

Drawing together: art, craft and design in schools

2005/08



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Executive summary

This report draws together the findings of subject surveys of art, craft and design education between 2005 and 2008 in 90 primary and 90 secondary schools. These schools were selected randomly to include those in urban and rural areas across England. Inspectors also made 20 further visits to see good practice in schools, art galleries and regional exhibitions of pupils' work. Inspectors evaluated pupils' achievement and the quality of provision, and assessed the extent to which pupils of all backgrounds and abilities were given the opportunity to succeed in the subject. They considered the possible factors contributing to the wide gap in achievement between boys and girls.

The picture was generally a positive one. Pupils' art, craft and design work often had a strong and immediate presence in the schools and local communities visited. Even so, at every phase, the quality of provision varied widely. Around half the schools visited used art, craft and design effectively to promote creativity and a cultural entitlement¹ for all their pupils. Where art, craft and design were flourishing, schools promoted the subject, valuing its unique contribution to pupils' personal development and its impact on their wider achievement. However, in a similar proportion, the curriculum was unimaginative, the range of activities was limited, teaching failed to stimulate creativity and learning was too confined to the classroom. These schools had often failed to challenge ineffective provision in art, craft and design or exploit its contribution to whole-school improvement. High standards were almost always achieved in schools that remained in touch with local or national initiatives and used them to raise expectations.

In one half of Foundation Stage settings children's creative development was good, and in primary schools overall one third had consistently good achievement and standards in art and design. Pupils in these schools used sketchbooks regularly, teachers developed pupils' responsibility for making choices, and the whole school used display both to celebrate and evaluate achievement. Inspectors met pupils who had experienced their highest achievements and enjoyment through their work in art, craft or design, often stimulated by direct contact with art and artists in and outside of school. In the other two thirds some work was of good quality but standards and provision were too variable. Many pupils had only a limited understanding of the subject and its importance.

In the secondary schools visited, the best work demonstrated students' ingenuity and commitment, as well as the impact of specialist teaching and working with galleries and practising artists. In these schools, there were regular opportunities for and wide-ranging approaches to drawing. The most original work often resulted from engagement with contemporary practice. The success of these schools was reflected in the good proportion of students continuing on to examination courses, with more choice giving them the opportunity to improve the depth and diversity of their work. Nationally, a high proportion of students who took GCSE and A-level examinations in the subject attained the higher grades.

Boys on average continue to achieve considerably less well than girls. Inspectors found that boys' achievements rose when they were given opportunities to work for a practical purpose, for example by using digital and three-dimensional (3D) media. However, often they were seen to lose interest and make limited progress where craft and design work was neglected, when they spent too much time writing, and when research was confined to homework.

In primary and secondary schools high quality provision and outcomes stemmed from subject leaders who were passionate about the subject and clear about its value, and teachers who inspired their pupils by providing absorbing, challenging and open-ended opportunities for learning which exploited their interest in visual imagery. Poorer provision was associated with weak senior leadership that failed to challenge and question or guide improvement, and inexperienced teaching, particularly in the ability to use assessment to encourage creativity or to capture progression. Some secondary schools failed to communicate to parents the relevance of art, craft and design or its relationship to possible careers.

The discussion of issues in Part B of this report aims to help teachers build on success in the subject and address concerns emerging from Part A, namely, the contribution of art, craft and design education to pupils' inclusion, creativity and community, drawing on examples from successful schools.

¹ See Further information.

Key findings

- Pupils' achievement was good or outstanding in just over half the schools surveyed. The best work seen showed that pupils had the confidence to experiment and draw adventurously. They refined their skills and demonstrated creativity both through their expression of ideas and feelings and in their interpretation of themes and observations.
- Girls often made more rapid progress than boys. They were more likely to take an art and design course in Key Stage 4 and attained higher grades. Good achievement by boys was associated with a broad art, craft and design curriculum, relevant lessons and the directness of teachers' feedback.
- Pupils were inquisitive about the work of different artists, but their limited breadth of knowledge, depth of understanding and range of analytical skills often constrained their ability to draw on such work. Too many pupils relied on secondary sources and remained uncritical about imagery encountered through computer technology.
- Just over one third of primary and two thirds of secondary lessons were good or outstanding, with teachers often exploiting the visual appeal of the subject. However, in other lessons, insecure subject knowledge and insufficient differentiation or use of subject-specific assessment restricted the level of challenge and constrained pupils' progress and creativity.
- Boys and girls enjoyed practical lessons. Collaborative and expressive work which drew on individual experience or concerns about, for example, global issues accelerated their personal development. Ill-judged written tasks deflated enthusiasm and diminished their sense of achievement.
- Visits to art galleries and work with visiting artists played an important role and often had an immediate impact on pupils' aspirations and achievement, but such experiences were rarely available to all pupils. Sustained links, including those with the creative industries, were underdeveloped.
- Contemporary art and digital media enriched the curriculum and pupils' exploration of abstract concepts. However, in more than half the schools visited, craft and design dimensions were underdeveloped, topics were unimaginative and there was a lack of response to pupils' cultural interests.
- The subject was led with passion and pride in many of the schools visited. However, subject leaders often directed their energy and resources towards celebrating outcomes without the accompanying critical evaluation necessary to improve provision or inform innovation through subject-specific professional development.
- In the most effective practice, a school's ethos and environment benefited from art and design, as did its local community. However, insufficient opportunities exist for the wider community to appreciate the achievements of students as young artists, craftworkers and designers, or for schools to learn from others nationally.



Recommendations

The Department for Children, Schools and Families and the Department for Culture, Media and Sport (DCMS) should:

- promote opportunities for every child and teacher of the subject to have the opportunity to work in an art gallery, or with an artist, craft worker or designer as part of their cultural entitlement
- further develop the National Archive of Children’s Art, Craft and Design and consider dedicating a national gallery space to the creative achievements of children and young people in England.

The Qualifications and Curriculum Authority (QCA) should:

- provide more detailed guidance for schools on assessing, recording and reporting on pupils’ creative development
- provide further exemplification for schools about progression of subject skills, knowledge and understanding through the key stages of the National Curriculum.

The Training and Development Agency for Schools should:

- provide continuing professional development for primary teachers to establish a baseline of knowledge and skills that promote consistently high expectations
- provide professional development opportunities for secondary specialists to update their skills, knowledge and experience of contemporary culture and creativity.

Local authorities and headteachers should:

- promote further opportunities for schools to exhibit their work publicly and for talented pupils to meet and work together
- increase pupils’ first-hand experience by developing sustained partnerships between schools, creative industries, galleries and artists in the locality.

Subject leaders should:

- articulate the subject’s value and purpose more explicitly to school leaders and other teachers, and to pupils and their families
- evaluate the effectiveness of provision in their school to ensure high levels of participation and performance in the subject by all groups of pupils.

Teachers should:

- establish more differentiated starting points for pupils, based on developing their skills, deepening their knowledge and capitalising on their creativity
- ensure that provision is relevant and wide-ranging for boys and girls, and includes first-hand experience and enrichment outside lessons.



Part A: Art, craft and design in practice

Achievement and standards

Primary schools

1 Children's creative development in the Foundation Stage was good in over half of the primary schools surveyed.² In these settings, the best practitioners' high expectations of children contrasted starkly with those in other schools and, in some cases, within the same school. Children who underperformed at this stage were tentative in handling tools and experimenting with techniques, and depended on adults for ideas. This was in stark contrast to the children in the following example who readily grasped the opportunities to develop their creativity:



Early expectations

The Reception Year children developed rapidly as creative individuals in a stimulating and busy environment, inside and outside the classroom. An extensive range of activities gave them the opportunity to learn through exploration, using all their senses. The outdoor area was a magnet for uninhibited spontaneous play, where the children took risks and were adventurous in their creative pursuits. The adults were attentive and closely involved in the activities. They had no preconceived ideas of the direction that the children's play should take. They did not interrupt activities but provided well-timed support whenever necessary.

A pirate ship encouraged some children to invent and fantasise as they threw themselves into the roles of pirates and mermaids. They asked an adult for specific fabrics so that they could create their own costumes and bring the activity further to life. Others were calmer and more reflective, sitting quietly, making intricate collages with tiny pieces of fabric, paper and sparkles, or remarking delightedly on the colours of the bubbles they were blowing.

There were rich opportunities for children to explore the potential of paint. Large emulsified plasterboards became a blank canvas for big art where children painted boldly, using brushes, sponges and whatever else they wished. Some sprayed paint onto a floor canvas, using plastic 'squeeze' bottles, and rode their bicycles through it to see what patterns they could make or how colours blended to make new ones. One group composed music with instruments and accompanied others who performed an original ribbon dance. Regular involvement in such activities helped most pupils to make good progress so that, by the end of the year, they had exceeded the early learning goals in creative development.

2 It is easy to underestimate how well children who are starting school can record observations and express imagination through mark-making. With the help of adults, who provide interesting objects and materials to look at and handle, as well as challenge their curiosity and control, children's early responses can range from sensitive to bold. Their ability to look critically at the work of other artists, ask questions or contribute views is as impressive. With an adult's assurance that different answers are of merit, they can make evaluations that range from descriptive to interpretative.

3 The survey evidence reflects the findings of an earlier report on Foundation Stage settings, which noted that the range and quality of opportunities for children to develop creativity varied widely and led to differing outcomes for boys and girls.

High expectations for all

'There was a clear link between communication skills and the development of creativity. Creativity flourished where practitioners supported and valued language development. In their creative development, girls achieved more rapidly than boys because they chose creative activities more frequently and persisted with them for longer. Girls' better linguistic development helped them to sustain imaginative activities and involve others in fantasy play.'

'Boys enjoyed the practical elements of the curriculum and showed good spatial awareness. While boys were more proficient in using a range of large equipment, girls showed better dexterity.'³

4 In 35 of the 90 primary schools visited, achievement was good or outstanding at both key stages. In the remaining schools, it was common for progress to be good at Key Stage 1 but less marked in Key Stage 2, slowing particularly in Years 5 and 6. The lack of progress in some schools in these two years was associated with insufficiently regular opportunities to consolidate learning in art and design.⁴ However, in those schools where the provision was consistently good, Year 6 pupils often achieved higher standards than those achieved by Year 7 pupils in many secondary schools.

5 Where standards were high, pupils were able to choose the scale of their work, improvise with materials and refine the techniques they had used previously. They explored materials and then combined methods in which they had already developed some confidence. They recognised the work of others as an inspiration rather than as a solution to problems they encountered. They were less interested in copying something already created by an artist, or demonstrated by their teacher, than in using these stimuli as a starting point for their own art. This was a key factor in inhibiting or accelerating progress.

Developing the artist in the pupil

Inspired by the work of the artist Max Ernst, Year 6 pupils built up a wide repertoire of skills. They explored different techniques and new effects which they discovered through close analysis of different sections of the artist's work. When they created effects accidentally, the teacher commented enthusiastically, thus creating a climate where experimentation was the norm. Opportunities to share effects encouraged the pupils to combine ideas, for example by scratching through paint on an already printed surface. They stored examples in their sketchbooks, making quick notes on how the effects had been achieved. Inspired by the concept of a surrealist landscape, they drew on their experience to build up images using different techniques. For example, pre-prepared papers which they had textured were cut, torn and added to background surfaces.

The pupils had experienced the subject matter, materials and techniques Max Ernst used, but these were only a starting point for their own images, which were highly original. The teacher was very effective in shifting her enthusiasm from the artist's work to the pupils' achievements. She went on to introduce them to Ernst's later work, asking questions about how their own work might evolve.

³ *The Foundation Stage: 144 settings* (HMI 2610), Ofsted, 2006; www.ofsted.gov.uk/publications/2610.

⁴ This was similar to findings reported in *Making more of music: an evaluation of music in schools 2005–08* (080235), Ofsted, 2009; www.ofsted.gov.uk/publications/080235.

Art, craft and design in practice

6 The extent to which pupils were confident in making choices and believed in their potential as young artists was directly linked to the range and quality of the provision. Where achievement was less good, it was often because pupils' understanding of how to improve their work was not secure. They associated progress with accurate and realistic drawing and saw creativity as about having the confidence to get messy, without necessarily making something of value as a result. It is a concern that, from an early age, the pupils in the schools visited had already gained the impression that the ability to draw and to be creative is innate rather than learned. It is hard to imagine this being said of any other subject.

7 Developing a broad range of drawing skills is central to progression in art, craft and design. Pupils can create effective work in two-dimensional (2D), 3D and digital media, without apparently using traditional drawing skills. Nevertheless, the development of different drawing skills almost always underpinned the most impressive work seen in key stages 1 and 2.

8 Where standards were high, pupils used sketchbooks frequently and spontaneously, in art lessons and in other subjects. They recorded their observations, developed ideas and experimented with drawing media. But the quality and use of sketchbooks varied widely, reflecting pupils' different levels of understanding about the many ways in which artists use them to improve the quality and conviction of their work. Pupils who lacked confidence in drawing often focused on presentation rather than experimentation. Many of the sketchbooks seen, for example, contained pencil drawings made from direct observation, with written comments from the teacher that praised accuracy, detail and pencil control. These comments rarely challenged pupils' perceptions by encouraging them to explore new drawing tools and techniques, to consider further ways of interpreting subject matter and ideas, or to look at drawings by particular artists in order to think differently about their own.

9 There have been several major initiatives to raise the profile of drawing. For example, the Campaign for Drawing has had a considerable impact on schools through its focus on drawing as a key skill, capable of helping to raise standards not only in art and design but also in other subjects.⁵

10 The National Curriculum requires that pupils should experience a broad range of art, craft and design in key stages 1 and 2 that enables them to:

- explore and develop ideas
- investigate and make art, craft and design
- evaluate and develop their work.

The development of pupils' knowledge and understanding should support attainment in all three aspects. In the schools visited where standards were high, pupils were able to distinguish clearly between the appearance, meaning and purpose of different practitioners' work; they could relate their own work to that of others without it becoming an exercise in pastiche. However, they usually had far greater knowledge and understanding of the work of artists than that of craftworkers and designers. This reflected the resources available and the teacher's subject knowledge. It had an impact on the relative popularity of activities and on the different rates of progress for individual pupils.

11 In the survey, it was common to find pupils making good progress in using line, tone, colour and pattern because their understanding about how different artists used these visual elements was reinforced regularly. However, progress in using spatial skills and tactile elements, such as surface, texture, structure and form, was often slower, because of weaker knowledge and understanding about craftworkers and designers. In the light of the evidence noted earlier, this is likely to disadvantage boys and raises concerns about the extent to which all groups are given equal opportunities to excel in the subject.



12 The expressive quality of pupils' work, such as articulating inner feelings, ideas and imagination, varied widely within and between schools. The potential of this creative dimension was exemplified in a school where pupils who were at an early stage of learning English communicated on equal terms through their art work. They used a variety of media energetically to create powerful representations of personal and sometimes traumatic experiences. Unusually expressive work was also seen in early years settings that used emotive stimuli, such as music and stories, as a starting point for children's art work. Often, however, pupils who had produced some astonishing work expressed anxiety about explaining or writing about the meaning behind it. In the following example, students in a special school developed their communication through their art, craft and design.

Making a mark

In a school for primary pupils with severe, profound and multiple learning difficulties, the curriculum was modelled around individuals' needs and responses to different stimuli. Opportunities to nurture and develop creativity were provided through the Creative Partnerships scheme, which brought together artists of high calibre with teachers skilled in making the curriculum accessible to their pupils. A ceramicist, photographer and video-maker worked with the pupils, their teachers, support staff and parents. Collaborative planning and a sensitive match between artists' skills and pupils' capabilities ensured the necessary modifications to promote communication and physical, personal and social development. Unexpected outcomes were also used to shape new approaches.

After the end of the project, the school continued to use the arts to develop pupils' non-verbal communication, imagination, confidence and belief in themselves. The progress made was reflected in the comments made by adults: 'The children responded in ways that planning did not account for – a pupil finding his fingers when we wrapped a clay snake around them; a pupil discovering his hands and then leaving handprints everywhere.'

Secondary schools

13 Achievement and standards in Key Stage 3 were good or outstanding in just over half of the schools surveyed. National unvalidated data from teacher assessment support inspectors' judgements that there is a wide gap between the proportion of boys and girls achieving Level 5 or above, with girls outperforming boys, and that attainment has remained almost static in recent years.

