the gym, play golf and swim to help them cope with work pressures.

I gained an impression of low morale permeating both fine art and art theory departments, commonly expressed as feeling under-valued:

... All I know is that the HEI where I've been teaching regularly, the morale is zilch because the management have just been completely outrageous in my opinion. Cynical is the word I would use. (Fine artist).

In the life/work history interview one fine artist mentioned seven times how the cuts in part-time employment had adversely affected her spirits.

Women felt the work they did outside their own institution gave them a sense of being valued that was missing in their own institution.

... I mean a lot of the work that I do, almost on behalf of it, or as an external examiner or things like that, I do because it gives me a sense of my value which often isn't very forthcoming here. So when I am away doing something externally, I mean I just get treated well normally and don't have to deal with difficult, belligerent people and I feel good about it, going out and doing that kind of work. (Fine artist).

Women have decided to focus their energies and research and other academic work outside their own institutions because their work within their own institutions is not

fully recognised. This work provides satisfaction and the opportunity to work outside hierarchical structures and with colleagues who value and respect the women.

A fine artist reported that during the RAE preparations, her institution had claimed credit for fine artists' own art practice which it had not supported:

... they've [the university executive management] just taken our CVs and the information about where we'd shown and things and be using that to try and gain money ... but at the same time, not recognising the costs to us individually, to maintain studios, make work etc., etc. So there's no support financially for what we do and [they are] threatening us with redundancy ... (Fine artist).

The following factors were perceived as contributing to undermining the women's professional status: low salary; lack of flexibility; movement into other subject areas; and increased administrative load.

There is a general sense of insecurity amongst part-time and full-time fine artists. A full-timer, has received a letter threatening redundancy. Two of the three women who work part-time to support their own art practice have lost their part-time teaching:

I've always had it [lack of job security]. I've never known anything different but now it is worse than it's ever been before because I've always had part-time contracts but now it's really... because of my experience this time, I feel worried, seriously worried that things could just fold up, just like with two weeks' notice. I'm worried about the outcomes of that, the effect of that. (Fine artist).

A fine artist and colleagues who had been threatened with redundancy had withdrawn their personal goodwill whilst other colleagues have agreed to unreasonable working conditions hoping that this will safeguard their positions.

Women who work part-time, especially those with short-term contracts or who work on an occasional basis are particularly disadvantaged in terms of employment conditions. The issues raised in the interviews include: poor working conditions; feeling under-valued by HEIs; heavy work loads; low pay; unpaid teaching preparation; lack of job security; lack of pensions, holiday and sickness pay; lack of research support; job cuts; irregular work; travelling long distances between institutions; restricted employment opportunities and not being taken seriously.

Several women have found that they are expected to accept unreasonably heavy workloads as part-timers. One recalled how when she had a short-term, part-time position she found out that she was in fact teaching as many hours as full-time

colleagues in the department. Another moved from part-time employment to full-time employment because she realised that she had more roles and a heavier workload than was reasonable for part-time staff to expect. She realised that her institution had been abusing her for years and that her hard work, conscientiousness and experience were not recognised through job security or pension rights. Five women commented about low pay for part-time teaching. Unpaid teaching preparation is a problem for art theorists.

Job security is a common problem for women who work part-time. Fine artists who support themselves through part-time teaching give up any chances of being able to secure their lives through basic things like having a mortgage and are unable to make long-term plans. The situation has been intensified since regular part-time teaching, which was a life-line, has been removed. Alongside insecurity is a deep-rooted anxiety about artists' abilities to sustain their own art practice.

At the time women who worked on a part-time basis normally did not have pensions. Women with short-term contracts were not entitled to holiday and sickness pay. It was pointed out that in the current economic climate some institutions use part-time staff as cheap labour. Part-time workers in institutions were asked for a greater level of commitment than institutions are prepared to reciprocate. Even more is being required - including access to research profiles whilst there is little or no provision to recognise, fund or otherwise support often high profile research by part-time staff. For example, a fine artist with a point-five position, described how her own art practice, which is not supported by her institution, was claimed as the property of her institution during the RAE.

Earlier in this chapter the impact of staff cuts on part-time staff, and visiting lecturers in particular, was raised. Although traditionally part-time staff are highly valued in fine art departments they are thought to be too expensive in the current economic situation. Women who work part-time felt less involved in higher education decision making processes than women who work full-time. The amount of travelling which is involved in part-time work is particularly onerous and exhausting for those working as visiting lecturers in several institutions.

Four women pointed out that some fine art departments have attempted to correct the existing gender imbalances by employing women on a part-time basis.

## Teaching

There were four broad themes which emerged from the interviews: Making and Teaching; Commitment to Education; Working with Students; and Criticisms of Traditional Fine Art Education and Feminist Pedagogy.

### Making and Teaching

... I work because it's a job in London. It pays my studio rent and gives that stability. ... (Fine artist).

Part-time fine art teaching is a distinct form of part-time higher education employment since many artists choose to work part-time as it is relatively well-paid and leaves them with enough time to focus on their own art practice. For many artists it is the support system which allows them to continue making their own work once they leave art school. This commitment to art practice is not at the expense of commitment to teaching - indeed their professional practice underpins their teaching. They make a unique contribution to fine art education. For example, artists who work as visiting tutors are less distracted by organisational concerns and are able to focus their energies on work with students. Their freshness prevents art education from becoming stale:

I think it's very important because there is a dynamic involvement that you have with the practice which you could just talk to students about, you know, about the practice, you know, about the wider practice, i.e. exhibiting. You know about the art world to some degree. You have a very dynamic relationship with your subject and it's inspiring, I think, for students to see that kind of energy and involvement ... I think they'll become very academic courses if you don't have the practising artists coming in ... (Fine artist).

Some spoke about the importance of introducing students to a diverse range of artists in order to help students develop their own creativity:

... the important thing is to let students know that there is a diversity of practices, you know, it's not just one way to do it. ... (Fine artist).

The lack of other means of support for artists and the unsympathetic benefits system mean that teaching is a vital source of income for artists. They have been particularly affected by the recent higher education cuts (See Chapter Two). All of the fine artists interviewed chose to work part-time in order to sustain their own art practice. A regular teaching income is particularly important for artists who make work which is issue-based:



... that's one of the perks of being in full-time work and if I had to make my living as an artist again I'd have to kind of admit the kind of commercial factors which are that you kind of build up a kind of visual logo and stick with it because you've got a product that's saleable. ... (Fine artist).

### Commitment to Education

... a number of years later some of the students might, and do, go on to MAs and come back here teaching. ... You have an extraordinary feeling sometimes that there's this extended network of students who you've worked with have become teachers and artists out there. ... (Fine artist).

All of the women interviewed expressed a specific commitment to art education. This led to their taking on managerial positions and developing new courses. Many women spoke about their commitment to education which went beyond their specific commitment to art education:

... I think in my heart I'm an idealist about education and stupidly so given the current system. But I do think that for me, all my educational opportunities, including going to grammar school, unlocked so much for me that it allowed me to move away from what would have been a very restricted life and education has liberated me in many, many ways. ... (Fine artist).

Others mentioned equality issues including age, race and social class; a commitment to students of all abilities; and broadening access to higher education. One woman from a working class background felt she was particularly sensitive to the needs of disadvantaged students:

... I suppose this is one of the reasons why I went into education ... that I'd like it to be possible for people who normally wouldn't have access to education. ... the relationship is quite important because they need more [support] and I think I can understand that sort of background, you know. (Fine artist).

Several women mentioned their commitment to older students who, for various reasons, had not entered higher education when they were younger. One explained how her part-time mature students' enthusiasm motivated her to create opportunities in her institution for mature students to take part-time degrees.

## Working with Students

The importance of establishing and maintaining good relationships with students was stressed in the interviews. The special rapport which exists between creative people, both staff and students, was mentioned several times by fine artists:

... it [the teaching of art] relies on that kind of interaction and sensitivity and mutual respect which in some subjects it doesn't matter as much - it's a bit more chalk and talk, you know, say in engineering. I hope I'm not insulting them but creativity's not important. The fact that they [art lecturer and student] might both care about wanting to comment upon the world, you know. The bonds are very, very strong. (Fine artist).

and

... Anybody that I've met that's involved in art education, there would be a bond with them. One would understand. It's a bit like being in a family. The advantages are sometimes to do with humanity and warmth and care, informality, style, extroversion. All sorts of wonderful things. ... (Fine artist).

The relationship between tutor and student in studio tutorials is particularly important because the personal content of students' art work can make fine art students more emotionally exposed than other students:

... you are very exposed as an art student. Perhaps more so than if you were a history student because so much subject matter initially comes from your own experiences ... (Fine artist)

Most women mentioned the intellectual or creative stimulation they gained from teaching and the opportunities it provided to share their fascination for their subject:

... But where there's a good relationship, when there's a kind of openness and there's a sense in the classroom that they're learning from you but you're learning from them, then there's a buzz. ... (Art theorist).

Some women associated level of teaching and amount of stimulation from students. They were most enthusiastic about the quality of the interaction with postgraduate students. Others women were less specific or only mentioned feedback from their strongest students. A fine artist teaching practical studio skills to first year undergraduates and theoretical discourse with postgraduate students finds such diversity stimulating.

## Criticisms of Traditional Fine Art Education and Feminist Pedagogy

... It was teaching by osmosis, you know, and male staff wandering through the studio and a bit rubbed off on you sort of thing. ... (Fine artist).

The women talked of student-centred approaches to teaching and creativity. For example, one fine artist explained that she does not see her own art practice as a kind of model to be followed by her students. None of the fine artists interviewed are involved in the 'guru-style' teaching approach, which has been prevalent in art education, although some knew male colleagues still using this approach, regarded as outdated, oppressive and stifling of students' creativity:

... the danger there is that it's [guru-style teaching] indoctrination - this is how I do it, you will do it how I do it. Certainly that's gone on in art schools for the last thirty or forty years, you know. But I think it's pretty outdated. There are more interesting ways to teach anyway and certainly a lot of my colleagues feel that. Yes, they've got to be practitioners but what they do is a fairly private thing and they perhaps only extract the principles from the practice to convey to students which is fine. (Fine artist).

It may be significant that only one art theorist [who works in an art college] mentioned guru-teachers:

... I feel uncomfortable about certain kinds of teachers who are very popular with students. There seems to be a certain kind of teacher especially in art colleges who get their little group of ducklings following them along from the very first year. Kind of guru-types and I think they get a buzz out of being a guru-type ... (Art theorist).

The intense relationships which can develop in fine art tutorials can have both positive and negative implications.

... Where you get a strong bond between [lecturer and student] that can be particularly helpful to the student but not always. Sometimes, some lecturers I would say are, can be territorial and bullies and think that they mean well for their students. They're actually inhibiting them and holding them back in terms of artistic progress. ... (Fine artist).

Another fine artist believes that there is a gender difference in fine art tutorials whereby male tutors want to exercise their power over students. Another explained how she came to view her own apparently liberal art education as constraining and inadequate once she began to teach. Only after moving away from the influence of dominating male tutors had she gained confidence to move into figurative work with a more personal content.

A fine artist with a managerial position believes that increased accountability within higher education has had a positive impact on the quality of fine art teaching:

... they're having to actually structure what they do a bit more and stand by it and explain to students what they're being assessed on and things like that ... (Fine artist).

Increasing student numbers have meant that one fine artist has had to abandon one-to-one tutorial style of teaching and find new ways of teaching larger groups. She now prefers to collaborate with a colleague to work with even larger groups of students. This dynamic relationship produces a lively exchange and a stimulating learning experience for the students. She finds large group work challenging but more rewarding than one-to-one tutorials in general.

Another fine artist criticised the traditional emphasis on individualism in fine art education, preferring to help students develop skills to work collaboratively on creative projects:

... the traditional emphasis was always on the development of the individual, you know, towards uniqueness in some way and perhaps giving them the false expectation of, you know one day if you follow this pattern you will, you know, be on the art market. Well, very, very few people have achieved that so, you know, I don't think it's the best way to kind of educate people. And I think more and more, you know, the pattern will be that ... individuals have got a certain level of expertise in a particular thing but I think more and more the pattern will be that these individuals will work together in collaboration on various projects and their education should be reflecting the kind of skills they'll need to do that. ... (Fine artist).

Some women were explicitly or implicitly committed to feminist pedagogy or forms of education based on feminist values such as using teaching approaches which work to undermine or de-emphasise power relations:

... It's a kind of expansion of knowledge thing. It's the exchange of ideas and trying to undermine the power structure that there is between teacher and student as much as possible. (Art theorist).

Subjectivity and personal experience are important elements of feminist pedagogy and are also at the core of fine art education. Fine artists spoke about the ways in which the fine art process differs from other academic subjects. Whilst there are professional and practical issues which are relevant for all students, advice about creative development is very idiosyncratic. Fine art education is concerned with the development of individual

students' language of expression which enables them to communicate through their own visual language.

Two fine artists spoke of the importance of including the discourses of feminist art practice in fine art education. One said that women fine art students need to be aware of contemporary and historical women artists because this would help them to feel part of a wider community of artists. Another said that students are not always interested in feminist art practice from the sixties and seventies but she still believes that younger women students need to be aware of the history of feminist art practice.

Several art theorists mentioned the incorporation of feminist art history into the 'New Art Histories' which challenge the traditional art history ideology (Rees and Borzello, 1986). An art theorist had experienced some resistance from her head of department, when she initially adopted the New Art History approaches to the extent that she had to resort to concealing the content of her lectures from him. Now that the New Art History approaches are viewed positively in her department she is no longer marginalised or considered an extremist. Not all institutions have embraced feminist art history. Some departments, or individual men, continue to subscribe to traditional notions of art history, failing to address gender, race and social class issues which are raised in New Art History approaches. One department, for example, accommodates the New Art History approaches by including guest lectures by part-time art theorists without changing the rest of syllabus content. Some departments continue to exclude feminist art history whilst claiming to offer New Art History approaches courses.

As one art theorist pointed out, being labelled a feminist has sometimes led to restricted teaching opportunities:

Also, once you admit to an interest in Women's Studies/Women Artists you have to work hard not to get 'marooned' there whilst others take over your courses in Art and Revolution or 18th Century Portraiture (and do them without ever mentioning a woman artist)!  
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Another art theorist made feminism a permeating theme throughout all the courses that she teaches as a strategy to avoid its marginalisation.

The following approach to teaching embodies feminist nurturing values:

... I mean there is very much a sense of mothering and mentoring towards them which is just my sort of teaching style. (Art theorist).

Pastoral care work is often carried out by women. This work generates a very heavy work load. Two women made the connection between being a mother and their attitudes towards pastoral care responsibilities:

I wouldn't say I enjoy it because having weeping students in your room is not enjoyable but I take it seriously. I think it's one of my responsibilities and I'll have teenagers one day and I'll be hoping that there'll be somebody somewhere whose kind of looking after them and noticing if they haven't eaten in three weeks and, you know, going slowly round the bend. So, yes I take it very seriously. (Art theorist)

The feminist value of caring for students was common throughout the interviews. Most of the women interviewed believe pastoral work with students to be an integral part of the education process, particularly in fine art where the personal nature of their work often means that students' personal problems are discussed in tutorials.

... I also find that in a tutorial situation where one is dealing with very personal issues in fine art practice you can't ignore the problems that students are living and dealing with. And I've had experiences of students who have gone through horrific emotional situations from, you know, being raped to abortion, to attempted suicides. And you can't say this part of their life doesn't relate to me, or I don't have any responsibility. ... I have to talk that through with them in so far as they allow me to do so, in so far as they give me that information. But I also advise them to see various support groups or tap them into the support network within the institution. ... (Fine artist)

Those favouring a holistic approach to teaching believe that teaching and pastoral care are connected which means that making themselves accessible and approachable is important. A Black woman tutor reported making a particular point of being accessible to Black students who may be experiencing problems.

