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**Art Now: An inquiry into the state of art and
design teaching in early years foundation stage,
primary and secondary education**

Author: Patricia Thomson, Maddy Gilliam, Sophie Leach, Kate Noble, Samantha Broadhead

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Abstract

The Art Now Inquiry explores the current state of art and design education across the four nations; however, the focus is primarily on England where there was more survey data to draw on. It was commissioned by the All-Party Parliamentary Group for Art, Craft and Design in Education in response to concerns about the reduction in opportunities for children and young people to access high-quality art and design education. The Inquiry spans early years, primary and secondary phases of schooling.

The Inquiry ran between Spring 2020 and Spring 2023 and this report includes a rapid evidence review of the benefits of art and design education, a literature review of art teaching and teacher education, a national survey of 1,860 art and design teachers and testimonies from two APPG evidence sessions.

Drawing on each of these sources, the Art Now Inquiry report makes the case for art and design education, and the critical importance of investing in a diverse subject-specialist workforce. It starts with an examination of teacher education in art and design which is essential for equipping teachers with the necessary skills, knowledge, and confidence to deliver the curriculum. The Inquiry goes behind the numbers to explore the working conditions, wellbeing and career intentions of art and design teachers. The findings provide a health check on the training and retention of art and design teachers, and highlight the time and resources needed to support access to high-quality provision of art, craft and design education. Ofsted defines a high-quality curriculum in art and design as one that provides the conditions for pupils to develop a love of the subject that is both intellectually challenging and creatively demanding.

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ART NOW:

AN INQUIRY INTO THE STATE OF
ART AND DESIGN TEACHING IN EARLY
YEARS FOUNDATION STAGE, PRIMARY
AND SECONDARY EDUCATION



The All-Party
Parliamentary Group
for Art, Craft and Design
in Education





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Parliamentary Group
for Art, Craft and Design
in Education



The All-Party Parliamentary Group for Art, Craft and Design in Education Research Group

Professor Sam Broadhead (Head of Research, Leeds Arts University), Maddy Gilliam (Researcher, Tate & University of Nottingham), Sophie Leach (Deputy General Secretary, NSEAD), Dr Kate Noble, (Senior Research Associate, The Fitzwilliam Museum, University of Cambridge Museums) Professor Pat Thomson, (Professor of Education, University of Nottingham).

Art Now Survey conducted by Professor Pat Thomson and Maddy Gilliam, School of Education, University of Nottingham, supported by the Arts and Humanities Council Advanced Placement Training Scheme.

The Secretariat for the Art, Craft and Design APPG is NSEAD.

This is not an official publication of the House of Commons or the House of Lords. It has not been approved by either House or its committees. All-Party Parliamentary Groups are informal groups of Members of both Houses with a common interest in particular issues. The views expressed in this report are those of the group.



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Front Cover
Susan Coles

Back Cover
Gomersal Primary School





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1. Foreword

I have always believed art makes the heart sing. When I set up the All-Party Parliamentary Group for Art, Craft and Design in Education (APPG), alongside past president of the National Society for Education in Art and Design (NSEAD) Susan Coles, we set out to advocate for art, craft and design education, in the belief that it is essential to the economy and to the cultural, spiritual, creative and social wellbeing of all.

Our APPG recognises the need to inspire future generations using art, craft and design education, for the many professional areas in which art, craft or design skills are needed – ranging from medicine, engineering, marketing, digital, and planning – while also enabling Britain’s creative cultures to develop and thrive.

Art education is a tool for empowerment, enabling individuals to engage with heritage, and allows for self-expression which reflects and records unique and untold narratives from diverse backgrounds. The capacity for and development of visual literacy and perception is only possible through art education, and therefore access to high-quality art, craft and design education should not be a privilege, but a right for all.

Through the APPG we have the capacity to discuss issues surrounding art, craft and design education in Parliament, and ensure art education remains on the agenda for policymakers. The APPG for Art, Craft and Design in Education began the research for this report in 2020, collecting evidence from a series of panel sessions led by cross-party parliamentarians, and calling on experts from the world of art, craft and design education. The inquiry was launched to assess the state of art education from a range of aspects, given concerns from the sector about the impact of the pandemic alongside the wider decline in access to art education.

The pandemic undoubtedly had a devastating impact on our creative and cultural industries; access to art education was severely restricted for those who were prevented from participating through virtual learning from home. Art, craft and design were areas of education which were seen as expendable.

Meanwhile, the cost-of-living crisis has impacted family finances and school budgets alike, with already stretched resources being spread thinner, pejoratively affecting art, craft and design education.

My heartfelt thanks go to the steering group team who have worked so hard to enable and bring together this vital piece of research. Its comprehensive findings and recommendations both recognise the striking challenges to and make the case for defending the right to art education for all.

Sharon Hodgson MP

Chair of the APPG for Art, Craft and Design in Education





2. Executive summary and recommendations

The Art Now Inquiry explores the current state of art and design education across the four nations; however, the focus is primarily on England where there was more survey data to draw on. It was commissioned by the All-Party Parliamentary Group for Art, Craft and Design in Education in response to concerns about the reduction in opportunities for children and young people to access high-quality art and design education. The Inquiry spans early years, primary and secondary phases of schooling¹.

The Inquiry ran between Spring 2020 and Spring 2023 and this report includes a rapid evidence review of the benefits of art and design education, a literature review of art teaching and teacher education, a national survey of 1,860 art and design teachers and testimonies from two APPG evidence sessions.

Drawing on each of these sources, the Art Now Inquiry report makes the case for art and design education, and the critical importance of investing in a diverse subject-specialist workforce. It starts with an examination of teacher education in art and design which is essential for equipping teachers with the necessary skills, knowledge, and confidence to deliver the curriculum. The Inquiry goes behind the numbers to explore the working conditions, wellbeing and career intentions of art and design teachers. The findings provide a health check on the training and retention of art and design teachers, and highlight the time and resources needed to support access to high-quality provision of art, craft and design education. Ofsted defines a high-quality curriculum in art and design as one that provides the conditions for pupils to develop a love of the subject that is both intellectually challenging and creatively demanding.



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1 For a fuller discussion of the current state of the arts in schools in England see Tambling, P and Bacon, S (2023) *The Arts in Schools: Foundations for the Future*, Calouste Gulbenkian Foundation and A New Direction, 30 March 2023 <https://www.anewdirection.org.uk/asset/7739>

Key Findings

1. *The Rapid Evidence Review of the benefits of Art, Craft and Design Education* undertaken by Thomson, P and Maloy, L (2021) demonstrates a wide range of positive outcomes for children and young people studying art and design (see ‘Reporting’ 3.3). These include disciplinary learning through encouraging diverse ways of knowing, interpreting, evaluating, and feeling; supporting the development of a sense of individual and collective identity; increased social awareness and engagement and enhanced opportunities for vocational learning and access into subject-related careers. Art and design education is also strongly associated with a positive sense of wellbeing linked to heightened self-belief and efficacy from completing creative projects. The senior leaders, teachers and training providers who took part in the Inquiry provided moving and passionate testimonies. They demonstrate both the impact of the subject and a shared commitment across the sector to providing opportunities for all students to access high-quality art and design education.
2. The introduction of the *Education inspection framework* (EIF), published by Ofsted in England (2019), highlights the importance of a broad and balanced curriculum, and offers promise for foundation subjects such as art and design, and a renewed investment and interest in subject-specific specialist training and resources.
3. Concerns around diversity and representation were voiced by members of the expert panels within the APPG evidence sessions and emerged through the literature reviews on teacher recruitment and retention. A non-representative teaching workforce will not possess knowledge of the wide range of cultural heritages and practices that exist in our society. This under-representation affects all students who study art and design and should be addressed through both teacher education and recruitment programmes.
4. The Inquiry reveals a deficit in training where prospective primary school teachers only receive between 3-12 hours of art and design training. This is a barrier to the stated ambitions around the entitlement of every child to a broad and balanced curriculum. There is a need to undertake further research on initial teacher education with full appreciation and regard for the importance of art and design education and other foundation subjects.
5. Opportunities for teacher Continued Professional Development (CPD) are key to ensuring teachers develop and maintain their knowledge, confidence and skills in art and design. In our survey, eight per cent of secondary art and design teachers reported that they had never attended subject-specific training. Primary teachers had less access to art and design training than their secondary counterparts, with 21% reporting they had never attended any subject-specific CPD. This is especially concerning considering the deficit in primary art education highlighted above. Eighty-seven per cent of teachers surveyed said they sometimes or always attended art, craft and design CPD in their own time. Many also paid for some or all their subject-specific CPD themselves.
6. Sixty-seven per cent of art and design teachers (across all phases and nations) surveyed reported that they were thinking about leaving the profession. If left unchecked this could have devastating effects on the future of the subject: on children and young people’s access to art and design education and on their pathways into creative careers and qualifications.
7. Four out of five art and design teacher respondents reported that wellbeing and workload were by far the two biggest disincentives to stay in teaching and that these had worsened since the pandemic.
8. Nine out of ten respondents said that they had experienced negative changes resulting from the pandemic with only 11% saying there had been no change.

The Art Now Inquiry recommendations

Recommendation 1:

Address the deficit in art and design primary ITE (initial teacher education).

An increased amount of time devoted to art and design education within primary ITE will provide more children and young people with access to the broad range of benefits related to the subject.

Recommendation 2:

Invest in subject-specific continuing professional development for art and design teachers.

Strategic investment in subject-specific professional development would ensure that all teachers have access to both dedicated time and funding to ensure they continue to develop subject knowledge and build confidence and skills in art and design. This could include funding specialist NPQs (National Professional Qualifications) with the development of subject leadership qualifications in art and design.

Recommendation 3:

Address art and design teacher wellbeing and workload.

The crisis in teacher wellbeing and workload reveals the need for an urgent all-subject, all-phase 360-degree survey to focus on and review teachers' responsibilities and resourcing of the subject. More equitable investment in career development and pathways of art and design teachers is needed to recognise the value of the subject and its essential place in the curriculum.

Recommendation 4:

Address teacher recruitment, retention and representation in art and design

There is a need for increased investment in and commitment to recruitment and retention initiatives; to diversify the art and design teacher workforce; and to support experienced teachers to stay in the profession. This should include subject bursaries for all subjects and incentives and early-career mentoring of those who are under-represented in the profession. In addition, teacher education and recruitment programmes can help to promote anti-racist practice in art and design.

Recommendation 5:

Investigate the impact of the pandemic on lost learning in art and design and the cost-of-living crisis on disadvantaged learners.

An investigation of lost learning in art and design is urgently needed to identify which pupils, schools and localities have been most affected by the pandemic, and subsequently, those most disadvantaged by the cost-of-living crisis. The investigation, and in turn, targeted subject-specific funding will aim to address and mitigate the impact of lost learning and the cost-of-living crisis on children and young people, to ensure everyone has access to high-quality art and design education and can achieve their potential.

3. About the Art Now Inquiry

3.1 Aims and scope of the Inquiry

The Art Now Inquiry examined the following factors and the influence they have on teaching and the quality of art and design provision:

- » Teacher training and Continuing Professional Development (CPD) in art and design
- » Art and design teacher workload, wellbeing, and morale
- » The impact of the pandemic on art and design teachers and teaching

3.2 Evidence gathering process

1. This report focuses on art and design teachers and teaching and draws on three key sources of information:
2. A four-nation survey of 1,860 art and design teachers. Details of the survey can be found in Appendix 1.
3. Two evidence sessions for the APPG for Art, Craft and Design in Education:
12th May 2021 Evidence session on Initial Teacher Education in art and design
11th Jan 2022 Evidence session on art and design education in schools
Details of the evidence sessions are listed in Appendix 2.
4. A Rapid Evidence Review (RER) of the benefits of art and design education.
5. Primary research and literature reviews of art, craft and design teaching and teacher education.