14 Inspectors' judgements on students' achievement, in terms of technical skills and knowledge about artists, usually confirmed the assessments teachers had made. However, in some schools teachers marked individual students highly, even when, in terms of creativity of approach or outcome, there was little to distinguish their work from that of the rest of the cohort. This is a concern, since the new level descriptions, introduced in September 2008, set higher and clearer expectations of students' creativity.

15 A major strength at Key Stage 3 in the best schools visited was the range of practical work in which students were involved. As well as developing their 2D skills and relating these to the work of artists, most students also developed facility in three dimensions and the use of digital media. In some schools, this led to greater understanding about the work of craftworkers and designers who had used similar media. However, it was common to find students who used a wide range of media but still depended on a very limited knowledge of artists or artworks.

16 Students' breadth of knowledge and depth of understanding varied considerably. They were closely related to the quality of teaching and the curriculum. In half of the secondary schools, students referred only to a narrow range of well-known genres. Typically, as they progressed through the key stage, they extended their knowledge to include a wider range of artists but were often unable to transform their understanding into interpretation. For example, they would draw on the same subject matter, method or materials as practising artists, but would not be able to translate these into a response that was personal to themselves. Where standards were high, students were supported by guidance, such as prompt sheets, that helped them to interrogate others' work. They were also given opportunities to engage directly with contemporary artists, craftworkers and designers.

17 The highest standards in Key Stage 3 occurred when students were given opportunities to review and revisit previous work and develop it, for example in the light of further study of artists and artworks, or by using mixtures of media. Students recognised that the process of refinement and reapplication was important for their own development and was an approach that artists commonly used to improve their work.

Thinking and acting like artists

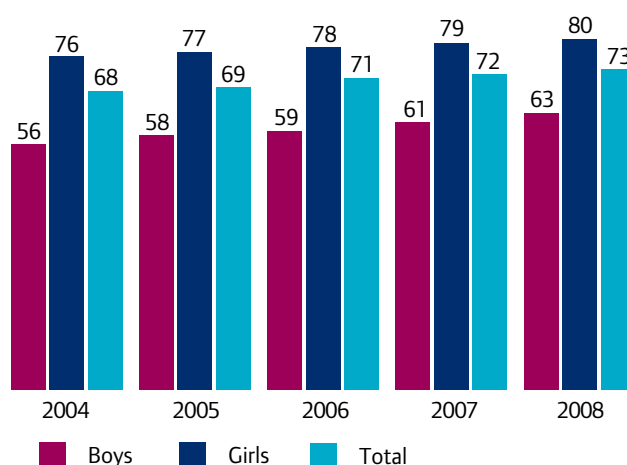
Several Year 9 students had refreshed their approach to the idea of 'personal identity' by using ICT to research different ways in which other artists had interpreted the same theme. The teachers had underlined the need for students to deepen their exploration of the theme, which was familiar to them from previous projects. These earlier experiences ranged from early paintings about 'ourselves' to more complex and recent manipulation of their own appearance, using digital photography to experiment with different colours and effects to produce changes of mood. The current project had started with the use of collage. Initially, the students had worked with different papers, including some printed with words, to explore human form and feelings by cutting, tearing, sticking and layering. They then brought in additional papers from home, such as a favourite musical score, a piece from a newspaper about a person or topic of interest, and a greetings card saved for sentimental reasons.

The students were shown how different artists had revisited the theme of self-portrait and how they had refined their ideas as a result of influences in their lives. They were also shown how different artists referred back to previous sketches that were not developed at the time. The students drew on a current influence, incorporated a previously used idea and applied collage techniques to create highly individual pieces of work.

The teachers encouraged their examination students to develop several concurrent pieces related to the same theme. This approach enabled them to take a break from a particular piece of work, to return to it with a fresh eye, and to improve aspects with which they had become too familiar. They also related their own work to that of practising artists. This promoted a brisk pace in lessons and had the potential to boost examination performance because, in preparing their portfolios, the students had a wide range of work from which they could select.

18 At Key Stage 4, the subject is a popular and successful option nationally. The proportion of students who follow an examination course is higher than in any other arts subject and, for girls, higher than in humanities subjects. However, the proportion of girls taking GCSE (60% of entries) is rising, as the proportion of male candidates is slowly declining. Boys and girls do well in relation to their other subjects and the percentage achieving A* to C grades is high and improving. The gap between the performance of girls and boys remains wide but, as Table 1 indicates, it has narrowed slowly from 20% in 2004 to 17% in 2008.

Figure 1: Percentage of girls and boys achieving A* to C grades in art and design 2004/08⁶



19 In the schools visited, high achievement was supported by extensive research into different themes. Inspectors saw examples of sketchbooks bursting with analytical drawings, experimentation with graphic media and disassembly of other artists' work. In two thirds of the schools, the students, particularly girls, had highly developed presentational skills, resulting in sketchbooks that were art forms in their own right.

⁶ 2004 figures are based on the percentage of pupils aged 15 at the start of the academic year attaining A* to C grades. Figures from 2005 onwards are based on the percentage of pupils at the end of Key Stage 4 attaining A* to C grades. DCSF statistical first releases relating to GCSE results 2004/08 are available from <http://www.dcsf.gov.uk/rsgateway/>.

20 Students' preparatory work often achieved a visual impact that overshadowed that of subsequent work. Some students became so immersed in the process and presentation of sketchbook pages or studies for display that too little time or creative energy remained to develop their own ideas fully. Where they started to work on their intended outcome early and independently, moving between research and revisiting their emerging artwork, their ideas had greater depth and the final results were more creative.

21 High examination results were often associated with students' ability to work independently, sustain interest, manage a range of tasks, pace their progress and meet deadlines – skills that are highly valued by employers. The importance of study skills, particularly in relation to boys' performance, is discussed further in Part B of this report.

22 Over the last five years, there has been an increase nationally in the proportion of students entered for the unendorsed GCSE as an alternative to the specialised endorsements in 3D studies, textiles, photography and fine art.⁷ As intended, unendorsed courses do enable some students to develop facility in a range of disciplines. However, much of the work seen on these courses focused on 2D work, which transferred readily from the pages of students' sketchbooks. Many students stayed with the familiar, rather than using new or more challenging media.



23 The students following endorsed courses achieved an impressive depth of work, which reflected the high grades achieved nationally in this area. Presenting students with a wide range of possible specialisms from which to choose does not detract from examination results. The following is an extract from the letter sent to a school after its survey visit.

Breadth, depth and creativity

'Overall, art and design results at GCSE are impressive. The excellent examination results are matched by imaginative and lively work of a high standard at both Key Stage 3 and Key Stage 4. Activities are very well tailored to the interests and abilities of the students. Projects promote vibrant and imaginative work, taught through a thematic approach. By Year 9, students' best work shows a growing awareness of creative working. The emphasis on learning through practical experience of materials and processes is a key strength of the provision. The subject is popular and the proportion of students opting for the subject at the end of Key Stage 3 is high.'

24 A characteristic of high achievement at GCSE was students' grasp of the key concepts, including creativity, relevant to the practice of artists, craftworkers and designers. This was particularly evident in the schools that engaged students with contemporary practice, moving them from a focus on the superficial aspects of artists' work to considering the contexts in which they had been produced.

25 The importance of contemporary art in education has been well documented.⁸ Inspectors found that gallery visits, especially when they drew on the expertise of gallery educators, were instrumental in changing pupils' perceptions of the value of art – and contemporary practice in particular. Nevertheless, in many of the schools visited, students' knowledge and understanding about contemporary practice were limited to fine art and, within that, to the abstract or sensational. Too often, teachers missed the opportunity to use the work of contemporary artists, craftworkers and designers to illustrate continuity and change in the art, craft and design of different times and cultures.

⁷ Students following GCSE art and design can choose unendorsed or endorsed options. The unendorsed option is a broad-based course involving two or more areas of study. An endorsed option is a specialised course involving one area of study for the whole course. Students may choose from fine art, three-dimensional design, textiles, graphic design and photography. Further information: www.bbc.co.uk/schools/gcsebitesize/art/course_basics/coursestructurerev1.shtml.

⁸ *School art: what's in it?: exploring visual art in secondary schools*, NFER, 2004.

26 Students achieved the greatest levels of sophistication in their work when they responded to abstract concepts or themes, such as 'incongruity' or 'conflict'. However, many teachers delayed giving their students the opportunity to explore such ambitious stimuli until Year 11. Early GCSE work was often technically skilled but rarely involved non-representational work, despite the fact that many students were ready to handle that level of challenge at Key Stage 3.

27 The impact of information and communication technology (ICT) on achievement and standards in the subject has been surprisingly slow, given the prominence of digital technology in the creative industries and cultural sector. Many of the schools surveyed had yet to adopt several of the recommendations made in Ofsted's 2004 report, particularly the need for greater differentiation when using ICT.⁹ However, there were signs of improvement in important areas and the good attainment by boys in the subject could often be attributed to the enhanced provision of ICT. The following example, from a specialist school with visual arts status, illustrates how using ICT can promote the creative use of traditional media.



Bringing new life to traditional media

A sixth former explained that his sketchbooks did not include as many experiments, ideas and notes as those of his fellow students because he tended to use the computer for these purposes. He opened his digitally stored files to reveal sequences of ideas linked to the themes that he was exploring. He explained that the computer was capable of manipulating images, by changing colour, effects and composition, much more quickly than he was able to draw. His research into urban landscape started with a series of photographic images taken at different times of the day. These showed how the presence and movement of people and traffic, as well as changing light, created environments with contrasting character. He juxtaposed different images on the screen and decided to develop a triptych in order to accentuate the notion of change.

He used the computer, not only to manipulate images and exaggerate different qualities, but also to research artists who had explored similar themes or who had worked on triptychs. However, he reached a point where he considered that computer imagery could no longer convey the desired effect and therefore returned to his previous experiments with paint which he had stored in a sketchbook. He printed the computer images onto acetate, projected them onto large boards and painted vigorously, experimenting with surface texture while also retaining the atmospheric qualities developed through his computer work. He admitted that his ideas were boosted by his return to traditional media and the smell of the paint!

28 Nationally, standards in art and design at AS and A level are above the average for other subjects. Twice as many girls as boys study the subject and reach the higher grades at AS and A2 level. Three times as many girls as boys study vocational courses in the subject. Attainment on vocational courses, both in schools and colleges, is above average.

29 The work seen in school sixth forms showed that students were making good progress in building on their experiences at GCSE level. The most consistent acceleration in sixth-form standards was related to participation in intensive life-drawing workshops. Students told inspectors that a renewed focus on observation, having to work within limited time-scales and using a range of surfaces and scales improved their work because these experiences promoted experimentation and economy of mark-making. Life drawing often proved a turning point and the impact on subsequent work was sustained. Those who attended classes in colleges also gained from working alongside adults and seeing adults' work displayed.

30 Visits to art galleries clearly helped to develop sixth formers' creative ambitions. It was common for them to participate in residential experiences abroad that enabled them to see artworks in the places where they were created and celebrated. The students were reassured by knowing that many artists, craftworkers and designers had changed direction as a result of disappointments, or inspiration provided by other practitioners. Understanding how and why artists had influenced each other was fundamental to the emergence of a student's personal style.

31 Ofsted's recent survey of good practice in colleges praised the maturity, technical proficiency and individual expressive qualities of students' work.¹⁰ These were also features of high quality achievement in school sixth forms. The schools had established strong links with local practitioners, which led students to have heightened expectations of themselves. However, the extent to which they collaborated with the creative industries was less well developed than in the colleges visited. The previous survey also refers to the way that students' progress accelerates when they are challenged to work outside their comfort zone. The same held true in this survey, as the example on page 13 shows.



¹⁰ *Identifying good practice: a survey of post-16 art and design in colleges* (HMI 070027), Ofsted, 2008; www.ofsted.gov.uk/publications/070027.

A challenge to remember

Students from different schools in the local authority applied for one of the limited places on a residential course, renowned for its high level of challenge and creative outcomes, to be held in Italy. Students were asked to produce portfolios of work and were interviewed about these, in order to reduce the very high number of applicants to those who were likely to gain most from the experience. It really meant something to the students to be accepted onto the course and many had to work hard outside school to cover the cost. Some had visited previous exhibitions with their schools and had already raised their expectations of themselves by comparing their own work with that of others. Once accepted, they were required to take part in preparatory activities which took a variety of forms, including making drawings, collecting materials and conducting research into a shared theme. Preliminary sessions in the local teachers' centre set the standard and provided opportunities for teachers in all participating schools to take an active part in supporting their students' preparation.

Once in Italy, a busy programme of workshops and gallery visits was provided by teachers who had worked in different schools in the authority and who had a track record of innovative and effective practice. The local authority adviser ensured that a good mix of teachers provided contrasting but equally challenging experiences for the students. Unusually, all students were expected to work across a range of disciplines. For example, students whose strength was in painting worked in textiles, or those who had previously focused on developing technical expertise worked more spontaneously and experimentally. In this new environment, they observed and strove to emulate the different skills demonstrated by others. The teachers suggested that the residential experience set new benchmarks not only for those taking part but, through them, for fellow students in their schools.

The final exhibition contained examples of the process and outcome of the residential experience, together with follow-up work completed back in school or through further course workshops. Many students had changed the direction or improved the depth of their work as a result of the residential. It was telling that, when applying for higher education places, they took the work completed on the course to their interviews, to illustrate not only the quality of their output but also their versatility and ability to respond and adapt to new challenges and ways of teaching.

The quality of teaching and learning in art, craft and design

32 Discussions with groups of primary and secondary pupils revealed a common experience. Their interest in art, craft and design had often been sparked by an individual teacher whose energy and creativity appeared driven by enthusiasm for the subject, combined with excitement about the work of young artists. This experience had been of lasting value to them.

Primary schools

33 Art and design teaching was good or outstanding overall in 39 of the 90 primary schools visited. Some good teaching was seen in two thirds of the schools. However, work in pupils' portfolios and sketchbooks indicated that the quality of teaching was often inconsistent. It was most consistent in the schools where subject leaders provided specialist teaching to other classes as well as their own. The impact of specialist teaching was particularly impressive where a specialist area had been created in a converted kitchen, mobile classroom or other spare space. Within these areas, the organisation of resources and the display of work in progress contributed to an 'art studio' environment that promoted pupils' independence and effective use of time.

34 The teacher's own artistic competence, whether acquired from their own education, through formal training or simply from an appreciation of art, was an important contributor to success. In the most effective lessons, teachers used their own sketchbooks or collections for discussion and exemplification, or provided confident demonstrations that enabled the pupils to see the artist in the teacher. Unconvincing teachers, on the other hand, did little to win the confidence of pupils, admitting 'I can't draw' or showing a lack of inquisitiveness about the work of visiting artists or of talented pupils.

35 Drawing can take many forms, can be used for a range of purposes and can be taught. It is an aspect of learning frequently returned to by artists throughout their lives. However, many of the primary school teachers surveyed lacked confidence in drawing. This detracted from their effectiveness as teachers and from their pupils' achievements. This raises concerns about the limited professional development opportunities provided to help primary teachers overcome their fear of drawing.

36 Artistic competence or talent does not in itself guarantee effective art teaching. Examples were seen of teachers who did too much for the pupils, driven by their own vision of an end result. In the following example, however, the teacher was expert at using unexpected opportunities for learning.



Planning to stimulate

A distinctive feature of the school's provision in art and design was serendipity. This is not to suggest that curriculum planning was left to chance, but that the unexpected was expected and capitalised on at every opportunity, to enrich learning experiences and make them memorable. The planning focused on meaningful activities, designed to develop pupils' skills, knowledge and understanding, combined with unprompted moments of discovery and challenge. Art and design was seen as a way of developing pupils' capacity to think, invent, imagine and enjoy. From the moment they started school, pupils learned to look closely, ask questions and record with care and delight.

This approach was exemplified in 'School Grounds Week,' which provided opportunities for pupils of all ages to engage in learning across subjects, making maximum use of the extensive variety of environments available for them to explore. In the woodland walk, for example, they created a sculpture trail, using recyclable materials. As well as producing a giant replica of the Iron Man from netting and cans, they made sculptures of birds, insects and other mini-beasts. They had extensive opportunities to draw and paint on location and were provided with expert support by the teacher, as was illustrated when a Year 6 pupil, struggling to capture the impression of movement and light shining through leaves in the trees, asked for help. Returning to the classroom, the teacher used the internet to show the work of Impressionist painters and to discuss their use of colour and movement. Back outside, the pupils were encouraged to experiment with making colour patches using felt-tip pens, gradually working up their ideas into a descriptive, emotive scene. The outcomes showed remarkable understanding and originality. The pupils had autonomy to explore and interpret their ideas in their unique style. They used their knowledge of other artists' work to inform but not to constrain their own work. The teacher had skilfully used an unexpected moment to trigger a rich, valuable and unplanned learning experience which led to outstanding results.