Increased student numbers have caused some institutions to set up pastoral care support units to specifically deal with pastoral problems which were previously dealt with by academic staff. However these services are often difficult to access and over-stretched due to the heavy student demand. One woman concluded that increased student numbers have meant that the holistic approach to education which she favours is under threat.

The complex relationship between teaching and research will be discussed in the next section.

## Research

... I think you would have a great credibility problem if students knew that, you know, you didn't do any kind of professional practice or research. I would hope that they would be concerned about that. So, for me, it's absolutely crucial that you should put up or shut up. ... (Fine artist).

Most academics working in higher education are expected to combine teaching, research and administrative duties. Some also have managerial responsibilities. The following research themes emerged in the interviews: intrinsic and extrinsic rewards; relationship between research and teaching; support for research; and the impact of the RAE.

The term 'research' is used in this chapter to include both art practice and academic art theory research as this is the term favoured in higher education literature. However, some fine artists, particularly those who work on a part-time basis, do not refer to their own art practice as research.

### Intrinsic Rewards

Women showed high levels of commitment to research, evident in the range of barriers which both fine artists and art theorists had overcome in order to sustain their research. I have identified four areas where women encountered problems whilst sustaining their commitment to research (i) the personal sphere; (ii) domestic responsibilities; (iii) equal opportunities issues; and (iv) financial matters.

The time, energy, intensity and doubts associated with undertaking research led one fine artist to describe it as all-consuming. Women described the conflicts they experience when sustaining their research. Obstacles in the personal sphere can cause inner conflict and may involve personal sacrifices. One mentioned the dedication needed to sustain her art practice throughout a serious illness. Another was frustrated because, despite working on her research in the evenings and at weekends, she had failed to complete the project she is working on. Research can also lead to feelings of isolation and loneliness. Women have found that personal relationships can also be problematic for those involved in research.

There is a perception, notably amongst women without children, that it is either impossible or at least extremely difficult to combine child care commitments with art practice. One believes she has more uninterrupted time to focus on her own art practice than women with children. Her partner is also an artist and they spend their weekends

and holidays making art. A commitment to research has influenced women's decisions not to have children, because they do not want to have to take time away from their own art practice. It is thought that women with children are indirectly discriminated against in higher education employment and if women want successful research careers they will need to choose not to have children.

A strong commitment to their art practice has helped three fine artists to cope with sexism encountered in art education and in the wider art world and eventually gain respect for their art practice from male tutors and peers.

As with other professions, commitment and interest are considered more important than financial remuneration. However, in direct contrast with other professions, fine artists begin their careers knowing that it is extremely unlikely that they will be in a position to afford a comfortable life-style without the support of a regular full-time higher education income. By opting to work part-time in order to concentrate on their own art practice, fine artists are making a conscious decision to swap material comfort for professional commitment.

Three fine artists noted the hidden costs of maintaining art practice which include studio rent, materials, subscriptions to contemporary art journals, visiting art exhibitions [in order to have an awareness and understanding of contemporary art practice], the exhibition process (which may involve selection fees, transport and framing costs). Some are reluctant to get involved in the networking and art marketing aspects of art practice and prefer to hire an agent who takes on these organisational and promotional duties, though many simply cannot afford to employ such assistance. None of these expenses are normally covered by higher education institutions. The uncertain art market and work which is not intended for the commercial market mean that most fine artists are unable to cover these costs through exhibition sales. One fine artist with a permanent proportional position pointed out that her higher education institution claimed her exhibition profile without contributing to her exhibition expenses. Those who have only part-time higher education employment, experience severe financial hardships. It is likely that research costs are less problematic for art theorists than for fine artists although this is only implied by the absence of comments to the contrary. The only art theorist who mentioned expenses explained how she covers conference fees by giving papers.

Four of the eight fine artists interviewed make the distinction between material and personal rewards with material rewards not being the main motivating factors in their art practice. One explained that she gains much satisfaction from making the work



because she believes that her work communicates with, interests or inspires others. Another mentioned the satisfaction gained from her engagement with the creative practice and communication processes. A third described this engagement as 'emotional, humanitarian and spiritual'. Two fine artists talked about how their fine art practice is so much part of their personal identities:

... I feel I need to be in contact with the activity and especially as I'm not teaching either at the moment, I feel my identity is somewhat fractured. Is that clear? I need the continuity of teaching and my painting to make me believe, carry on believing who I am. ... (Fine artist).

Whilst all women spoke of the stimulation they experience from their research, fewer art theorists spoke with the same passion as fine artists.

Three fine artists talked about the value they placed on their contributions to the wider art community and the importance of maintaining a visual culture in this society:

... although I might sometimes get very depressed and disillusioned about the system that operates in terms of exhibiting and all the rest of it, I do fundamentally and absolutely believe that ... we have to keep some cultural undertone within our society ... (Fine artist).

... in my deeper thoughts [I] believe that art, expressions of artistic practice, has always been needed in society. It's part of the human condition. People need to look at paintings and drawings and sculpture and installation or whatever it is, art practices. [People] always have needed to engage with the visual world. That which has been created by some sort of artist or shaman or whatever ... I believe it's a need society has. ... (Fine artist).

Another considers that she has a responsibility to continue making art to specifically ensure that women become increasingly visible in art. A fine artist whose work deals with her own female subjectivity believes that she can help others by expressing her own experiences as a woman:

... my work is about issues which I believe are not in any way unique to me and I do believe enough in what I do to hope that they may touch other people. And because of the way I've been touched by art of all kinds - painting, sculpture, drama, poetry, music - and how that's helped me in all sorts of ways throughout my life, I hope that someone comes along and feels less alone in whatever emotions they may identify with in emotions I have dealt with in my painting. ... (Fine artist).

## Extrinsic Rewards

I have identified three categories of extrinsic rewards which fine artists and art theorists considered important: (i) financial; (ii) communication; and (iii) higher education employment prospects.

Financial rewards are particularly important for fine artists without a regular teaching income. Three mentioned selling their work to gallery collections, a publisher to be used as a book cover illustration and undertaking private commissions. Three of the eight art theorists have written research-based academic text books but none mentioned financial rewards perhaps because they have full-time positions in higher education. In contrast another who has only short-term part-time contracts mentioned the small remuneration she receives for writing academic articles and reviews.

Women in this sample attach significance to opportunities to communicate with peers. One explained that her determination to continue with her own art practice came from positive responses and support from peers. Fine artists explained how critical comments received when exhibiting work have helped them to develop their art practice. Research publications are considered an important source of communication which allows academics to become part of the wider discourses in their discipline.

... I don't think there's any point in doing research in a vacuum. In a sense research is part of a wider discussion, a debate that's going on.  
... If you like, it's your chance to speak in that debate. Unfortunately publications are the only way to get heard. (Art theorist).

Women in this sample value the opportunity for contact with the wider academic community and art world which help to overcome feelings of isolation. Some find the organisational aspects of exhibiting their work gives them a rare opportunity for professional socialising.

A key theme emerging from comments about research was the impact these research profiles have on higher education employment prospects. For example, 27 art theorists wrote questionnaire comments indicating that they believe that a stronger research profile would help them to achieve their higher education career aspirations.

Whilst a strong research profile is generally thought to be one factor in promotion decisions some argued that it should not be the sole factor and that good teachers should not be excluded. In one institution there is no obvious career structure for women who favoured research above management. In another institution managerial

skills are now favoured above research profiles in promotions. Perhaps it is significant that both institutions are new universities.

A fine artist suggests that the commercial art market now has more indirect influence over art education employment. Higher education institutions are keen to employ artists with high profile exhibitions in commercial galleries. This disadvantages younger artists at the beginning of their careers and artists whose work is shown in less prestigious venues.

Two fine artists pointed out that there are no guarantees that work will receive the critical responses it merits. It does not necessarily follow that once they have achieved a certain level of visibility they will automatically be offered further opportunities to exhibit their work.

### Relationship Between Research and Teaching

Research may be undertaken to inform subject knowledge for teaching. The links between research and teaching may also be less obvious or completely absent. The direct and indirect links will be outlined along with the intellectual and practical factors which impede a positive relationships between research and teaching.

Fine artists have deliberately used new technologies in order to pass on technical skills to their students. Two fine artists think that teaching includes being perceived by students as an exemplar in the same way that they expect students to see artists throughout history as exemplars of particular styles and practices.

Women sustain their own research interests in order to remain aware of current research developments in theory, criticism and contemporary issues and to maintain enthusiasm for their subject which they hope to transmit to students:

... Therefore you're more likely to have people at the cutting edge, people who are excited about something rather than people who are ticking over with the syllabus. (Art theorist).

On a more practical level an art theorist who teaches full-time and has young children suggests that maintaining a close relationship between her research interests and teaching commitments is a useful time management strategy to maximise her restricted research time.

All of the fine artists interviewed stressed their belief that in order to teach fine art lecturers must themselves be engaged in their own art practice to have professional

integrity which gives their teaching credibility. Two fine artists doubt that fine art lecturers would have sufficient confidence in the teaching context without being currently engaged in their own art practice.

... There were times when I was doing a lot of administration, maybe three or four years ago, when I wasn't reading as much and I wasn't practising and my practice was in a rut 'cos I couldn't make that jump when I moved into a kind of adult practice place - I was still working through stuff that had been initiated quite early on. Before I made that breakthrough I felt I could teach what I knew but I didn't feel I was offering propositions that were inspiring or that touched students enough. Or I didn't feel that I was engaged with the debate with them as a practitioner looking at the problems in the same way. I felt more of a teacher and I didn't really like that. ... (Fine artist).

The above extract is interesting because it suggests that engagement with art practice goes beyond simply being aware of contemporary art issues and developments. It is also a matter of involvement in the creative process itself which distinguishes those who simply teach fine art from those who are 'practitioner teachers'.

There is a distinction between that which is formally classified as 'research' and other research activities which are exclusively directed towards teaching, sometimes known as scholarly activities. Art theory teaching preparation, which some art theorists argued is a form of research because it enhances their understanding of their subject, is commonly not regarded as research. Four of the eight art theorists believe it should have equal status to other forms of academic research.

Four art theorists think it is possible to teach art theory without necessarily undertaking academic research and they place greater emphasis on good communication skills and preparation. Two think that students are impressed if they know that their lecturers' research has been published. Another explained that her students have benefited from her research and exhibition organisational skills as this inspires confidence in her skills as a researcher and shows how these can be applied.

One fine artist pointed out, there need not necessarily be a direct connection between their specific art practice and their teaching. Involvement in the creative process itself is considered important. Fine artists discussed the importance of being able to empathise with the creative problems and negative feelings associated with creative processes.

I suggest that the equivalent of creative empathy for art theorists is a shared understanding of the intellectual processes and emotional problems which are part of academic research. This was rarely articulated by art theorists. Two mentioned

discussing the intellectual processes involved in their own research with postgraduate students. Only one described sharing both the intellectual and emotional processes involved in her own academic research with postgraduate students.

Fine artists spoke about the importance of passing on professional knowledge and experiences to students which demystify the exhibition, gallery and funding systems as students are very keen to learn about the practicalities of the art profession.

Concerns were also raised about conflicts and tensions which can arise between research and teaching and conflicts between research and managerial responsibilities. There appear to be broadly two different categories of conflicts. One associated with time, space and associated practical issues and the second concerned with intellectual issues.

The most commonly cited conflict was trying to create sufficient time and space for research in an increasingly heavy work schedule. A heavy work load, particularly if it involves a fragmented teaching timetable, may make it difficult to set aside clear blocks of time for research. One fine artist who teaches part-time explained that even part-time teaching commitments can disturb her creative flow when she is trying to make work, because there is a heavy administrative load and she teaches in several different institutions at the same time. Another is expected to leave her own art practice to teach at short notice. She would prefer a timetable with blocks of time to focus on her art practice.

One woman with a full-time research position attempts to use a combination of time management strategies and working in her studio to create the time and space for her own art practice. She has more control over her own timetable and has colleagues who are also involved in their own art practice who understand the importance of periods of intensity in order to make art. Art theorists also spoke of the time and mental space needed for research:

... [I have] very little time to do that sort of reading that is so essential. The kind of reading that can't be done in choppy little pieces. The kind of reading you need several days end-to-end to get through a body of stuff, to digest perhaps difficult ideas. (Art theorist)

I identified two reasons why there appears to be a gap between lecturers' personal research and their teaching. Firstly, there is often a difference between an undergraduate art theory course curriculum and more focused personal research interests.

... I think when you're teaching general art and design students and you are, at the same time, working on a very focused research project, the gap between their needs and your own obsession can't always be bridged. (Art theorist).

There may also be theoretical differences, as in the case of an art theorist in a department with a traditional approach to art theory where her radical research is not compatible. Significant differences between the work which young students make and work made by fine art tutors are valued because this encourages students to make art work which has personal integrity.

Most of the women thought that there was a direct and positive relationship between teaching and research. Only one art theorist thought that research got in the way of teaching. Nobody thought that teaching got in the way of research although the administration of teaching did.

### Support for Research

The range of support for research varies between institutions and departments and between full-time and part-time members of staff. Some positions, such as Reader or Professor have a greater research emphasis. It was suggested that whereas research carried out by academics who work in universities is recognised by the universities, work made by fine artists working in other higher education institutions is not recognised and supported to the same extent. In this study I found that practice varied. The range of support received by art theorists varied from one university allocating to research one day per week and one term every two years at one extreme, to another new university which provides neither regular weekly support for research nor sabbaticals. A similar range exists in fine art.

In most cases part-time staff did not qualify for support for research. However, one art theorist who teaches part-time without a permanent contract receives financial support from the institution where she works to fund her PhD research.

The RAE has affected the amount of research support offered to both art theorists and fine artists. One institution can afford to be relatively generous with support for periods of research leave because it had a high research rating in the previous RAE. How much support an individual receives is in many cases linked to the research output which needs to be clearly identifiable and increasingly acceptable for inclusion in the RAE. Three art theorists mentioned that their institutions allocate sabbaticals fairly to those who have appropriate research proposals. In some institutions there is a direct

relationship between the amount of money a department brings into the institution through research and the amount of money which is allocated to support individuals' research interests. In others there is a discrepancy.

A fine artist, recently appointed to a full-time research position during RAE preparations, explained that her dedication to her art practice had not changed over the past twenty years but the extra research time allocated to her now enables her to produce more work and have an international exhibition profile.

Three of the eight fine artists interviewed have time set aside specifically to develop their own art practice. Those without research time are still expected to maintain their art practice. Comments indicated a general level of dissatisfaction about levels of support for art practice. Part-time staff feel particularly abused in the current higher education employment culture. At a time when higher education institutions offer no job security, especially to visiting artists, fine artists are expected to provide the professional integrity which makes courses attractive and successful:

... they want the kudos of being seen to have all these professional working artists on their team without seeing the irony of the fact that, well, in order for them to be doing that they need the support of the teaching and if there's no teaching they're not going to be able to do it.  
... (Fine artist).

Art theorists who have research publications which are solely the result of their own dedication and resourcefulness also feel that their institution is abusing this enthusiasm. These feelings were particularly intense for women working in institutions which were rewarded via the RAE for research which was conducted without having provided any institutional support.

And I can make time. I can make spaces because that's what you do as you gradually learn the system, you make spaces. But that's like not recognising the success. An institution that says, "Well, look, fine if you can do it but we're not going to help you." (Art theorist).

External factors such as the higher education cuts have affected levels of research support. One woman does not ask for time to be released from teaching responsibilities when she has an exhibition because she is aware that her institution does not have sufficient funds to provide cover. Other institutions which normally provide generous research leave for academic staff have also been seriously affected by recent cuts. One woman was upset to find that her forthcoming sabbatical had been cancelled.