3.3 Reporting

This inquiry report focuses on the current state of art and design teaching in schools. It is not a full digest of all the information received through the APPG evidence sessions or inquiry. For further details of previous evidence sessions and reports see : <https://nsead.org/community-activism/policy-and-research/all-party-parliamentary-group/appg-evidence-2022>

For the purpose of this report:

- » Art, craft and design education is referred to as ‘art and design’
- » Art, craft and design teachers, co-ordinators, and generalist teachers are referred to as respondents, or art and design teachers
- » Schools and colleges are referred to as ‘schools’
- » Early Years Foundation Stage (EYFS), unless otherwise stated, is reported in primary findings

When referring to the survey, we have generally reported across the four nations. Where we have results that are significant, we report by nation. If respondent numbers are small, we have generally omitted using these or reported on their size as a total. We have mostly reported in percentages. Where it is important to know the size of the response, we have reported both percentages and numbers.



4. Why study art and design?

*'Our aim is to ensure that every young person is supported to develop into independent adults who lead fulfilling lives and make a positive contribution to society. We place a strong emphasis on personal growth, character and wellbeing. We see creativity, art in particular, as an essential part of this. Art is a compulsory subject, alongside other subjects, such as food, that teach essential life skills. This is to equip learners for when life becomes challenging. Mental health is a big part of this. The arts encourage learners to develop self-expression and creativity, to build confidence and a sense of identity. This is particularly important for learners who don't feel confident and need support to build their self-esteem.'*²

It is widely accepted that art and design education is an essential component of school education. National curricula documents from the four nations state that art and design should be an integral part of a broad and balanced curriculum.

*'Art, craft and design embody some of the highest forms of human creativity'*³ (England)

*'The inspiration and power of the arts play a vital role in enabling our children and young people to enhance their creative talent and develop their artistic skills'*⁴ (Scotland)

*Art and design 'encourages children to: respond to the world around them; respond to their individual feelings and emotions; develop and use their imagination; express their ideas, thoughts and feelings; solve problems; and become more aesthetically aware'*⁵ (Northern Ireland)

*Art and design also supports the development of creativity and critical appraisal, wellbeing and resilience which 'can help them (pupils) to become healthy, confident individuals, ready to lead fulfilling lives as valued members of society'*⁶ (Wales)

2 Frances Akinde, Headteacher, Rivermead Community Special School, Gillingham. Evidence session 11.01.22
3 <https://www.gov.uk/government/publications/national-curriculum-in-england-art-and-design-programmes-of-study/national-curriculum-in-england-art-and-design-programmes-of-study>
4 <https://education.gov.scot/education-scotland/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-building-from-the-statement-appendix-incl-btc1-5/curriculum-areas/expressive-arts/>
5 <https://ccea.org.uk/foundation-stage/curriculum/arts/art-and-design>
6 <https://hwb.gov.wales/curriculum-for-wales/expressive-arts/>

Art and design education advocates, patrons and young people say:

Bob and Roberta Smith, NSEAD Patron:

'Recent research evidence suggests parents want their kids to study the arts, yet the decline in kids taking arts GCSEs since 2010 is truly shocking. It goes against the wishes of parents in a powerful and irrational manner. It's bad for our society because the voices of our children become the diverse viewpoints of the next generation, and the arts are the principal subjects where those voices can be nurtured and developed.'

Dame Magdalene Odundo, NSEAD Patron:

'What we forget is that art and crafts are to do with who we are as people. It is so essential to encourage more and more people to actually take up the subject, and to be able to train and impart that knowledge to young people.'

TALE project (Tracking Arts Learning and Engagement) gathered 6000 responses from young people aged 14-18 in secondary and special schools (Thomson, 2018):

'Young people tell us that arts and culture-rich schools enhance their lives now and prepare them for life after school.'

'Young people tell us that arts and cultural learning in school is significantly different because: in arts lessons they have more agency, responsibility, independence, and freedom to make decisions. They enjoy and are motivated by this.'

A New Direction: *The Arts in Schools: Foundations for the Future: Purposes, principles, and practice Executive Summary*, 30 March 2023, p. 8:

'This downgrading of the arts is damaging for young people's lives and aspirations, for the arts education workforce, for the workforce more widely, and for the health and diversity of the creative industries.'
(<https://anewdirection.org.uk/asset/7712/download?1679991820>)

4.1 A Summary of the benefits of art and design education

The Art, Craft and Design Rapid Evidence Review, 2021, funded by the University of Nottingham policy impact fund, identifies the following five benefits from art and design education (Thomson, 2021)⁷:

Disciplinary learning

Art and design offers both propositional and procedural knowledge; the curriculum supports the development of ways of knowing, interpreting, evaluating and expression, as well as the acquisition of substantive aesthetic knowledge. Students systematically learn the history of the field through a wide range of practices, media, genres, platforms, and debates. They are encouraged to develop as independent artists via carefully paced and structured experiences. These build cognition and thinking strategies as well as specialised techniques and skills. Creativity, critical thinking and questioning, and independent research are hallmarks of the subject. Habits of mind, such as questioning, negotiating, and researching, are strongly associated with engagement with contemporary art.

Being and becoming

Art and design supports students to develop a sense of individual and collective identity. They learn to make choices and realise their ideas. Through structured tasks and constructive critique, they build a strong sense of their own progress and areas for growth. Art and design explicitly fosters agency, independence and self-discipline, what psychologists call executive functions. Students often report a strong sense of belonging. Art and design, when taught well, is highly inclusive and is thus particularly significant for groups who are not as well served by other school subjects and pedagogies.

Civics and citizenship

Art and design is strongly associated with the development of social awareness, orienting students to be 'awake to the world'. Research in the US and UK shows that students who study art and design throughout their schooling are more active participants in the arts, and more socially engaged.

Building pathways for the future

Art and design raises awareness of and provides opportunities for vocational learning. This includes subject-related degrees, training, and careers but also more general understandings of how disciplinary knowledge and skills are fundamental to the creative industries and visual cultures. Art and design can develop the habits of mind and capabilities necessary for entry to further education and training if access arrangements are equitable.

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7 Thomson, P and Maloy, L. (2021) *Rapid Evidence Review of the benefits of Art Craft and Design Education* <https://www.nsead.org/community-activism/policy-and-research/all-party-parliamentary-group/appg-evidence-2022/appg-rapid-evidence-review-2022/>. The review examined research conducted over the past twenty years and published in internationally recognised journals. The review was designed to inform the work of the APPG and funded by the University of Nottingham Institute for Policy Engagement

Wellbeing

Art and design is strongly associated with a positive sense of eudaemonic wellbeing – that is, how a person feels about themselves and their lives. The positive sense of self stems from the physical benefits that come from the processes of making, as well as from increased self-belief and efficacy associated with completing ambitious creative tasks. The wellbeing effects of art and design were particularly significant during the pandemic and in the current recovery period.

4.2 What constitutes high-quality art and design education?

The Ofsted research review series: art and design (2023) explores factors which contribute to a high-quality art education in England. The review acknowledges that there is no single way to provide this in a subject which is both broad and diverse, stating that:

'At an individual level, a high-quality art education can build pupils' ability to appreciate and interpret what they observe, communicate what they think and feel, or make what they imagine and invent. At its best, the subject is both intellectually challenging and creatively demanding.'

The review outlines three domains of knowledge that are indicative of high-quality art and design education: Practical, Theoretical and Disciplinary Knowledge. The National Society for Education in Art and Design's (NSEAD) member-led response, notes the omission of the 'Conceptual' and 'Affective' domains which, 'address knowledge more practically, supporting creativity, student reflection, personal values, appreciation and personal responses (p. 08).' (NSEAD, 2023). In NSEAD's Big Landscape, a toolkit for curriculum better practice (*AD Magazine*, issue 37, Designing a Curriculum fit for the future, 2023, p. 03), Ged Gast and Professor Andy Ash, state that best practice in art and design will place 'learners and community at the heart of the curriculum' (*AD Magazine*, 2023). In AccessArt's response to Ofsted's subject review, they note that art and design provides children and young people with the opportunity to learn 'through' art. They emphasise broadening the definition of skills, celebrating making, and in the practical knowledge section of the Ofsted review, replacing the word 'learn' with 'explore.' (AccessArt, 2023).

The Ofsted research review also addresses the factors impacting on 'high-quality' art and design education:

'A high-quality curriculum in art, craft and design, together with teachers who have sufficient expertise to teach it well, enables pupils to develop sophisticated knowledge about subject content, as well as love of a subject that is genuinely fascinating and a source of inspiration.'

Teacher education, confidence and skills are vital to ensuring that all students have access to a high-quality art and design education.





5. Teacher Education

'I've seen first-hand through my outreach work; schools often lack the professional expertise to ensure that there is a rich arts curriculum on offer. Primary schools in particular don't always have the staff skills or the knowledge to embed a high-quality art and craft curriculum. I've also worked with many art subject leaders who are really passionate but lack the backing or the support of their senior leaders. The National Curriculum for art and design is very sparse, especially at infant level, and leaves a great deal open to interpretation, meaning that provision can vary greatly between schools. If we want all children to flourish, we must ensure that equal weighting is given to all subjects and this needs to come directly from the DfE and from Ofsted.'

**Jacqui Spinks, Head of School, St Alphege CE Infant School & Sunbeams Nursery, Whitstable.
Evidence Session 11.1.22**

Collin and Smith in *Effective Professional Development Guidance Report*, Education Endowment Foundation (2021) make the point that teachers are crucial to fulfilling curriculum goals in all subjects. They are the most valuable resource for students' learning. The teacher brings the curriculum to life. They design, sequence and pace resources and tasks, give feedback and evaluate students' progress and attainment. The capacities of teachers, what they know, and the know-how that they possess, make a difference in children's learning (Collin and Smith, 2021). Burroughs notes deep disciplinary teacher knowledge and expertise supports the effective selection and organisation of content, experiences, tasks and assessment (Burroughs, 2019; Hill and Chin, 2018). Evidence documented by Brewer; Xu and Diket also suggests that pupils' attainment and progress in art and design is positively correlated with teaching by specialists (Brewer and Diket, 2017).

Specialist skills and knowledge in art and design can be gained through a range of different post-16 qualifications and are enhanced and extended by access to continuing professional development and learning opportunities. Initial Teacher Education provides the foundational learning necessary for beginning professional practice. It is, as its name states, initial. There is an expectation that teachers will continue to learn throughout their careers. The initial phase of teacher education aims to form values and attitudes, as well as the knowledge and skills necessary to begin to teach (Clandinnin, 2017; Loughran and Menter, 2018; Menter et al., 2010). Over time, there have been significant changes to the ways in which teacher education in England is organised (Helgetun, 2022; Mayer and Mills, 2021; Turvey et al. 2019). Greater priority has been given to (1) time spent in schools, (2) the existing national curricula, and (3) research-based evidence which teachers are to use. These priorities have been accompanied by the growth of school-based teacher education providers. University providers have been required to increase the amount of time spent on practical teaching experience and reduce formal studies of education (Brooks, 2021; Buchanan, 2020; Dordrecht, 2020). Initial teacher education has a key role to play to ensure primary and secondary teachers are fully equipped to teach art and design.