37 The most effective primary art lessons were planned well but did not prescribe the outcomes. The way that the teacher organised resources and used language invited choice, discovery and experimentation. Unexpected ideas from individual pupils were welcomed and accidental effects celebrated. In some outstanding lessons, teachers introduced the work of artists they had not planned to use because they had been guided to do so by the unexpected connections prompted by the pupils' work.

38 The choice and use of other artists' work had an important impact on the quality of learning. In the weaker lessons, the initial stimulus was often limited to the use of one image by one artist. Pupils saw this as an indication that the teacher expected them to make a similar one. In these circumstances, the fundamental purpose of looking at the works of other artists in order to learn from them had not been established. The use of several images by one or more artists, or sometimes the use of no images at all, tended to stimulate greater individuality in pupils' work. Reference to the art of others, during or towards the end of the lesson, also gave a strong signal to pupils that they should use it to evaluate their own achievements and to stimulate further creativity.

39 Few of the teachers in the survey adapted their approaches well to meet the individual needs and interests that pupils developed during their time at primary school. Too many simply delivered projects planned by the subject leader, often because they lacked the expertise or confidence to adapt them. In the following example, teachers and support staff worked collaboratively to meet individual needs.

Pupils often applied the skills they had already acquired but were rarely challenged to refine or extend them further

Meeting individual needs

Teachers and support staff worked as a team to plan their work in detail, using information about pupils' attainment in art and design very effectively, as well as their wider academic and personal development. The overall objectives for learning were skilfully adapted to enable all pupils to make excellent progress. The strategies used in lessons included dividing classes into clusters of pupils with different needs; deploying adults to support different areas of work; providing different types of support material; and making skilful use of questioning. Pupils who required additional support and guidance, either in relation to art and design or more broadly, were provided with this in lessons, as well as through additional teaching sessions.

40 The weak subject knowledge of some primary school teachers also limited the success of cross-curricular planning. Art, craft and design can be taught effectively within the context of other subjects but only if the teacher has a firm understanding of the National Curriculum objectives specific to it. This was rarely the case in the schools visited. When pupils were given the opportunities to use art in other subjects, they often applied the skills they had already acquired but were rarely challenged to refine or extend them further.

41 A common view expressed by the primary school teachers visited was that their initial teacher training courses were inadequate preparation for teaching the subject. This was compounded by a lack of professional development opportunities that were sufficiently regular to enable them to consolidate what they had learnt and to apply it confidently to their work. In contrast, the lasting impact of individual training sessions provided for subject leaders by local authority advisers, subject associations, art galleries and practising artists represented good value for money, as the example on page 16 illustrates.

Expertise leading to excellent outcomes

Throughout the school, pupils exhibited large ceramic pieces inspired by a variety of themes linked to their other classwork. Each piece was carefully constructed and finished, using different firing techniques and glazes. The work of various ceramicists had inspired the pupils to use clay adventurously. The teacher's expertise had ensured that pupils understood how to overcome practical limitations in constructing, joining and decorating clay. Encouraged by the standard of work achieved, the headteacher ensured that a specific area of the school was designated as a specialist space where the 'clay expert' on the staff worked with different classes.

The high standards of pupils' work clearly reflected the depth of this teacher's subject knowledge and her own skills and confidence with clay. This had been developed many years previously, at a time when a specialist advisory teacher had championed claywork as part of a specialist team. He had left a legacy of knowledge, understanding and skills that continued to have a significant impact over a decade later. Visits to other schools in the same local authority provided additional evidence of the long-term impact of high quality training, continuous advice, support and the sharing of expertise between schools.



42 Around half of the primary schools surveyed had used visiting artists to complement the skills of teachers, usually through an initiative such as 'arts week'. The impact on pupils' achievement was greatest when the role of the artist and responsibility of the teacher had been clearly demarcated. Where the artist's skills and confidence with different media complemented the teacher's knowledge and experience, pupils' individual creativity often flourished. However, the specialist expertise of artists was not always adapted well to the needs of individual schools or pupils. In one case, an artist helped children use fragments of pottery, found when the school was being extended, to create an impressive mosaic, as part of a study of the Romans. This project had considerably less relevance and immediacy when transposed to children and teachers working in a different school. Too often, insufficient consideration was given to the long-term implications of an artist's residency. Once the artists had left the school, the teachers often made little use of what they had learnt from them in order to improve their practice. The long-term impact on pupils' attainment and progress in art and design and other areas of the curriculum was also negligible where artists taught whole classes in order to free the teacher's time for planning, preparation and assessment activities.

Secondary schools

43 In 2004/05, the last year for which the national data were available, art and design teaching was judged to be particularly effective, compared to teaching in other subjects.¹¹ It is not surprising, therefore, that in two thirds of the secondary schools visited, the overall quality of art teaching was good or outstanding. The subject is served well by high quality postgraduate teacher education courses. Strong partnerships between training providers, professional associations and gallery educators ensure that newly qualified art and design teachers are well informed and have high aspirations. They are not disappointed. The retention of art and design teachers was good in the schools surveyed and their advancement to subject leadership had often been swift. The vast majority of experienced subject specialists had also remained committed to their teaching and absorbed by their subject. Part B of this report is designed to help them keep abreast of the continuing challenges and developments in the subject and to use these to build further on their success.

44 The secondary students interviewed often expressed the view that good art and design teachers created a unique climate for learning. The most effective art and design teachers seen achieved this by:

- making classrooms into studios, with informative displays, attractively arranged stimuli and materials that students could select for themselves
- communicating with students through visual language, including well-illustrated guidance and virtual internet 'visits' to artists or galleries
- handling materials inspirationally through demonstrating, sharing their own work and explaining the ideas and processes that underpinned it
- managing work reviews and interventions sensitively and judiciously, using their finely tuned observational skills to select work or to focus support
- developing productive relationships and taking an interest in students as young people alongside their performance as young artists
- organising visits to art galleries and creating and curating permanent or temporary exhibitions of work in school for students, parents and visitors.

45 Where students were more critical, they said that teaching in art and design lessons was becoming too similar to that in other subjects. This highlights a dilemma for those art and design teachers who wish to maintain an individual approach while at the same time responding positively to whole-school requirements. The following example provides an illustration of a teacher who responded to the whole-school drive to adopt 'lesson starters' by thinking imaginatively about how they might be used to improve subject teaching.

Engagement from the start

Year 8 students arrived from different parts of the school, following their previous lessons. As they entered the art room, their attention was immediately engaged by various pieces of jigsaw laid out randomly at the centre of each table. They looked closely and quietly at these as others arrived, increasingly working in groups to share their observations about who the artist might be or what each image might represent. They worked quickly and cooperatively to fit parts of the image together and then started to explore the different questions posed about each one.

At this point, the teacher had not spoken but was carefully observing the students' responses. She focused particularly on how, individually, they used their prior knowledge to decipher parts of the image and how, collectively, they responded to prompts about the composition, subject matter and technique. Because the teacher used her observation skills frequently to assess the ability of individual pupils, they were grouped strategically in her lessons. She matched the activity to students' subject knowledge by providing the different groups with well-known and lesser-known images by different artists, including past students, although this was only revealed at the end of the activity. The challenge ranged from recognising the style of images seen before to analysing which artists had influenced the style of other students.

When the class shared their completed images they displayed a mixture of reassurance that they were able to recognise the style, subject matter or technique used by particular artists; inquisitiveness about those they could not; and amazement at how professional other students' work looked when photographed and laminated as jigsaws. Ten minutes into the lesson, they started their own practical work with a mixture of urgency and inspiration.

¹¹ *The annual report of Her Majesty's Chief Inspector of Schools 2004/05*, Ofsted, 2005; www.ofsted.gov.uk/publications/20074007. In 2004/05, the last academic year in which all school inspections included judgements about separate subjects, teaching and learning in art and design was judged higher than other subjects.

46 The survey found very wide variability in the use of ICT in art lessons. It was most effective in schools where digital cameras were freely available, professional software was used, and computers and the internet were adjacent or integral to studios. In half the schools, teachers' and students' use of ICT made a major contribution to the quality and creativity of boys' and girls' achievements. This contrasted starkly with departments where staff were inadequately trained or equipped to recognise the shortfall in students' experience. Some art and design teachers, despite their success in producing good examination results, had been slow to embrace ICT as a creative medium and made little use of it. In other schools, the students applied ICT very creatively to their practical work, while their teachers used it unimaginatively. The best ICT practice was often found in specialist visual arts colleges, where teachers used it, for example, to model layout, superimpose imagery and deconstruct existing art.

47 A strength of art and design teachers, particularly those who have recently qualified, is their relevant experience of the creative industries. But not all the teachers observed exploited their degree specialisms or experience sufficiently. Even some established teachers were under the false impression that the specialisms they had trained in, such as ceramics, were no longer relevant. While they were well informed about current educational initiatives, they were often unaware of contemporary practice in their subject and how it now applied to the world of work or leisure. This was reflected in narrow courses which were 'effective' in terms of enabling students to gain very respectable GCSE results but lacked range and energy, with the result that few students chose to pursue the subject beyond the age of 16.

48 The teachers who had undertaken subject-specific training in ICT, or worked with digital artists in school, had generally reached a position where they were developing their skills independently. They clearly drew on their confidence with materials and self-belief as artists to function effectively as art and design teachers. For others, however, limited or sporadic access to ICT meant that they had little appreciation of the medium's creative potential.

49 The most effective professional development provided for individuals' needs, both as artists and art teachers. A particularly successful example is the Artist Teacher Scheme. An evaluation of this showed that two thirds of participants identified gains in subject knowledge, particularly of contemporary art. A similar proportion valued the teaching techniques used and found these a stimulus for their own approach. Half considered that their students' creativity had improved appreciably as a result of the scheme.¹² The following comments illustrate teachers' evaluation of the impact of the scheme on their teaching:

The professional and the practitioner

'I have reinvented the way I will work [as an artist] and the way I develop creativity in pupils.'

'Looking at current artistic practice as a source has greatly influenced our art department.'

'Self-confidence did not exist before; going through the roof now.'

'More contemporary references, more exciting ways of working, more enthusiastic teaching.'

'Much more able to get students engaged with concepts.'

'A change in the way that artwork is selected, analysed and utilised by the students.'



¹² The Artist Teacher Scheme is managed by the National Society for Education in Art and Design (NSEAD) and links a teacher, an art gallery and a university. The scheme is based on the belief that teachers who maintain their own creative practice are significantly more effective in the classroom. An independent evaluation of the scheme in England was completed in July 2006 by the Centre for Educational Development, Analysis and Research. See: www.nsead.org/cpd/atscentres.aspx.

50 Productive relationships were an important and successful feature of the best art and design lessons seen by inspectors because students' interests were taken seriously and criticism handled sensitively, as part of a continuing dialogue about their work. The teachers had often built on their experience of the one-to-one discussions that preceded the 'assessment for learning' initiative.¹³ In the most effective lessons, these were complemented by whole-class discussion, supported by artworks that the students could look at, handle, compare and contrast. The weaker lessons, predominantly in Key Stage 3, were often dominated by teachers' talk and consisted of a predictable series of lesson parts that included reading, research and planning which took little account of the pupils' obvious readiness to 'make'. Lessons that also disappointed students, particularly boys, started well and stimulated lively discussion, only to lead to low-level writing tasks. Such lessons exposed teachers' lack of judgement and misinterpretation of assessment objectives. They also revealed inadequate use of the National Strategy's materials, which had been designed specifically to help improve literacy in and through art, craft and design.

51 The quality of teachers' written feedback to students varied widely. The students were motivated by written targets when their teachers used their specialist knowledge, not only to identify what needed to be improved but to spot a strength that could be taken further. The most effective teachers used the work of other artists to illustrate different possibilities. They were also sensitive enough not to write comments directly onto students' artwork or sketchbooks. A few constructive comments attached to particular pieces of students' work had greater impact on their subsequent progress. Teachers reported that the need to provide assessment grades to school managers as often as half termly had a narrowing effect on students' progress because they considered that experimentation or exploring the unfamiliar might lead to lower grades.

52 Continuing dialogue and informal assessments contributed most to the accuracy of students' views about their progress. Teachers were largely effective in enabling examination students to assess their progress accurately, particularly within a project, and to know what steps to take to bring about improvements. It was common for students approaching the end of Year 11 to be taught how to revisit and refine their Year 10 work in order to satisfy the coursework objectives more convincingly. However, it was rare to find students who had worked with their teacher to analyse their ups and downs across the whole course, so that they still had the confidence to experiment as they approached their final examination. More often, they reverted to ideas or approaches similar to those they had already used because they feared that innovative thinking might lead to failure. Similarly, despite producing very successful coursework based on first-hand experiences, some students produced less effective final examination work because they relied too heavily on secondary sources.¹⁴

53 Excellent teaching was also seen by inspectors where teachers drew on first-hand experiences with their students. Through careful planning and well-timed explanations, the best teachers ensured that the students were stimulated by new environments and inspired by the gallery educators, artists and other practitioners they met. In discussions with inspectors, it was clear that teachers, at all stages in their careers, saw the opportunity to develop new teaching approaches in unfamiliar contexts as a significant turning point in their work. An initiative which has contributed very successfully to this is the professional development programme, 'Watch this Space', devised and delivered by Engage, the association of gallery educators. Impressive work was seen where, as a result of this programme, close partnerships had been established between teachers and gallery educators. These encouraged students who would not normally visit galleries to do so regularly. Careful planning ensured that these visits integrated unusually well with students' school-based experience. The evaluations on page 20 shared with inspectors show how positively different participants viewed an initiative which many have continued to sustain.

¹³ For further information on Assessment for learning, see *Assessment for learning – the impact of National Strategy support* (HMI 070244), Ofsted, 2008; www.ofsted.gov.uk/publications/070244.

¹⁴ GCSE assessment is based on 60% coursework and 40% final examination.

Following first-hand experience

‘On my first visit to the gallery I felt valued and my views were respected. I wanted my students to have this experience too, and I was not disappointed.’ (Secondary teacher of children with special educational needs)

‘Working with a prestigious gallery and being able to use teaching skills and subject knowledge in a different environment has been a really positive experience, allowing me to gain some much-needed perspective and re-instilling in me the importance of my own continuing professional outlook.’ (Secondary art teacher)

‘This experience has opened up a whole new resource for my teaching. It has led to me wanting to ensure the children at my school continue to experience contemporary art and that it becomes much more accessible to junior children, losing its exclusivity.’ (Primary teacher)

‘In the gallery there were not the same school rules. You were treated responsibly. The gallery was interesting and quiet.’ (Year 7 student)

‘My view of art totally changed. What is art? Not only visual things are art. This was the most beneficial project we have ever done in respect of understanding art.’ (Year 12 student)

The art, craft and design curriculum

54 The curriculum was good or outstanding in 42 of the primary schools and 49 of the secondary schools visited. In six primary and two secondary schools it was inadequate because it failed to meet the breadth and balance required by the National Curriculum, for example giving insufficient attention to a range of visual and tactile elements associated with different kinds of art, craft and design. In 2004/05, the last academic year in which all school inspections included judgements about separate subjects, the curriculum in art and design was graded lower than in several other foundation subjects. Comparison between the findings from this survey and the last Section 10 school inspection subject reports for the schools visited revealed that curriculum enrichment had improved but progression remained a weakness.

Progression

55 A strong feature of the early years curriculum in the schools visited was the immediacy of pupils’ experiences in and outside the classroom. Teachers recognised the potential stimulus of the pupils themselves: their senses, relationships and surroundings. These themes recurred throughout primary and secondary schools, unsurprisingly perhaps, as they have remained a fascination throughout the history of art, craft and design. When exhibitions of cross-phase work in specialist schools, local authorities and art galleries drew on such themes, they provided revealing insights into progression. More generally, however, a sense of progression was elusive and teachers had difficulty in defining and planning for it.