Both survey and interview materials indicate a perception that increasingly heavy workloads which reduce the amount of time and energy available for research:

I feel pissed off. I mean, I'm happy to, I accept that the job is both teaching and research but I don't see why it also has to be admin. And I think trying to split people into doing essentially what becomes three full-time jobs - one could easily be a full-time teacher, a full-time researcher, and a full-time administrator - trying to do all three is just ludicrous. I'm happy to do two - to juggle teaching and research but then this third element - and that's actually the one that's the most frustrating and the most time consuming and the least rewarding ... And I think that is the thing I resent most. That's what eats into everything else. (Art theorist).

Some art theorists believe that the only way they can produce the quality and quantity of research they would like to produce is by having a complete break from full-time employment or retiring if sabbaticals are not available. One, who had not had a period of paid research leave during a twenty year period of full-time teaching, felt so frustrated that she used an inheritance to finance a period of unpaid leave to concentrate on research.

Research time is perceived as the most vulnerable part of a timetable. Preserving it can be problematic even for women in research positions because of heavy managerial commitments. Heavy work loads mean that research is often squeezed into small pockets of time in the evening and perhaps a month during the summer vacation. This does not provide the kind of extended periods of time which are needed for research.

On top of maintaining their own art practice three fine artists are now expected to write academic conference papers on art education as part of their formal research activities. One finds developing new academic research skills very time-consuming.

Whilst none of the women mentioned direct gender discrimination in relation to the amount of support they receive for their research, indirect forms of gender discrimination underlie some of the comments. One saw a danger that women dedicate so much of their time to teaching and pastoral care work that they neglect their own research. Women with children who have less out-of-office hours time available to devote to their own research are unfairly disadvantaged. When institutions abuse the commitment and dedication of staff they are indirectly discriminating against women with family responsibilities.

Three art theorists have noticed that it is particularly difficult to sustain research projects when beginning a career in higher education. One found it impossible to combine



research for her PhD with a demanding teaching schedule involving considerable preparation. She reluctantly had to give up her PhD research. Two art theorists who had completed their PhDs before they took up full-time teaching positions were in a better position. One turned her thesis into a book and research articles in order to avoid the RAE pressures. Another was able to maintain her research output by drawing on primary research undertaken during a postdoctoral research fellowship. This was particularly advantageous because she also has a young family and does not have time to undertake primary research.

... So for the past five years I've had a very, very kind of fat research time which meant that I was able to get quite a lot done and I've got quite a lot of 'fat' to live off for the next five years so I feel extremely comfortable with that. (Art theorist).

Making art work is only one aspect of the work involved in achieving visible success in the art world. Fine artists also have to cope with external art world pressures. Broadly speaking I have identified two main issues here. Firstly, the range and amount of work concerned with exhibition preparations. Secondly, uncertainties in the art world.

.... I sometimes feel I'm on a kind of treadmill of kind of keeping up with myself, keeping up with the demands that are asked of me especially in my own practice. And my diary for exhibiting is full probably until 1998 [speaking in 1996]. So I'm in a situation where I can never actually relax because although I might be in the process of installing a number of shows this year, I also have to make plans, write statements and technical specifications for the work that's going to happen in '97. And also then make proposals and applications for funding and commissions that may or may not happen in '98. So sometimes I wonder when I have actually the time to make the work because a lot of, a percentage of my time is taken up with the administration of it. (Fine artist).

With the exception of one woman who had temporarily set aside her research, all the women interviewed maintain their research although the time available and the level of personal interest, the support they receive from their higher education institution and also their domestic responsibilities affect their research output. Only one woman, an art theorist, was less interested in her research than her teaching - this may be because she has more confidence in her abilities as a teacher than as a researcher. A fine artist with a point-five position, was expected to spend so much of her time preparing a new MA course that for a whole term she was unable to make her own art work. The irony here is that her institution is using her exhibition profile to promote this new course. Those with managerial positions reported how their own research has been negatively affected by their managerial responsibilities. Two women with managerial positions, a fine

artist and an art theorist, pointed out that managerial responsibilities must always be prioritised, often leaving no time for their own research.

Two women were enthusiastic about their managerial positions because their research is given much greater priority. Research time is seen as a reward for extremely heavy management and teaching work loads. In contrast another is disappointed by a new managerial position which has not provided the research opportunities which had been its main attraction.

Women have found that managerial work involves different intellectual processes from research and make it a difficult combination. The relationship between teaching and research discussed earlier is perceived as more harmonious.

A fine artist explained that she finds it difficult to get her own art work exhibited and has found this rather embarrassing because she has a senior management position and this in turn has affected her confidence in her abilities to continue making her art work. She perceives a tension between having a high status position in higher education and the vulnerability of a fine artist in the wider art world.

It is clear from the interview materials that women have either chosen or been forced to choose one of the following strategies for incorporating their research into art education employment. Some have made financial or job security sacrifices in order to prioritise their research, others prefer to attempt to balance teaching and research commitments. There is a certain tension between managerial duties and research which makes this combination appear unattractive and the experiences of women with managerial positions illustrate the underlying conflict between these two areas particularly for those in managerial positions which are not predominantly research oriented.

#### Impact of Research Assessment Exercise

During the course of this research project higher education institutions were dealing with RAE preparations. While the RAE has had a positive impact on the experiences of some women, others have experienced the negative aspects. The funding implications of receiving a high research rating in the RAE have encouraged higher education institutions to put greater emphasis on their staff's research activities. It has been seen as a way of acknowledging the value of research. For some women this has had a positive impact on research activity in their institution and on their own research. Research which previously had a low status now has an elevated status and this may also have financial implications. For example, more time and resources are now directed towards supporting research in some institutions.

... And so I've actually benefited very well out of the research exercise because I've been given the time to do research which also fed back into that system. ... (Art theorist).

One woman was promoted to Principal Lecturer in recognition of her research profile. Previously she had been refused promotion on the basis that she lacked relevant managerial experience. The RAE provided an opportunity for to her to gain the promotion which she believes had previously been unfairly denied. In one institution money earned from a previous RAE has been invested in the development of art and design research, in particular to ensure that art practice could be directed towards peer-reviewed exhibitions, etc. thus qualifying for inclusion in the next RAE. The emphasis was placed on visible outcomes. This institution has employed someone to take responsibility for ensuring that work which previously remained in the artists' studios now enters appropriate public arenas.

... we've invented structures, I think, in response to the RAE, which have tried to help people capitalise on what they do and out-put it so it's in the public domain and not just sort of under the bench in the workshop. And, of course that we couldn't have done without having had the funding from the 1992 RAE ... (Fine artist).

An art theorist suggested that the RAE time pressures have helped to motivate older academics whose research activity had lapsed.

... And it certainly has helped shake up some of the older members of the community who perhaps had stopped publishing were suddenly told "Right, you know that book you've been waiting 25 years to write, now you've got to do it." ... (Art theorist).

The pressures and stresses to have a strong research profile were implicit in the interview comments made by art theorists. Failing to submit the required number of publications for the RAE was an extremely depressing experience for one art theorist whose research publications were held up through no fault of her own. One pointed out that time pressures imposed by the RAE are used to control and monitor research activities but also the employment status of academic staff.

... if we don't publish we don't get our high grades and if we don't get our high grades then actually we don't get posts, we don't get sent to conferences. I mean there are universities where people who don't publish are actually being reclassified as administrators, secretaries. And that's a big threat. So I publish on time for these external factors ... (Art theorist).

Women commented on the relationship between strong research profiles and recent appointments and the RAE.

... I mean I've got an excellent research profile which is what got me hired here, you know, because we're coming up to the research activity exercise and there's no way that they would have taken me without that book. ... (Art theorist).

A fine artist with a managerial position pointed out that there has been some scepticism about the motives of institutions which have recruited research active staff just prior to the RAE to increase their research rating. She believes that this was an acceptable strategy providing the staff remain within the institution after the RAE and continue to produce high quality work. An art theorist thinks that the financial incentive is wholly behind the increased interest in research and that this has not been accompanied by a genuine interest in research in her institution.

Women voiced other concerns about the RAE system which are not explored here. They include: the quality of research publications; the rating criteria; higher education institution inequalities; divisions amongst staff; discrimination against women with children; and the negative impact on teaching.

### **Making And Living / Making A Living**

... So the leisure time is family life rather than going mountaineering or what have you. Whereas if I didn't work so much and get some satisfaction out of that I would probably be looking for something else to do. (Art theorist).

... So to play university politics you have to be in the university all of the time. You have to be seen and in the corridors and having lunch and stuff. So I don't play university politics which means I'll never be Dean but on the other hand I will actually juggle all of these other kinds of commitments. (Art theorist).

... But the friends of mine who have had children have either opted out and been with the children and been a kind of mother or they've stayed with the job and not had children. I don't have someone of my own age who's managed, you know, as a friend role model who's managed to do both. And quite honestly, I mean the kind of stress levels that I have had in just doing this job have been enough to make me ill on two occasions and how I would then, you know, deal with juggling children as well, I don't know. (Fine artist).

... I have always sensed her [my mother's] frustration in not doing something creative other than having a family. And maybe it's witnessing that, of a woman who has had a lot of creative potential or spirit or energy being sapped in a family thing [which made me decide not to have children] ... (Fine artist).

... I don't think that I ever felt that you could have it all. So I thought, I've always felt that you can have something but not everything. ... (Fine artist).

... I will live with him [partner] part-time because I feel at this point in my life I can't leave London because of my painting. I can on a part-time basis but not on a full-time basis. ... (Fine artist).

... my marriage sort of didn't survive and my husband ended up leaving ... It's probably not coincidental that looking back that maybe my career perhaps took off in a different way because I was single. ... (Fine artist).

The complex relationships between fine artists' and art theorists' personal and professional lives were implicit in many of the women's comments. Women blended comments about their personal and professional lives, particularly when explaining decisions in their working lives. Whilst this may seem obvious for women with children it became clear from the interview materials that other aspects of their personal lives also affect their working lives on a day to day basis and decisions about future plans. I decided not to include questions about the relationship between the women's personal and professional lives in the survey as I thought I would obtain better information in the interviews. The issues are often too complex to be adequately dealt with in closed questions. One of the major flaws of the survey is that I did not specifically ask women about whether or not they had children, and if so what were their children's ages. Although it was possible to get this information from responses to other questions, direct questions were needed so that this could be clarified. Women tended to add comments to explain their responses to quantitative questions about their career attitudes and decisions.

Balancing personal and professional lives is a common feature in the literature about women's working lives. This has been covered in the literature on women's working lives in higher education (see Chapter Three). In the interviews the dilemmas and concerns raised were precisely those raised in earlier research literature:

- \* women have to juggle teaching, research and sometimes managerial responsibilities with family commitments and personal relationships
- \* a perception that women with family responsibilities may be held back in their working lives
- \* women fell into one of four categories: (i) those who prioritise work; (ii) those who prioritise home; (iii) those who experience high degrees of role conflict; and (iv) those who manage to balance personal and

- professional spheres
- \* women support partners, children, parents and other family members
- \* women need complex and sometimes complicated social and professional networks in order to juggle their working and family lives
- \* domestic support is as important as emotional, social and intellectual support

Higher education institution work culture assumes that academics and artists are male and without domestic responsibilities. They are expected to have a supportive female partner who takes care of domestic duties including child care leaving them free to pursue their creative and intellectual research interests in the evenings and at weekends. Women with family commitments are therefore particularly disadvantaged.

Fine artists with children have to learn to juggle three challenging areas of their lives if they wish to continue making art work. This is becoming increasingly difficult because there are fewer teaching opportunities, very little financial support available from the gallery system and virtually no patrons. This means that it is unlikely that women will not be able to afford the child care they need to create the time and space they need to focus on their art practice.

The most striking theme which emerged was the way that fine artists without children (either by choice or because they are still considering having children) were much more convinced that it would be extremely difficult, if not impossible, for them to combine making art, teaching and being a mother than those who are already mothers. It may be significant that the fine artists interviewed who are mothers have grown up children (the youngest is in the sixth form). Perhaps there had been rather more flexibility within higher education employment when they decided to have children. Art theorists, on the other hand, seemed to find balancing work, research and family life less problematic than fine artists.

The literature on women and work (see Chapter Three) tends to focus on individual women's careers. The assumption is that women operate in isolation. The interviews showed that the wider friendship, family and professional networks play an important part in women's working lives. I found that the support women give and receive plays a significant part in their working lives.

## Summary

Although the fine details of the working lives of fine artists and art theorists are obviously somewhat different, the broad themes are surprisingly similar. The main interview themes which emerged are concerned with women's experiences and perceptions of: (i) recent higher education changes; (ii) working conditions; (iii) teaching; (iv) research; and (v) making and living / making a living.

I have identified two themes which draw together the interview themes. Firstly, the tensions between freedom and constraint which provide the context for intellectual and creative labour in art education. Whilst women value the freedoms which work in art education provides they are becoming increasingly aware of internal and external constraints in higher education. Secondly, making a living in art education involves juggling **three** demanding spheres - teaching, research and home life. A higher education work culture which makes increasing demands which are considered unreasonable, fewer teaching opportunities and little financial support from the art world makes it particularly difficult for fine artists who teach part-time to make a living. Creating and maintaining complex support networks is an important part of women's working lives and even more so for women with children if they are to find ways of balancing their professional and personal lives.

In the next chapter I will reflect on the substantive issues raised in this chapter and those which emerged from the survey findings in the previous chapter.

## Chapter Six

### Reflections

#### Introduction

In this chapter I will revisit the substantive issues, reflect on the research methods and strategies, discuss ways of developing aspects of this research project and make recommendations and suggestions for future research. The chapter ends with a synthesis of the threads which run through the thesis.

#### Substantive Issues

The survey findings established that the women fine artists and art theorists in this sample are similar in terms of employment, age and education qualifications. The main differences between fine artists and art theorists were that fine artists tend to have worked in more higher education institutions than art theorists and to be employed in more than one place of work. Whilst art theorists tend to work full-time, over half of the fine artists work part-time.

The key survey themes for this sample are: perceptions of working life; working conditions; job aspirations; reflections on equal opportunities; planning a working life; and contemplating a management post.

Broadly speaking there are few substantial differences between fine artists and art theorists' perceptions of their working lives. The high level of commitment to working in higher education was indicated by the vast majority of women who said that they would choose to continue to work in higher education even if they were able to finance their research in another way. Women are generally uncertain about their employment situation, though fine artists more so than art theorists. Most women (more art theorists than fine artists) think that career success in higher education is important.

Since virtually all of the survey respondents were white it is not surprising that very few women thought that their careers had been negatively affected by their ethnic background. At least half the women had experienced the following gender barriers in their working lives in higher education: 'insider' and 'old boy' networks; indirect discrimination; stereotyped assumptions about the natural role of women; informal or subjective selection processes; inflexible career or work structures; the absence of child



care provision; direct discrimination; and age restrictions. Broadly speaking there was little difference between the two groups. The materials showed that a tension exists between the rhetoric of 'anything goes' in the art world and the equal opportunities issues - particularly gender and race discrimination - which women experience in their working lives.

When asked their views on planning a working life the vast majority of women responded that flexibility is more important than a career plan and their working lives had been positively affected by the unexpected and few regret not making plans. A small proportion of women have recently begun to plan their working lives. Slight differences between the two groups indicate that art theorists are more likely than fine artists to plan their working lives and that fine artists tend to favour flexibility and taking advantage of unexpected opportunities and are less likely to regret not planning their careers.