Research by Irwin (2018) notes that teachers' understanding of arts education in England has been made worse by national curriculum frameworks that both reduce the importance of the arts and prioritise other disciplinary approaches to knowledge (Irwin, 2018). This seems even more relevant considering the emphasis on domains of knowledge within the recent Ofsted art and design research review. Irwin also notes that arts education in England does not fare well in comparison with other countries (Russel-Bowie, 2011). The division of subjects into core and foundation has led to a decline in arts subject enrolments in some secondary schools and mounting concerns about time devoted to the arts in primary schools (Johne, 2017)⁸.

8 For a comparable study on PE see Maguire, M, Gewirtz, S, Twers, E and Neumann, E (2019) *Policy, contextual*

When addressing teacher education in art and design it is important to acknowledge the urgent need to diversify the teacher workforce.⁹ Although the Art Now survey did not ask respondents for information about ethnicity, concerns about diversity and representation were voiced by members of the expert panels within the APPG Evidence Sessions. In a 2021 DfE survey, 85.1% of the teacher workforce in English Nursery and Primary schools were White British (Department of Education, 2021). In *Decolonising the History Curriculum: Euro-Centrism and Primary Schooling* Moncrieffe says teachers need to be critical curriculum thinkers (Moncrieffe, 2021). Cheryl Stanley, Art Lead Teacher, Welbeck Academy in Newcastle describes why looking at a wide range of art, craft and design is important:

'To discover a diverse range of artists who they [pupils] can relate to, and opportunity to create their own work in response to this, celebrates who we are and where we come from'.¹⁰

Marlene Wylie, president of NSEAD, in the Anti-Racist Art Education special issue of *AD Magazine*, shares why anti-racist art education is a joint endeavour:

'We have to support one another in understanding where we [art and design educators] are in terms of our racial literacy and recognise that we have much work to do to challenge the current colonial and Eurocentric educational landscape.' (Wylie, 2023).

Teacher training and recruitment in art and design education are vital to drive this work forward.

The Art Now Inquiry asked survey respondents and panel members to report on art and design teacher qualifications, initial teacher education, continuing professional development and reviewed wider research and literature in the area. This information is vital to understanding how well art and design is taught and supported in schools.

5.1 What qualifications do art and design teachers have?

The Inquiry started by looking for existing information about who teaches the subject and found that there is incomplete official data about art and design teachers in the UK. Only England and Scotland currently collect information about qualifications of subject teachers, and this is in secondary schools only. All primary teachers are responsible for teaching art and design as part of the national curriculum, but there is no official statistical collection of information about art and design specialists working in primary schools and early years settings. There is also no statistical collection of time spent teaching art and design in primary schools or early years settings. The absence of this basic data is important, as there is currently no way to ascertain how well the system is doing in relation to providing expert support for art and design across all phases.

We asked respondents in the Art Now Survey to record their art qualifications. As expected, the survey revealed a stark difference between primary and secondary schools in the levels of specialist

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matters and unintended outcomes: the English Baccalaureate (EBacc) and its impact on physical education in English secondary schools *Sport, Education and Society* 24(6) [pp 556-589].

9 The statistics presented here are taken from England. There is work already underway in Scotland, <https://www.gov.scot/publications/diversity-teaching-profession-annual-data-report/pages/2/> and Wales <https://www.gov.wales/launch-incentive-attract-more-diverse-teaching-workforce#:~:text=Currently%20less%20than%202%25%20of,own%20experiences%20within%20their%20leaders>

10 Cheryl Stanley, Art lead, Welbeck Academy, Newcastle, Evidence session on art and design education in schools, 11.1.22

art and design education qualifications (see Table 1). Almost all secondary and sixth-form teachers that took part in the survey had a formal qualification in art and design. This finding is supported by recent data published by the Department for Education (DfE) which reported that 96% of teachers of art and design held a degree-level qualification in their main subject. (Adams et al., 2023).

Table 1. Teacher art qualifications by phase of schooling (Art Now Survey)

	Primary and Nursery	Secondary	Sixth Form
Foundation Diploma or Higher in Art and Design (e.g. BA)	25%	40%	40%
PGCE/PGDE with Specialism in Art and Design	12%	46%	33.5%
M level qualification (e.g. Masters) in Art and Design/Art and Design Education	4%	11%	23%
PhD level qualification in Art and Design/Art and Design Education	0%	0.2%	1%
None	59%	1.6%	2%

Nearly six out of ten (59%) of primary teachers in the Art Now Inquiry survey had no qualifications in art and design. The lack of national data on primary qualifications and incomplete secondary data, means that a comparison between the Art Now survey and the national averages is not possible.

In primary schools, art and design is most often taught by generalist teachers with some input from specialists. Research suggests that generalist primary teachers often lack confidence in teaching and assessing arts education (Alter, 2009; Wilson et al., 2008). Their lack of confidence is attributed to a combination of:

1. Personal experience. Teachers’ own educational experiences of visual arts can negatively affect their sense of themselves as teachers of the arts (Lindsay, 2021)
2. Insufficient preservice training and professional learning leaves teachers without the necessary resources and strategies to teach a mandated curriculum (Burke, 2016). This is particularly an issue when teachers are expected to adapt their arts pedagogy to cater for students with different learning needs (Rihter and Potocnik, 2020)

The combination of personal experience, education and lack of professional learning prevents generalist teachers from fully understanding the specific disciplinary combination of propositional and procedural knowledge that is common to all arts subjects – all arts subjects offer particular ways of knowing, interpreting, exploring and communicating. Teachers need to understand inseparable theoretical and practical challenges in teaching art and design if they are to be effective (Chabanne et al., 2017). If teachers do not feel a sense of self-efficacy in arts education, in that they do not feel that they are capable and competent, and they do not understand the subject, they tend to offer fewer arts lessons to children and a narrower range of arts experiences. (Garvis, Twigg and Pendergast, 2011; Gatt and Karpinnen, 2014).

Our survey findings indicate that the teaching of art and design in state sector primary schools is an area where initial qualification levels could be improved. The evidence sessions also revealed that there is uneven access to art and design specialists across the state system, as demonstrated in the quote from head of school, Jacqui Spinks who, at the start of this section notes the variability of skills and confidence to teach art and design in primary settings. Students need access to specialist art

and design teachers to ensure they achieve the best outcomes in the subject. In addition, primary schools need funding, support, and encouragement to employ and train subject-specific teachers, in order to give all children access to a high-quality art and design education.

5.1.1 Primary Initial Teacher Education

If, as we have already seen, generalist primary teachers are required to teach art and design, they need a secure foundation on which to build. Generalist primary teachers need more theoretical framing and more practical arts experience (Garvis, 2011). However, international research on initial primary teacher education strongly suggests that this is not currently happening. School placements often provide patchy coverage of art and design because teachers in placement schools also have varied expertise and practices (Green et al., 2013). Positive change depends on addressing the combination of theory, practice, and beliefs (Attwood, 2021; Cutcher and Cook, 2016; Eddles-Hirsch, 2017; Ewing and Gibson, 2016; Hunter-Doniger and Herring, 2017; McArdle, 2012; Prentice, 2002).

Recent research by Thomson and Vainker into the arts in initial primary teacher education in England shows that university ITE providers see understanding creativity and creative teaching approaches as an important foundation for a teaching career. (Thomson and Vainker, 2022). There are some indications that time teaching creative arts has recently gone up through the process of course re-accreditation. This has been attributed to Ofsted's shift towards a broad and balanced curriculum. ITE providers reported that they were generally able to embed creativity throughout their courses. Universities were also asked how many hours of each arts subject was taught. Art and design was taught by all providers who answered the question (n18). Universities provided between 3 and 12 hours of teaching in art and design. Universities that offered less time almost always focused on practical experiences that could form the basis of classroom activities. Universities that offered more time were able to provide some theoretical framing as well as practical exemplars. Undergraduate ITE courses had time for extension choices – creative arts electives or specialist pathways, including in art and design. All universities relied heavily on school placements for practice in creative arts experiences. As reported above, the experience of students on placement in English schools is variable because it is highly dependent on school commitment to, and practice in, art and design. Teach First provides an online resource with a theoretical framework, a bank of practical resources, and ongoing support beyond the training year. The handful of School Centred Initial Teacher Training (SCITT) directors who responded to the research largely confirmed the view that creative arts practices varied widely across schools.

Thomson and Vainker's primary teacher education research is supported by testimonies from the Art Now evidence session on initial teacher training. Nearly all evidence session speakers described the limited time for curriculum studies in the one-year PGCE course, particularly in relation to time spent in university, as two thirds of the time must be spent in schools. University-based speakers particularly felt that the small amount of time students now spent in university made it challenging to fully explore all 10 subjects at primary:

*'The challenge is the time, the pressure to cover everything in the 36-week course, the reality means that trainees get very limited discrete subject-specific input – currently single figure hours for each subject in total.'*¹¹

11 Associate Professor Jo McIntyre Nottingham who is Chair of the Russell Group ITE Session on Initial Teacher Education, 12.05.21.

The Art Now Inquiry was told that gaining experience in the arts during primary school placements was also a challenge when schools' main focus was English and maths. One speaker felt that post-pandemic discussions around 'lost learning' had increased this focus further. Speakers described a 'potluck' situation in primary schools with regards to the amount and quality of art and design teaching they would see and experience in schools. While some schools have excellent provision and the specialist skills to support trainees, the majority do not. This has led to inconsistency in the support available in the subject during trainees' placements:

*'There's some amazing art being taught out in school, but sadly sometimes they [trainees] don't see a lot of art being taught in school, it's a bit hit and miss, sometimes when they go out on practice, they don't see art being taught, or they might see art being taught, but not very well.'*¹²

The Inquiry was told that some school leadership teams do not value art and design or think of it as important. Subject leader positions can be given to recently qualified teachers (RQTs) with little experience. Speakers at the Art Now evidence reviews also reflected on the confidence level of trainee teachers. Few trainees come from undergraduate backgrounds in arts or creative subjects, as the chair of the Russell Group of ITE providers describes:

*'One provider had only recruited three students with an art degree out of a total of 320 in the past four years. Clearly, this impacts confidence levels to teach the subject.'*¹³

The Inquiry was told that many teacher trainees felt that art and design is not something for them, this feeling was particularly related to contemporary art, which panel members shared was often described as 'pretentious'. They also may have had little experience with art and design themselves during their own education. Issues around confidence are compounded as teachers in placement schools may feel similarly, meaning that it is challenging for them to support incoming trainees in the subject. Johanne Clifton, Curriculum Director for The Elliott Foundation, described working with a group of newly qualified teachers (NQTs) to support their teaching of the subject:

*'It was very much... that sense of almost terror, "What are you asking me to do?" ... they simply hadn't had any training in art, craft and design, and they really lacked confidence, feeling that it was a specialist subject that they just weren't equipped to do.'*¹⁴

Panel members described successful approaches to addressing issues of primary teacher confidence, including assuring trainees that they do not need to be an expert, and neither is it possible within the length of study for the qualification. They tried to make space for trainees to 'have a go' at different art and design activities, something that they may not have had the chance to do for a considerable time. They additionally sought to address misconceptions about the subject, particularly focusing on contemporary art. They also saw the importance of the study of a diverse range of contemporary artists, to support schools' work on anti-racism. Several speakers also highlighted the importance of continued learning throughout teachers' careers. They highlighted a crucial need for teachers to develop anti-racist and anti-ableist pedagogies and improve their subject knowledge to include a more diverse range of artists, makers and designers. In *AD Magazine*,

12 Maria Vinney, Arts Award Adviser and Senior Lecturer in Art and Design, University of Winchester, Evidence Session on Initial Teacher Education, 12.05.21.