56 The National Curriculum for art and design deliberately does not define precisely what is to be covered. This is so that individual schools can develop a curriculum that meets the needs and interests of their pupils. The programmes of study are intended to provide a broad definition of expectations in each key stage. Because of the lack of detail, the teachers interviewed during the survey had struggled, often with minimal professional development, to design a curriculum that enabled pupils to build a progression of skills, knowledge and understanding across a broad range of art, craft and design from different times and cultures. It is not surprising that, because of a lack of alternatives, many primary teachers had resorted to published schemes of work and secondary teachers to adapting schemes of work that existed before the National Curriculum.

57 There were a few exceptions where groups of teachers or schools had worked together to plan successfully for a curriculum that covered the national requirements but still retained sufficient freedom for teachers and pupils to experiment, pursue particular themes or capitalise on the unexpected. In these instances, teachers had defined indicators of progression, often supported by examples of pupils' work, which showed how individuals had developed increasing confidence in expressing ideas and exercising their imagination; fluency when drawing; control when using tools and equipment; accuracy and interpretation when observing; and knowledge and understanding when analysing the work of different artists. Nevertheless, none of the schools visited could provide examples of the progress made by individual pupils across the full range of art, craft and design experience. The following two examples are a start to this process.

Teachers struggled, often with minimal professional development, to design a curriculum

Communication between schools

Following their standard assessment tests, Year 6 pupils started to prepare for their new secondary school. Working as a cluster of primary schools, the subject leaders for art and design worked with secondary school staff to prepare a discrete project that captured each pupil's stage of development in the subject. Working intensively over several days, the pupils created special sketchbooks, in the form of paper constructions. To demonstrate their understanding, they filled each shape and surface with visual information about line, shape, form, colour, texture and pattern, by using specialist words alongside colour washes, line drawings, mini-prints and collages of artists' work. These were used by primary school coordinators to evaluate pupils' attainment at the end of Key Stage 2 and by secondary teachers as a source of discussion that could be referred to in lessons from the start.

A similar approach is reflected in the following notes made on one survey visit:

'The secondary school wisely invests in pupils' future in the subject, switching them on to art early. Very effective links have been fashioned with local primary schools. Outreach work, undertaken by the specialist teachers and artists in residence, is wide-ranging and effective. Around 10 local partnership primary schools and other local schools benefit from enhanced art and design provision, funded and organised through specialist status. The department develops and improves primary teachers' subject knowledge and expertise through training. The school's own gallery programme is extremely well managed and meticulously planned. Inclusion and diversity are successfully managed through careful selection of artists, designers and craftworkers. In addition, short-term exhibitions retain freshness and edge. The school's gallery club, which is also open to other schools, is popular and take-up of places for pupils from 10 to 16 is particularly high. The integration of pupils in years 5 and 6 is achieved through working alongside secondary students and staff, and using a sketchbook to record their experiences both before and after transfer to Year 7. The sketchbooks show that exhibitions broaden pupils' experiences and inspire them to trial ideas and techniques. The gallery club generated a huge fun factor. One Year 6 pupil commented, "It gives little artists a BIG chance to shine".'

58 During key stages 3 and 4 there was a clear focus on enabling students to develop increasing autonomy as learners. Predominantly teacher-led topics at the start of secondary school became more student-led in the final year of examination courses. However, there were exceptions, at both primary and secondary level, when the same teachers had worked with pupils across different years and knew them well enough to increase the opportunities for them to make decisions. In the following self-evaluation, a subject leader describes personalising the curriculum in Year 8, resulting in very different approaches for individual students as their work evolved during the year:

Developing individual interests

‘During Year 8, our programme becomes pupil-centred, with the pupils determining the project themes, materials and outcomes. The pupils set themselves targets and discuss these with the teacher. Some pupils stay close to their initial starting points, while others move through a series of inter-related but challenging stages, as they push their own ideas further.

‘One pupil chose the paintings of Ray Richardson as a starting point, inspired by the atmospheric qualities in the artist’s work. His initial studies, in chalk and pastel, progressed to a wax stencil screen print, in three colours, on paper and fabric. He used the screen print as the basis for a clay relief piece and subsequently turned to more 3D work, as a way of capturing the sinister mood he had appreciated in the artist’s work. Another pupil used the work of René Magritte as her starting point, focusing on the concept of transformation. She progressed to making a mould of her feet, from which she cast ceramic and wax forms. Using computer software, she explored the idea of cloning images of her own feet with her friend’s boots. Inspired by the work of Marc Quinn, she moved on to create whole figures from moulded body parts. Using animals that were associated with derogatory names used to describe girls, such as “bird” and “bunny”, she explored the concept of human and animal transformation.’

Enrichment

59 Responding to the opportunities offered by *Excellence and enjoyment*, three quarters of the primary schools surveyed planned whole days or weeks stemming from a common theme.¹⁵ In around half the schools surveyed, visiting artists and teachers, working to their specialist strengths, used the time well to transform familiar themes into extraordinary experiences for the pupils. In other schools, however, while time was often used more flexibly to accommodate visitors and meet the requirements of different activities, the content of the curriculum remained predictable. The best examples exploited the uniqueness of people or places in the school community or the different contexts that inspired visiting artists.

60 The secondary schools were at an early stage of using time or curricular objectives innovatively. There were exceptions, however, where subject leaders had identified clear links across subjects that students or their teachers might otherwise have overlooked.



¹⁵ *Excellence and enjoyment: a strategy for primary schools* (DfES/0377/2003), DfES, 2003; <http://nationalstrategies.standards.dcsf.gov.uk/primary/publications/literacy/63553/>. The goal of this initiative was for every primary school to combine excellence in teaching with enjoyment of learning. Schools were expected to be creative and innovative in how they taught and how they managed their curricula in order to help all children develop their potential.

61 The visual arts colleges in the survey had made good progress in working with their associated primary and secondary schools to establish sustained partnerships with practising artists and creative industries. It was rare for a school to have an artist in residence for a whole year. Where this happened, the impact was profound. The opportunity for students to work several times with the artist made a clear contribution to their progress. Not only were they able to gain a real insight into how artists worked, but they were also able to extend their economic understanding through discussions about the principles of marketing, pricing and negotiating commissions. In five schools, artists, craftworkers and designers working in the creative industries set a brief for the students, similar to a real one they had been given themselves. Through a series of two-way visits they compared ideas and solutions, a dialogue which the artists were convinced led to improvements in their own work as well as in that of the pupils.

62 Visits to art galleries and museums were usually well planned and productive. As the earlier references to themed days show, they had an impact not only on pupils' standards and achievement but also on the responses of teachers. Teachers, teacher trainers and gallery educators referred to research indicating that work with galleries and artists promotes pupils' personal development and wider achievement. Inspectors agree that good quality pictures in books, posters and computer screens in school are a start but are no substitute for encountering original art, craft and design.

63 The teachers interviewed by inspectors were able to demonstrate how contact with original art had led to improvements in several aspects of their pupils' work, including scale, surface, structure and form, features that are often underdeveloped in the work produced in schools. Inspectors met pupils who had been fortunate enough to enjoy a curriculum enriched by several visits to art galleries and museums during their school life. Some had made additional visits with their families. However, there were also students who had completed the National Curriculum, and even examination courses, without ever having had such experiences. The following examples illustrate the benefits of sustained partnerships between galleries, arts organisations and primary and secondary schools.

Sustaining links with art galleries and arts organisations

A large inner-city primary school, where over nine tenths of the pupils were from minority ethnic backgrounds and over half were eligible for free school meals, achieved high standards in national tests. It provided a curriculum enriched by sustained partnerships with art galleries in the city. The school's evaluation was that these had a positive impact on achievement. The children and their families were introduced to resources that many were experiencing for the first time. The family learning centre, which was integrated into the school, helped to remove language barriers by providing workshops and gallery-centred sessions, where there was a strong emphasis on building on visual communication. A sustained partnership had been built with a small local gallery. Its changing exhibitions influenced the choice and interpretation of the school's curriculum topics over the year. Clear objectives enabled teachers to use temporary exhibition themes as challenging but exciting contexts to which pupils could relate their own work.

The range of critical language used by Year 6 pupils demonstrated the value of their regular engagement with stimulating works of art. For example, at the gallery, they explored the work of Romuald Hazoume about the 'debris of consumerism'. Then, in school, they pursued the related issue of scarce materials, linked to a class topic about the Second World War. Because gallery staff knew the school well, they were able to arrange outreach projects to suit its specific circumstances. For example, during 'refugee week', the pupils were able to work with the artist Nina Gauer to explore materials that symbolised the places from where members of the school and their families had originated.

Visits to art galleries and museums were usually well planned and productive

Through sustained partnerships with local arts organisations, students at a community high school were given regular opportunities to work with artists and other professionals. For example, a local arts trust provided studio and exhibition space for artists and ran educational outreach programmes. In art, music, dance and science lessons, Year 10 students had completed a piece entitled 'One Blood'. This consisted of video/sound installation and performance. They worked with artists, scientists and a nurse to learn about blood and its role in the body and extended their skills and understanding as artists, performers and scientists by approaching the theme from different perspectives. In art and design, they learnt to be inventive by seeing how artists behaved in response to the theme, and gained skills in specific areas such as film-making. Their learning was also enriched by working in locations other than classrooms.¹⁶ Pupils at a nearby primary school had experienced similar benefits through their regular involvement with the trust. Among recent projects was a giant tree of life on which Year 6 pupils had worked with an artist.

64 In both these schools, the teachers' subject knowledge was enhanced by learning new techniques and ways of thinking about making art. A crucial factor was the long-standing relationship between the schools and the trust that provided them with good awareness of education and access to a wide range of practitioners. They also played a vital role in assessing artists' suitability for education work and in matching artists to projects.



Culture

65 The best art curricula achieved a good balance between drawing on pupils' own lives and experiences and teaching them about other times and cultures. Inspectors found a strong divide, in this respect, in the experiences pupils received as they progressed through school. The art curriculum in the Foundation Stage, Key Stage 1, Key Stage 4 and the sixth form was often more successful because of regular opportunities for pupils to draw on observations, memories and their imagination. Yet, in Key Stage 2 and particularly Key Stage 3, there was evidence of a cultural divide between the developing interests of the pupils and those of their teachers. In these key stages, there was a greater tendency to impose culture rather than tap into what interested and enthused pupils. For example, of the teachers observed, some persevered with their favourite themes, such as still life, despite students' evident lack of enthusiasm. In one school, students were absorbed by Japanese 'manga' cartoons but the teacher had no understanding of why or how this might be used as a stimulus for other work.¹⁷

66 Curriculum development also went further in valuing pupils' different backgrounds, heritage and cultural diversity. Evidence from the survey illustrated how pupils' knowledge of art, craft and design from different cultures has developed since the introduction of the National Curriculum. Nevertheless, popular projects that focused on the surface pattern of Indian mendhi, or Aboriginal or African masks too often overlooked the significance of symbolism and meaning in the art of different cultures. The study of other cultures was also frequently confused with past cultures, neglecting the development of different contemporary cultures. The production of impressive imagery too often belied low-level understanding of what the imagery represented. This was particularly the case in key stages 2 and 3.

¹⁶ See also *Learning outside the classroom* (070219), Ofsted, 2008; www.ofsted.gov.uk/publications/070219.

¹⁷ 'Manga' originally referred to comics produced exclusively in Japan. However, its influence is now worldwide. Children and young people in this country encounter manga styles and stories through Pokémon-type cards, computer games and Japanese animation used in television cartoons. British publishers have also produced large numbers of manga paperbacks, graphic novels and versions

of Shakespeare and other classics in this style. 'How to Draw Manga' manuals have become the biggest growth area in art-instruction publishing. For further information, see: www.manga.co.uk/.

67 Rigid adherence to curriculum plans restricted opportunities for pupils to respond to their emerging interests about and concern for environmental matters or personal issues. In Key Stage 4 and in the sixth forms, in contrast, students were often inspired by an understanding of the relevance of contemporary artists' work to current concerns. This practice should be more widespread. With the support of a knowledgeable and confident adult, very young children are able to develop and express feelings about contemporary issues through their art and design. The following example refers to an exhibition in a city gallery where many different schools and pupils had offered a variety of responses to a shared stimulus of local interest.

Responding to local issues through art and design

'The Weaver's Story' exhibited pupils' responses, through art and design, to the struggle of the working class at the turn of the 19th century. Pupils in local schools researched the growth of cotton and sugar markets in Europe, following the captivity and enslavement of millions of Africans to grow and pick the crops. They also explored the impact of newly invented machinery on crafts, such as hand-loom weaving, that became obsolete and the plight of craftworkers forced to enter the mills to work under appalling conditions. Pupils were taught about the wealth amassed by the few, the hardship experienced by many, and about the peaceful and violent gatherings that resulted in the persecution of protesters. They recorded their feelings, ideas and information in their sketchbooks. They used a range of materials to develop and express personal viewpoints, or worked in groups, with each taking responsibility for a different aspect of the task. The knowledge that their work would be exhibited in a public gallery, in the centre of the city where the story had originated, was a great inspiration. Many incorporated techniques of hand-weaving into their work. They used imagery to communicate their understanding about local history, used their imagination to interpret the past and developed empathy with the experiences of others.

Leadership and management

68 Subject leadership and management were good or outstanding in half of the primary schools and two thirds of the secondary schools visited. Nearly all the subject leaders were passionate about art and design and they showed the work of their pupils with pride. However, the extent to which subject leaders collaborated with, and were supported or informed by others external to the subject or school, determined the extent of their vision and impact. Weaker subject leaders were inward-looking, taking too little account of exhibitions of work by other schools or of exemplification materials developed through local or national networks.

69 In the primary schools, the role of the headteacher and governors was pivotal in enhancing the impact of the subject leader and thus the profile of the subject. In seven of the 90 schools, standards in the core subjects were very high but pupils' skills, knowledge and understanding in art, craft and design remained low. In these cases, the role of the subject leader was either underdeveloped or ineffective because of inadequate professional development and support from senior leaders and governors. In a similar proportion of schools, achievement was significantly higher in art, craft and design than in the core subjects. Here the subject leaders were enthusiastic and active, and were supported and challenged through working with subject specialists in other schools, subject associations, galleries or professional officers in local or national authorities.



70 In almost all the secondary schools surveyed, although the rate of improvement varied, there was an upward trend in students' achievements and standards. Where results had climbed quickly, subject leaders' strategies had included:

- subject evaluation that took account of students' views and provided feedback to them about what actions had been taken in the light of their opinions
- continuing analyses of students' achievements, ensuring that high expectations were communicated to them, consistently and visually, through annotated displays showing different standards of work
- examination and moderation meetings, involving all staff, leading to teaching that satisfied examination requirements without being constrained by them
- participation in local and national events, enabling students and their teachers to see what standards other schools were achieving.

71 In the specialist visual arts colleges visited, the impact of subject leadership was strengthened by experts with additional roles, such as gallery or community arts coordinators. Partnerships with other subject leaders, primary and secondary schools, art galleries and artists in the community prospered because they were managed with a clear and specific purpose. Improvement through innovation was a common theme. This reflected the vision of subject leaders, fruitful collaboration with subject associations, and effective coordination by the Specialist Schools and Academies Trust.

72 A consistent strength of leadership and management in the specialist visual arts colleges was their positive impact on the local area, an aspect developed later in Part B of this report. Most leaders of the specialism built on their proven record as subject leaders in the school. However, additional initiatives, including year-long residencies by artists, supported their journey from effective department to successful specialist school. The next example shows how one school embraced the community in several ways.

'We all contribute to community'

This belief underpinned the school's work with the local community, sending a strong message to students that the cultural influences of their own families were welcomed and valued in art and design. For example, as part of the celebrations for Eid ul Adha, parents participated in school workshops, using ideas and skills that enabled them to refer to their cultural heritage. Saturday morning sessions provided opportunities for students and their parents to learn new skills together and to explore similarities and differences in their cultural influences. Work that captured the mixture of cultures the students experienced led to their success in the 'Young Brits at Art' awards, organised by the Commission for Racial Equality. Other work, based on identity and culture, was used to illustrate the local authority's 'Children and Young People's Plan', giving the students a real experience of working to produce high quality work within rigorous publishing deadlines.