The questionnaire placed too much emphasis on managerial positions. Implicit in these questions is the traditionally male notion of hierarchical careers where managerial positions are at the top of the career hierarchy. It would have been useful to have replaced the large section of questions about managerial positions with questions which elicited more information about the direction and form of working lives that the women would choose. The questionnaire wrongly assumes that most women in art education have an interest in pursuing a managerial position.

#### Reflections on Information from Survey and Interviews

In this thesis I have juxtaposed rather than attempted to reconcile material. In important respects the interview materials tend to corroborate the survey findings. This overlap between the survey and interview findings has not been discussed earlier in the thesis because the focus has been on making the distinction between the themes which emerged from the two methods. Nevertheless there were a number of common themes in the survey and interview materials: working conditions; job aspirations; reflections on equal opportunities; and planning working lives.

The ways in which the interview materials tended to corroborate and illuminate the survey findings indicate a coherence between the survey findings and the interview themes. I have emphasised the ways in which the interview materials extended the survey material and provided new insights and understandings.

There is an interesting and important contradiction between survey findings and one of the interview themes. The hypothetical questionnaire questions about attitudes towards

applying for a managerial post indicated a positive attitude towards management positions. The women interviewed tended to have negative perceptions and experiences of management which contrasted with the positive impression created by the survey findings.

It is significant that there is an even greater amount of overlap between the qualitative comments written on the questionnaires and the interview themes than between the interview themes and the quantitative findings. The interview materials tend to support and illuminate the qualitative comments made on the questionnaires. This leads me to conclude that when the women were given the freedom to reflect on their experiences and perceptions of their working lives in art education the survey questions only scratched the surface of the issues that are important to them. For example, stress and low morale were themes which emerged in questionnaire comments and interviews but I had not included specific questions about stress and low morale in the questionnaire. I had not asked direct questions about the women's personal lives and the relationship between their personal and working lives. Qualitative questionnaire comments corroborate interview materials and suggest that this is an important and complex issue for women and particularly those with children.

#### Interview Themes

In the present climate of financial restraint and increasing external accountability it could be argued that recent higher education changes are perceived as having greater impact on women's working lives than does gender. What has tended to happen is that higher education institutions have become 'greedy institutions' (Coser, 1974; Acker, 1994(a)) and are placing ever increasing demands on those who work in higher education and these demands are experienced as unreasonable. Women who are trying to maintain a balance between **three** spheres of intense commitment and involvement - working in higher education, family and fine art practice - feel these pressures more acutely than those who have fewer family responsibilities. There is simply less time and energy to find ways of coping with increasing demands - particularly when this involves more administration and organisation as is required by the new accountability measures in higher education. Other higher education changes caused by financial restraint and increasing student numbers have compounded these pressures.

#### Creative and Intellectual Freedoms in an Oppressive Climate

The general atmosphere of the art education in higher education working environment seems to be one of low morale. Cutbacks have created a climate of job insecurity for some women. Increasing student numbers, heavy work loads, administrative and RAE pressures have created stressful working conditions.

Women are expected to combine teaching, research and administrative duties. Some also have managerial responsibilities. The women interviewed had a strong commitment to their research. However higher education working conditions have forced them to develop a range of strategies for sustaining their research. The amount of support for research varies between institutions and departments, and between full-time and part-time staff. Whilst women see a positive relationship between teaching and research, there are conflicts between managerial and administrative work and research. Whilst a few women have benefited from the RAE it was widely criticised as creating divisions and discriminating against women with families.

Fine artists remain passionately committed to making art, their students and art school culture. The interviews indicate that although fine artists and art theorists give great importance to the potential for creative and intellectual stimulation to be gained from higher education colleagues, there seemed to be few opportunities for this to take place. Perhaps this is another indication of the ways in which working conditions (time pressures, work loads, increasing accountability, administration) constrain creative and intellectual exchanges and processes within the higher education work culture.

Perhaps the commitment and passion which women invest in their working lives in art education leads to greater expectations regarding the stimulation and support they will find through higher education employment and then leads to greater levels of disappointment, frustration and disillusionment.

#### Fine Art Higher Education : A Distinct Form of Part-Time Work or Cheap Labour?

Part-time work in fine art education is somewhat distinct from part-time work in other areas since it is viewed as an indicator of professional recognition in the art world in general and has prestigious status (Craig-Martin, 1995). Whilst fine artists who teach part-time are valued by their fine art colleagues and students those who work part-time feel under-valued and let down by higher education institutions because they are expected to tolerate increasingly poor working conditions coupled with lack of job security. They are being asked for a greater level of commitment than higher education institutions are prepared to reciprocate.

This leads me to speculate on the impact of the RAE for fine artists. Fine artists who work full-time in higher education now tend to describe their work as their research whilst those who work on a part-time basis, particularly visiting artists or those on temporary contracts, still refer to it as their art practice. A possible explanation for this could be that this is connected to their level of involvement in the RAE processes. As

Cohen (1992) has argued, the newly developing culture in higher education neither values the contribution made by part-time staff nor accepts the patronage dimension. Those who work full-time in higher education count for more in the RAE than those who have proportional contracts, and Visiting Artists barely count at all. Therefore it is likely that a Visiting Artist's exhibition profile will not be seen as important because it is not defined as important within the RAE research categories. This is completely at odds with the philosophy which has traditionally informed fine art education courses which places great emphasis on the vitality which practising artists bring into fine art education.

It is possible that those institutions which are rewarded in the RAE use the financial resources gained to give full-time staff sabbaticals so that they can be released from teaching commitments in order to generate more research. This may create short-term contract work for fine artists and art theorists who will be bought in to teach. Since these staff employed on temporary contracts will not count in the RAE the institution may not be as interested in the studio work as their teaching experience and ability. Instead of creating opportunities for younger artists to share their enthusiasm and commitment whilst providing support for their practice which energises art education, it may be that institutions will prefer more experienced teachers whose teaching skills are valued more highly than their art making. It may be that with increasing student numbers and higher staff:student ratios greater emphasis will be placed on part-time staff who have developed new teaching and learning styles and strategies rather than part-time visiting artists who tend to use the traditional one-to-one studio tutorial style of teaching. Fine artists who support their art practice through part-time teaching may lose this vital source of income, the sense of belonging to the art community and the chance to make a contribution to art school culture which helps to make art education a distinct form of higher education.

If institutions become increasingly preoccupied with RAE outcomes they may no longer recognise the value of traditional part-time and visiting artists because the RAE system does not value them. Institutions may only recognise the value of part time staff who are able to teach large groups of students. Or institutions may deliberately set out to employ fine artists on a part-time basis in order to claim their exhibition profile for the RAE without supporting this work, as was reported by some women in this study.

### Teaching

The following teaching themes emerged in the interviews: (i) making and teaching; (ii) commitment to education; (iii) working with students; and (iv) criticisms of traditional fine art education and feminist pedagogy. Fine artists and art theorists expressed a high

level of commitment to teaching art and a wider commitment to education. The individual relationships and sense of community in art education seemed especially important to fine artists. Fine artists rejected those traditional fine art education approaches which constrained students' creativity and preferred approaches which undermine traditional power relations. Women in my study favoured holistic approaches to education which embody feminist nurturing values and this is shown in their involvement in pastoral care work with students. Further reading has shown that Sandra Acker has reported the taken for granted ethic of care which underpins the work of women teachers in higher education as much as in primary school teaching (Acker, 1999; Acker and Fenerverger, 1996).

### Making and Living/Making A Living

The ways in which women juggle and balance their personal and professional lives was a permeating theme in the interviews. Four categories of women emerged: those who prioritise work; those who prioritise home; those who experience high degrees of role conflict; and those who manage to balance personal and professional spheres. Julia Evetts's (1994) work on de-gendering the career concept and the notion of multi-dimensional careers which combine the personal and professional spheres seems pertinent to this study.

If a higher education work culture is developing which makes increasing demands on those who work in higher education it will become increasingly difficult for those who wish to prioritise their home life or balance work and family life to do so. It is likely that work pressures will force more women to experience role conflict or feel that they cannot choose to make additional commitments in their home life. It is not surprising, for example, that fine artists without children who are already struggling to make a living and make art within a climate of diminishing part-time teaching opportunities think that it would be extremely difficult, if not impossible, to combine making art, teaching and being a mother. Art theorists, on the other hand, who tend to have full-time positions are still able to see ways of balancing work, research and family life. The friendship, family and professional support networks which women belong to play a significant part in their working lives.

Whereas the survey themes tend to echo those found in the literature on women working in higher education which informed the questions in the survey, the interviews gave women the freedom to discuss ideas, issues and experiences which were important to them. It is this aspect of the research which enabled me to set out some of the ways in which women in my study differ from other research. Whether their experiences and perspectives are unique to the field of art education remains to be seen.

## Methods and Strategies

The qualitative comments in the questionnaires tended to elucidate the complexities of the issues rather than contradict the quantitative findings. When the women were frustrated by questions which did not adequately deal with their experiences and perceptions they added comments to enhance understanding. The statistical data alone does not accommodate such complexities. The quantity of written comments on the survey suggest to me that women were both interested in the questionnaire content but also frustrated by its limitations and reductionism.

It could be argued that the case for using life/work history interviews has been overstated in this study given that the need to conceal and protect the women's identities has meant that material has been necessarily fragmented. Why were in-depth interviews rejected in favour of life/work history interviews? I used life/work history interviews because the level of insight and understanding gained from this material was not available in existing literature. Although much of this material has been excluded because of confidentiality it has nevertheless enhanced my sensitivity and informed my understanding and analysis. These interviews also helped me to establish a rapport with the women which paved the way for the follow-up semi-structured interviews. The life/work history interview empowered the women and this was an important element of this feminist research project.

One of the criticisms of the life/work history interview approach is that it only provides insight into the immediate experiences and neglects the wider social context. This was not my experience. I found that the life/work history interviews illuminated the wider higher education context as women articulated their awareness of the structural constraints and changing cultural context in which they work.

### Research: An Iterative Process

The interview materials tended to highlight gaps in the survey and suggested new directions for further research. Through the life/work history interviews and semi-structured interviews it was possible to identify the issues which were specific to women working in art education.

The interview materials also highlighted badly worded questions. For example, when I constructed the questionnaire I had not expected fine artists to conceptualise their art making as 'research'. As I have never worked as a lecturer in higher education I have not had to get to grips with how to conceptualise my art making in order to meet the

RAE criteria. Therefore I expected responses to questionnaire questions 14 and 15 from fine artists and art theorists respectively. I have since realised that within the current higher education culture and the emphasis on the Research Assessment Exercise, fine artists have learnt to describe their art making as research. At the same time, if an institution does not see part-time and contract staff as researchers they may not see themselves as researchers. This made me aware of my own assumptions and made me wary of over-interpreting survey findings.

Although there is a growing literature on women working in higher education, it was not sufficiently specific to be relevant for this particular group of women even though there were some common themes. A strength of this study is that it has highlighted how this particular group of women have different concerns, perceptions and experiences whilst sharing some of the same concerns, perceptions and experiences as other women working in higher education. A future survey informed by the research findings presented in this thesis would be able to generate more useful material about this group of women.

Ideally this research project would form part of an iterative research process which continues to revisit the subject, methods, and literature with an enhanced understanding brought about by insights gained from research findings (Mason, 1990).

#### How have my life experiences and values influenced this research project and thesis?

This study was informed by own experiences and perception of art education from my earlier position as an art student. This has strengthened the research project because it has given me a cultural awareness, sensitivity and shared understanding which those without an art education background would not share. My art education background gave me some credibility as a researcher in this field. I was able to talk about my own art background and art practice and this helped me to develop a rapport in the interviews and the women began to trust me enough to talk freely and openly about experiences and feelings. A shared background helped to establish trust. In my experience when you disclose your own art background with others who share that background it establishes a sort of bond and you easily slip into the kind of art language which you learn to use in art education. On reflection I should have disclosed more details about my own art education background in the letter which accompanied the survey as this might have increased the survey response rate. On reflection I could have used my visual arts training to create a more visual questionnaire. Perhaps the questionnaire should have included some of my own art work on the front cover design to make it more interesting to women who are visually aware.

There were also important limitations to my art education background. My view of art education is partial. I have not taught art in higher education. Although I make art, I neither exhibit nor sell my work and therefore I do not consider myself to be working as a professional artist. The survey was therefore informed by my student perceptions of what it would be like to be a lecturer in higher education. For example, as an undergraduate art student I saw teaching in higher education as an ideal way to support art making while remaining part of a community of artists.

#### Ethical Issues: Revealing and Concealing

The research ethics which guided this research project grew out of my commitment to feminist research principles which are outlined in Chapter Three [See Acker, '1994(c)]. I was sensitised to not disclosing too much information about the women participating in this research project because of my own experiences of art education. This gave me insight into the art world culture and professional and social networks and made me very aware of how little information would be needed to reveal the identity of someone working in this field. Since I had undertaken to protect the women's identities it was not possible to mention the kind of art which the women made, exhibition profiles and prestigious art institutions as this information would provide sufficient clues to identify the women to others working in this area.

I also feel that as a researcher I have a responsibility which extends beyond the boundaries of this research project and I am aware of how others may abuse the material. I made a conscious effort in my analysis of the materials and in the presentation to make sure that the women were not misrepresented in quotations which were taken out of context. For example, things which were said in a light-hearted or ironic way were treated as such and quotations have not been extracted from this context and used literally. The life/work history interviews meant that I felt that I knew the women and this increased my sense of responsibility to them. I kept them in mind during the analysis process and made sure that the women were not misrepresented. The life/work histories helped to raise my awareness of the need to protect the women's identities throughout the research process.

Whenever there was any dilemma about whether to report information or protect a woman's identity, I chose to protect the woman's identity. I aimed to maintain anonymity at all times. At times this meant that I lost the opportunity to include an interview extract which illustrated a point particularly well.



### How has this research project influenced my own working life?

The research experience gained from working on this research project led me to work as a research assistant on the 'Destinations and Reflections, British Art, Craft and Design Graduate Careers: The National Survey' research project (Dumelow, MacLennan and Stanley, 2000). This was a national survey which explored the career paths of art and design graduates and their reflections on their degree courses. I also worked on the second phase of this research project which used focus group interviews (Judd and Evans, 2000).

My perception of working as a lecturer in fine art education has changed. It no longer has the attraction it once had. Insights gained from this research project have revealed the kind of pressures and constraints which women working in art education face. My involvement in this research project has given me insights into the ways in which higher education pressures have created working conditions which can stifle creativity and intellectual work. A future study which focuses on the creative strategies women have developed for dealing with this changing higher education culture would offer more hope.

### **Future Research**

This thesis makes a contribution to the growing literature on the lives of women working in higher education. In it I have begun to make an invisible group of women working in art education visible. I hope it will lead to further research on women working in art education and the arts in general as these are under researched areas. The following list of suggestions for future research projects developed from insights gained from my thesis:

- \* The experiences of men in part-time fine art employment.
- \* The experiences of men and women art makers.
- \* Investigate the experiences of Black women artists working in art education.
- \* Compare the working lives of women working in Applied Arts, Music, Dance and Theatre departments with women working in Fine Art .
- \* Compare the experiences of women artists at the beginning of their careers with those who have retired after working in higher education.
- \* Explore the working lives of women working in art education in Further Education and Adult and Continuing Education.

As a thesis my study is likely to reach a small readership. I hope that some of these findings can form the basis of research articles in journals and professional publications in art education - including the new Subject Centre - which are more likely to reach women working in this area. In the future I hope to find other ways to communicate my research findings in order to make them more accessible and more widely available. For example, a video which fuses my own visual images and soundtrack could be used as a teaching resource to stimulate student or professional development discussions about the issues and make a contribution to the discourses of women and art. I think that it is appropriate to explore visual ways of communicating the research findings on the working lives of women working in art education, to cross traditional boundaries and integrate visual images with sociological research approaches (for example, developing visual images in response to research findings) because women in art education use visual languages to communicate, interpret and analyse ideas and feelings.