13 Associate Professor Jo McIntyre Nottingham who is Chair of the Russell Group ITE Session on Initial Teacher Education, 12.05.21.

14 Johanne Clifton, Curriculum Director The Elliott Foundation, Evidence session on art and design education in schools, 11.1.22.

issue 35 (2022), guest edited by Dr Clare Penketh, associate professor of Disability Studies, ITE educators shared how their centres are addressing anti-ableist pedagogies. (*AD Magazine*, 2022). This includes Exploring inclusive drawing practices (p. 22), authored by Mel Jay, subject leader for art and design at the University of Reading. Art Now speakers also agreed that the introduction of Ofsted’s education inspection framework in England, which highlights the importance of a broad and balanced curriculum, had begun to change the ways in which schools approached the arts. This together with Ofsted’s research review encourages a broader, pluralistic conception of the subject. However, the evidence indicates that with as little as three hours and (rarely) up to 12 hours of specialist art and design training in initial primary teacher education, it remains insufficient preparation for both teaching the subject and developing a broad and balanced national curriculum.

Recommendation 1:

Address the deficit in art and design primary initial teacher training

5.1.2 Secondary Initial Teacher Education

Art Now Inquiry panel speakers described a complex landscape with regard to secondary ITE. For university providers, partnerships and working closely with schools were described as essential. There were concerns that the DfE’s Initial teacher training (ITT) market review (2022) might further move ITE towards a one-size fits all model with fixed contracts. (Department of Education, 2022). Speakers highlighted the importance of the consideration of specific contexts, of local ITE providers, as well as the skills that trainees already have. The Inquiry was told that a major concern for secondary ITE providers was the withdrawal of art and design bursaries which were awarded for the first time in 2019-20, but removed in the pandemic when there was an uplift in applications. ITE providers told the Inquiry that they welcomed students from a range of diverse backgrounds and manage a range of different expectations:

‘We’re helping individual students to develop. For a start, they’ve all got completely different backgrounds and completely different levels of expertise and interests in art, design and craft, so we’re starting from a very, very wide range of student interest and confidence. Then we’ve got to build that up within all these complex and demanding and very often contradictory and contrasting expectations.’¹⁵

These different expectations relate to national requirements including the curriculum and the core curriculum framework, the development of pedagogy for a range of different subjects and the university’s masters level modules, which require research. Some speakers questioned if SCITT teaching hubs were able to provide specialist art and design practice and pedagogy, noting that a range of practical and theoretical approaches to secondary initial teacher education was – in their experience – beneficial to draw from. One speaker commented that there was an expectation that trainees arriving at schools for a placement should at least be familiar with the curriculum and have had an opportunity to try some art activities themselves. Several speakers highlighted the experiential approach that they provide, giving the trainees the chance to experiment and put themselves in the shoes of the learner. However, the role of theory in developing a strong base and critical thinking was also emphasised. Neil Walton, Subject Leader PGCE Art and Design Secondary, Goldsmiths, University of London, noted that theory can provide a framework to understand practice:

.....
15 Dr Hanneke Jones Senior Lecturer in Education, School of Education, Communication and Language Sciences Newcastle University Evidence Session on Initial Teacher Education, 12.05.21.

*'Theory allows us to go beyond practice, allows us to go beyond the actual to the possible, it opens up a space for reflection.'*¹⁶

From the evidence given by the speakers, it is a misconception that practice is something that happens in schools, whilst theory takes place in universities. Universities hold both elements and schools understand this.

5.2 Continuing professional development (CPD) in art and design

*'It [art and design] is often mistakenly considered an easy subject; however, staff can lack confidence and therefore do not teach it. There is reliance on the individual teacher to seek out opportunities, which they may only do if it's their passion [...] For many primary teachers they get so little training in art and design, unless they've got formal training that they got prior to their teaching qualification. So, time needs to be given to specific art CPD for people who will lead art and design. And this specialist knowledge will not just happen overnight if you tell us to do it, it has to take time. It could take terms, it could take years.'*¹⁷

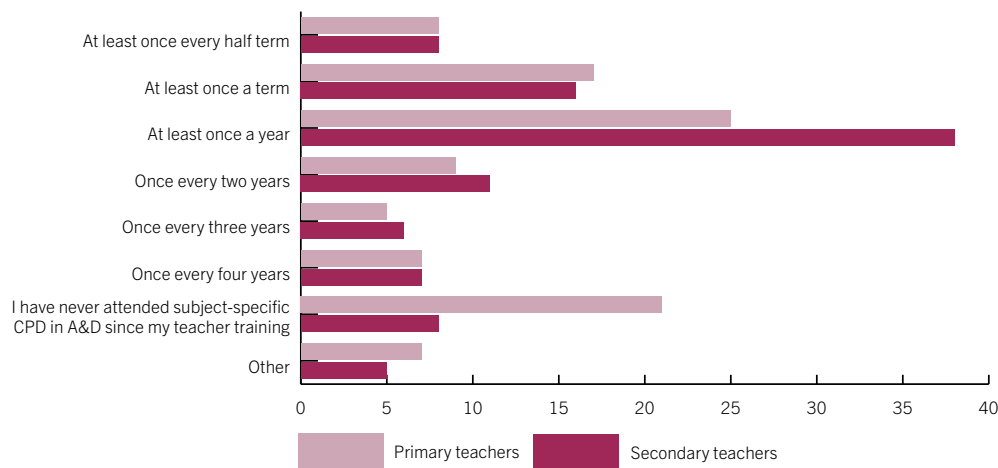
This section considers CPD however, it is recognised that in some contexts Continuous Professional Development and Learning (CPDL) may be a more meaningful term, as it indicates the importance of learning is professional development. Access to CPD is crucial for all teachers. This is particularly important considering the previous findings around primary art with limited time spent on teacher training and fewer specialist qualifications in art and design. Subject-specific CPD goes beyond understanding curriculum statements and exam requirements. The goal is to refresh and extend teachers' professional content knowledge, to practice repertoires and enable learning that supports routes into university and in turn, into the creative industries. At primary level, art and design lead teachers are responsible for the implementation of the curriculum across the school and often develop or deliver their own training to share with other generalist teachers (Noble, 2021). International researchers suggest that subject-specific CPD is crucial in meeting the needs of national curricula (Barton, Baguley and McDonald, 2013; Bodkin, 2013; Pfeller-Wunder et al., 2020). It is also a mistake to assume that one-off subject-specific professional development is all that is required. While CPD is a necessary element of effective art and design teaching, as Cheryl Stanley demonstrates at the start of this section, it is vital to also have long-term school commitment and support for subject-specific professional development (Gregory, 2019).

Both Art Now survey respondents and speakers at the evidence sessions indicated that subject-specific professional development for art and design teachers was extremely patchy. The Art Now survey findings revealed that there was a variation in CPD by phase. As figure 1 shows, a third of survey respondents attended CPD once a year. This figure is made up of 25% primary teachers and 38% secondary teachers. Although some teachers engaged in some form of professional learning on a regular basis, a significant minority had not attended any art and design CPD since they completed their initial teacher education. However, in the last six years there has been a slight improvement in access to CPD reported by primary art and design teachers, with 60% attending subject-specific CPD annually (or more) in 2021/2 compared to 46% 2015/6 (NSEAD, 2016). This is likely to have been positively affected by both the changes in the Ofsted education inspection framework previously discussed, and improved access to training during the pandemic that we will return to later.

16 Neil Walton, Subject Leader PGCE Art and Design Secondary, Goldsmiths, University of London, Evidence Session on Initial Teacher Education, 12.05.21.

17 Cheryl Stanley, Art lead, Welbeck Academy, Newcastle. Evidence Session, 11.1.22

Fig 1: How frequently teachers attend art and design CPD (%)



Primary teachers had less access to art and design training than their secondary counterparts. Twenty-one per cent of primary teachers reported that they had never attended any subject-specific CPD compared to 8% of secondary respondents. Thirty-one per cent of secondary teachers and 43% of primary respondents had not had CPD in their specialist area for two years or more. These findings indicate that both primary and secondary specialist art teachers need better access to subject-specific CPD.

5.2.1 Who provides CPD in art and design?

The Art Now Inquiry survey revealed that art and design teachers engage with professional development opportunities offered by a range of providers as shown in figures 2 and 3. Some CPD is of course school based, which whilst this is important – as it is bespoke to the specifics of the school, its population and particular improvement needs and goals (Cordingley et al., 2020; CUREE, 2016) – art and design teachers should also engage in subject-specific professional development that brings them together with subject-specialist peers.

There are differences in the types of providers primary and secondary teachers used for CPD as shown in figures 2 and 3.



Fig 2: Primary teacher CPD patterns (%)

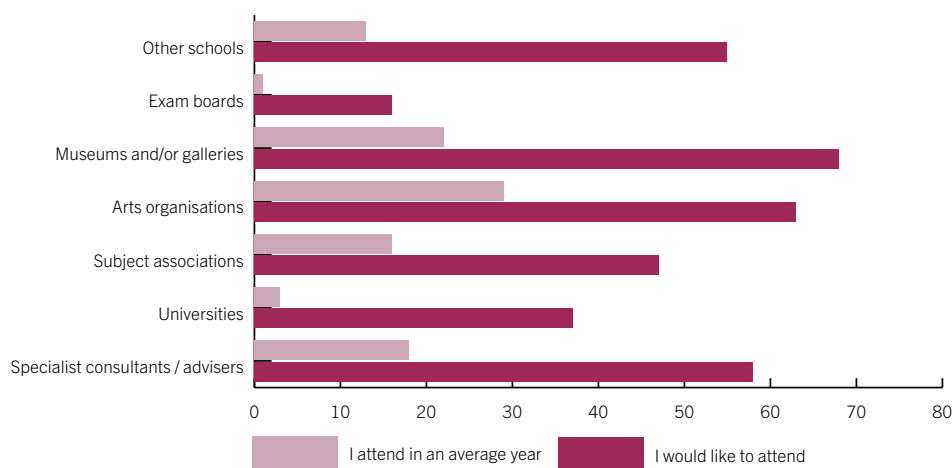
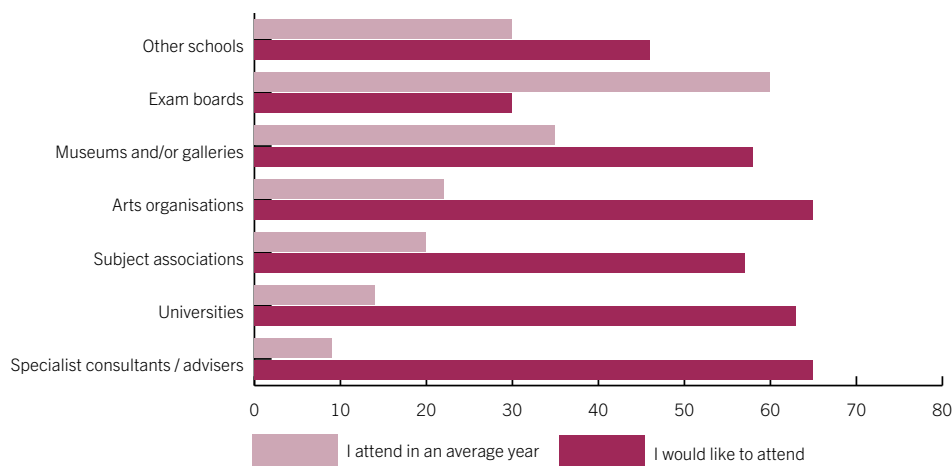


Fig 3: Secondary teacher CPD patterns (%)



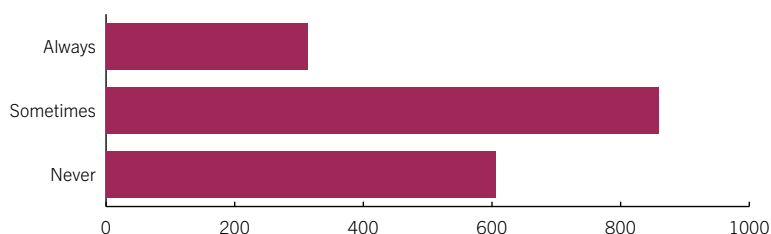
Clearly, primary teachers are much less likely to attend CPD run by exam boards which is the most frequent option for secondary teachers. The survey showed that secondary teachers were slightly more likely to attend CPD at museums and galleries (35%) than primary teachers (22%), teachers in sixth-form colleges were even more likely to do so. However, at both primary and secondary levels there was a high level of interest in CPD opportunities provided by arts organisations, museums or galleries which aligns with one of the core recommendations of the *Arts in Schools* (2023) report, around enabling support from the professional arts sector (Tambling and Bacon, 2023). The results also indicated a high interest in attending CPD led by specialist consultants and advisers at both primary and secondary level. Secondary teachers were more interested in attending university CPD (63%) than primary teachers (37%).

