

What is the role of the art teacher in state-funded secondary schools in England?

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Abstract

For many years, and particularly since the 1980s, the state has taken an interest in the curriculum of state-funded secondary schools. This interest has focused largely on utilitarian imperatives for employment and economic sustainability. A consequence of this utilitarian conception of state education is that art viewed, as a less useful subject within the curriculum, is threatened by this. Against an historic discourse about the nature of art itself and why it is taught and its value in society, the question of 'What is art?' and 'What is the role of the art teacher?' continue to defy a consensus that is useful to teachers. Concurrently, these important arguments have inevitably impinged on the practice of art teachers who find themselves distanced from cherished liberal and social imperatives, and confused about what is expected of them.

This study looks at how these pervasive arguments make an impact on teachers who, although studied as artists and trained to teach art, now find themselves dubbed 'art and design' teachers as the requirements of the state and its increasingly utilitarian system exerts more control over their working lives. More than twice as many art graduates (3.4% of fine art graduates in 2016) enter teaching than design graduates (1.3% design graduates in 2016) (Logan and Prichard, 2016).

A piece of qualitative research was completed with a combined sample of 23 teachers. Building on Efland's streams of influence underpinning the development of art education: Expressionist, Scientific Rationalist and Reconstructivist; and Hickman's rationales for art education: Social Utility, Personal Growth and Visual Literacy, a tentative theory is proposed and hypotheses explored.

Some teachers questioned revealed sadness at a perceived reduction in time for lessons devoted to self-expression, art history, cultures, critical evaluation, experimentation, imagination, risk taking, and creativity. Some teachers felt deeply that they and their subject is misunderstood, undervalued and under threat. Many

were not comfortable with a role that was at variance with the one they had been trained for. Some teachers suggested their role was no longer concerned with developing children's individual talents but had become too design-based, too predictable, too linear, and too concerned with measurable outcomes and results.

Capturing the words of 23 teachers in interviews and surveys contributes to the literature and provides teachers, policy makers and future researchers with vital insights into what an art teacher is and why they teach art, and how this is at variance with National Curriculum aims. These insights are vital because the present lack of consensus about such fundamental arguments has contributed to a devaluing of art in the curriculum to a point where the future of art in state-funded secondary schools is no longer guaranteed.

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Glossary of terms

CDT - Craft, Design and Technology

CPD - Career Professional Development

DBAE - Design Based Art Education

DfE - Department for Education

D&T - Design and Technology

EBacc – English Baccalaureate – certificate of achievement in English, Mathematics, Sciences, a language and a humanity (not art)

GCSE – General Certificate of Secondary Education

GCE A Level – General Certificate of Education Advanced Level

InSEA – International Society for Education through Art

KS3 – Key Stage 3 of the National Curriculum for England – children typically aged 11-13 receive 3 years of art education

KS4 - Key Stage 4 of the National Curriculum for England – children typically aged 14-16 take their GCSEs at this time

LA - Local Authority

LEA - Local Education Authority

NFER - National Foundation for Educational Research

NSEAD - National Society for Education in Art and Design

OECD - Organisation for Economic Co-operation and Development

PGCE - Post Graduate Certificate in Education

PISA - Programme for International Student Assessment

QCA - Qualifications and Curriculum Authority

Chapter 1 About this study

1.1 Introduction

In this opening chapter, the researcher will introduce the study by explaining in three initial sections what this thesis is about, the context of the study, and who the researcher is and why this research is important to him. Next, the main questions that the thesis sets out to address will be presented. Following this, the chapter concludes with a brief, chapter-by-chapter guide of what follows.

1.2 What this thesis is about

This study is about the role of the art teacher in state-funded secondary schools in England. By state-funded secondary schools, the researcher means any school directly funded out of the public purse – state-funded. This working definition can be applied to state-funded secondary schools, grant-maintained schools, State Free schools, State Academies.

This study is about teachers being pulled in every direction within an increasingly regulated system of education. A system of education that, seemingly to art teachers questioned and the literature, has little time for art teaching and its liberal and social aims (Ross, 1989; Steers, 2012). These aims put children and their personal needs and development at the very centre of arguments about ‘What is art in schools?’ and ‘Why is it taught?’ Such arguments are child-centred and can only be properly understood or made sense of within a child-centred discourse (Ross, 1989; Robinson 2008).

1.3 The context of the study

The art teacher in England does not teach in a vacuum, but within state-funded secondary schools, is required to deliver the aims of the National Curriculum. In the 2014 government National Curriculum for England framework document, it states ‘Every state-funded school must offer a curriculum which is balanced and broadly based and which: Promotes the spiritual, moral, cultural, mental, and physical development of pupils at school and of society, and prepare pupils at the school for

the opportunities, responsibilities and experiences of later life' (www.gov.uk, 2017:5). Again, unsurprisingly, given that schools are about developing children, the child is at the centre, it is a child-centred curriculum, underpinned by child-centred aims. Teachers teach out of a concern for people [children] not things (Manzella, 1963:154).