In the future it may be possible to use the database I compiled, with the women's permission, to create a professional network. If permission were gained to make this database more accessible this would facilitate future research.

### **Freedom and Constraint**

Themes of freedom and constraint permeate this thesis. The tensions between these two strands are present in my own art education background and my values, the literature which provided the background context, the research methods, methodology, and ethics, the research findings and the form of the thesis.

The contradictory strands in my own art education: the clash between the ideology of freedom in art education and the institutional, cultural, race, gender and social class constraints which oppose that freedom are echoed in the literature. Freedom and constraint also characterise the differences between the survey and life/work history interview methods of material collection. Whilst the survey was prescriptive, the life/work history interviews gave women the freedom to take the research in new directions which led to new insights and understanding.

The notion of freedom and constraint is a concept which seems to reflect the tensions between the interview themes. The notion that whilst art education represents creative autonomy for those who work in art education and enables women to empower their students at the same time art education is increasingly constrained in the changing higher education culture.

In order to give the women freedom to speak about their lives I had to constrain myself when presenting the interview materials in order to protect their identities. The life/work history materials could have been presented as narratives followed by an examination of common themes. Although these narratives would have allowed the materials to retain the richness of detail about the women's lives which would have made fascinating reading in order to preserve anonymity this was not possible. The interview materials had to be fragmented and narratives were fractured. In other circumstances the interview materials would have been illuminated by biographical details about the women. The presentation of the materials has therefore been constrained by the ethical framework in which I worked.

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Creating this thesis has been a long and fragmented process. At times it was extremely tempting to allow the break from the intensity of fieldwork to signal the end of the research process since I had satisfied my own initial curiosity about how women make a living in art education. And yet I felt that I was in debt to the women who had so generously responded to my requests for help with this research project. I felt a responsibility to make the women visible and their voices heard. My conversations with the women I had interviewed and the encouraging comments written on questionnaires showed me that the project was bigger than my own curiosity. In order to help other women explore new directions I needed to provide some sort of map of the ground I had covered so that future journeys need not retrace my footsteps.

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**Appendix 1**

**The Position and Perceptions of Women Artists and Art Historians  
Working in Higher Education**

**Confidential Research Questionnaire**

**Suzanne Judd  
MPhil/PhD Research Student  
Cheltenham & Gloucester College Of Higher Education**

Please complete the questionnaire by answering **all** questions. Where a range of responses is given please tick the box which most accurately reflects your position. For example:

strongly agree	agree	neutral	disagree	strongly disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

It would be extremely helpful if you would also make comments to clarify these responses. Please use the extra paper provided at the end of the questionnaire. When you have completed your questionnaire, please return it to me using the stamped addressed envelope provided before **24th May 1995**.

### Employment Details

(1) What is your current position in higher education?

	Full-time	Part-time	Proportional (please specify)
Professor	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dean of Faculty	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reader	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Head of Department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Principal Lecturer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Senior Lecturer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Associate Lecturer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lecturer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visiting Lecturer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visiting Artist	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other, please specify			

(2) Where are you employed?

University	<input type="checkbox"/>
Former Polytechnic	<input type="checkbox"/>
Former Higher Education Institution	<input type="checkbox"/>
School of Art	<input type="checkbox"/>
College of Art	<input type="checkbox"/>
Higher Education Institution	<input type="checkbox"/>
Other, please specify	

(3) Do you have a permanent contract?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

(4) Are you employed on a part-time basis?

Yes [ ]		No [ ]
-----		
If so, would you prefer a full-time position?		If not, would you prefer a part-time position?
Yes [ ]      No [ ]		Yes [ ]      No [ ]

(5) In your opinion are part-time staff in your department highly valued?

strongly agree	agree	neutral	disagree	strongly disagree
[ ]	[ ]	[ ]	[ ]	[ ]

Comments:

(6) What is (are) your field(s) of expertise?

History of Art	[ ]	History of Design	[ ]
Critical Studies	[ ]	Illustration	[ ]
Fine Art	[ ]	Textiles	[ ]
Painting	[ ]	Fashion	[ ]
Sculpture	[ ]	Ceramics	[ ]
Printmaking	[ ]	Three Dimensional Design	[ ]
Film Making	[ ]	Theatre Design	[ ]
Media Studies	[ ]	Photography	[ ]
Video	[ ]	Film & Television	[ ]
Public Art	[ ]	Graphic Design	[ ]
Other, please specify			

(7) What is your chosen area(s) of research/studio work?

(8) Which of the following qualifications do you possess and in which year did you obtain these qualifications?

	tick	year
Dip AD	[ ]	[ ]
BA	[ ]	[ ]
PGCE	[ ]	[ ]
Further Education Teaching Qualifications	[ ]	[ ]
MA	[ ]	[ ]
MPhil	[ ]	[ ]
PhD	[ ]	[ ]
Other, please specify		

(9) Approximately what percentage of your teaching time is spent teaching on the following courses?

Foundation Course	[	]
BTEC	[	]
HND	[	]
BA	[	]
MA	[	]
MPhil	[	]
PhD	[	]
Other, please specify	[	]

(10) How long have you worked in higher education? Please include both full-time and part-time work.

less than 5 years	[ ]
6 - 10 years	[ ]
11 -15 years	[ ]
16 -20 years	[ ]
over 20 years	[ ]

(11) Have you ever had a break(s) in higher education employment?

Yes	[ ]
No	[ ]

(12) If so, what were the reasons for the break(s)?

(13) How many higher education institutions have you worked in?

## Career Perceptions

To what extent are each of the following important to you?

	very important	important	neutral	unimportant	not at all important
(14) recognition of personal studio work	[ ]	[ ]	[ ]	[ ]	[ ]
(15) recognition of personal research	[ ]	[ ]	[ ]	[ ]	[ ]
(16) receiving critical reviews of my work	[ ]	[ ]	[ ]	[ ]	[ ]
(17) financial security	[ ]	[ ]	[ ]	[ ]	[ ]
(18) job security	[ ]	[ ]	[ ]	[ ]	[ ]
(19) career success in higher education	[ ]	[ ]	[ ]	[ ]	[ ]
(20) job satisfaction	[ ]	[ ]	[ ]	[ ]	[ ]
(21) work with students	[ ]	[ ]	[ ]	[ ]	[ ]
(22) achieving a managerial position in higher education	[ ]	[ ]	[ ]	[ ]	[ ]
(23) achieving gallery success	[ ]	[ ]	[ ]	[ ]	[ ]

comments:

## Ambitions and Aspirations

(24) If you were able to finance your studio work/ research in another way, would you continue to work in higher education?

Yes [ ]  
No [ ]

Comments:

(25) Do you intend to work in higher education until normal retirement age?

Yes [ ]  
No [ ]  
Undecided [ ]

If not, what would you rather do?

Comments:

(26) To which position do you ultimately aspire?

Professor [ ]  
Principal [ ]  
Dean of Faculty [ ]  
Head of Department [ ]  
Reader [ ]  
Course Leader [ ]  
Subject Leader [ ]  
Senior Lecturer [ ]  
Lecturer [ ]  
Part-time Lecturer [ ]  
Visiting Artist [ ]  
Other, please specify [ ]

Comments:



(27) What would enable you to achieve the position in higher education to which you aspire?

For each of the following statements tick the box which indicates the extent to which you agree or disagree.

	strongly agree	agree	neutral	disagree	strongly disagree
(28) I am optimistic about my career prospects in HE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(29) I am anxious about the employment situation in my department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(30) I am unlikely to refuse any HE work because such work is so scarce	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(31) I would prefer to work part-time but the lack of job security is off-putting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

## Planning

For each of the following statements please tick the box which indicates the extent to which you agree or disagree.

	strongly agree	agree	neutral	disagree	strongly disagree
(32) I have a detailed plan for my working life	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(33) my working life has been <b>positively</b> affected by unexpected opportunities/events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(34) my working life has been <b>negatively</b> affected by unexpected opportunities/events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(35) my career is the result of a successive sequence of posts with increasing responsibilities and salary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(36) my career has been adversely affected by recent reductions in art education employment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(37) I have recently begun to plan my working life	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(38) I regret not planning my career	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(39) a career plan is not appropriate for the work I do	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(40) flexibility is more important than a career plan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(41) I am unable to plan my future career because of non-work responsibilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(42) I have to plan my career because of non-work responsibilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

## Attitudes Towards Management

Women have said that the following are reasons which might **encourage** women to seek a managerial position in higher education. Please tick the box which indicates the extent to which you agree with each one.

	strongly agree	agree	neutral	disagree	strongly disagree
(43) more interesting work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(44) dissatisfaction with present position	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(45) increased salary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(46) the challenge of greater responsibility	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(47) higher professional status	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(48) the opportunity to be involved in decision-making processes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(49) desire for career progression	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(50) the need for change	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(51) dissatisfaction with present management	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(52) personal ambition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(53) opportunity to gain wider experiences	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(54) greater job security	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(55) the desire to have more power to bring about change	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

Women have said that the following are reasons which may **discourage** women from applying for a managerial position. For each of the following statements tick the box which indicates the extent to which you agree or disagree.

	strongly agree	agree	neutral	disagree	strongly disagree
(56) my skills lie elsewhere	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(57) my commitment to my own studio work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(58) my commitment to my own research	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(59) less contact time with students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(60) insufficient experience	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(61) lack of financial incentives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(62) increased work load	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(63) satisfaction with present position	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(64) unsuccessful previous applications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(65) lack of interest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(66) non-work commitments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(67) lack of part-time/job-share positions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(68) conflict with partner's career	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(69) fear of isolation from colleagues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(70) less interesting work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(71) dislike responsibility	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(72) dissatisfaction with present management ethos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(73) management is a masculine/male sphere	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

(74) Would you take advantage of further management training if it was offered to you?

- Yes
- No
- Not sure

(75) If so, would you prefer this training to be for women only?

- Yes
- No
- Not sure

Comments:

### Equal Opportunities

(76) Women have said that their experience as a woman working in higher education differs from that of their male counterparts. For each of the following statements please tick the box which most accurately reflects your own experience.

	positively	negatively	my career has not been affected either way
(a) my <b>choice</b> of career has been affected by my gender	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(b) my <b>career development</b> to date has been affected by my gender	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(c) what I <b>expect</b> from my career has been affected by my gender	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

(77) In what ways, if any, would you say your experience as a woman working in higher education differs from that of your male counterparts?

(78) Some women have said that their ethnic origin means that their experience of working in higher education differs from that of other women. For each of the following statements please tick the box which most accurately reflects your own experience.

	<b>positively</b>	<b>negatively</b>	<b>my career has not been affected either way</b>
(a) my <b>choice</b> of career has been affected by my ethnic origin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(b) my <b>career development</b> to date has been affected by my ethnic origin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(c) what I <b>expect</b> from my career has been affected by my ethnic origin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

(79) In what ways, if any, would you say that your ethnic origin has affected your experience of working in higher education?

(80) Are there any other 'equal opportunities' issues which have significantly affected your work in higher education?

For each of the following statements tick the box which indicates the extent to which you consider the following factors as **barriers** to your work in higher education

	always	often	sometimes	rarely	never
(81) stereotyped assumptions about the 'natural' role of women	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(82) direct discrimination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(83) indirect discrimination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(84) absence of proper childcare provision	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(85) inflexible work structure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(86) inflexible career structure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(87) subjective selection processes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(88) informal selection processes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(89) use of 'insider', and 'old boy' networks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(90) unnecessary age restrictions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

## Networks, Role Models and Mentors

(91) Are you a member of a women artists/ women art historians network?

Yes

No

Comments:

(92) It has been suggested that women art students suffer a confidence crisis in higher education because they have few or no role models. In your opinion how important are same-sex role models for women art students?

extremely important	important	neutral	unimportant	not at all important
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

(93) Who is (are) the most important person(s) who has (have) encouraged and supported your personal development in higher education?

(94) Was this individual /were these individuals

a man/men

a woman/women

Comments:



(95) Have you been involved in a formal mentoring scheme?

Yes

No

(96) If so, were you

the mentor

the mentored

Comments:

### Professional Identity

(97) How would you describe yourself professionally? Tick as many of the following as you would use to describe yourself.

Artist

Art Historian

Art Educator

Sculptor

Printmaker

Designer

Lecturer

Researcher

Other, please specify

Woman Artist

Woman Art Historian

Woman Art Educator

Painter

Illustrator

Graphic Designer

Technician

Academic

Comments:

## Career Perceptions

(98) Would you use the term 'career' to describe your working life?

Yes

No

(99) If not, which term would you use to describe your working life?

(100) Please make any other comments about your work in higher education which you feel are important.

**Personal Details**

(101) To which age group do you belong?

- |               |     |
|---------------|-----|
| 20 - 29 years | [ ] |
| 30 - 39 years | [ ] |
| 40 - 49 years | [ ] |
| 50 - 59 years | [ ] |
| over 60 years | [ ] |

(102) How would you describe your ethnic background?

(103) What is your annual income from your higher education employment?

- |                   |     |
|-------------------|-----|
| Less than £5,000  | [ ] |
| £5,000 - £9,999   | [ ] |
| £10,000 - £14,999 | [ ] |
| £15,000 - £19,999 | [ ] |
| £20,000 - £24,999 | [ ] |
| £25,000 - £29,999 | [ ] |
| £30,000 - £34,999 | [ ] |
| over £35,000      | [ ] |

**Thank you for completing this questionnaire**

A small sample of women will be invited to participate in two interviews of approximately one hour duration to explore in more depth their perceptions and experiences of their work in higher education. Please complete the section below if you would be willing to be interviewed.

**Name:**

**H E Institution or Other Contact Address:**

**Telephone Number:**

I intend to produce a short summary of the main findings of this survey. Please complete the section below if you would like to receive a copy of this summary.

**Name:**

**Address:**

**Many thanks for your kind co-operation**

Please complete the questionnaire by answering all questions. Where a range of responses is given please tick the box which most accurately reflects your position. For example:

strongly agree	agree	neutral	disagree	strongly disagree
[ ]	[ ]	[ ]	[ ]	[ ]

It would be extremely helpful if you would also make comments to clarify these responses. Please use the extra paper provided at the end of the questionnaire. When you have completed your questionnaire, please return it to me using the stamped addressed envelope provided before 5th July 1995

**Employment Details**

(1) What is your current position in higher education?

	Full-time	Part-time	Proportional (please specify)
Professor	[ ]	[ ]	[ ]
Dean of Faculty	[ ]	[ ]	[ ]
Reader	[ ]	[ ]	[ ]
Head of Department	[ ]	[ ]	[ ]
Principal Lecturer	[ ]	[ ]	[ ]
Senior Lecturer	[ ]	[ ]	[ ]
Associate Lecturer	[ ]	[ ]	[ ]
Lecturer	[ ]	[ ]	[ ]
Visiting Lecturer	[ ]	[ ]	[ ]
Visiting Artist	[ ]	[ ]	[ ]
Other, please specify	[ ]	[ ]	[ ]

(2) Where are you employed?

University	[ ]
Former Polytechnic	[ ]
Former Higher Education Institution	[ ]
School of Art	[ ]
College of Art	[ ]
Higher Education Institution	[ ]
Other, please specify	[ ]

(3) Do you have a permanent contract?

Yes [ ]  
No [ ]

(4) Are you employed on a part-time basis?

Yes [ ] No [ ]

-----  
If so, would you prefer a full-time position? Yes [ ] No [ ]  
If not, would you prefer a part-time position? Yes [ ] No [ ]

(5) In your opinion are part-time staff in your department highly valued?

strongly agree	agree	neutral	disagree	strongly disagree
[ ]	[ ]	[ ]	[ ]	[ ]

Comments:

(6) What is (are) your field(s) of expertise?