5.2.2 Who pays for CPD in art and design?

Most of the CPD provided beyond the school is at a cost. It would be sensible to assume that because the training is geared towards supporting teachers to develop their professional knowledge, skills and confidence their employers might be reasonably expected to pay. However, the Art Now Inquiry survey found that two thirds of art and design teacher respondents (65.9 %) always or sometimes paid for their own CPD (figure 4).

This is out of kilter with evidence that points to a strong connection between professional learning and student outcomes. For example the *Independent review of teachers’ professional development in schools: phase 1 findings*, published by Ofsted, 10 May 2023, says: ‘When teachers, as learners themselves, base their everyday practice on an updated, coherent and integrated professional knowledge base, this can lead to improvements in pupils’ learning outcomes.’ (Ofsted, 2023). The Education Policy Institute’s (EPI) report, *Teaching and Leadership: Supply and Quality*, (2020) commissioned by Wellcome, also found that: ‘quality CPD has a greater effect on pupil attainment than other interventions schools may consider’ and that ‘Teacher CPD may be a cost-effective intervention for improving pupil outcomes: while there are other interventions with a larger impact on pupil attainment, such as one-to-one tutoring, these programmes are typically far more expensive.’ (Fletcher and Zuccollo, 2020). Our own survey demonstrates how CPD is highly valued by art and design teachers. We recommend that investment is needed to fund high-quality art and design professional development so that all teachers can access and update their knowledge and practice, which will in turn, improve outcomes for all learners.

Fig 4: Teachers often pay for their art and design CPD

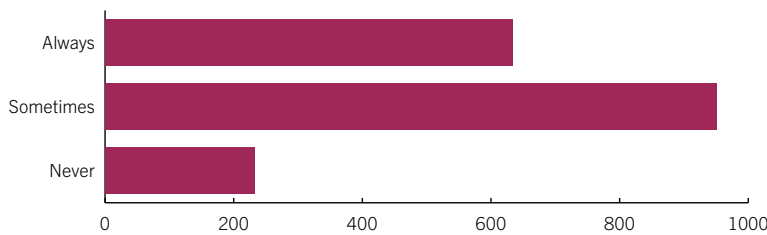


There were some differences by sector. A small number (7.1%) of art and design teacher respondents in independent schools reported that they always paid for their own CPD compared to teachers in academies (16.6%) and maintained schools (18.2%). About one in three art and design respondents were ‘fully supported’ by their schools in their CPD (29.4% independent, 29.1% academy, and 31.8% maintained). Secondary schools were more likely to pay for teacher CPD than primary schools.

5.2.3 When do teachers attend art and design CPD?

Cost is not the only important factor in planning opportunities for CPD. There is also the question of time and whether training takes place during school time or after hours, in teachers’ own time. Given the relationship between pupil learning and teacher expertise enhanced through CPD, it is reasonable to expect that schools should expect to provide some, if not all, of the time for teacher CPD. The Art Now Survey findings reveal that the vast majority (87.2%) of art and design teacher respondents sometimes or always attended subject-specific CPD in their own time (figure 5).

Fig 5: Teachers are attending subject-specific CPD in their own time



A teacher's role in the school makes a difference to whether they attend CPD during their own or school time. Nearly a third (34%) of all secondary teachers who responded, said they always attend CPD in their own time. This compares to heads of a curriculum area (26.7%), subject leaders (31.8%). The survey shows that senior primary leaders are less likely to attend CPD in their own time than classroom teachers. Of primary senior leaders, 29.5% never attended CPD in their own time, compared to 18.9% of classroom teachers. Primary art and design leads, many of whom had no formal qualifications, were most likely (90%) to attend CPD in their own time. Overall, 15.6% of respondents always paid for their own CPD and always attended in their own time. This percentage was slightly lower for primary art and design leads (14.4%), who may or may not be specialist teachers and secondary teachers (13.7%). It was higher for primary art specialists who are not art leads (24.1%). These findings indicate the need to provide increased funding, support and opportunities for teachers at both primary and secondary level to take part in continuing professional development and learning in art and design.

Recommendation 2:

Invest in subject-specific continuing professional development for art and design teachers.

The Art Now Inquiry did identify some positives relating to CPD: The pandemic did create opportunities for art and design teacher training and development. Learning to use distance education pedagogies and technologies, and taking part in personal professional development online were mentioned by many teachers. Johanne Clifton, Head of Curriculum and Virtual Learning, a The Elliot Foundation Multi-Academy Trust, told the second evidence session how they had been able to work with groups of teachers online in new, exciting and creative ways as she describes here:

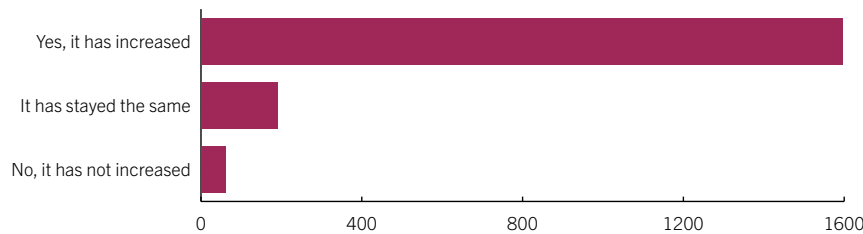
'It meant that we could get groups of subject specialists, my art leads, my D&T leads, people with a special interest, together very quickly; we didn't have to travel, it didn't have a huge cost; sharing resources, ideas, philosophy, chat sometimes, to keep things rolling in schools [...] In terms of remote education, I think we had a lot of fun, because there are so many apps and software out there. Even if it was as simple as Google Arts and Culture, going for a tour around an artist's house or whatever, there were some lovely tools. We were able to pop them into the students' classrooms, but also we were able to quickly share and quickly get together with our teachers. We've got some confident practitioners; we're pulling together resources.'

During the pandemic art and design resources were made available by educators, artists, museums, and galleries all around the world, which teachers were then able to adapt and use with their students (Thomas, 2022). There seems to be potential here to build on this innovation and creativity to develop more accessible and affordable opportunities for art teacher training and development. To ensure greater access to art, craft and design collections and education, our hope is that the benefits of opening resources online will continue.

6. Art teacher workforce: Wellbeing, workload and morale

Teachers' workload has been the subject of considerable debate in recent years. Official interventions designed to reduce workload may have contributed to national self-report survey results which indicated that teachers' workload had decreased (Department for Education, 2019). However, running counter to this trend, a very large majority of art and design teachers (86.4%) in the Art Now Inquiry survey reported that their workload had increased in the last five years. This is an increase from the previous NSEAD Art and Design Survey Report 2016, when this figure was 79% (NSEAD, 2016). Official data workload collections do not disaggregate by subject, which could explain the mismatch between the DfE data and the findings of our Inquiry. This suggests that further research is needed to find out why art and design teachers' workloads are increasing.

Fig 6. Workload for all art and design teachers

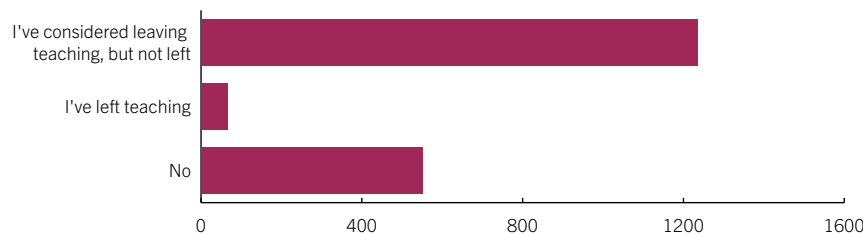


Across the UK, there was some variation in workload by phase, with slightly fewer primary teacher respondents (83.2%) reporting an increased workload compared to secondary (88.4%). In England, there was also some difference by sector with 77.9% of teachers in independent schools reporting increased workload, compared to 69.8% in academies and 85.7% in maintained schools. Workload and job satisfaction are often linked to career intentions, and so the survey also sought participants' views on their career intentions.

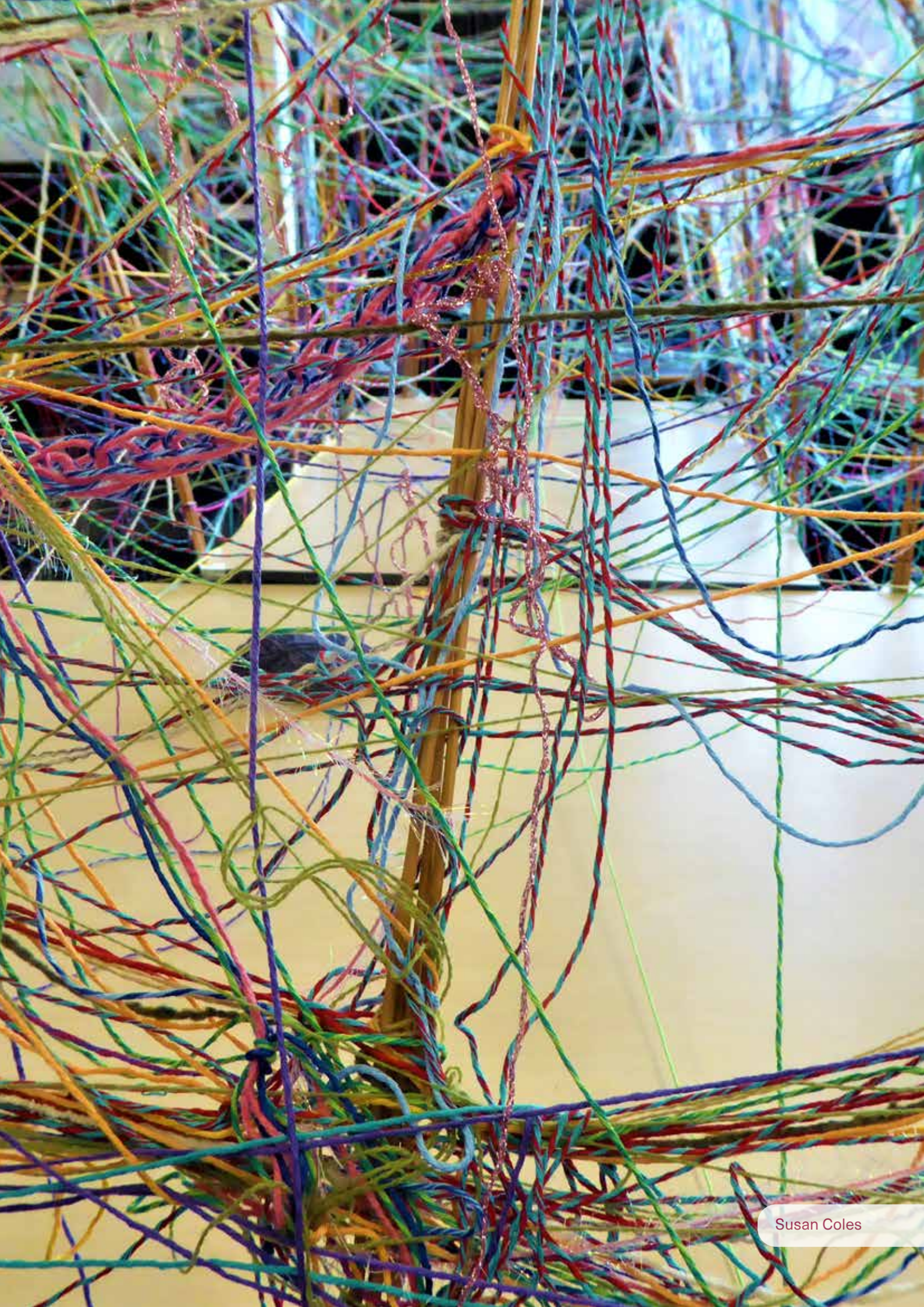
6.1 How secure is the art and design teacher workforce?