Community events were welcomed as an opportunity to make art and design for a purpose. For example, one student successfully designed a medal that was produced for the community games. A joint project between the secondary school and four partner primary schools focused on enhancing the environment of a nearby hospital, thus bringing together children who came from contrasting communities but shared the same local facility. In another project, the students used their art and design skills to create 3,000 different images of leaves for the 'prayer tree' that was used by visitors to the hospital to record their private thoughts. This piece of work invited all students and adults in the school community to create an original interpretation of a leaf. The work attracted much attention because of the individuality of the responses produced.

73 In the schools where art, craft and design were thriving, the subject leader and staff had a very clear understanding of the strengths of provision and the areas for development. Improvement planning was clearly informed by accurate analysis of pupils' achievements. However, although they evaluated the overall standards, subject leaders rarely analysed trends in performance in relation to students' starting points, particular course topics, teaching approaches or examination objectives.

Art, craft and design in practice

74 A quarter of the secondary schools made a baseline assessment of individual students' subject skills. Around half of the subject leaders interviewed by inspectors used whole-school performance data to set targets, but nearly all considered general data about students an unreliable indication of their capability in art, craft and design or their creativity. In the schools that had devised their own baseline tests, students' observational drawings were used as the basis for assessment. However, the survey also found examples of more detailed assessments.

Capturing creativity

In a secondary school that drew its students from over 40 primary schools, the department designed its own assessment task to provide an early opportunity for new students to express their creativity. They were given large pieces of paper, already changed by a series of unrelated marks printed onto the surface. They were invited to make a 'creative response' to these marks by using their imagination and drawing on their skills and knowledge of other artists. The department did not claim to have devised a reliable test of creativity. Nevertheless, the wide range of ideas, varied confidence in drawing and ability to incorporate influences learned from other artists provided a lively stimulus for class discussion about students' understanding of creativity and about their earlier experiences. The students quickly realised that the department encouraged them to build on the skills, knowledge and understanding they had already acquired and that originality was highly valued.

75 Few of the subject leaders involved in the survey fully exploited their own creativity by interpreting their leadership role and responsibilities or by being at the forefront of innovation at whole school level. The model for self-evaluation almost always followed a whole-school approach, but it did not necessarily provide the information needed to promote improvement in the subject. Examples of pupils' work at different levels were rarely used in subject evaluations. It was common for the primary schools visited to maintain photographic collections of displays and portfolios of work to celebrate or moderate standards. Several of the secondary schools had collected digital images of pupils' work. But more could have been made of these resources to aid self-evaluation and inform non-specialists about what evidence to look for and how to use it.

76 Monitoring the quality of provision was a weaker aspect of leadership and management. Although subject leaders regularly checked teachers' planning and pupils' outcomes, they were given insufficient opportunities to evaluate teaching through direct observation. Lesson observations carried out by senior staff provided helpful feedback about teachers' generic teaching skills but, because school leaders were rarely specialists, they were not in a position to evaluate teachers' subject knowledge and skills. However, there were good examples of subject-specific monitoring, drawing on wider resources. The Arts Council's 'Artsmark' scheme had been used constructively to evaluate provision in some schools.¹⁸ In two local authorities, subject advisers made an annual half-day visit to secondary schools to conduct a 'health check' and to set them challenging targets that contributed to high standards.



77 In half the primary schools and two thirds of the secondary departments visited, team work and collaborative approaches to planning and teaching were strengths of leadership in the subject. In the most effective primary schools, this happened through regular workshops, led by the subject leader, a visiting artist or a gallery educator. Teaching and support staff looked forward to such opportunities as a mixture of enjoyment and professional development in an unthreatening environment. In the secondary schools, staff clearly pulled together when they shared a common purpose, such as preparing for an exhibition of students' work or a residential experience. Thriving departments enabled staff to work to their strengths and express different views about possible ways of developing work, but ensured that expectations were consistently high. Pupils picked up on the unusual ethos in art departments, created by staff who put their own mark on their teaching space but who also moved inquisitively between studios during lessons, on the way providing different viewpoints and challenges for students. The informal visits between teachers contributed significantly to their confidence in developing the distinctiveness that students valued. In the primary schools, enthusiastic headteachers, visible and enquiring in art and design lessons, participating and supportive in staff training sessions, had a similar impact.



Collaboration through a shared event

The headteacher and the subject leader expressed a clear commitment to and passion for the subject. The strong focus on the visual dimension that pervaded the school made their words convincing. Themed weeks, such as a recent 'India' project incorporating music, dance, drama and art, had clearly captured pupils' interest and imagination. Good quality teaching and pupils' extensive involvement in collaborative work contributed to their excellent attitudes towards the subject. The pupils were extremely proud of their achievements but also showed respect for others' accomplishments.

Pupils, staff, parents and friends of the school were immersed in an imaginative range of creative activities, culminating in a high quality exhibition that gave the subject an excellent profile in the school and local community. Visiting artists added extra inspiration through their specialist skills and differing ways of working. Displays reinforced the school's inclusiveness by presenting positive images of cultural diversity and the work of all pupils.

During the inspection, pupils in Year 6 showed their digital film presentation of the 'India' exhibition. Discussions with inspectors revealed their knowledge and understanding of features of Asian art and architecture. They discussed the importance of fair trade as a means of tackling the exploitation of artists and craftworkers. Many said that they wished to travel to the country as an adult to see more. The impact of leadership and management at all levels contributed to high expectations and standards.

Pupils picked up on the unusual ethos in art departments

Part B: Opportunities and challenges in art, craft and design

Inclusion and challenge for all

78 Art, craft and design can make an important contribution to inclusion because it gives pupils who may not be fluent writers or speakers the opportunity to communicate their feelings through visual media, demonstrating high personal achievement. Even so, entries for art, craft and design at examination level suggest that inequalities persist. For example, the highest proportions of pupils taking an examination in the subject attend independent schools, or secondary schools in the less socially deprived areas, where there are fewer pupils claiming free school meals. It is also a more popular option in grammar schools than non-selective schools. This raises important questions about the inclusion of students from different socio-economic and ability groups, a concern that was also expressed by students in some of the schools surveyed. For example, several students were critical of the academic emphasis given to some art and design courses, and the way that this was exacerbated by undifferentiated writing tasks. Others questioned the use of artists in residence or gallery visits to challenge the students identified as 'gifted and talented' and raised serious concerns about what was provided for other students. Several of those interviewed also reported that the cost, particularly of study visits abroad, had deterred some of their fellow students from choosing to study the subject beyond years 9 or 11.

79 A challenge for all those involved in teaching art and design is presented by the choices students make at age 14, when their programme of National Curriculum art and design finishes. In recent years, the relatively low proportion of boys choosing art and design courses and the significantly higher results attained by girls across different types of schools have raised additional and serious concerns. Notably, the overall decline in boys' participation in examinations has coincided with an increase in fine art courses and a growing emphasis on fine art in general courses, suggesting that the curriculum, particularly the neglect of craft and design, could be at the heart of the problem.

80 This survey sought to identify causes for the wide gap in achievement between boys and girls, and to find examples of effective practice in primary and secondary schools where boys and girls achieved equally well in the subject. The success factors can be summed up as: breadth; relevance; communication; and rewards.

Breadth

81 Where the subject was extremely popular and achievement was high, the breadth and use of materials made a major contribution to motivating boys and girls to succeed. Almost all the primary and secondary schools visited provided opportunities for pupils to use 2D, 3D and digital media, in line with the National Curriculum requirement for breadth in the programmes of study.¹⁹ However, only eight of the 90 secondary schools had systematically analysed and tracked the performance of boys and girls in relation to the different media encountered. Partly in response to the questions raised in this survey, several schools had started to identify links between the physical use of materials and the involvement and achievement of boys. Although some aspects of 2D media were found to be less appealing to boys, the picture was more complex than a simple divide between 2D and 3D. For example, opportunities for 3D modelling in clay or construction with wire motivated boys and girls alike, as did large-scale drawing or printmaking in 2D that celebrated the tactile qualities of materials and processes.



¹⁹ The National Curriculum identifies the breadth of knowledge, skills and understanding required in each key stage. At Key Stage 3 the curriculum opportunities that pupils should be offered were revised in 2008 to include references to the school's location and local cultural influences, engagement with contemporary practice and work with creative individuals, and interdisciplinary and multidisciplinary practice. See <http://curriculum.qca.org.uk/>.

82 In the primary schools visited, 'art day' or 'creativity week' often involved opportunities to use materials more intensively and freely than the one-hour weekly lesson. Boys reacted very enthusiastically to these. However, such events were often organised as a treat at the end of the school year, rather than as a regular springboard for higher achievement. These approaches were also evident in the secondary schools, where effective departments organised integrated events that enabled students to work more spontaneously. The timing of these was often critical, accelerating the pace of learning at a stage when routines were in danger of becoming predictable. Providing different contexts, simply by rearranging the furniture, working out of doors, or holding lessons at a public gallery, was found to appeal to students, but particularly to many boys, who excelled in exploring spatial concepts. For example, a life-drawing workshop in one school, provided by the Royal Academy's 'Outreach' initiative, had been arranged in the school gym.²⁰ Huge studies had been created on parcel paper, rolls of newsprint and papers that students had sponged and stained in preparation. Boys and girls alike were inspired by these experiences, which they described as 'memorable', 'exhausting' and 'a real turning point'.

83 Inspectors found that, in the most effective secondary school departments, boys and girls were able to make choices about what they used and how they used it. These choices encouraged the challenging of stereotypes, such as the assumption that girls prefer textiles and boys ceramics, through subtle references to the work of different artists, craftworkers and designers who confounded these expectations. They also allowed students to 'go with their strength', for example by harnessing boys' interest in ICT. Successful departments – often larger ones with a range of specialist teachers – had responded to students' demands by extending the range of choices available. In one school, the decline in the number of boys opting to study the subject had been arrested dramatically through the use of ICT.

Course popularity and high achievement for boys through ICT

The school had used ICT effectively to improve boys' achievement and narrow the gap between their performance and that of the girls. Effective strategic coordination of ICT ensured that resources in the subject were well matched to need, enabling, for example, the use of digital cameras and industry-standard software. Staff development ensured that subject specialists maintained good technical understanding of ICT processes and developed knowledge of digital artists. Technicians and teachers fulfilled distinct roles but worked closely together and shared their best practice.

The boys enjoyed working on computers, often drawing on their good generic computer skills, responding confidently when exploring sometimes complex graphics packages or using equipment such as scanners. Through the use of ICT, projects centred on themes which related well to students' lives and to contemporary visual culture. This was also true for girls but for boys it appeared especially important and encouraged greater involvement by those who found traditional media less fulfilling. Developing and evaluating ideas, often an area which boys find more difficult than girls, was supported well through the use of ICT. Ideas could be rapidly transformed, reflected upon and, if necessary, easily changed back to a previous state. This encouraged boys to try things out and made it easy to record the stages in the development of work, both as a visual log for students and to support teachers in assessing progress and providing feedback.

Events were often organised as a treat, rather than as a regular springboard for higher achievement

²⁰ www.royalacademy.org.uk/education/outreach,268,AR.html.

Opportunities and challenges in art, craft and design

Relevance

84 Not enough of the schools surveyed took the opportunity to embrace the interests and awareness of students, particularly boys, in and about the world outside school and the career opportunities open to them. The applications of art, craft and design extend to a wide range of aesthetic, functional and esoteric purposes. Students recognised the impact of art, craft and design on their everyday lives but were not always able to relate this to the art and design work they pursued in school. They were able to make connections between their own work and the work of other artists but had little understanding about applying the subject to everyday life. A quarter of the secondary schools visited offered students additional art and design options with a vocational emphasis. These were popular because the students were motivated by 'live' projects that identified a real problem to solve and provided contact with practitioners who did this as part of their everyday work.

85 A recent report on design and technology raised similar questions about the extent to which the needs of boys were being met, particularly in relation to craft.

Crafts remain relevant

'It is not true that industry has limited use for traditional craft and technical skills. It is inappropriate for craft skills to be neglected because of the perception that they do not represent an intellectually respectable image of design and technology. For many students, the emphasis should be firmly on practical designing and making.'²¹



86 Both subjects contain the word 'design' in their title and share a focus on craft. Yet, the links between them remained a matter of confusion in the primary schools surveyed, particularly in relation to 3D media. Links between art and design, and design and technology also remained underdeveloped in the secondary schools visited. For example, few of the schools had considered a coordinated approach to tackling the neglect of craft or design. Within both subjects, design had been rejuvenated by the development of ICT. However, the understanding of craft was generally confined to making functional products, using traditional craft processes. This underestimates the ingenuity of makers in the outside world who have applied high-level thinking to their interpretation of traditional crafts, or who have developed innovative work using new ideas or technologies. The departments that had embraced contemporary crafts, for example by learning how to use glass, or exploring functionality, had successfully narrowed the gap between art, craft and design in schools and contemporary practice in the outside world.

87 The primary and secondary schools visited were not only inconsistent in providing opportunities to encounter art, craft and design but were polarised between those providing a curriculum dominated by, or devoid of, contemporary practice. As a result, many schools missed the opportunity to develop pupils' understanding about the history of art, craft and design by exploring influences on contemporary practice. It was equally rare for pupils to know about artists, craftworkers and designers who moved between different disciplines. For example, the pupils who knew about Picasso's paintings knew little of his use of ceramics. In another example, pupils who appreciated the narrative of David Mach's installations had given little thought to the craftsmanship involved in building a full-scale temple with magazines. It is easy to underestimate the craft skills involved in making contemporary work. This is only too obvious when pupils have sophisticated ideas, only to become disengaged when their making skills fall short of enabling them to communicate them. Not enough of the schools visited recognised the relevance of crafts in relation to pupils' personal development or future economic well-being.²²

²¹ *Education for a technically advanced nation: design and technology in schools 2004/07*, Ofsted, 2008; www.ofsted.gov.uk/publications/070224.

²² The Crafts Council reports that the creative industries currently employ 1.9 million people. There are 122,000 creative businesses and 15,000 self-employed craftspeople. In London the creative industries are the fastest growing sector of the economy, with £21bn annually. Cultural products including craft account for a turnover of £3,674m.

88 High standards were synonymous with high-level commitment, whatever the art form or context. Determined and hard-working students were observed, at lunchtimes and after school, often enjoying detailed discussions with their teachers about the progress of their work, without the distractions of a whole class at work around them. Such extra-curricular sessions also provided impressive examples of pupils working independently, often driven by a genuine passion for specific materials or techniques that mirrored those of the teacher. The high level of craftsmanship many pupils reached by using paint, print, collage, textile, ceramic, glass, film and photography often depended on using time beyond the normal series of one-hour lessons. Practical workshops after school were well supported by boys and girls in the secondary schools. However, when homework involved little more than factual research or routine tasks, such as making sketchbook drawings of household artefacts, attitudes deteriorated, particularly amongst the boys. Girls tended to be more tolerant of uninspiring homework tasks, producing more work and of better quality by applying more adventurous presentational techniques.

89 Despite boys' preference for 3D work, they were often given little encouragement or guidance to explore or present ideas in this form. At a conference Ofsted held for teachers, a subject leader presented the following analysis of the factors that helped to make the curriculum relevant and standards high:

Reading the relevance of students' responses

'What we notice at Key Stage 3 is that children think that good art is about realism and a high quality finish. We capitalise on their aspirations to push up standards.'

'At GCSE level, by identifying the concept of functionality as a means of understanding [the] purpose, meaning and intention of any piece of art, we ensure that students realise that there is a relationship between the art, the artist and the viewer that should be recognised in their own work.'

'As teachers, we help the students veer away from clichés and making work overly symbolic. We like them to leave some of the work to the viewer, who will bring his/her own experiences to fill in the gaps.'

'At A level, we continue to put high demands on the quality of the end product.'

Communication

90 Many forms of communication are used in a typical art and design lesson, in addition to the looking and making that many pupils particularly value. In the best lessons seen, written tasks or discussion between pupils and their teachers and peers included opportunities to use visual communication.