History of Art	[ ]	History of Design	[ ]
Critical Studies	[ ]	Illustration	[ ]
Fine Art	[ ]	Textiles	[ ]
Painting	[ ]	Fashion	[ ]
Sculpture	[ ]	Ceramics	[ ]
Printmaking	[ ]	Three Dimensional Design	[ ]
Film Making	[ ]	Theatre Design	[ ]
Media Studies	[ ]	Photography	[ ]
Video	[ ]	Film & Television	[ ]
Public Art	[ ]	Graphic Design	[ ]
Other, please specify	[ ]		[ ]

(7) What is your chosen area(s) of research/studio work?

(8) Which of the following qualifications do you possess and in which year did you obtain these qualifications?

	tick	year
Dip AD	[ ]	[ ]
BA	[ ]	[ ]
PGCE	[ ]	[ ]
Further Education Teaching Qualifications	[ ]	[ ]
MA	[ ]	[ ]
MPhil	[ ]	[ ]
PhD	[ ]	[ ]
Other, please specify	[ ]	[ ]

**Professional Identity**

(27) How would you describe yourself professionally? Tick as many of the following as you would use to describe yourself.

- |                       |     |                     |     |
|-----------------------|-----|---------------------|-----|
| Artist                | [ ] | Woman Artist        | [ ] |
| Art Historian         | [ ] | Woman Art Historian | [ ] |
| Art Educator          | [ ] | Woman Art Educator  | [ ] |
| Sculptor              | [ ] | Painter             | [ ] |
| Printmaker            | [ ] | Illustrator         | [ ] |
| Designer              | [ ] | Graphic Designer    | [ ] |
| Lecturer              | [ ] | Technician          | [ ] |
| Researcher            | [ ] | Academic            | [ ] |
| Other, please specify |     |                     |     |

**Personal Details**

(28) To which age group do you belong?

- |       |       |       |       |         |
|-------|-------|-------|-------|---------|
| 20-29 | 30-39 | 40-49 | 50-59 | over 60 |
| years | years | years | years | years   |
| [ ]   | [ ]   | [ ]   | [ ]   | [ ]     |

(29) How would you describe your ethnic background?

(30) What is your annual income from your higher education employment?

- |                   |     |                   |     |
|-------------------|-----|-------------------|-----|
| Less than £5,000  | [ ] | £20,000 - £24,999 | [ ] |
| £5,000 - £9,999   | [ ] | £25,000 - £29,999 | [ ] |
| £10,000 - £14,999 | [ ] | £30,000 - £34,999 | [ ] |
| £15,000 - £19,999 | [ ] | over £35,000      | [ ] |

(31) Please make any other comments about your work in higher education which you feel are important.

Thank you for completing this questionnaire

**The Position and Perceptions of Women Artists and Art Historians Working in Higher Education**

**Confidential Research Questionnaire**

**Suzanne Judd**  
**MPhil/PhD Research Student**  
**Cheltenham & Gloucester College of Higher Education**

Please complete the questionnaire by answering all questions. Where a range of responses is given please tick the box which most accurately reflects your position. For example:

- |                |       |         |          |                   |
|----------------|-------|---------|----------|-------------------|
| strongly agree | agree | neutral | disagree | strongly disagree |
| [ ]            | [ ]   | [ ]     | [ ]      | [ ]               |

It would be extremely helpful if you would also make comments to clarify these responses. Please attach extra sheets to the questionnaire. When you have completed your questionnaire, please return it to me using the stamped addressed envelope provided before **21st August 1995**.

**Employment Details**

(1) What is your current position in higher education?

- |                       | Full-time | Part-time | Proportional (please specify) |
|-----------------------|-----------|-----------|-------------------------------|
| Professor             | [ ]       | [ ]       | [ ]                           |
| Dean of Faculty       | [ ]       | [ ]       | [ ]                           |
| Reader                | [ ]       | [ ]       | [ ]                           |
| Head of Department    | [ ]       | [ ]       | [ ]                           |
| Principal Lecturer    | [ ]       | [ ]       | [ ]                           |
| Senior Lecturer       | [ ]       | [ ]       | [ ]                           |
| Associate Lecturer    | [ ]       | [ ]       | [ ]                           |
| Lecturer              | [ ]       | [ ]       | [ ]                           |
| Visiting Lecturer     | [ ]       | [ ]       | [ ]                           |
| Visiting Artist       | [ ]       | [ ]       | [ ]                           |
| Other, please specify |           |           |                               |

(2) Where are you employed?

- |                                     |     |
|-------------------------------------|-----|
| University                          | [ ] |
| Former Polytechnic                  | [ ] |
| Former Higher Education Institution | [ ] |
| School of Art                       | [ ] |
| College of Art                      | [ ] |
| Higher Education Institution        | [ ] |
| Other, please specify               |     |

(3) Do you have a permanent contract?

- |     |     |
|-----|-----|
| Yes | [ ] |
| No  | [ ] |

(4) Are you employed on a part-time basis?

Yes [ ]	No [ ]
If so, would you prefer a full-time position?	If not, would you prefer a part-time position?
Yes [ ] No [ ]	Yes [ ] No [ ]

(5) What is (are) your field(s) of expertise?

History of Art [ ]	History of Design [ ]
Critical Studies [ ]	Illustration [ ]
Fine Art [ ]	Textiles [ ]
Painting [ ]	Fashion [ ]
Sculpture [ ]	Ceramics [ ]
Printmaking [ ]	Three Dimensional Design [ ]
Film Making [ ]	Theatre Design [ ]
Media Studies [ ]	Photography [ ]
Video [ ]	Film & Television [ ]
Public Art [ ]	Graphic Design [ ]
Other, please specify [ ]	

(6) What is your chosen area(s) of research/studio work?

(7) Approximately what percentage of your teaching time is spent teaching on the following courses?

Foundation Course [ ]	MA [ ]
BTEC [ ]	MPhil [ ]
HND [ ]	PhD [ ]
BA [ ]	
Other, please specify [ ]	

(8) How long have you worked in higher education? Please include both full-time and part-time work.

less than 5 years [ ]	6-10 years [ ]	11-15 years [ ]	16-20 years [ ]	over 20 years [ ]
-----------------------	----------------	-----------------	-----------------	-------------------

(9) Have you ever had a break(s) in higher education employment?

Yes [ ]  
No [ ]

(10) If so, what were the reasons for the break(s)?

Career Perceptions

To what extent are each of the following important to you?

	very important	important	neutral	unimportant	not at all important
(11) recognition of personal studio work	[ ]	[ ]	[ ]	[ ]	[ ]
(12) recognition of personal research	[ ]	[ ]	[ ]	[ ]	[ ]
(13) receiving critical reviews of my work	[ ]	[ ]	[ ]	[ ]	[ ]
(14) financial security	[ ]	[ ]	[ ]	[ ]	[ ]
(15) job security	[ ]	[ ]	[ ]	[ ]	[ ]
(16) career success in higher education	[ ]	[ ]	[ ]	[ ]	[ ]
(17) job satisfaction	[ ]	[ ]	[ ]	[ ]	[ ]
(18) work with students	[ ]	[ ]	[ ]	[ ]	[ ]
(19) achieving a managerial position in higher education	[ ]	[ ]	[ ]	[ ]	[ ]
(20) achieving gallery success	[ ]	[ ]	[ ]	[ ]	[ ]

Ambitions and Aspirations

(21) If you were able to finance your studio work/ research in another way, would you continue to work in higher education?

Yes [ ]  
No [ ]

(26) To which position do you ultimately aspire?

Professor [ ]	Subject Leader [ ]
Principal [ ]	Senior Lecturer [ ]
Dean of Faculty [ ]	Lecturer [ ]
Head of Department [ ]	Part-time Lecturer [ ]
Reader [ ]	Visiting Artist [ ]
Course Leader [ ]	
Other, please specify [ ]	

## Appendix 2

The percentages in the survey tables included in this chapter are taken to one decimal place and therefore the final calculations do not all add up to exactly 100 per cent.

\* 'n' denotes number in the frequency tables in this Appendix

Table 1

Age profile of respondents (Question 101)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
20-29 years	2	3.3%	0	0%	2	1.5%
30-39 years	16	26.7%	18	24.6%	34	25.6%
40-49 years	29	48.3%	37	50.7%	66	49.6%
50-59 years	13	21.7%	17	23.3%	30	22.6%
over 60 years	0	0%	1	1.4%	1	0.7%
<b>Total</b>	60	100%	73	100%	133	100%

Table 2

Ethnicity (Question 102)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
White	33	63.5%	42	67.7%	75	65.8%
British	7	13.5%	11	17.7%	18	15.8%
Black *	1	1.9%	0	0%	1	0.9%
Jewish	2	3.8%	5	8.1%	7	6.1%
European	6	11.5%	3	4.8%	9	7.9%
Other	3	5.8%	1	1.6%	4	3.5%
<b>Total</b>	52	100%	62	99.9%	114	100%

\* I use the generally used term 'Black' here to describe this woman's ethnic background. In order to protect her identity I will not be more specific although this is not the term this woman chooses to describe herself.



Table 3

Highest qualifications achieved (Question 8)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
PhD	2	4.1%	17	26.2%	19	16.7%
MPhil	1	2%	15	23%	16	14%
MA	30	61.2%	25	38.5%	55	48.2%
PGCE	2	4.1%	1	1.5%	3	2.6%
BA	5	10.2%	5	7.7%	10	8.8%
DipAD	3	6.1%	0	0%	3	2.6%
Other	6	12.2%	2	3.1%	8	7%
Total	49	99.9%	65	100%	114	99.9%

Table 4

Fields of Expertise (Question 6)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Fine Arts	36	58.1%	0	0%	36	26.3%
Art Theory	0	0%	46	61.3%	46	33.6%
Applied Arts	0	0%	0	0%	0	0%
Media Arts	0	0%	0	0%	0	0%
More than one area of specialism	26	41.9%	29	38.7%	55	40.1%
<b>Total</b>	62	100%	75	100%	137	100%

Table 5

Current employment position in higher education (Question 1)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Professor	5	8.1%	5	6.7%	10	7.3%
Reader	3	4.8%	2	2.7%	5	3.6%
Head of Department	4	6.5%	3	4%	7	5.1%
Principal Lecturer	7	11.3%	6	8%	13	9.5%
Senior Lecturer	20	32.3%	19	25.3%	39	28.5%
Associate Lecturer	2	3.2%	1	1.3%	3	2.2%
Lecturer	9	14.5%	32	42.7%	41	29.9%
Visiting Lecturer	3	4.8%	3	4%	6	4.4%
Visiting Artist	7	11.3%	1	1.3%	8	5.8%
Other	1	1.6%	2	2.7%	3	2.2%
More than one position	1	1.6%	1	1.3%	2	1.5%
Total	62	100%	75	100%	137	100%

Table 6

Employment status (Question 1)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Full-time	29	46.8%	58	77.3%	87	63.5%
Part-time - including proportional	33	53.2%	17	22.7%	50	36.5%
Total	62	100%	75	100%	137	100%

Table 7

Type of employment contract (Question 3)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Permanent contract	44	72.1%	58	77.3%	102	75%
Temporary /short-term contract	17	27.9%	17	22.7%	34	25%
Total	61	100%	75	100%	136	100%

Table 8

Place of higher education employment (Question 2)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
University	15	24.2%	42	56%	57	41.6%
Former Polytechnic	19	30.6%	19	25.3%	38	27.7%
Former Higher Education Institution	1	1.6%	0	0%	1	0.7%
School of Art	5	8.1%	6	8%	11	8%
College of Art	10	16.1%	4	5.3%	14	10.2%
Higher Education Institutions	5	8.1%	0	0%	5	3.7%
Other	1	1.6%	0	0%	1	0.7%
More than one HEI	6	9.7%	4	5.3%	10	7.3%
Total	62	100%	75	99.9%	137	99.9%

Table 9

Length of higher education employment (Question 10)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
less than 5 years	8	12.9%	9	12%	17	12.4%
6-10 years	18	29%	15	20%	33	24.1%
11-15 years	13	21%	15	20%	28	20.4%
16-20 years	8	12.9%	19	25.3%	27	19.7%
over 20 years	15	24.2%	17	22.7%	32	23.4%
Total	62	100%	75	100%	137	100%

Table 10

Highest level of course taught (Question 9)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Foundation Art Course	1	1.6%	1	1.3%	2	1.5%
BA	29	46.8%	17	23%	46	33.8%
MA	19	30.6%	20	27%	39	28.7%
MPhil	5	8.1%	4	5.4%	9	6.6%
PhD	7	11.3%	30	40.5%	37	27.2%
Other	1	1.6%	2	2.7%	3	2.2%
Total	62	100%	74	99.9%	136	100%

Table 11

Number of different higher education institutions worked in (Question 13)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
1	6	12.7%	18	28.1%	24	21.6%
2-5	21	44.7%	38	59.4%	59	53.2%
6-9	10	21.3%	6	9.4%	16	14.4%
10 or more	10	21.3%	2	3.1%	12	10.8%
Total	47	100%	64	100%	111	100%

Table 12

Breaks in continuous higher education employment (Question 11)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Yes	24	40.7%	26	36.1%	50	38.2%
No	35	59.3%	46	63.9%	81	61.8%
Total	59	100%	72	100%	131	100%

Table 13

## Higher education employment salaries (Question 103)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
less than £5,000	8	13.3%	1	1.4%	9	6.8%
£5,000 - £9,999	8	13.3%	6	8.3%	14	10.6%
£10,000 - £14,999	9	15%	7	9.7%	16	12.1%
£15,000 - £19,999	9	15%	7	9.7%	16	12.1%
£20,000 - £24,999	8	13.3%	16	22.2%	24	18.2%
£25,000 - £29,999	12	20%	23	31.9%	35	26.5%
£30,000 - £34,999	4	6.7%	10	13.9%	14	10.6%
over £35,000	2	3.3%	2	2.8%	4	3%
Total	60	99.9%	72	99.9%	132	99.9%

Table 14

## "Job satisfaction is important" (Question 20)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Very important	41	67.2%	65	89%	106	79.1%
Important	20	32.8%	7	9.6%	27	20.1%
Neutral	0	0%	1	1.4%	1	0.8%
Total	61	100%	73	100%	134	100%

Table 15

## "Working with students is important" (Question 21)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Very important	38	62.3%	43	60.6%	81	61.4%
Important	21	34.4%	25	35.2%	46	34.8%
Neutral	2	3.3%	2	2.8%	4	3%
Not at all important	0	0%	1	1.4%	1	0.8%
Total	61	100%	71	100%	132	100%

Table 16

"Financial security is important" (Question 17)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Very important	19	31.1%	34	46.6%	53	39.6%
Important	32	52.5%	35	47.9%	67	50%
Neutral	10	16.4%	4	5.5%	14	10.4%
Total	61	100%	73	100%	134	100%

Table 17

"Recognition for personal studio work is important" (Question 14)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Very important	49	83.1%	2	9.5%	51	63.7%
Important	5	8.5%	1	4.8%	6	7.5%
Neutral	4	6.8%	4	19%	8	10%
Unimportant	1	1.7%	2	9.5%	3	3.8%
Not at all important	0	0%	12	57.1%	12	15%
Total	59	100.1%	21	99.9%	80	100%

Table 18

"Recognition for personal research is important" (Question 15)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Very important	32	58.2%	50	70.4%	82	65.1%
Important	16	29.1%	20	28.2%	36	28.6%
Neutral	7	12.7%	0	0%	7	5.5%
Unimportant	0	0%	1	1.4%	1	0.8%
Total	55	100%	71	100%	126	100%