The Art Now Inquiry survey asked teachers about their plans to leave or stay in the profession. Two-thirds of art and design teachers surveyed (66.7%) reported that they had considered leaving teaching. Most of the remainder intended to stay.

Fig 7. Career intentions



The percentage of art and design survey respondents (66.7%) who said they had considered leaving the profession, is considerably higher than the 44% of survey respondents reported by the National Education Union (2022) to have considered leaving (National Education Union, 2022). In 2023, since our survey was undertaken, unions have indicated that the cost-of-living crisis and increases in workload, even more teachers are wanting to leave the profession. This is a serious cause for concern.

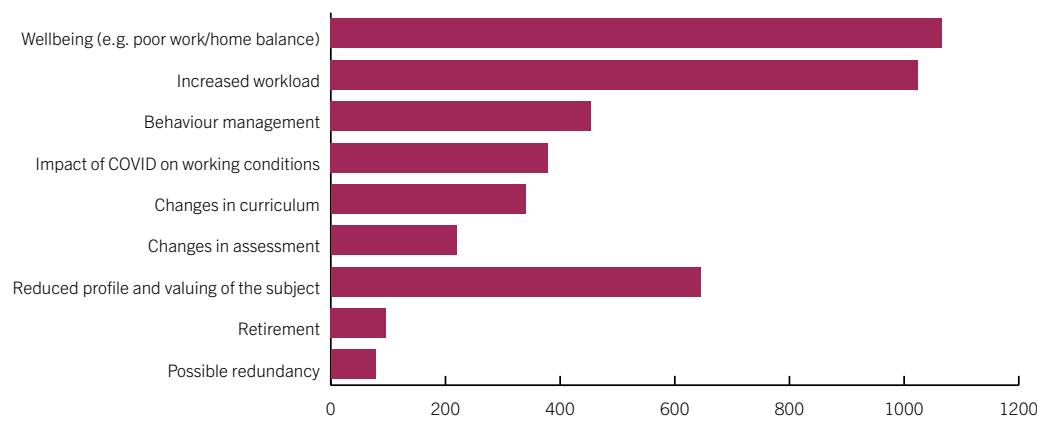


In the Art Now survey there were some sector and locational differences in 2022:

- » Slightly more secondary (69.4%) teachers had considered leaving teaching than primary (62.8%).
- » Six per cent (5.9%) of respondents had already left the independent school sector, as opposed to 2.2% in the state sector.
- » In England, primary senior leaders (46.8%) had considered leaving teaching; art and design classroom teachers (68.2%). Slightly fewer arts primary leads had considered leaving (68.6%).
- » In Scotland, 63% of art and design teacher respondents had considered leaving, compared to 79% in England.

The survey also asked teachers to reflect on disincentives to stay in teaching.

Fig 8. Disincentives to stay in the profession.

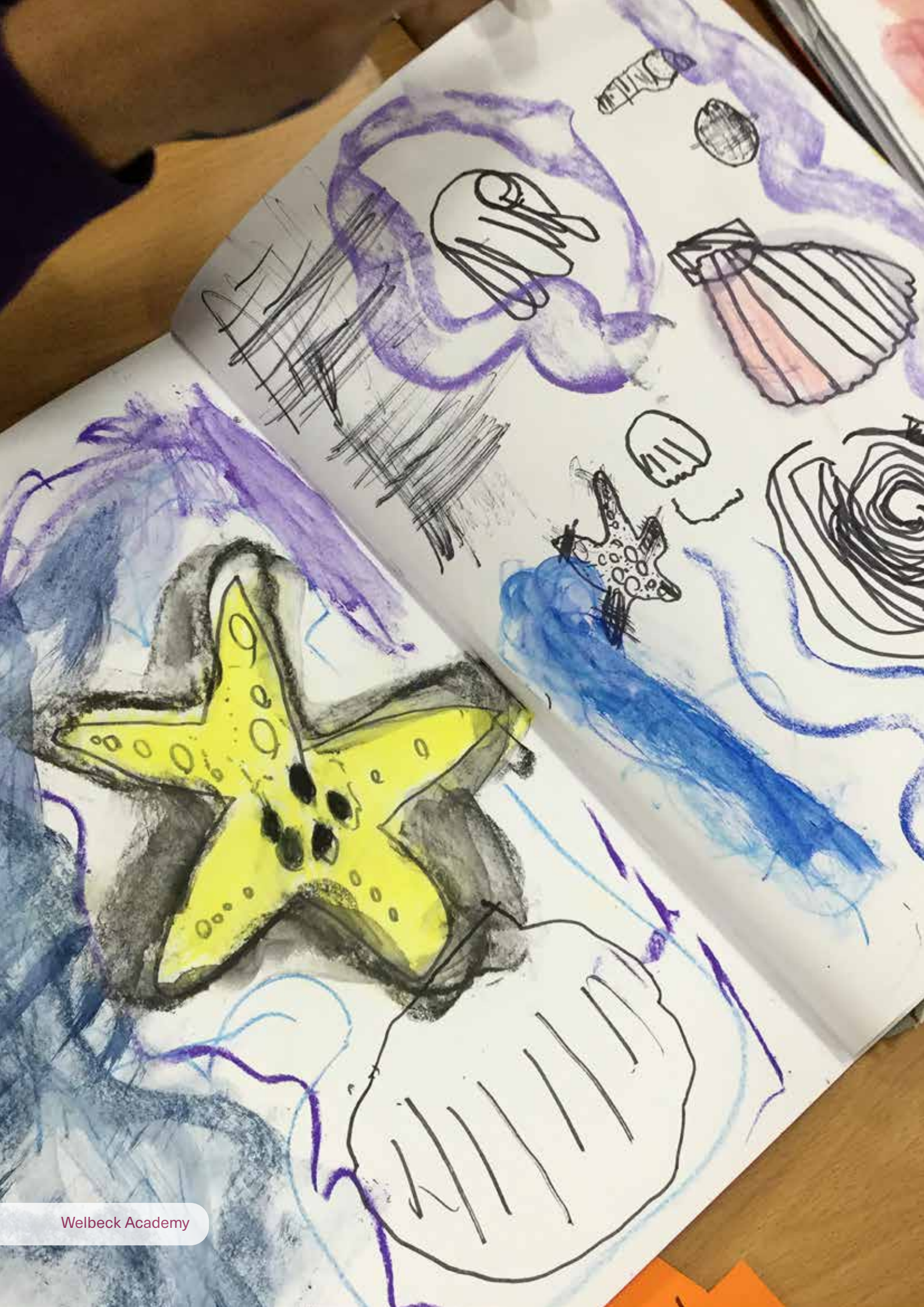


There has been an increase in the number of art and design teachers who are concerned about workload and wellbeing. According to the *NSEAD Art and Design Survey Report 2016*, 70 % of art and design teachers (in all phases and sectors combined) reported concerns about wellbeing – This percentage has risen to 82.4%; And, in 2015/16, 67% of art teacher respondents, reported concerns about workload compared to 79.1% in 2022. At all phases and sectors, four out of five art and design teachers reported that wellbeing and workload were by far the two biggest disincentives to stay in teaching.

Recommendation 3: Address art and design teacher wellbeing and workload.

The reduced profile and devaluing of the subject were reported as a disincentive to stay in the profession by half of all art teachers (49.8%). A third mentioned behaviour management. Four out of ten secondary respondents were more concerned about the profile of the subject than primary teachers (42.9% of secondary compared to 21.9 % of primary). They were also more concerned about behaviour (26.8% compared to 19.4% primary). Primary teachers were a little more concerned than secondary teachers about changes in the art and design curriculum (21% in primary compared to 16.6% secondary). This may reflect the recent decision by Ofsted to inspect foundation subjects in schools which was mentioned by several of the teachers in the evidence sessions. The lack of incentive for potential art and design teachers to stay in the profession is a matter of concern. There is no bursary for art and design teaching and there is a continued emphasis in England at least, on core subjects. Recent changes in Wales – with the introduction of the Curriculum for Wales (2022), where Expressive Arts is one of the six areas of learning – indicate that art and design teachers in Wales may in due course, feel less disenfranchised than teachers in other nations. Given the potential shortage of art and design teachers, provision of bursaries is a necessary but insufficient step to restore numbers, but also morale more generally.





6.2 Art and design teacher shortage

These shocking findings about teacher morale are even more concerning in the context of a teacher recruitment crisis in art and design. Only 90% of its postgraduate ITE Teacher Supply Model (TSM) target was met in 2022-3 (compared to 134% in 2021-22). On 22 May, NFER education economist Jack Worth reported that the TSM for 2023-24 is forecast to reach only 49%, less than half, of the ITE target for secondary art and design (Worth and Faulkner-Ellis, 2022). Given the bursaries for art and design trainees have been removed it is vital that the shortage of trainees is urgently addressed. The annual teacher labour market survey conducted by NFER suggests that there is likely to be a continued shortage of art and design teachers in the future. The National Education Union (NEU) survey similarly attributed intentions of a career change to heavy workload, pay, accountability and lack of trust from government. This calculation is based on Universities and Colleges Admissions Service (UCAS) applications and an estimation of need. However, our survey results suggest that in addition to a decline in the number of applicants for art and design specialist courses (novice teachers destined largely for secondary schools) there is also the possibility of significant numbers of vacancies caused by serving teachers carrying out their intentions to leave the profession with two thirds of art and design teachers surveyed thinking of leaving. Teacher retention and recruitment must be urgently addressed in art and design.

In addition, research published by NFER in 2022, found evidence that the under-representation of people from minority ethnic backgrounds is most pronounced at senior leadership and headship levels, largely driven by career disparities in the early career stages, particularly within initial teacher education⁵⁷. (Worth, Mclean and Sharp, 2022). This deficit also has negative implications for the development of more inclusive and representative curricula and pedagogies. In a transcription of the NSEAD's ARAEA (Anti-Racist Art Education Action) panel discussion, transcribed in *AD Magazine* (p. 17), Marlene Wylie president of NSEAD, describes how her lived experience has informed her practice as an educator (*AD Magazine* issue 34, 2022):

'My personal aspiration is that every child regardless of their race has access to high-quality education that reflects them and their lived experience, that they will see themselves reflected in the resources and the processes, and the artists that are presented to them.'