91 Enjoyment of the subject's visual and tactile aspects attracted some students to choose it. However, the boys interviewed during the survey often expressed their disappointment at finding that they were expected to write in a subject that they had chosen because it was practical. Written work was the least successful aspect of boys' achievement, whether completed in lessons or as homework. However, the quality of writing had been improved in the schools that had worked with English departments or gallery educators to provide supportive frameworks that helped pupils to structure their responses. More generally, in these schools, most of the written tasks were not matched sufficiently to the pupils' literacy levels. They neither challenged the more able nor supported the least able. Occasionally, support staff had adapted tasks to help overcome an individual pupil's learning difficulties and/or disabilities. But few of the secondary departments had established a continuing relationship with support staff. The lack of different starting points for writing in the subject had a particularly negative impact on boys in Key Stage 3. This influenced decisions about taking a GCSE in the subject. Too little consideration had been given to the issues raised in Ofsted's 2003 report on tackling boys' underachievement in writing, for example, making writing tasks purposeful and using writing to support thought.²³

Most of the written tasks were not matched sufficiently to the pupils' literacy levels

²³ *Yes he can – schools where boys write well* (HMI 505), Ofsted, 2003; www.ofsted.gov.uk/publications/505.

Opportunities and challenges in art, craft and design

92 In non-written tasks, boys and girls of a wide range of abilities valued the use of first-hand sources and a strong focus on individual tutorial-style teaching. This was particularly the case in the secondary schools visited. Teachers considered boys to be more responsive to advice given through discussion, rather than through written comments or grades. This supported research findings that boys benefit from regular dialogue initiated by the teacher.²⁴ However, the contribution of boys to class discussion was also impressive. In many of the lessons observed, there were active, articulate boys and more passive, reticent girls but these differences were rarely identified in teachers' assessments or lesson planning.

93 The form and specificity of communicating lesson objectives also played an important part in how much different pupils were involved. Almost all the teachers observed planned that the needs of pupils of different abilities would be met through the outcomes of the work. There was little differentiation by the tasks set. Work tailored for a particular ability group usually involved setting a higher level of challenge for gifted and talented artists in separate sessions. In lessons for pupils of mixed ability, teachers often communicated the objectives to pupils with little indication that different responses were welcomed. Some lessons were successful in improving achievement because boys and girls, who were rarely considered able in other subjects, were encouraged and given the opportunity to shine. Pupils whose behaviour in other subjects had been challenging were often praised for their cooperation in and commitment to art. These were almost always boys, a topic explored in the next section about non-conformity and creativity.

94 Teachers who were successful in attracting boys as well as girls to studying the subject were alert to the possible impact of image and stereotypes. At the time of the year when students were choosing which subject to study further, teachers used portfolio talks by older pupils effectively to explain the content of the course, demonstrate its relevance to their lives and also challenge stereotypes. Nevertheless, in secondary departments that had given too little consideration to gender stereotyping, a surprising number of Year 10 courses started with themes considered by the boys as 'girl friendly', such as 'larger than life' flower projects inspired by the American artist Georgia O'Keefe. This is a complex but important issue if the curriculum is to ensure that all pupils are included. Male and female artists, craftworkers and designers from the past and the present have been inspired by a wide range of subject matter. But students were often very conscious of what their peers might think of their choices. Curriculum and lesson planning that set out to be inclusive clearly succeeded when teachers were sensitive to the varying perceptions of their pupils, peer group pressures and other influences on them. Good relationships between pupils and between pupils and teachers or visiting artists promoted participation. Primary schools occasionally provided evidence of projects that had contributed to anti-racism or confronted gender stereotyping by enabling pupils to work with a black or male artist in an all-white or all-female school. While not always set out in written policies, they were, nevertheless, examples of inclusive practice.

Teachers communicated objectives with little indication that different responses were welcomed



Rewards

95 The mismatch referred to earlier between art, craft and design in school and the world outside is not just about contemporary practice. It is also about the way that work in school is primarily made for display, while that outside fulfils a wide range of more practical purposes. The boys interviewed found the subject particularly rewarding where a practical brief was set. They liked the use of deadlines and feedback, and were fascinated to know about art and design in the real world, including the financial rewards the subject can bring. Too often, the teachers observed overlooked the continuous press coverage given to art-related issues, such as a controversial exhibition, record auction price achieved or design trends. The students interviewed generally knew little about the phenomenon of celebrity artists, yet discussion of such people can inspire and inform pupils about possible long-term rewards.

96 Rewards take many forms and can start with assessments that acknowledge success quickly and provide swift guidance about the next steps to take. However, in the schools surveyed, the use of levels and grades to set targets and measure progress meant nothing to the pupils without direct reference to the work they were doing at the time. It was common for teachers to display work that illustrated the difference between one grade or level and another. But displays were not always refreshed with examples of current projects that made the point explicit. The one-to-one discussions that regularly punctuated the best examination courses worked particularly well with boys. They were noticeably less prepared to carry out speculative work on the off-chance that it might succeed. Agreeing the most beneficial approach with their teacher before embarking on it was favoured by the vast majority of boys seen. But the teachers who were aware that students could easily remain too dependent on them ensured that the level of guidance was reduced progressively.

Rewarding assessment

Underpinning the strengths in boys' achievement on the GCSE course was the individual dialogue between teachers and students. Regular discussions usually involved an informal agreement, recorded on sticky notes attached to coursework or sketchbooks. Tasks were time-limited and specific rather than open-ended. Work was often completed on separate sheets and put into a folder, rather than onto pages of a sketchbook, where boys were sometimes afraid to make a mess of the book by 'making a mistake'. The boys found it motivating to know the potential difference that completing a piece of work could make to their grade for a project or for the course as a whole. The danger of a lack of playful experimentation was avoided by skilled teaching which showed how this approach also had a contribution to make. It worked because teachers and students had a clear grasp of how the assessment system functioned and were able to balance the fulfilment of assessment criteria with the making of valid art and design.

97 In summary, where the subject was popular with and successful for both boys and girls, the following features were evident.

- The breadth of the curriculum embraced art, craft and design.
- Digital media were valued alongside 2D and 3D work.
- Materials and processes that involved tactile experiences were plentiful.
- Different research approaches were explicitly taught in lessons.
- Pupils created work for a range of purposes, including practical functions.
- The achievements of female as well as male artists were celebrated.
- Feedback was regular and systematic and involved direct scrutiny of work.
- The personal experiences and imagination of pupils were valued.
- Opportunities to continue work after school were regular.
- Long periods of coursework were punctuated with short, timed activities.

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98 The following features were evident in schools where improvement in boys' performance remained slow.

- The range of drawing techniques taught was narrow, reinforcing pupils' insecurities because what they were possibly 'best at' remained undiscovered.
- Classrooms were uninviting for potentially messy or large-scale work.
- Presentation, particularly of sketchbooks, was emphasised at the expense of content or creativity.
- The work of different artists, craftworkers and designers was rarely used to challenge stereotypes.
- Choices were made by teachers and rarely by pupils.
- Pupils' own experiences and imagination had little influence on their art, craft and design work.
- The responses of different pupils to varied stimuli were rarely analysed or used to adapt and modify planning.
- Subject matter focused on natural forms and starting points focused on observation.
- Pupils were expected to use writing to demonstrate their understanding.
- Assessment grades were given without comment and viewed by students as neither rewarding achievement nor indicating how they might improve.

Promoting creativity

99 National data and reports indicate the remarkable expansion that has taken place in the creative industries over the last decade. Ofsted's report, *Expecting the unexpected*, showed that this had implications for schools.²⁵ One response to this was the Creative Partnerships initiative by the DCMS, which Ofsted evaluated through a short survey in 2006.²⁶ Provision continues to develop through, for example, the introduction of the creative and media diploma, which started recently.²⁷

100 In 1999, the report, *All our futures: creativity, culture and education*, offered the following definition of creativity: 'Imaginative activity fashioned so as to produce outcomes that are both original and of value'.²⁸ This survey sought to evaluate the specific contribution of art and design to pupils' creativity in schools by focusing on:

- the extent to which the subject curriculum promotes creativity
- the creativity of subject teaching
- the impact of teaching, particularly assessment, on learning to be creative
- the creativity of pupils' achievements, standards and personal development.

Creativity and the subject curriculum

101 The survey found that school policies generally included statements about the importance of creativity. For example, the mission statements of secondary schools with specialist status in the arts, business and enterprise, technology and science often included aims that explicitly mentioned it. In the primary schools visited, *Excellence and enjoyment* had stimulated discussions about the meaning of creativity.

²⁵ *Expecting the unexpected: developing creativity in primary and secondary schools* (HMI 1612), Ofsted, 2003; www.ofsted.gov.uk/publications/1612.

²⁶ *Creative Partnerships: initiative and impact* (HMI 2517), Ofsted, 2006; www.ofsted.gov.uk/publications/2517.

²⁷ For further information about the creative and media diploma, see: www.direct.gov.uk/diplomas.

²⁸ *All our futures: creativity, culture and education* (ISBN 1 84185 034 9), National Advisory Committee on Creative and Cultural Education, DfEE, 1999.

102 The secondary schools shared an understanding about the meaning of creativity within departments or across the arts but few had discussed or agreed a whole-school approach to it, despite an enduring regard for the *All our futures* publication. Half the secondary departments visited had entered into discussions with other providers about their role in delivering the creative and media diploma, including a smaller proportion planning to start it in 2008. Creativity was often seen as something separate, to be promoted through an intense focus, rather than a continuing aim for teaching and learning. For example, the schools often associated creativity and the curriculum with unbroken blocks of time.

103 In the primary schools visited, the best examples of practice that matched policy involved an 'arts week' or 'creativity week', focusing on a specific theme. Subject leaders for art and design were pivotal in organising arts and creativity projects, enabled by supportive headteachers. Shared aims, written to give a specific focus to potentially disparate activities, contributed to improving achievement and developing creativity, as in the following example:

Colour and progress

Inspired by the theme of 'colour', a school prepared a range of activities pitched at different levels of ability. Mixed age groups contributed to an impressive exhibition which the subject leader subsequently used for in-service training. This enabled teachers, support staff and parent helpers to deepen their understanding about the concepts of colour and progression. In addition, discussing individual pupils' diverse responses within each group promoted an understanding of creativity.

Creativity was often seen as something separate, rather than a continuing aim for teaching and learning

104 Historically, collaborative work in the secondary schools visited consisted of cross-arts projects which worked towards a celebratory event or performance. However, as this survey progressed, inspectors increasingly found examples of specific projects being planned across two subjects, including art and design. In some of the schools, mathematics, science and art departments had started to work together to explore areas of common interest connected to creativity, such as problem-solving or investigation. The Arts Award was also used to promote collaborative work across the arts in order to develop personal qualities such as leadership.²⁹ The schools considered that it had been effective in giving value to the individual, the arts and creativity. In common with the picture nationally, the initiative had grown in those schools that had adopted it.

The Arts Council Arts Award

A student had developed his skills as a stone carver, working with several professional carvers and developing his own style, which combined incision with bas-relief. He chose poetry as his 'new arts activity', and he carved a poem by Tennyson into a large slab of slate to fulfil the 'arts practice' element of the course. He achieved a gold standard award, equivalent to a level three qualification, which demanded extending his skills as an artist, exploring the art world and managing a project. He had been offered several apprenticeships and was taking commissions. But he considered that what he had achieved extended well beyond the subject:

'I explored the boundaries and pushed them further; my own and my art form. I have increased my communication skills absolutely through speaking and teaching. When teaching, you also learn for yourself. It clarifies your thinking.'

²⁹ See Further information.

Opportunities and challenges in art, craft and design

Creativity and subject teaching

105 Creativity is an enhanced component of the Early Years Foundation Stage curriculum and the new National Curriculum programmes of study for Key Stage 3. Yet it rarely figured as a lesson objective in the primary or secondary schools visited, despite the focus they gave it in their policy statements. Several teachers said that their school's blanket requirement to specify defined 'learning outcomes' militated against the concept of 'expecting the unexpected' which can be an important doorway to creativity. Unusually, in one secondary classroom, the teacher displayed the lesson objectives under the heading: 'Today you will have the opportunity to discover...'. This ensured that the objectives were open-ended but clearly focused. Most importantly, the teacher's distinction between what she had planned to teach and what the pupils might learn contributed to the quality of the activities and dialogue throughout the lesson.

106 The subject of art, craft and design is very fortunate in attracting teachers who pursue their own creativity. Section A of this report shows how teachers of art increase their effectiveness by exploiting their distinctiveness. But they should not assume that, because they themselves are creative, their teaching will necessarily promote their pupils' creativity. The art and design lessons that were successful in developing the pupils' originality achieved a sensitive balance between exploration and intervention. The teachers who were working with creative practitioners, as part of a Creative Partnerships programme, had been trained to value 'teaching for creativity' above 'being creative'. In addition, the artists and art teachers who were most effective gave high value to the art created by pupils.



107 The findings of this survey show that practical work is often too heavily directed by teachers and, in some cases, by visiting artists, too. Highly proficient work that fulfils the objectives of the lesson or examination nevertheless might lack sufficient originality or ownership by the student for it to be described as creative. In both the primary and secondary schools, pupils' creativity was constrained by too much time spent copying other artists' work. This reflected the weaknesses in teachers' subject knowledge and a limited understanding of their role in developing creativity. Improvements in pupils' access to the internet highlight the increasingly complex question for teachers, about knowing how and when to challenge the extent to which a pupil has been creative. Pupils' work can give a false impression of its creative content because it is now easier for them to find unusual examples that are unfamiliar to the teacher. The quality of sketchbook work and, in particular, annotation of, or discussion about, internet images, are critical. In the following example, the work of other artists was chosen and used skilfully by the teacher to promote pupils' creativity:

Artists that inspire

In a Year 6 lesson, pupils started by looking at the work of Jean Tinguely. They were then asked to take on aspects of his approach and make anthropomorphic sculptures by adapting and adding to mechanical objects, such as a corkscrew. Progress and enjoyment were strongly evident because the pupils were presented with a practical, exploratory activity, and a clear model for working, but no solution. The dual identity evident in Tinguely's work, where an object can be both a bicycle and a figure, appealed strongly to them and engaged the boys as well as the girls. The pupils had great fun and the outcomes were diverse because they were able to develop and refine their work independently through having a clear grasp of how it was supposed to function as an art object.

Assessment and creativity

108 Teachers' assessment often contributed to pupils' overall progress but rarely had any discernible impact on their creative development. A notable exception was in the Foundation Stage, where teachers gathered evidence on pupils' creativity from unplanned moments as well as planned activities. From Key Stage 1 onwards, assessment was restricted to National Curriculum levels and examination criteria. While art and design teachers in all the schools visited stressed the value of creativity, none of them systematically assessed pupils' creative development. However, at both primary and secondary level, the teachers were confident that they could identify extraordinarily creative pupils by relying on their instincts or on guidance provided by the QCA.

109 In the primary schools, little information was recorded internally, or in reports to parents, about the quality or creativity of pupils' work in art, craft and design. Reports provided either a general description of the activities pupils had experienced or focused on the effort they had made. As a result, some pupils started secondary school with inaccurate target grades for art, craft and design. Overall, pupils in the schools inspected were given very little guidance or messages about the importance of creativity. Pupils' work in Key Stage 3 remained too similar to earlier work in two thirds of schools.

110 Despite this lack of explicit attention and encouragement, the teachers interviewed frequently lamented the lack of creativity in pupils' work. It was common for primary and secondary teachers to refer to whole-school initiatives or the pressures of tests and examinations as constraints. Assessment was often mistakenly seen as a hindrance to creativity rather than as an opportunity to promote creative skills. Nevertheless, some teachers felt energised by the creativity of pupils' responses to their teaching. There were also schools where pupils achieved very high test and examination results while also producing highly creative art work. In these schools, subject leaders and school leaders often went further by linking the positive attitudes, independence and self-esteem that pupils had developed through their art work to improved performance in other subjects. The following extract from an inspector's subject report from a survey inspection was typical of schools where pupils were creative and achieved high standards, both in art and in other subjects:

Personalised assessment

The students' excellent achievement is a result of the personalised support provided for them. All the students in Key Stage 3 have a personal profile summarising their current knowledge, understanding and skills and the steps necessary to move forward. The students contribute to drawing these up at the end of each unit of work, usually at the end of each term. They become increasingly independent in doing this as they move to studying at GCSE, where again they have personalised plans. Teachers use this information very effectively to plan teaching which meets individual students' needs. The culture of excellence and enjoyment which exists in the classroom means the students have outstanding attitudes to learning and behave very well, so that, in lessons, teachers are able to have time for individual discussions to guide their development.

Pupils' creative qualities and achievements

111 Much debate surrounds the relationship between the arts, creativity and attainment in basic skills. In 2003, Ofsted reported on the impact of the arts on wider school improvement, highlighting their role in developing the positive attitudes that underpinned improved achievement.