Table 19

"Receiving critical reviews of my work is important" (Question 16)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Very important	18	29.5%	16	26.2%	34	27.9%
Important	21	34.4%	29	47.5%	50	41%
Neutral	19	31.1%	10	16.4%	29	23.8%
Unimportant	2	3.3%	4	6.6%	6	4.9%
Not at all important	1	1.6%	2	3.3%	3	2.5%
Total	61	99.9%	61	100%	122	100.1%

Table 20

"Achieving gallery success is important" (Question 23)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Very important	26	43.3%	3	12.5%	29	34.5%
Important	19	31.7%	0	0%	19	22.6%
Neutral	9	15%	4	16.7%	13	15.5%
Unimportant	2	3.3%	4	16.7%	6	7.1%
Not at all important	4	6.6%	13	54.2%	17	20.2%
Total	60	99.9%	24	100.1%	84	99.9%

Table 21

"Achieving a managerial position in higher education is important" (Question 22)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Very important	2	3.5%	7	10.1%	9	7.1%
Important	11	19.3%	12	17.4%	23	18.3%
Neutral	13	22.8%	21	30.4%	34	27%
Unimportant	12	21%	15	21.7%	27	21.4%
Not at all important	19	33.3%	14	20.3%	33	26.2%
Total	57	99.9%	69	99.9%	126	100%

Table 22

"Job security is important" (Question 20)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Very important	7	20.6%	6	12.5%	13	15.9%
Important	10	29.4%	11	22.9%	21	25.6%
Neutral	5	14.7%	12	25%	17	20.7%
Unimportant	7	20.6%	12	25%	19	23.2%
Not at all important	5	14.7%	7	14.6%	12	14.6%
Total	34	100%	48	100%	82	100%

Table 23

"I am optimistic about my career prospects in higher education" (Question 28)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	6	13%	4	7.1%	10	9.8%
Agree	15	32.6%	18	32.1%	33	32.4%
Neutral	15	32.6%	19	33.9%	34	33.3%
Disagree	6	13%	9	16.1%	15	14.7%
Strongly disagree	4	8.7%	6	10.7%	10	9.8%
Total	46	99.9%	56	99.9%	102	100%

Table 24

"I am anxious about the employment situation in my department" (Question 29)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	9	22%	8	14.8%	17	17.9%
Agree	16	39%	14	25.9%	30	31.6%
Neutral	10	24.4%	17	31.5%	27	28.4%
Disagree	4	9.8%	13	24.1%	17	17.9%
Strongly disagree	2	4.9%	2	3.7%	4	4.2%
Total	41	100.1%	54	100%	95	100%

Table 25

"I am unlikely to refuse any HE work because such work is so scarce" (Question 30)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	6	17.6%	6	13.6%	12	15.4%
Agree	6	17.6%	7	15.9%	13	16.7%
Neutral	11	32.3%	15	34.1%	26	33.3%
Disagree	7	20.6%	7	15.9%	14	18%
Strongly disagree	4	11.8%	9	20.5%	13	16.7%
Total	34	99.9%	44	100%	78	100.1%

Table 26

"I would prefer to work part-time but the lack of job security is off-putting"  
(Question 31)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	7	20.6%	6	12.5%	13	15.9%
Agree	10	29.4%	11	22.9%	21	25.6%
Neutral	5	14.7%	12	25%	17	20.7%
Disagree	7	20.6%	12	25%	19	23.2%
Strongly disagree	5	14.7%	7	14.6%	12	14.6%
Total	34	100%	48	100%	82	100%

Table 27

"I am a member of a women artists'/ women art historians' network" (Question 91)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Yes	14	29.8%	31	40.3%	45	36.3%
No	33	70.2%	46	59.7%	79	63.7%
Total	47	100%	77	100%	124	100%



Table 28

Gender of the support received in higher education (Question 94)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Women	6	15%	12	24%	18	18%
Men	12	30%	20	40%	32	32%
Both women and men	22	55%	18	36%	50	50%
Total	40	100%	50	100%	100	100%

Table 29

"I have been involved in a formal mentoring scheme" (Question 95)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Yes	7	14.9%	16	27.1%	23	21.7%
No	40	85.1%	43	72.9%	83	78.3%
Total	47	100%	59	100%	106	100%

Table 30

Mentoring experience (Question 96)

	Fine Artists		Art Theorists		Total	
	n	%	n	%		%
Mentor	2	20%	6	35.3%	8	29.6%
Mentored	5	50%	7	41.2%	12	44.4%
Both mentor and mentored	3	30%	4	23.5%	7	25.9%
Total	10	100%	17	100%	27	99.9%

Table 31

"If you were able to finance your studio work/research in another way I would continue to work in higher education" (Question 24)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Yes	44	74.6%	49	73.1%	93	73.8%
No	15	25.4%	18	26.9%	33	26.2%
Total	59	100%	67	100%	126	100%

Table 32

"I intend to continue working in higher education until normal retirement age"  
(Question 25)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Yes	10	20.4%	4	6.3%	14	12.5%
No	23	46.9%	32	50.8%	55	49.1%
Undecided	16	32.6%	27	42.9%	43	38.4%
Total	49	99.9%	63	100%	112	100%

Table 33

Position to which women ultimately aspire (Question 26)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Visiting Artist	9	19.1%	0	0%	9	8.4%
Lecturer	1	2.1%	4	6.7%	5	4.7%
Senior Lecturer	6	12.8%	9	15%	15	14%
Subject Leader	2	4.3%	1	1.7%	3	2.8%
Course Leader	4	8.5%	2	3.3%	6	5.6%
Reader	4	8.5%	21	35%	25	23.4%
Head of Dept	1	2.1%	2	3.3%	3	2.8%
Dean	2	4.3%	1	1.7%	3	2.8%
Professor	17	36.2%	20	33.3%	37	34.6%
Principal	1	2.1%	0	0%	1	0.9%
Total	47	100%	60	100%	107	100%

Table 34

Importance of career success in higher education (Question 19)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Very important	6	10.5%	9	13.2%	15	12%
Important	24	42.1%	39	57.4%	63	50.4%
Neutral	21	36.8%	12	17.6%	33	26.4%
Unimportant	4	7%	7	10.3%	11	8.8%
Not at all important	2	3.5%	1	1.5%	3	2.4%
Total	57	99.9%	68	100%	125	100%

Table 35

"My career choice has been affected by my gender" (Question 76(a))

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Positively	7	15.2%	14	23.7%	21	20%
Negatively	10	21.7%	12	20.3%	22	21%
Not affected	29	63%	33	55.9%	62	59%
Total	46	99.9%	59	99.9%	105	100%

Table 36

"My career development to date has been affected by my gender" (Question 76(b))

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Positively	6	14%	11	18%	17	16.3%
Negatively	19	44.2%	32	52.5%	51	49%
Not affected	18	41.9%	18	29.5%	36	34.6%
Total	43	100.1%	61	100%	104	99.9%

Table 37

"What I expect from my career has been affected by my gender" (Question 76(c))

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Positively	6	13.6%	18	30.5%	24	23.3%
Negatively	18	40.9%	26	44.1%	44	42.7%
Not affected	20	45.5%	15	25.4%	35	34%
Total	44	100%	59	100%	103	100%

Table 38

"My career choice has been affected by my ethnic origin" (Question 78(a))

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Positively	7	17.5%	9	17.6%	16	17.6%
Negatively	2	5%	0	0%	2	2.2%
Not affected	31	77.5%	42	82.4%	73	80.2%
Total	40	100%	51	100%	91	100%

Table 39

"My career development to date has been affected by my ethnic origin" (Question 78(b))

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Positively	5	12.8%	7	13.5%	12	13.2%
Negatively	2	5.1%	0	0%	2	2.2%
Not affected	32	82.1%	45	86.5%	77	84.6%
Total	39	100%	52	100%	91	100%

Table 40

"What I expect from my career has been affected by my ethnic origin" (Question 78(c))

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Positively	4	10.5%	11	21.2%	15	16.7%
Negatively	1	2.6%	1	1.9%	2	2.2%
Not affected	33	86.8%	40	76.9%	73	81.1%
Total	38	99.9%	52	100%	90	100%

Table 41

"'Insider' and 'old boy' networks are barriers in my work in higher education" (Question 89)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Always	11	23.9%	13	21.7%	24	22.6%
Often	16	34.7%	19	31.7%	35	33%
Sometimes	10	21.7%	16	26.7%	26	24.5%
Rarely	6	13%	7	11.7%	13	12.3%
Never	3	6.5%	5	8.3%	8	7.5%
Total	46	99.8%	60	100.1%	106	99.9%

Table 42

"Indirect discrimination is a barrier in my work in higher education" (Question 83)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Always	9	18.4%	3	4.8%	12	10.8%
Often	12	24.5%	25	40.3%	37	33.3%
Sometimes	16	32.7%	20	32.3%	36	32.4%
Rarely	6	12.2%	12	19.4%	18	16.2%
Never	6	12.2%	2	3.2%	8	7.2%
Total	49	100%	62	100%	111	99.9%

Table 43

"Stereotyped assumptions about the 'natural' role of women are barriers to my work in higher education" (Question 81)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Always	3	6.3%	3	4.8%	6	5.4%
Often	15	31.3%	22	34.9%	37	33.3%
Sometimes	19	39.6%	22	34.9%	41	36.9%
Rarely	7	14.6%	13	20.6%	20	18%
Never	4	8.3%	3	4.8%	7	6.3%
Total	48	100.1%	63	100%	111	99.9%

Table 44

"Informal selection processes are a barriers to my work in higher education" (Question 88)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Always	6	14%	13	22.4%	19	18.8%
Often	15	34.9%	12	20.7%	27	26.7%
Sometimes	8	18.6%	18	31%	26	25.7%
Rarely	7	16.3%	6	10.3%	13	12.9%
Never	7	16.3%	9	15.5%	16	15.8%
Total	43	100.1%	58	99.9%	101	99.9%

Table 45

"Subjective selection processes are a barrier to my work in higher education" (Question 87)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Always	7	16.7%	13	22.4%	20	20%
Often	14	33.3%	12	20.7%	26	26%
Sometimes	7	16.7%	17	29.3%	24	24%
Rarely	10	23.8%	11	19%	21	21%
Never	4	9.5%	5	8.6%	9	9%
Total	42	100%	58	100%	100	100%

Table 46

"An inflexible career structure is a barrier to my work in higher education" (Question 86)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Always	4	10.3%	12	19.7%	16	16%
Often	11	28.2%	14	23%	25	25%
Sometimes	8	20.5%	14	23%	22	22%
Rarely	6	15.4%	11	18%	17	17%
Never	10	25.6%	10	16.4%	20	20%
Total	39	100%	61	100.1%	100	100%

Table 47

"An inflexible work structure is a barrier in my work in higher education" (Question 85)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Always	3	6.8%	9	14.5%	12	11.3%
Often	8	18.2%	13	21%	21	19.8%
Sometimes	12	27.3%	21	33.9%	33	31.1%
Rarely	11	25%	11	17.7%	22	20.8%
Never	10	22.7%	8	12.9%	18	17%
Total	44	100%	62	100%	106	100%

Table 48

"The absence of proper childcare provision is a barrier to my work in higher education" (Question 84)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Always	6	17.1%	18	30%	24	25.3%
Often	10	28.6%	9	15%	19	20%
Sometimes	2	5.7%	10	16.7%	12	12.6%
Rarely	4	11.4%	5	8.3%	9	9.5%
Never	13	37.1%	18	30%	31	32.6%
Total	35	99.9%	60	100%	95	100%

Table 49

"Direct discrimination is a barrier in my work in higher education" (Question 82)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Always	2	4.3%	1	1.6%	3	2.7%
Often	8	17%	7	11.1%	15	13.6%
Sometimes	12	25.5%	26	41.3%	38	34.5%
Rarely	16	34%	16	25.4%	32	29.1%
Never	9	19.1%	13	20.7%	22	20%
Total	47	99.9%	63	100.1%	110	99.9%

Table 50

"Unnecessary age restrictions are a barrier in my work in higher education" (Question 90 )

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Always	4	9.1%	9	14.5%	13	12.3%
Often	5	11.4%	15	24.2%	20	18.9%
Sometimes	7	15.9%	13	21%	20	18.9%
Rarely	13	29.5%	10	16.1%	23	21.7%
Never	15	34.1%	15	24.2%	30	28.3%
Total	44	100%	62	100%	106	100.1%

Table 51

"My working life has been affected positively by unexpected opportunities/events"  
Question 33

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	19	40.4%	12	20%	31	29%
Agree	18	38.3%	22	36.7%	40	37.4%
Neutral	6	12.8%	16	26.7%	22	20.6%
Disagree	2	4.3%	7	11.7%	9	8.4%
Strongly disagree	2	4.3%	3	5%	5	4.7%
Total	47	100.1%	60	100.1%	107	100.1%

Table 52

"Flexibility is more important than a career plan" (Question 40)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	14	29.2%	8	13.3%	22	20.4%
Agree	19	39.6%	27	45%	46	42.6%
Neutral	9	18.8%	18	30%	27	25%
Disagree	4	8.3%	6	10%	10	9.3%
Strongly disagree	2	4.2%	1	1.7%	3	2.8%
Total	48	100.1%	60	100%	108	100.1%

Table 53

"My career is the result of a successive sequence of posts with increasing responsibilities and salary" (Question 35)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	8	17%	5	8.3%	13	12.1%
Agree	13	27.7%	21	35%	34	31.8%
Neutral	5	10.6%	10	16.7%	15	14%
Disagree	10	21.3%	12	20%	22	20.6%
Strongly disagree	11	23.4%	12	20%	23	21.5%
Total	47	100%	60	100%	107	100%

Table 54

"My working life has been negatively affected by unexpected opportunities/events"

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	4	9.5%	12	20%	16	15.7%
Agree	7	16.7%	10	16.7%	17	16.7%
Neutral	7	16.7%	15	25%	22	21.6%
Disagree	15	35.7%	18	30%	33	32.4%
Strongly disagree	9	21.4%	5	8.3%	14	13.7%
Total	42	100%	60	100%	102	100.1%



Table 55

"I have a detailed plan for my working life" (Question 32)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	6	13%	3	5.2%	9	8.7%
Agree	10	21.7%	13	22.4%	23	22.1%
Neutral	12	26.1%	21	36.2%	33	31.7%
Disagree	10	21.7%	17	29.3%	27	26%
Strongly disagree	8	17.4%	4	6.9%	12	11.5%
Total	46	99.9%	58	100%	104	100%

Table 56

"I have to plan my career because of non-work responsibilities" (Question 42)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	4	9.1%	5	8.6%	9	8.8%
Agree	7	15.9%	13	22.4%	20	19.6%
Neutral	9	20.5%	20	34.5%	29	28.4%
Disagree	15	34.1%	15	25.9%	30	29.4%
Strongly disagree	9	20.5%	5	8.6%	14	13.7%
Total	44	100.1%	58	100%	102	99.9%

Table 57

"My career has been adversely affected by recent reductions in art education employment" (Question 36)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	7	15.6%	3	5.1%	10	9.6%
Agree	7	15.6%	11	18.6%	18	17.3%
Neutral	5	11.1%	20	33.9%	25	24%
Disagree	19	42.2%	21	35.6%	40	38.5%
Strongly disagree	7	15.6%	4	6.8%	11	10.6%
Total	45	100.1%	59	100%	104	100%

Table 58

"A career plan is not appropriate for the work I do" (Question 39)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	4	8.9%	1	1.8%	5	4.9%
Agree	10	22.2%	11	19.3%	21	20.6%
Neutral	10	22.2%	22	38.6%	32	31.4%
Disagree	11	24.4%	15	26.3%	26	25.5%
Strongly disagree	10	22.2%	8	14%	18	17.6%
Total	45	99.9%	57	100%	102	100%