Resources by the ARAEA Group, and the Visualise (a partnership project between the Runnymede Trust and Freelands Foundation)¹⁸ are exploring how to diversify the art and design curriculum as well as teacher training and recruitment. The Visualise Project aims to provide vital evidence, resources and guidance for anti-racist art education. Other UK governments have committed to this work through initiatives such as the Anti-Racism in Education programme in Scotland¹⁹ and the new Ethnic Minority Incentive Scheme to provide support for Black, Asian or minority ethnic student teachers in Wales.²⁰ Policy on teacher recruitment and retention in England must urgently address workforce diversity in art and design. (Kara, 2021)

Recommendation 4: Address teacher retention, recruitment and representation in art and design.

18 <https://www.runnymedetrust.org/partnership-projects/visualise-race-and-inclusion-in-art-education>

19 <https://www.gov.scot/groups/race-equality-and-anti-racism-in-education-programme-stakeholder-network-group/>

20 <https://www.gov.wales/launch-incentive-attract-more-diverse-teaching-workforce>

7. Lessons from the pandemic

The Covid-19 crisis triggered significant changes for all teachers. During the first and second year of the pandemic, schools offered online as well as face-to-face teaching. In the second year, social distancing requirements affected how classes were arranged, where they could be held and what materials and equipment could be used. In addition to this there were ongoing serious and disruptive staff and student absences due to illness. (Montacute, 2023). These shifts affected subject areas differently as well as reducing opportunities for professional activities such as face-to-face networking. Art and design teachers had to adapt their teaching to new circumstances and the responses collected through the survey revealed some of the ongoing challenges they face. (Thomson and Maloy, 2021). In this section we have included some of the responses from the open text area of the survey to give a sense of the situation teachers were facing in schools as a result of the pandemic.

7.1 Less resources for teaching art and design

The Art Now Inquiry survey revealed that since the pandemic, teachers had serious concerns about resourcing for art and design. There were 156 mentions of resources, and 117 of materials; 34.9% reported that resourcing was an issue and 93.2% said that there had been a decrease in resources. The impact of the pandemic was mentioned by many respondents. In addition to this, many teachers reported having to pay for their own materials.

'I have to fund my own art resources for the class to ensure they get to use different media and get to create in design subjects – for example material for book sleeves.'

The lack of access to resources and material was seen to have a direct impact on the development of subject-specific skills and knowledge related to materials and making.

'Some pupils have not been able to access practical materials such as paint, clay, or collage.'

'Behaviour has massively been affected and basic skills such as holding pencils, paintbrushes or using scissors has been hugely affected.'

Responses indicate that many children and young people have missed valuable opportunities to develop vital motor skills learnt through handling tools and materials during the pandemic. In *Craft Education*, AD Magazine issue 33 (p. 04), Nicky Dewar, Learning and Skills director at the Crafts Council, explains how creating and making nurture pride, agency and self-esteem: 'These are important skills for recovery post-pandemic, but also crucial for the continued wellbeing of children and young adults who are facing difficult futures'.

7.2 Less time teaching art and design

The biggest concern reported by art and design teachers was lack of time for the subject (288 mentions). A third (33%) who said that there had been a change from pre-pandemic to pandemic, reported that time was an issue; most of these respondents reported a decrease in time spent teaching art and design (87.6%). Many schools gave priority to other subject areas deemed more important as this respondent describes:

'More children are behind in their core subjects, so art has been pushed to the bottom of the pile in favour of teaching maths, English etc. Time spent on art has probably halved.'

This was particularly concerning for secondary school teachers where students missed time to produce work necessary for examinations. Lack of time was also linked with workload as time and resources in schools were negatively impacted by the pandemic, as described below:

'We had an academy restructure (that took place during lockdown). I've gone from being Head of Department to Technical Specialist and the only art teacher. I have 17 classes. I teach over 300 key stage 3 students; and do not have the time or energy to do any extra-curricular or competitions. Photography was taken away as an option due to my being the sole teacher.'

As a result, it is unsurprising that teachers reported significant issues with morale and wellbeing.

7.3 Less time for visits and art and design enrichment programmes

Over half (58.5%) of respondents said that their school's extra-curricular provision had been impacted by the pandemic. Primary schools reported having to cancel after-school art clubs and trips and secondary schools were not able to run trips to museums and galleries. Enrichment activities such as trips to museums and galleries, visits from artists and extra-curricular clubs are an important aspect of the overall curriculum. In the time since the Inquiry launched, the cost-of-living crisis has exacerbated this. The Sutton Trust's survey, conducted by NFER, looks at the financial pressures schools are facing. Published 26 April 2023, they say: 'The proportion of senior leaders reporting specific items or activities have been cut in their school for financial reasons has increased since 2022. The largest increase is in those cutting trips and outings, at 50%, compared to 21% last year.' The proportion is even higher in schools with disadvantaged intakes, at 68% compared to 44% in the least deprived schools.

The pandemic also impacted on professional opportunities for teachers to network and undertake CPD. Close to half (43.7%) of all Art Now survey respondents said that CPD was an issue, with 88.1% reporting a decrease in CPD at this time. These results illuminate further findings around workload and career dissatisfaction. Just over half (52.9%) of the respondents said that lack of networking was a problem with most saying there had been a decrease in opportunity. Professional networks and training opportunities are a vital part of teachers continuing professional development. They are an opportunity to exchange skills and build subject knowledge and up-to-date expertise.

7.4 The impact of the pandemic on children and young people

The negative impact of the pandemic on the mental health of children and young people was mentioned repeatedly by survey respondents:

'I have seen a significant rise in students with mental health difficulties which affect the ability to study, in particular lacking the self-confidence to work independently and creatively.'

Teachers also mentioned their concern about the disproportionate impact on the most disadvantaged students because of their loss of practical teaching time, equipment and access to facilities. This in turn had an impact on the role of the teacher, increasing the need to offer and

provide support to families and young people. Respondents also noted that community health services were overwhelmed by an increase in demand.

Recommendation 5: Investigate the impact of the pandemic and the cost-of-living crisis on teaching and lost learning in art and design.

Teachers also reported that the positive impact of art and design activities on mental health and wellbeing²¹ in line with the findings of the Thomson and Maloy's RER cited earlier²². Respondents noted how arts activities provided much needed creative release, expression, and enjoyment during the Covid-19 crisis. Cheryl Stanley, Art Lead, Welbeck Academy, Newcastle described her experience of this in the second evidence session:

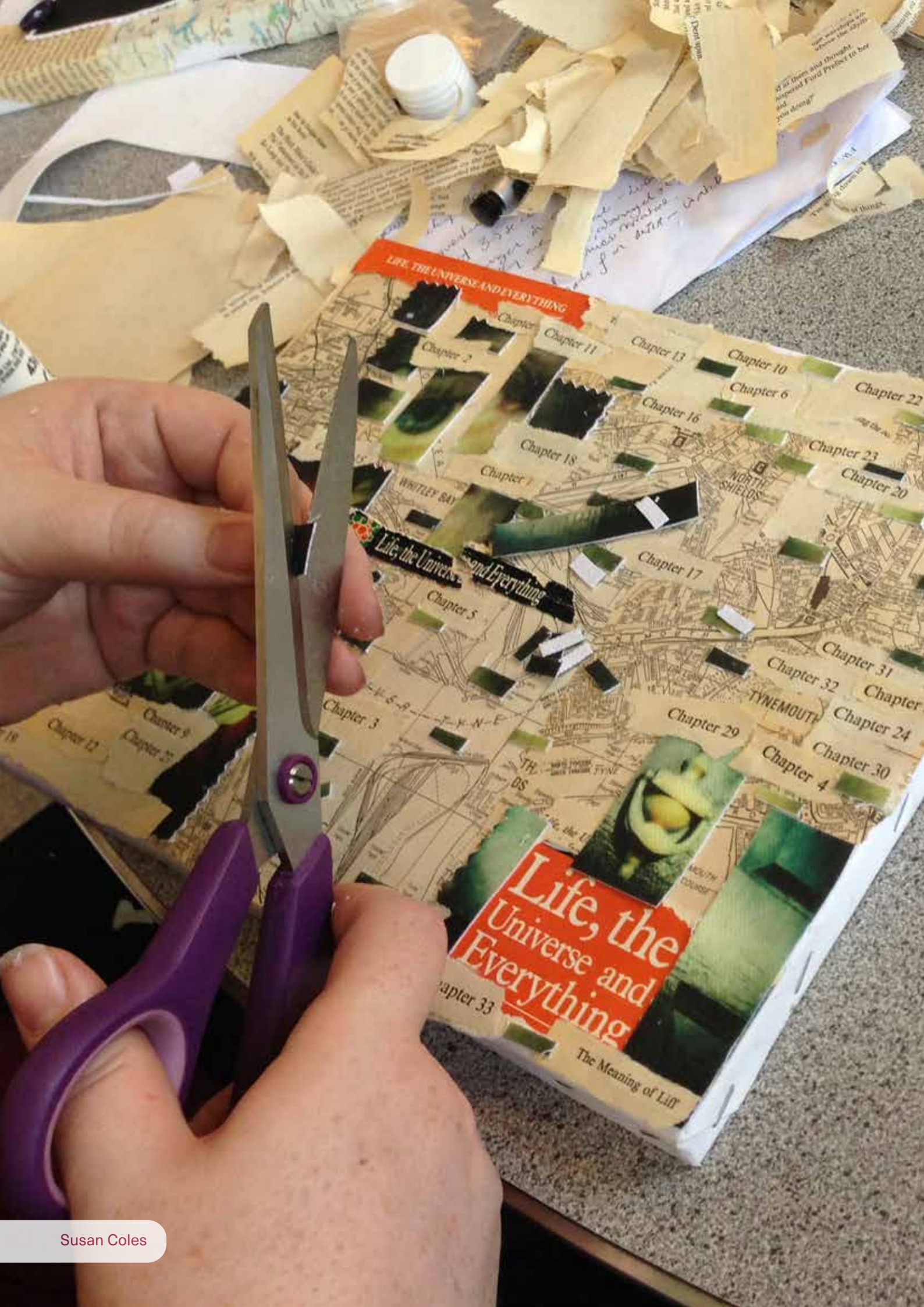
'What we found was more and more our children were struggling with their own mental health. And art, craft and design can help with that. Our children can use it to self-regulate, to express their emotions and to manage their feelings. It can help our pupils build back their confidence and build up resilience in a safe environment, especially after some of our pupils have come back to school with a low self-esteem and self-worth as a result of their home lives, that may not always be welcoming, loving, or safe. And for some of our children, art is a respite, it's something to look forward to. For children who've fallen so far behind in some of the core subjects, it is something that they know they're good at, it's something they know they're gonna succeed in. And there's nothing that keeps me going more as a teacher in this job than hearing, "Miss Stanley, when we got you next? Miss Stanley, when we got art?" And sometimes that's even when I'm cycling home across the park. So, you know, I really feel the joy for art in our school.'

However, a few survey respondents were concerned that the wellbeing focus diminished core meta-cognitive, aesthetic, and technical aspects of art and design. Although this was a minority view, it is important to acknowledge the perceived tension between formal art instruction and art making for personal expression and wellbeing.