Promoting positive attitudes

'Attainment was higher when teachers gave pupils the freedom and challenge to work with others and, particularly in secondary schools, to establish a positive image in front of their peers. Higher standards were achieved where pupils worked towards a presentation of their work, operating as artists, rehearsing for a performance or an exhibition. They were increasingly aware of their own achievements when they received sincere acclaim from their peers. This provided a significant boost to their confidence and self-esteem that was reflected in their attitudes and subsequent attainment.'³⁰

³⁰ *Improving city schools: how the arts can help* (HMI 1709), 2003, Ofsted; www.ofsted.gov.uk/publications/1709.

Opportunities and challenges in art, craft and design

112 Inspectors found that ‘peer acclaim’ continues to motivate pupils in art, craft and design lessons. Structured opportunities for pupils to share and evaluate their work with others have increased through the additional impetus provided by the National Strategies. While sharing work through display is not new, workforce reform has meant that support staff now play a more active and expert role in maintaining high quality exhibitions that lead students to have pride in their own work and respect for the achievements of others.³¹ But the impact of teachers should not be underestimated. In the best lessons it was because of their skilled and sensitive management of classes that pupils were so ready to discuss how their work reflected their inner feelings.

113 Converting confidence into creativity is also about developing a purpose. The personal qualities shown by many pupils in their art lessons – such as commitment, collaboration and communication – were often driven by the strength of their ideas, imagination and ingenuity. From the Foundation Stage through to the sixth form, the factor that often separated the outstanding work from the good was the degree of personal stake that individual pupils had in it. Pupils who followed their teacher’s instructions were usually capable of achieving competent work. But those who were driven by a personal sense of purpose were on the road to originality.

114 Teachers in all phases talked about the characteristics of creative people. They included examples of pupils whose behaviour was both creative and problematic. The following is an example of a pupil whose motivation to succeed was restricted to art lessons.

The factor that separated outstanding from good was the degree of personal stake

Capturing creativity

In scrutinising work around the school, the inspector came across a display of observational drawings that one class had produced. All the drawings were on the same sized paper and surface, in ‘portrait’ format. They were carefully observed and competently drawn but one stood out from the rest. The inspector asked the teacher to provide some background information about the pupils and how the drawings related to their other achievements. When she got to the particularly striking drawing, the teacher apologised that it was ‘scruffy’ but explained that she thought that all the pupils should see their work displayed, particularly this boy, who was often difficult to manage and attended school irregularly.

Although not a neat or precise illustration of a feather, the drawing showed intense observation leading to the use of a very wide range of pencil pressures. His feather was bursting off the edges of the paper, using marks ranging from vigorous to feint and straight to curvilinear. The drawing successfully captured the flimsiness of his feather, avoiding the temptation that some pupils had succumbed to in making a drawing of what a typical feather might look like. Far from having to justify its place on the wall, the drawing deserved pride of place. It gave a clear indication that the pupil was able to express his observations with feeling.



‘Drawing together’ the community

115 Making a positive contribution to the community and environment is an integral aim of the Every Child Matters framework.³² The survey included schools that focused on this through art, craft and design. Through the subject, pupils reflected on their community and what they could do to improve it, often showing sensitivity to its past and ambition for its future. In addition, community-minded schools offered evidence about the impact of the subject on adults. The specialist arts colleges, for example, contributed to culture and cohesion in the community through their inclusion and outreach work.

The individual, school and community

116 The primary and secondary visits included schools that were oases of aspiration for art, craft and design in neighbourhoods where there was little focus on such activities. These schools had a strong community identity, built on good relationships within the institution and thoughtfully planned links with the world outside. Subject initiatives, such as curriculum weeks and exhibitions, on themes such as world issues, were used well to involve pupils, teachers, support staff and families in working together as a school community. Successful collaborative projects between pupils were often aimed at improving an aspect of the school’s environment for the enjoyment of all who were part of its community.

117 There were examples of schools contributing to events that brought school and local communities together. This included involvement in the ‘Big Draw’, a significant initiative that has not only joined together schools and local and wider communities in England but is now attracting worldwide interest. It challenges children, their parents and other adults in a local area to ‘draw together’. Schools in the survey had contributed to this by supporting community events or by organising their own activities. Inspectors also met pupils who had enjoyed tackling large-scale or collaborative drawing at ‘Big Draw’ events organised outside school. The following examples were set in natural and urban environments.

Drawing families together

A weekend of workshops in the woods and meadows attracted over 1,000 visitors. Activities included drawing with grass; making sensory mobiles from twigs, leaves and plants; creating a triptych from woodland materials, and drawing with felt to decorate a tree with images of real or imaginary treasures below its roots and in its branches. Families joined together to create a fantasy woodland from recycled materials. Adults literally threw themselves into mark-making with mud and clay, enjoying the challenge of producing life-size body prints, which later became ‘mud-angel banners’ hung in the trees.

Drawing communities together

Older residents of the original *Coronation Street*, young families, members of a sports club and fans of The Smiths indie rock band came together for something new – workshops focusing on the heritage of the area. Adults and young club members enjoyed a visit to Granada TV Centre to see the set of *Coronation Street* and to record this experience in drawings. A giant drawing of the tower of the derelict St Ignatius Church was made by the children from the New Barracks Tenants Co-Operative. Artists and architects led an open workshop in the gym at Salford Lads’ Club, creating large-scale drawings of the surrounding streets. The finale took place outside the club entrance with everyone drawing a re-enactment of a Smith’s album cover, with help from The Other Smiths, a Midlands tribute band.



³² The Every Child Matters Outcomes Framework includes the aim for pupils to make a positive contribution by engaging in decision-making and supporting the community and environment.

Opportunities and challenges in art, craft and design

118 Opportunities for pupils to work together tended to decrease as pupils moved towards examinations that focused on the standards achieved by an individual. However, the best secondary departments shifted the focus of collaboration onto liaison between students and the wider community, initiated and managed by the students themselves. In one school, for example, a student visited a home for the elderly to find out about their recollections of the locality and collaborated with staff to identify a suitable location for a sculpture. During the designing and making process, he consulted the elderly people as 'clients' and adapted his work in response to their ideas and observations. Following further research about public works of art and the associated health and safety regulations, the finished sculpture was positioned in the garden.

119 The calm and reflective schools visited, as well as the busy and exciting ones, promoted a community ethos by developing independence and responsibility, both in and outside the classroom. For example, some practitioners in Reception classes quickly developed children's sense of responsibility by teaching them how to select tools and return them to their proper places; to work intensively for long periods without the need for adult intervention; and to make thoughtful decisions about the direction of their work before asking an adult for help.

120 Inspectors found examples of art and design contributing to improvements in students' general attitudes, which resulted in greater cohesion within the school community. In many secondary schools, there were examples of individual students whose resilience when dealing with challenges and disappointments, coupled with self-belief and a determination to succeed, had led them to have an improved sense of purpose. These attributes were consciously developed by staff who clearly never gave up on any individual. Occasionally, teachers used examples of artists who had succeeded in the face of adversity and others who had not attained the status of celebrity but who, nevertheless, had become financially independent through their art and design work. It was not unusual in secondary schools to meet individual students who continued with their art and design at breaks, lunchtimes or after school because it was where they had built their most positive relationships with adults.

121 In the primary and secondary schools visited, headteachers often used the respect shown by pupils for displays of work, and projects created in and around the school buildings, as examples of pupils' positive contribution to the school as a community. The best projects had involved pupils across age groups in working together to create the work and had thereby enabled them to understand the positive contribution they could make through art. The following extract from a school's self-evaluation form emphasises the importance of art and design.

An oasis of aspiration and achievement

'Many of the pupils come from a background of relative deprivation. Art and design helps to create an oasis in which the pupils can thrive in what might otherwise be a dysfunctional and chaotic world. The subject plays a positive and significant part in contributing to a consistent, coherent and committed approach that influences the school's strong ethos. The pupils' art and design work helps to create a welcoming and stimulating environment where expectations are high and excellence and enjoyment are promoted across all areas of school life. However, its influence extends beyond the school community. It contributes positively to community cohesion by developing higher aspirations and achievements. The impact on pupils' academic, personal, emotional, cultural and spiritual growth cannot be underestimated.'



The local community

122 Strong departments in secondary schools worked closely with members of the wider community by organising adult education programmes and providing access to school events, such as workshops and talks by visiting artists. The development of community galleries in schools had grown, often as a result of a school's specialist status in the arts. Shared exhibition programmes were effective in drawing schools and local communities together, often meeting the needs and interests of individuals ranging from primary-aged pupils to senior citizens. Six of the schools with their own galleries had introduced adults to national touring exhibitions that otherwise they would have been unlikely to see. Such work had sometimes inspired parents to make further visits to galleries elsewhere. Inspectors also met adults at community events who lived close to schools but had not had a reason to visit before. They were encouraged by the positive impression they had gained of their local school. This was about much more than parents taking an interest in the work of their child. It was also about local communities learning together.

123 Community programmes were often highly effective in ethnically diverse primary and secondary schools. Workshops led by teachers or artists were well supported and provided those new to an area with an early sense of belonging to a community. Paragraph 12 referred to pupils at an early stage of learning English who communicated fluently through their art and design. This was also seen amongst adults. Teachers and artists used their specific interests or ethnic backgrounds to inspire an extraordinarily wide age range of learners, who worked alongside one another. In such informal settings, issues associated with race, age and gender were often openly explored through discussion or practical work.

124 In some cases, the link between the school community and local community was physical. Examples included school gates designed by the pupils and made by a local craftsman, a security fence softened in appearance by pupils' weavings, or a mosaic path that pupils had designed to lead the visitor to the reception area. These gave a clear first impression that the schools were linked to their local surroundings. Closer examination showed that the ideas explored and materials used in creating them often made specific and sensitive reference to the locality. In the following examples, art and design was specifically linked to developing an understanding about local history:

Learning from the locality

A group of Year 3 pupils visited the local museum and art gallery to study the collection of 'harvest jugs', decorated with sgraffito patterns and slipware typical of the area. Fundamentally, what set local examples apart was the surface decoration. The pupils were therefore given opportunities to construct their own jugs in clay and learn about traditional decorative techniques. Their work was displayed in museum cases alongside the originals.

A group of Year 7 students focused on the collection of decorative glass during their visit. They were able to see how traditional techniques of enamelling, trailing, core forming, cutting and engraving glass had evolved and influenced the glass still being made in the locality. Concentrating on the translucent qualities of colour and design, the students used plastic drinks bottles as a ready-made form to which they added colour, form and decoration. Their stunning designs were displayed so that the light shining through captured the qualities they had appreciated in the work that had inspired them.

Opportunities and challenges in art, craft and design

The wider community

125 Links between the school and local community are capable of providing the sense of relevance that, as indicated earlier, can be particularly motivating for boys. But making projects relevant is not just about giving projects a practical function as well as an aesthetic purpose. The survey included schools that embraced the global community, equipping students to be consumers of an expanding visual culture as well as teaching them how to express their own ideas. For example, students were taught how to analyse visual imagery and manipulate images to persuade, shock, deceive or inform the viewer. Students' visual literacy enabled them to move beyond observing and following fashion to questioning and participating in the evolution of the global community. But, in the majority of the schools visited, students' use of images captured from worldwide websites tended to be indiscriminate.

126 With one exception, where the curriculum started with the immediate and gradually widened out to the global community, the art, craft and design curriculum rarely considered all aspects of community. Schools that had developed connections with their locality or worldwide community had rarely extended their focus to include other, contrasting parts of the country. Therefore, students' knowledge about cultural diversity in the United Kingdom was often limited. An important exception was provided by a programme where an inner-London local authority and an authority in the north of England had collaborated on planning and delivering their in-service training programmes. At the end of the year, each authority organised an exhibition of children's work. Teachers attending these were able to learn a great deal about different techniques and approaches to teaching from looking at work produced by pupils in other schools in their area. Their level of understanding was further enhanced when they were then given the opportunity to see work by pupils from the authority with which they had been twinned, where the historical and cultural contexts and traditions, in many respects, were very different from those in their own locality. One of the exhibitions, which inspectors visited, was staged on a university campus.

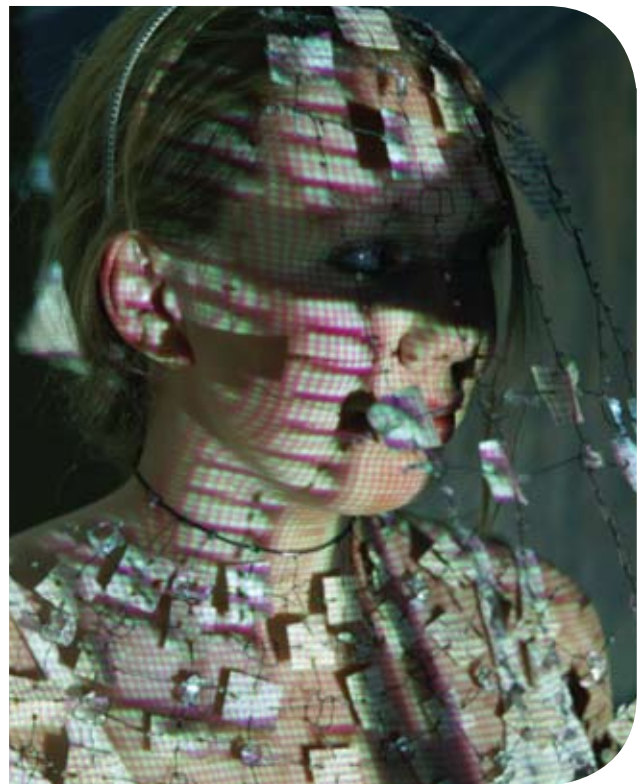
Drawing together work locally and nationally

The use of a large public exhibition space had influenced the scale and ambition of the work exhibited. Massive white spaces, normally used by the university students, had been divided into more intimate areas which each housed the work of a different school. Hangings and sculptures linked the exhibition together, creating a genuine gallery environment. The overall impact was one of quality and variety, including work in 2D, 3D and digital media. Each school successfully reflected the individuality of its context, its pupils and particular strengths of the teaching. Visiting pupils were keen to find the work from their school but were equally inquisitive about the work of other schools. Teachers busily made notes and engaged in discussion with other visiting teachers. Fundamentally, the discussions were not about how a project might be transposed to a different context but about the particular school and its community and how such high quality had been achieved.



127 Initiatives organised by national galleries that invited individual responses to a shared stimulus were also very effective in drawing together work from very different schools across the country. An example of this was the National Gallery's 'Take One Picture' programme, which culminated in an exhibition of work in the gallery visited by participating schools and the general public.³³ The high level of interest shown in pupils' work, when exhibited publicly, indicates that more could be made of such work as a permanent example of the achievements and creativity of young people. The National Archive of Children's Art provides a very useful insight into the development of art education through an extensive collection of work reflecting the time and place in which it was created. However, schools generally make too little reference or contribution to this resource.³⁴ The lack of a central or continuing exhibition of work from across phases and art disciplines means that schools or individual pupils are unlikely to plan such a visit as part of their journey to excellence.

128 Visual communication played an important part in the lives of many children and adults encountered during this survey, both in and out of school. To some, art, craft and design was part of a universal language shared between individuals with wide-ranging ages, abilities, interests, language and social and cultural backgrounds. Not all realised the significance of their different encounters with art, craft and design at the time, but many recalled positive experiences at school that they did not wish to forget. Exhibitions of children's work were invariably uplifting occasions that inspired and encouraged others, as well as giving pride and a real sense of achievement to the individuals, schools and communities directly involved, 'drawing together' children and adults, and art, craft and design.



³³ Further information about the National Gallery's 'Take One Picture' initiative can be found at: www.takeonepicture.org.

³⁴ The National Archive of Children's Art traces the development of public arts education in England from 1870 to 1970. It includes collections of children's art from across England and is managed by a trust based at the Lawrence Batley Centre in the Yorkshire Sculpture Park. For further information, see: www.jsp.co.uk.

Notes

This report draws on evidence from Ofsted's surveys of art, craft and design conducted by Her Majesty's Inspectors (HMIs) and Additional Inspectors between 2005 and 2008 in primary and secondary schools. During the survey, 90 primary and 90 secondary schools were inspected, including two special schools. The schools sampled were located in urban and rural areas across England. Inspectors evaluated achievement and standards, teaching and learning, curriculum provision, and leadership and management of art, craft and design education. Inspectors focused, in particular, on the impact of the subject on inclusion, creativity and communities. In addition, inspectors visited 10 primary and 10 secondary schools that had been identified as having innovative practice.