Table 59

"I have recently begun to plan my working life" (Question 37)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	3	7%	2	3.4%	5	4.9%
Agree	4	9.3%	12	20.3%	16	15.7%
Neutral	12	28%	20	33.9%	32	31.4%
Disagree	15	34.9%	20	33.9%	35	34.3%
Strongly disagree	9	20.9%	5	8.5%	14	13.7%
Total	43	100.1%	59	100%	102	100%

Table 60

"I am unable to plan my future career because of non-work responsibilities"

(Question 41)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	2	4.5%	3	5.1%	5	4.9%
Agree	4	9.1%	8	13.6%	12	11.7%
Neutral	8	18.2%	24	40.7%	32	31.1%
Disagree	20	45.5%	14	23.7%	34	33%
Strongly disagree	10	22.7%	10	16.9%	20	19.4%
Total	44	100%	59	100%	103	100.1%

Table 61

"I regret not planning my career" (Question 38)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	0	0%	1	1.7%	1	1%
Agree	1	2.4%	6	10.3%	7	7%
Neutral	9	21.4%	19	32.8%	28	28%
Disagree	19	45.2%	20	34.5%	39	39%
Strongly disagree	13	30.9%	12	20.7%	25	25%
Total	42	99.9%	58	100%	100	100%

Table 62

"The opportunity to be involved in the decision-making processes may encourage me to seek a managerial position in higher education" (Question 48)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	22	48.9%	30	49.2%	52	49%
Agree	18	40%	22	36.1%	40	37.7%
Neutral	2	4.4%	5	8.2%	7	6.6%
Disagree	0	0%	3	4.9%	3	2.8%
Strongly disagree	3	6.7%	1	1.6%	4	3.8%
Total	45	100%	61	100%	106	99.9%

Table 63

"The desire to have more power to bring about change may encourage me to seek a managerial position in higher education" (Question 55)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	22	48.9%	30	49.2%	52	49%
Agree	18	40%	22	36.1%	40	37.7%
Neutral	2	4.4%	5	8.2%	7	6.6%
Disagree	0	0%	3	4.9%	3	2.8%
Strongly disagree	3	6.7%	1	1.6%	4	3.8%
Total	45	100%	61	100%	106	99.9%

Table 64

"An increased salary may encourage me to seek a managerial position" (Question 45)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	10	22.7%	22	36.7%	32	30.8%
Agree	23	52.3%	28	46.7%	51	49%
Neutral	6	13.6%	8	13.3%	14	13.5%
Disagree	3	6.8%	1	1.7%	4	3.8%
Strongly disagree	2	4.5%	1	1.7%	3	2.9%
Total	44	99.9%	60	100.1%	104	100%

Table 65

"Dissatisfaction with present management may encourage me to seek a managerial position" (Question 51)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	14	31.1%	23	36.5%	37	34.3%
Agree	21	46.7%	20	31.7%	41	38%
Neutral	6	13.3%	17	27%	23	21.3%
Disagree	1	2.2%	2	3.2%	3	2.8%
Strongly disagree	3	6.7%	1	1.6%	4	3.7%
Total	45	100%	63	100%	108	100.1%

Table 66

"Higher professional status may encourage me to seek a managerial position" (Question 47)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	12	27.3%	20	32.8%	32	30.5%
Agree	18	40.9%	25	41%	43	41%
Neutral	10	22.7%	9	14.8%	19	18.1%
Disagree	0	0%	5	8.2%	5	4.8%
Strongly disagree	4	9.1%	2	3.3%	6	5.7%
Total	44	100%	61	100.1%	105	100.1%

Table 67

"The challenge of greater responsibility may encourage me to seek a managerial position in higher education" (Question 46)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	11	25.6%	16	26.2%	27	26%
Agree	17	39.5%	25	41%	42	40.4%
Neutral	8	18.6%	12	19.7%	20	19.2%
Disagree	3	7%	4	6.6%	7	6.7%
Strongly disagree	4	9.3%	4	6.6%	8	7.7%
Total	43	100%	61	100.1%	104	100%

Table 68

"The opportunity to gain wider experiences may encourage me to seek a managerial position" (Question 53)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	9	20.5%	16	25.8%	25	23.6%
Agree	23	52.3%	25	40.3%	48	45.3%
Neutral	5	11.4%	17	27.4%	22	20.8%
Disagree	1	2.3%	3	4.8%	4	3.8%
Strongly disagree	6	13.6%	1	1.6%	7	6.6%
Total	44	100.1%	62	99.9%	106	100.1%

Table 69

"Personal ambition may encourage me to seek a managerial position" (Question 52)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	9	20.5%	14	22.9%	23	21.9%
Agree	21	47.7%	23	37.7%	44	41.9%
Neutral	9	20.5%	16	26.2%	25	23.8%
Disagree	1	2.3%	4	6.6%	5	4.8%
Strongly disagree	4	9.1%	4	6.6%	8	7.6%
Total	44	100.1%	61	100%	105	100%

Table 70

"The need for change may encourage me to seek a managerial position" (Question 50)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	11	25.6%	15	24.6%	26	25%
Agree	20	46.5%	20	32.8%	40	38.5%
Neutral	7	16.3%	18	29.5%	25	24%
Disagree	1	2.3%	4	6.6%	5	4.8%
Strongly disagree	4	9.3%	4	6.6%	8	7.7%
Total	43	100%	61	100.1%	104	100%

Table 71

The desire for career progression may encourage me to seek a managerial position" (Question 49)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	9	20.9%	16	26.2%	25	24%
Agree	18	41.8%	23	37.7%	41	39.4%
Neutral	10	23.3%	15	24.6%	25	24%
Disagree	1	2.3%	4	6.6%	5	4.8%
Strongly disagree	5	11.6%	3	4.9%	8	7.7%
Total	43	99.9%	61	100%	104	99.9%

Table 72

"Greater job security may encourage me to seek a managerial position" (Question 54)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	4	9.1%	12	20%	16	15.4%
Agree	22	50%	25	41.7%	47	45.2%
Neutral	10	22.7%	19	31.7%	29	27.9%
Disagree	2	4.5%	3	5%	5	4.8%
Strongly disagree	6	13.6%	1	1.7%	7	6.7%
Total	44	99.9%	60	100.1%	104	100%

Table 73

"I may be encouraged to seek a managerial position because it is more interesting work"  
(Question 43)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	8	17.8%	14	22.6%	22	20.6%
Agree	15	33.3%	19	30.6%	34	31.8%
Neutral	5	11.1%	9	14.5%	14	13.1%
Disagree	10	22.2%	14	22.6%	24	22.4%
Strongly disagree	7	15.6%	6	9.7%	13	12.1%
Total	45	100%	62	100%	107	100%

Table 74

"Dissatisfaction with present position may encourage me to seek a managerial position"  
(Question 44)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	3	7.1%	9	14.5%	12	11.5%
Agree	12	28.6%	28	45.2%	40	38.5%
Neutral	12	28.6%	14	22.6%	26	25%
Disagree	10	23.8%	7	11.3%	17	16.3%
Strongly disagree	5	11.9%	4	6.5%	9	8.7%
Total	42	100%	62	100.1%	104	100%

Table 75

"I may be discouraged from seeking a managerial position because it would mean less contact time with students" (Question 59)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	17	37.8%	13	21.7%	30	28.6%
Agree	24	53.3%	27	45%	51	48.6%
Neutral	4	8.9%	15	25%	19	18.1%
Disagree	0	0%	3	5%	3	2.9%
Strongly disagree	0	0%	2	3.3%	2	1.9%
Total	45	100%	60	100%	105	100.1%

Table 76

"My commitment to my research may discourage me from seeking a managerial position" (Question 58)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	15	34.1%	25	41%	40	38.1%
Agree	18	40.9%	23	37.7%	41	39%
Neutral	8	18.2%	5	8.2%	13	12.4%
Disagree	2	4.5%	5	8.2%	7	6.7%
Strongly disagree	1	2.3%	3	4.9%	4	3.8%
Total	44	99.9%	61	100%	105	100%

Table 77

"Increased work load may discourage me from seeking a managerial position" (Question 62)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	14	30.4%	29	48.3%	43	40.6%
Agree	17	37%	18	30%	35	33%
Neutral	3	6.5%	4	6.7%	7	6.6%
Disagree	7	15.2%	7	11.7%	14	13.2%
Strongly disagree	5	10.9%	2	3.3%	7	6.6%
Total	46	100%	60	100%	106	100%

Table 78

"I may be discouraged from seeking a managerial position because it is less interesting work" (Question 70)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	11	24.4%	16	26.7%	27	25.7%
Agree	14	31.1%	24	40%	38	36.2%
Neutral	9	20%	9	15%	18	17.1%
Disagree	10	22.2%	5	8.3%	15	14.3%
Strongly disagree	1	2.2%	6	10%	7	6.7%
Total	45	99.9%	60	100%	105	100%



Table 79

"Lack of financial incentives may discourage me from seeking a managerial position"  
(Question 61)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	4	9.1%	12	20%	16	15.4%
Agree	22	50%	25	41.7%	47	45.2%
Neutral	10	22.7%	19	31.7%	29	27.9%
Disagree	2	4.5%	3	5%	5	4.8%
Strongly disagree	6	13.6%	1	1.7%	7	6.7%
Total	44	99.9%	60	100.1%	104	100%

Table 80

"Dissatisfaction with present management ethos may discourage me from seeking a managerial position" (Question 72)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	12	26.1%	18	30%	30	28.3%
Agree	15	32.6%	16	26.7%	31	29.2%
Neutral	9	19.6%	13	21.7%	22	20.8%
Disagree	8	17.4%	10	16.7%	18	17%
Strongly disagree	2	4.3%	3	5%	5	4.7%
Total	46	100%	60	100.1%	106	100%

Table 81

"My commitment to my studio work may discourage me from seeking a managerial position" (Question 57)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	20	43.5%	7	18.4%	27	32.1%
Agree	16	34.8%	5	13.2%	21	25%
Neutral	5	10.9%	13	34.2%	18	21.4%
Disagree	5	10.9%	6	15.8%	11	13.1%
Strongly disagree	0	0%	7	18.4%	7	8.3%
Total	46	100.1%	38	100%	84	99.9%

Table 82

"Non-work commitments may discourage me from seeking a managerial position"  
(Question 66)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	7	16.3%	16	26.2%	23	22.1%
Agree	14	32.6%	20	32.8%	34	32.7%
Neutral	10	23.3%	14	23%	24	23.1%
Disagree	10	23.3%	4	6.6%	14	13.5%
Strongly disagree	2	4.7%	7	11.5%	9	8.7%
Total	43	100.2%	61	100.1%	104	100.1%

Table 83

"The lack of part-time and job-share positions may discourage me from seeking a managerial position" (Question 67)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	8	19%	14	24.1%	22	22%
Agree	12	28.6%	16	27.6%	28	28%
Neutral	11	26.2%	20	34.5%	31	31%
Disagree	9	21.4%	2	3.4%	11	11%
Strongly disagree	2	4.8%	6	10.3%	8	8%
Total	42	100%	58	99.9%	100	100%

Table 84

"I may be discouraged from seeking a managerial position because I believe that my skills lie elsewhere" (Question 56)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	12	26.1%	13	21.7%	25	23.6%
Agree	12	26.1%	15	25%	27	25.5%
Neutral	8	17.4%	12	20%	20	18.9%
Disagree	7	15.2%	14	23.3%	21	19.8%
Strongly disagree	7	15.2%	6	10%	13	12.3%
Total	46	100%	60	100%	106	100.1%

Table 85

"Satisfaction with present position may discourage me from seeking a managerial position" (Question 63)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	5	11.4%	8	13.6%	13	12.6%
Agree	14	31.8%	19	32.2%	33	32%
Neutral	13	29.5%	18	30.5%	31	30.1%
Disagree	8	18.2%	8	13.6%	16	15.5%
Strongly disagree	4	9.1%	6	10.2%	10	9.7%
Total	44	100%	59	100.1%	103	99.9%

Table 86

"A masculine/male management sphere discourages me from seeking a managerial position" (Question 73)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	11	24.4%	8	13.6%	19	18.3%
Agree	13	28.9%	11	18.6%	24	23.1%
Neutral	6	13.3%	10	17%	16	15.4%
Disagree	5	11.1%	8	13.6%	13	12.5%
Strongly disagree	10	22.2%	22	37.3%	32	30.8%
Total	45	99.9%	59	100.1%	104	100.1%

Table 87

"Lack of interest discourages me from seeking a managerial position" (Question 65)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	7	15.6%	10	17.5%	17	16.7%
Agree	11	24.4%	13	22.8%	24	23.5%
Neutral	11	24.4%	14	24.6%	25	24.5%
Disagree	13	28.9%	8	14%	21	20.6%
Strongly disagree	3	6.7%	12	21%	15	14.7%
Total	45	100%	57	99.9%	102	100%

Table 88

"Insufficient experience may discourage me from seeking a managerial position"  
(Question 60)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	6	13.3%	4	6.8%	10	9.6%
Agree	13	28.9%	10	16.9%	23	22.1%
Neutral	7	15.6%	20	33.9%	27	26%
Disagree	14	31.1%	16	27.1%	30	28.8%
Strongly disagree	5	11.1%	9	15.3%	14	13.5%
Total	45	100%	59	100%	104	100%

Table 89

"Conflict with partner's career may discourage me from seeking a managerial position"  
(Question 68)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	5	11.4%	7	11.7%	12	11.5%
Agree	7	15.9%	13	21.7%	20	19.2%
Neutral	10	22.7%	17	28.3%	27	26%
Disagree	10	22.7%	11	18.3%	21	20.2%
Strongly disagree	12	27.3%	12	20%	24	23.1%
Total	44	100%	60	100%	104	100%

Table 90

"Unsuccessful previous applications may have discouraged me from seeking a managerial position" (Question 64)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	3	7%	6	10.5%	9	9%
Agree	12	27.9%	7	12.3%	19	19%
Neutral	12	27.9%	20	35.1%	32	32%
Disagree	10	23.3%	15	26.3%	25	25%
Strongly disagree	6	14%	9	15.8%	15	15%
Total	43	100.1%	57	100%	100	100%

Table 91

"Fear of isolation from colleagues may discourage me from seeking managerial positions" (Question 69)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	3	7%	4	6.8%	7	6.9%
Agree	7	16.3%	11	18.6%	18	17.6%
Neutral	14	32.6%	19	32.2%	33	32.4%
Disagree	13	30.2%	10	16.9%	23	22.5%
Strongly disagree	6	14%	15	25.4%	21	20.6%
Total	43	100.1%	59	99.9%	102	100%

Table 92

"I may be discouraged from seeking a managerial position because I dislike responsibility" (Question 71)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Strongly agree	2	4.8%	0	0%	2	2%
Agree	4	9.5%	9	15.3%	13	12.9%
Neutral	6	14.3%	25	42.4%	31	30.7%
Disagree	20	47.6%	8	13.6%	28	27.7%
Strongly disagree	10	23.8%	17	28.8%	27	26.7%
Total	42	100%	59	100.1%	101	100%

Table 93

"I would take up further management training if it was offered" (Question 74)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Yes	15	31.9%	17	27%	32	29.1%
No	21	44.7%	30	47.6%	51	46.4%
Not sure	11	23.4%	16	25.4%	27	24.5%
Total	47	100%	63	100%	110	100%

Table 94

"I would prefer women only management training" (Question 75)

	Fine Artists		Art Theorists		Total	
	n	%	n	%	n	%
Yes	21	53.8%	26	47.3%	47	50%
No	9	23.1%	10	18.2%	19	20.2%
Not sure	9	23.1%	19	34.5%	28	29.8%
Total	39	100%	55	100%	94	100%