As noted in 7.3, the impact of the Covid-19 pandemic has been further exacerbated by the cost-of-living crisis which has led to schools making cuts to the number of teaching assistants and school trips. The Sutton Trust's poll confirmed that two in five (41%) of primary and secondary senior leaders reported using pupil premium funding (aimed at the most disadvantaged) to offset gaps in their general budget.²³

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- 21 Kara, S 2021 An investigation of visual arts teachers' attitudes towards distance education in the time of Covid19 *International Journal on Social and Education Sciences*. 3(3), 576-588; Osie, M and Tetteh, N 2021 Burnout-syndrome during the Covid-19 pandemic among visual art teachers in Ghana. *Studies in Learning and Teaching*. 2(3) 115-129
- 22 Thomson, P and Maloy, L (2021) op cit.
- 23 Montacute, R (2023) *The cost of living crisis hits school spending*, The Sutton Trust <https://www.suttontrust.com/news-opinion/all-news-opinion/cost-of-living-crisis-hits-school-spending/> accessed 27th April 2023





LIFE, THE UNIVERSE AND EVERYTHING

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Life, the Universe and Everything

The Meaning of Life

8. Final Thoughts

This report draws upon comprehensive data collected from a four nations survey of 1,860 art and design teachers; evidence sessions of the APPG for Art Craft and Design in Education; subject-specific literature reviews, and a rapid evidence review of the benefits of art and design education. The evidence reflects the professionalism of primary, secondary and teacher education in art and design. The Art Now Inquiry has provided an overview of the state of art and design education now, and a rigorous and convincing body of evidence upon which the recommendations for policy makers and senior leaders have been based.

There are many parallels between the findings of the *Art Now Inquiry* and *The Arts in Schools, Foundations for the Future Report* (Tambling and Bacon, 2023). Both outline the vital role of art and design in improving outcomes for children and young people, promoting a wide range of different skills and dispositions and preparing them for the world beyond school. Both the Art Now Inquiry and *The Arts in Schools* report provide evidence of the downgrading of arts subjects within schools, and structural barriers to teacher training, recruitment, and the teaching of the arts. Both make the case for education system change which values the lived experience and voices of all children and young people and gives teachers agency and support to respond to their local context, to teach what they know and to develop communities of practice to share ideas and skills.

Whilst the Art Now survey and literature review provide an overview of the state of art and design teaching, much more needs to be done to ensure that there continues to be high-quality data available for scrutiny. We found a lack of research and data relating to the following:

- » the amount of time spent teaching art and design in primary schools or early years settings
- » the number of specialist art and design teachers in the primary school system
- » the diversity of professionals teaching and leading art and design
- » art and design teacher qualifications.

The analysis of data collected from this survey, evidence sessions and literature review has revealed the need to further investigate and address these key areas: Art and design teacher recruitment; retention and representation; art and design teacher wellbeing and workload; investment in subject-specific continuing professional development; the deficit of allocated time for art and design training in primary initial teacher education and the impact of the pandemic and subsequently the cost-of-living crisis on teaching and learning in art and design.

It is important that the issues identified by the Art Now Inquiry, and our recommendations, are acted upon in a timely manner, to ensure everyone has access to high-quality art and design education now and in the future.

Appendices

Appendix 1

Art Now survey

In 2021 the APPG for art and design decided to conduct a four nations survey of art and design teachers. After trialing, the online survey was launched in February 2022 and closed off in mid-March 2022.

The survey was designed to collect demographic and professional data, and detailed information about qualifications, teaching experience, workload, professional development, wellbeing, and career intentions. There was also an opportunity for participants to report key challenges during the pandemic. Participants were recruited through NSEAD, Access Art and a variety of organisational and personal social media accounts. The survey was not designed as a representative study, and this has been taken into account when the results were analysed.

Survey participants

There were 1,862 responses, of which 1,860 were valid. 1,625 were from England; 139 from Scotland, both Northern Ireland and Wales had 48 each.

Participants nominated themselves into three phases of schooling categories. (Details of in-country phase breakdown).

Table 1: Survey participants by phase

Country	Primary and / or Nursery		Secondary (11-16/11-19)		Sixth form / college	
England	627	33.9%	900	48.6%	90	4.9%
Northern Ireland	20	1.1%	28	1.5%	N/A	
Scotland	15	0.8%	124	6.7%	N/A	
Wales	13	0.7%	30	1.6%	5	0.3%
Total	36.5%		58.4%		5.2%	

In total, across the four nations, academy and free schools account for 44.5% of responses, community maintained 42%, independent schools 8.1%, state-funded special and alternative provision (both academy or maintained) 2.4%, other 2.9%. (These figures blur some differences across the school types in the four nations.)

Participants' roles

Two thirds of the survey respondents had a leadership role in art and design (primary and secondary).

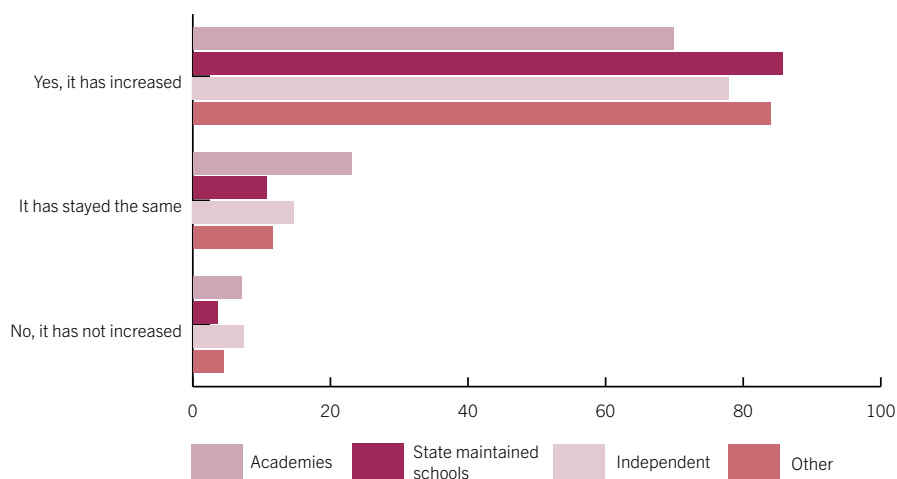
In England, 65.1% of participants reported that they were arts and design leads or coordinators. Of these 59.9% were classroom teachers and 6.8% were also senior leaders.

Table 2: Roles, all phases in England

Type of school	Senior Leader	Head of Curriculum Area (secondary and college only)	Subject Lead (secondary and college only)	Assistant Subject Lead (secondary and college only)	Art and Design Lead or Co-ordinator (primary only)	Specialist Teacher (primary only)	Classroom teacher	Teaching assistant	Technician
Academies	4.8	14.1	24.7	2.6	12.8	2.1	34.7	3.1	1.0
Maintained	6.9	5.0	10.9	0.3	30.8	5.5	37.4	2.9	0.4
Independent	1.9	7.5	30.2	3.1	16.4	13.8	27.0	0.0	0.0
Other	3.8	14.4	25.8	2.3	7.6	3.8	35.6	3.0	3.8

The decision about whether to have specialist teachers is made at school or trust level. There was no significant difference in teacher qualifications between primary maintained schools and academies (1% more qualified in maintained sector).

Fig 1. Workload increase by sector in England (%)



I attend CPD in my own time (all phases by sector)

	Always	Sometimes	Never
Academies (n 802)	32.3	55.1	12.6
Maintained (n 537)	38.4	47.9	13.8
Independent (n 135)	31.9	60.0	8.1
Other (n 109)	33.0	56.9	10.1

I attend CPD in my own time by phase

	Always	Sometimes	Never
Primary (n608)	37.7	44.7	17.6
Secondary (n886)	31.5	59.0	9.5
College (n88)	39.8	53.4	6.8

All teachers (n. 1762) time and cost

	%	I attend CPD in my own time		
		Always	Sometimes	Never
I pay for CPD	Always	15.6	1.6	0.1
	Sometimes	15.1	32.6	0.7
	Never	4.1	17.9	12.3

Appendix 2

The Evidence Sessions

12th May 2021 Evidence session on Initial Teacher Education

Key Questions:

- » What is the current situation for art and design education in both primary and secondary ITE?
- » What are the barriers, challenges, and good and promising practices?

Stakeholders in attendance:

Nick Trench (The Earl of Clancarty) Cross Bench, House of Lords

- » Sharon Hodgson MP, Labour Party, Chair of the APPG for Art, Craft and Design in Education
- » Associate Professor Jo McIntyre Nottingham who is Chair of the Russell Group ITE
- » Dr Hanneke Jones Senior Lecturer in Education, School of Education, Communication and Language Sciences, Newcastle University
- » Maria Vinney, Senior Lecturer for Primary and Early Years Education, Art and Design, University of Winchester
- » Neil Walton, Subject Leader PGCE Art and Design Secondary, Goldsmiths, University of London

11th Jan 2022 Evidence session on art and design education in schools

Key Questions:

Is art and design thriving or surviving in your school – can you explain why?

- » What are the biggest challenges for art and design in your school?
- » What can we learn about art and design from the pandemic experience?
- » What does art and design contribute to a recovery curriculum?

Stakeholders in attendance:

- » Nick Trench (The Earl of Clancarty) Cross Bench/House of Lords
- » Sharon Hodgson MP, Labour Party, Chair of the APPG for Art, Craft and Design in Education
- » David Warburton MP, Conservative Party
- » Jacqui Spinks, Head of School, St Alphege CE Infant School and Sunbeams Nursery, Whitstable
- » Cheryl Stanley, Art lead, Welbeck Academy, Newcastle
- » Clare Boreham, Benton Dene School (SEND), North Tyneside
- » Darren Smith, Headteacher, Headlands Primary School, Northampton
- » Frances Akinde: Headteacher and Art Teacher, Rivermead School (SEND), Gillingham, Kent
- » Gemma Roche, Head of Creative Arts, Sandhill View Academy, Sunderland
- » Rohan Mason, Director of Creative Arts and Technology, City Academy Norwich
- » Johanne Clifton, Curriculum Director, The Elliot Foundation Academies Trust

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Dr Hanneke Jones, Senior Lecturer in Education, School of Education, Communication and Language Sciences, Newcastle University.

Maria Vinney, Senior Lecturer for Primary and Early Years Education, Art and Design, University of Winchester.

Neil Walton, Subject Leader PGCE Art and Design Secondary, Goldsmiths, University of London.

Johanne Clifton, Head of Curriculum and Virtual Learning at the Elliot Foundation Academies Trust.

Cheryl Stanley, Art lead, Welbeck Academy (part of the Wise Academies), Newcastle.

Clare Boreham, Subject Lead for Art and D&T, Benton Dene School (SEND), North Tyneside.

Darren Smith, Headteacher, Headlands Primary School, Northampton.

Jacqui Spinks, Head of School, St Alphege CE Infant School and Sunbeams Nursery, Whitstable.

Frances Akinde: Headteacher and Art and Design Teacher, Rivermead School, Gillingham.

Gemma Roche, Faculty Leader: Creative Arts, Sandhill View Academy, Sunderland.

Rohan Mason, Director of Creative Arts and Technology, City Academy Norwich.

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Jon Irwin, Curriculum Leader for Creative Design, Graphic Design, Digital Design and Photography, UTC Media City UK, Salford.

Evidence session parliamentarians

Sharon Hodgson MP

The Earl of Clancarty, Nick Trench

Baroness Christine Blower

Baroness Natalie Bennett

Baroness Deborah Wilcox

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Susan Coles, APPG Secretary and Research Group/ Evidence Sessions Co-ordinator

Maria Herron, Office of Sharon Hodgson

Jack Mayorcas, Office of Sharon Hodgson

Robyn Briggs, Office of Sharon Hodgson

Michele Gregson, General Secretary and CEO of NSEAD

Paula Briggs, CEO and Creative Director of AccessArt

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