The report also draws on subject conferences organised by Ofsted or to which HMIs contributed. It also includes examples from good practice visits to schools, as well as from art galleries, community art events and regional exhibitions of pupils' work.

Further information

Websites

The Artsmark Award Scheme

The Artsmark Scheme, managed by Arts Council England, aims to increase the quantity, range and type of arts that are provided in schools, and to raise the profile of arts education. For further information, see:
www.artscouncil.org.uk/artsmark/.

The Arts Award Scheme

The Arts Award is a national scheme for 11- to 18-year-olds, developed by Arts Council England. For further information, see:
www.artsaward.org.uk.

For further information on levels of qualifications, see:
www.qca.org.uk.

The Campaign for Drawing

The Campaign for Drawing organises a wide range of activities across the country, including an annual public focus on drawing through over 1,500 'Big Draw' events in public spaces such as schools, galleries, heritage sites, hospitals and community centres.
www.campaignfordrawing.org

The Crafts Council

The national development agency for the contemporary crafts in England.
www.craftscouncil.org.uk

The Design Council

The national strategic body for design in England.
www.designcouncil.org.uk

Creative Partnerships and the Cultural Offer

Wider government initiatives include Creative Partnerships and Find Your Talent – the Cultural Offer Programme. The Creative Partnerships initiative is designed to develop the skills of young people across England, raising their aspirations and equipping them for their futures. It focuses on establishing partnerships between schools and creative professionals, including architects, scientists, multimedia developers and artists.
www.creative-partnerships.com

Find Your Talent – the Cultural Offer Programme focuses on enabling children and young people to experience five hours a week of engagement (in and out of school) in a range of cultural activities. This will involve learning through and about culture, including visits.
www.findyourtalent.org

Engage

Engage is a membership organisation representing gallery, art and educational professionals in the UK and 15 countries worldwide. It promotes access to, and enjoyment and understanding of, the visual arts through gallery education.
www.engage.org

National Society for Education in Art and Design (NSEAD)

NSEAD is a professional association and leading authority on art, craft and design across all phases of education in the United Kingdom.
www.nsead.org

The Royal Academy

The Royal Academy's Outreach programme is aimed mainly at GCSE and A-level students. One-day workshops led by practising artists give them the opportunity to draw from life and aim to develop their understanding of the processes of drawing and its powerful role in developing creativity.
www.royalacademy.org.uk/education/outreach,268,AR.html

Specialist Schools and Academies Trust

An independent, not-for-profit membership organisation dedicated to raising levels of achievement in secondary education. It aims to give practical support to transforming secondary education in England by building and enabling a network of innovative, high-performing secondary schools in partnership with business and the wider community.
www.ssatrust.org.uk

Further information

Publications by Ofsted

Expecting the unexpected: developing creativity in primary and secondary schools (HMI 1612), Ofsted, 2003; www.ofsted.gov.uk/publications/1612.

Improving city schools: how the arts can help (HMI 1709), Ofsted, 2003; www.ofsted.gov.uk/publications/1709.

ICT in schools: the impact of government initiatives – secondary art and design (HMI 2194), Ofsted, 2004; www.ofsted.gov.uk/publications/2194.

Creative Partnerships: initiative and impact (HMI 2517), Ofsted, 2006; www.ofsted.gov.uk/publications/2517.

Identifying good practice: a survey of post-16 art and design in colleges (HMI 070027), Ofsted, 2008; www.ofsted.gov.uk/publications/070027.

Annex 1: Schools and galleries featured in the case studies of good practice

School

Baden Powell and St Peter's Middle School
Beaufort Special School
Castle High School
Chenderit School, Middleton Cheney
Dartmouth Community College
Greenfield School, Newton Aycliffe
Goostrey Primary School, nr Crewe
Hounslow Community College, Southampton
Latimer Community College
Leiston Middle School
Manor Park Community College, Nuneaton
Montrose Primary School
Nobel School, Stevenage
Our Lady's Catholic Primary School
Richard Cobden Primary School
Rudheath Community College, Rudheath
St Edward's Middle School, Windsor
St Edward's Primary School, West Ham
St Paul's Way Community College
Scargill Primary School, Ilkeston
Tarpoley High School
Waddesdon Community College, Aylesbury
Water Mill Primary School, Selly Oak
Watford Grammar School for Girls, Watford
Winstanley Cluster Primary Schools
Wright Robinson Community College

Local authority

Poole
Birmingham
Dudley
Northamptonshire
Devon
Durham
Cheshire
Hampshire
Enfield
Suffolk
Warwickshire
Leicester City
Hertfordshire
York
Camden
Cheshire
Windsor and Maidenhead
Newham
Tower Hamlets
Derbyshire
Cheshire
Buckinghamshire
Birmingham
Hertfordshire
Wigan
Manchester

Gallery

Royal Albert Memorial Museum and Art Gallery
The Holden Gallery
The October Gallery

Location

Exeter
Manchester Metropolitan University
London

Annex 2: Evaluation criteria

Achievement and standards in art, craft and design

Outstanding (1)

Standards and achievement, as shown by performance data, are likely to be markedly higher than schools in similar contexts. In relation to their ages, all groups of learners select and use materials, processes and techniques skilfully and creatively to realise intentions and capitalise on the unexpected. Their work is well informed by knowledge, understanding and interpretation of other artists, craftworkers and designers. They have learned to think and act like creative practitioners. They instigate, pursue and develop work in art, craft and design that is uniquely meaningful to them and develop as children and young people through their practice. The majority work hard, develop resilience and understand that creative practice is often challenging, purposeful and collaborative.

Good (2)

Standards and achievement, as shown by performance data, are likely to compare well with that of similar schools. Most learners meet challenging targets in relation to their capability and starting points. Most groups of learners make good progress, and some may make very good progress, in all key stages. Most learners are confident and enjoy the subject. They make good use of materials, processes and techniques in order to communicate their ideas, observations and feelings. They exploit the formal visual language well and develop individual and diverse responses to given starting points. Behaviour is good and learners demonstrate safe practices. They have a good knowledge and understanding of the work of a range of artists, craftworkers and designers, and use this to inform their own work without being constrained by it. Learners reflect carefully on their work and refine it, to meet their intentions or to respond to their changing ideas and experiences.

Satisfactory (3)

Progress is inadequate in no major respect, and may be good in some areas. Attainment and the progress made over time are likely to be comparable to those in similar schools. Most learners make appropriate use of materials, techniques and processes to communicate their ideas, although there may be variation in their capacity to develop ideas independently or with originality. Some will show an independent capability to use the formal visual language to communicate their ideas, while others may require support in doing so. Their knowledge and understanding of the work of other artists, craftworkers and designers are reasonably well developed in relation to projects undertaken but do not extend beyond this. Learners reflect on and refine their work but are sometimes dependent on their teachers when doing so. Most, but not all, learners enjoy the subject. Behaviour is satisfactory but some learners require support in making the most of their time in the subject and using materials and processes safely.

Inadequate (4)

Performance is likely to be significantly below that of schools in similar contexts. A significant number of learners, or groups of learners, do not meet challenging targets. Learners underachieve in one or more key stages. Overall, the standards achieved by learners are too low when set against their capability and starting points. Work is likely to be similar, lacking originality. Materials, techniques and processes are poorly harnessed to the visual communication of ideas. Learning in the subject is of little value in helping learners interpret and respond to their life experiences and plays too small a role in their personal development. Learners have an underdeveloped knowledge of creative practitioners, giving them a poor understanding of the context within which their own work is made.

Teaching and learning in art, craft and design

Outstanding (1)

Teachers are passionate about the subject and creativity in education. They take every opportunity to use visually exciting resources, to give skilled demonstration and to manage materials and workspaces creatively. They use the expertise of others, including creative practitioners, to complement their own. They are themselves reflective practitioners, well informed about art education and its relevance to all. Lessons are well planned and take clear account of individual needs, interests, achievements and aspirations. The uniqueness of first-hand experiences is exploited. Lessons are unpredictable and open-ended but learning is sufficiently structured to promote learners' progress. The teaching styles used are wide-ranging and specifically matched to learning objectives that are subject-specific and focus on learning outcomes. Individual feedback to learners educates, inspires and challenges learners' creativity.

Good (2)

Most learners make good progress in developing subject-specific skills, knowledge and understanding because of the good teaching they receive. Positive attitudes to experimentation, sustained work in lessons and follow-up after lessons are evident. The teacher's good subject knowledge lends confidence to their teaching styles, which engage learners and encourage them to work well independently and collaboratively. Any unsatisfactory behaviour is managed effectively. The level of challenge stretches without inhibiting. Thorough and accurate assessment informs learners how to improve. Work is closely tailored to learners' different capabilities, so that all can succeed. Learners are guided to assess their work themselves. Other experts and support staff contribute effectively to learners' progress. Child protection arrangements and risk assessments are robust, regularly reviewed, and contribute to a safe and supportive environment in which learners are engaged and make good progress in developing their subject skills, knowledge and creativity.

Satisfactory (3)

Planning takes adequate account of learners' starting points and capability. Learners respond positively to the teaching. The progress made by most learners is in line with expectations nationally. Teachers have sufficient subject skills, knowledge and understanding to support and challenge different learners and use additional support if required. Learners are assessed sufficiently regularly and effectively to know how to improve.

Inadequate (4)

Learning objectives are insufficiently precise, clear or subject-specific. The methods used are too narrow or used inappropriately to engage or encourage learners, resulting in their lack of enjoyment or inappropriate behaviour. Not enough independent learning takes place or learners are too passive. Teachers show insufficient skills, knowledge and understanding in the subject to help different pupils improve or give little value to originality. Teaching has insufficient impact on learners' progress. Assessment is not frequent or accurate enough to monitor progress, so teachers do not have a clear enough understanding of learners' needs. Learners do not know how to improve. Support staff, including specialists outside school, are inadequately deployed to help learners. Inadequate care is provided for learners. Systems are too weak, or staff inadequately trained or vigilant, to safeguard learners' welfare and progress.

Annex 2: Evaluation criteria

The art, craft and design curriculum

Outstanding (1)

There is an excellent balance between structured opportunities for learners to develop subject skills, knowledge and understanding with unpredictable opportunities for discovery and challenge. Links with other subjects or areas of learning are explicit. Different curriculum experiences are closely matched to subject-specific learning objectives. First-hand and secondary experiences are tailored to meet the individual needs, interests and aspirations of learners. The curriculum makes effective links to local resources but provides experiences unlike those encountered in other subjects or outside school. Partnerships with art galleries and creative practitioners are sustained.

Good (2)

The curriculum enables learners to pursue the depth of an aspect of the curriculum within a context of exploring a wide range of art, craft and design from different times and places. All learners are provided with first-hand experience of original art, craft and design through visits or visitors that are integrated into the curriculum. The curriculum encourages learners to 'think like' rather than 'make like' artists, craftworkers and designers. The progress of students is promoted by the curriculum. Their achievements, personal development and well-being are developed systematically.

Satisfactory (3)

The curriculum enables teachers and learners to meet the objectives of the Early Years Foundation Stage, National Curriculum or examination courses. The different opportunities provided are sufficiently varied to enable learners to make choices. Where emphasis is given to a particular aspect of art, craft or design from a particular time or place, it is justified with evidence of learners' access to wider experience and their entitlement. The progress of learners is adequately structured, through building subject skills, knowledge and understanding through a balance between the introduction of new experiences and the revisiting and applying of existing ones.

Inadequate (4)

The curriculum is inadequately matched to learners' needs, interests and aspirations. There is considerable discontinuity within and between years. Learners are given insufficient opportunities to develop creativity, competence, cultural or critical understanding in the subject. The range of the curriculum provided is insufficiently broad or is ineffective in promoting depth of thinking or making. There are insufficient opportunities for learners to engage with first-hand experience of others' art, craft or design or make reference to personal feelings, insights or self-knowledge.

Leadership and management in art, craft and design

Outstanding (1)

The effectiveness and high profile of the subject in the school is underpinned by visionary leadership and efficient management that demonstrate a close link between aims and actions. There is a track record of innovation and achievement. Morale is high amongst teachers of the subject but self-evaluation is critical and well informed by inspiring practice in educational, creative and cultural settings. Incisive quality assurance is followed up with prompt, decisive action to tackle relative weaknesses. Ambitious aims are matched with skilled deployment of resources, including any extended services. The inclusion and achievement of all learners is a central goal that is very effectively promoted through a relentless drive for high quality provision. Excellent links are evident with parents and external agencies, to reinforce the high standards and creativity of art, craft and design. Learners flourish as a result.

Good (2)

The leadership of art, craft and design is strongly focused on developing the quality of provision in the subject, raising standards and promoting the personal development of learners. A common sense of purpose has been created among teachers and support staff. Through the comprehensive quality assurance procedures, the coordinator has a well-grounded understanding of performance in the subject. Weaknesses are tackled energetically and creatively. The inclusion of all learners is central to the vision for the subject and effective action is taken in pursuing this and dismantling barriers to engagement. Resources are used well. Good links exist with parents and outside agencies to support the work in art, craft and design. The impact is seen in the good progress made by most learners on most fronts, and in their sense of well-being.

Satisfactory (3)

The requirements of the curriculum are met. The engagement and achievements of learners indicate that expectations are reasonably pitched. Awareness of good and outstanding provision and outcomes in the subject inform the direction of subject leadership. The subject coordinator monitors teaching and learning regularly and has a sound understanding of strengths and weaknesses. Resources are used appropriately to bring about improvement. There is some evidence that strategic management of improvement is effective. Some links with parents and outside agencies already contribute to the quality of provision, achievements and well-being of learners and others are planned.

Inadequate (4)

Overall, leadership of art, craft and design has too little impact. It is insufficiently focused on promoting learners' personal development, and lacks the authority and drive to make a difference. Some subject teachers lack confidence or motivation. Even though the subject may offer adequate provision, quality assurance is ineffective and the management does not have a realistic view of weaknesses in subject provision or outcomes. Resources are not deployed well because the subject coordinator does not have a well-ordered sense of priorities. Resources might be inadequate because there is insufficient awareness by, involvement of or support from senior staff. Links exist with parents and other educational settings, but overall the coordinator does not do enough to ensure the development and well-being of all the learners. The learners' progress is slow on some fronts and the capacity to act decisively to improve provision is unproven.

Annex 2: Evaluation criteria

Overall effectiveness in art, craft and design

Outstanding (1)

Leadership and management are ambitious for the subject and have proven impact on the effectiveness of teachers and success of learners. Teaching is groundbreaking and the morale of subject teachers is high. Learners make outstanding progress. Different individuals and groups achieve extremely well. The curriculum ensures breadth of experience and depth of opportunity as an entitlement for all. Work achieved is highly creative, reflects learners' personal development, and connects to the time and place in which it was conceived. The subject achieves significant impact at whole-school level and contributes to innovation in art, craft and design education.

Good (2)

The subject has a good track record of consistently above-average achievement because of the clear impact of provision. Pupils' progress in developing creatively their subject skills, knowledge and understanding is explicit. The curriculum makes effective and imaginative use of local and national resources and the views of learners. It does more than meet requirements. Teaching is informed by wide subject knowledge and depth of understanding about how to enable different learners to make significant progress. Effective leadership and management underpin continuous improvement and innovation, ensuring that challenging subject targets are set and met.

Satisfactory (3)

Learners make expected progress and reach targets typical of their age, ability and context. Teaching is competent and might contain good features that are not yet consistent. The subject curriculum meets external requirements and generally satisfies the needs and interests of different groups of learners. There is regular monitoring of teaching and its impact on learning. This informs the leadership and management of the subject, which is able to demonstrate improvement in provision and outcomes for learners.

Inadequate (4)

Learners make insufficient progress in developing subject skills, knowledge and understanding. The trend of achievement indicates insignificant improvement. The curriculum is predictable and offers an insufficient range or quality of experiences. Weaknesses in teaching include lack of specialist skills, knowledge or understanding that continues unchallenged or unsupported. There is insufficient evidence of the impact of leadership and management on identifying strengths or tackling weaknesses. Data and other evidence are not analysed sufficiently or used to bring about improvements. The impact of the subject on learners or the whole school is not positive enough.

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