Teachers in the literature have, since its beginning and to varying degrees, advocated pedagogies that put children and their personal development at the centre of what they do – see Figure 2.1 in chapter 2. Indeed, such advocacy has found its loudest voice when child-centred approaches to art education have been threatened by utilitarian imperatives for employment and economic sustainability (Fleming, 2010). Teachers have historically resisted approaches to education that see the child displaced from the centre of what teachers do. Where extrinsic economic, political, idealistic pressures to replace child-centred pedagogies with subject-centred or product-centred or discipline-centred or target-centred or performance-centred approaches have resulted in polemic – this is discussed at length in chapter 2.

The progressive art education paradigm, which dominated the post-World-War-Two era, perhaps represents a golden age of art education because the child was at the very centre of what art teachers did. Teachers were not at the centre. Teachers facilitated and guided children on their own personal journey of discovery. The teachers' experience, knowledge and understanding of such journeys of discovery positioned them as valued people in schools. Valued because they were uniquely able to offer this valuable gift to children (Read, 1943). The art teacher was a particular kind of person who had particular aptitudes for developing their own particular skills, knowledge, and understanding of art journeys. The art teachers' particular education over the course of their lifetime of art making (it doesn't begin at college or university) makes for the right kind of person for accompanying children in schools on their particular journeys of self-discovery. Good art teachers will instinctively time their interventions and know when to stay out of the way

(Read, 1943; Ross, 1993; Witkin, 1981). Such knowledge often comes from years of making similar journeys of self-discovery. The art teacher, in common with other teachers, identify with their subject, it is a major part of who they are and what they do (Sachs, 2005:15). These assumptions are explored in depth as key areas of interest throughout this research.

The progressive art paradigm ended around the time when the money ran out in the 1980s, following the 1973 oil crisis, 3-day working week, Britain's bail-out by the International Monetary Fund (IMF), political unrest, and strikes over pay and conditions for workers (Nationalarchives.gov.uk, 2016). Subjects in schools tend to get divided into useful and useless subjects when money is tight (Robinson, 2008). Stark judgments – which subjects to keep or not keep in schools – are difficult when the rationale for the inclusion of all subjects has been sufficiently strong for them to have been taught for decades before. The arts are always under pressure when money is tight (Robinson, 2008). Presumably, they are not viewed as useful enough or as useful as so-called 'core subjects'. At the centre of such judgments then are questions of utility and value – how useful is art? How valuable is it?

Advocates of art education in state-funded secondary schools are under pressure when money is tight to make persuasive arguments about the utility and value of art in schools. The literature is replete with examples of this advocacy, particularly at times when money was tight, notably the work of Ken Robinson and John Steers. Standing up for art in schools using economic and utilitarian arguments distinguishes these advocates from the many others (Read, Ross, Witkin et al.) in the literature who extolled the liberal and social virtues of art education. This distinction is important because it recognises the utilitarian imperative and its threat to art education. It recognises that state imperatives are ever present within state education. It recognises that policymakers who make judgments about which subjects are valued in schools will use the concepts of a subject's utility and value to justify their decisions. Politicians, in their potentially short time in power, may perceive a public demand for utilitarian imperatives over liberal imperatives. Margaret Thatcher, Prime Minister of England, had to be persuaded that a National

Curriculum should comprise subjects other than maths, English and science (Campbell, 2011). Teachers' liberal and social imperatives are already well represented in the literature but these are unlikely, in themselves, to sway the utilitarian policymakers' decisions. This research acknowledges the policymakers' challenge of balancing a quality education with the significant demand from parents for utilitarian outcomes, grades, and school performance.

An acceptance of this reality is at this time, as it was in the 1960s, 1970s and 1980s, of grave importance for advocates of art in schools. Again, art's existence in schools is under threat. It is on a precipice, according to John Steers (2012), who led the National Society for Education in Art and Design's (NSEAD) struggle to maintain art as a discrete subject in the new National Curriculum in 1988. At this time, he was under pressure to state art's utilitarian value within *en vogue* concepts of technology and design. After a number of amendments, art was finally secured as a discrete subject in the new National Curriculum. While art was legally 'art' in the Education Reform Act 1988, teachers would increasingly be referred to as art and design teachers from this time. As Clement recounts in 1988, 'memories of attempts in the 1960s to use the "design" label to overlay a common identity on Art and Design, Home Economics and Craft, Design and Technology – with disastrous consequences in many schools – must alert arts educators to the dangers of this over-simplistic approach' (Clement, 1988:271). The subject's 'label' has again changed, as it has re-adopted the craft label to create the subject of Art, Craft and Design.

1.4 Who the researcher is and why this research is important to him

The researcher is a teacher of art and design. He has taught art in a state school for 12 years. This study is important to him because he cares about what he does and he sees the damage that is being done to art education and to art teachers through what he believes is ignorance of art and why it is taught.

As an art teacher, the researcher knows children's lives are enhanced by the opportunities given to them in schools to express their ideas and feelings through their art making. Being given a visual language by art teachers means children who

are deprived of self-esteem through an inability to communicate mathematically, literally and scientifically are liberated from the frustrations and anxieties associated with being without voice. Having a visual language means these children can dream and have hope for a future that values and includes them. This is not to say that all children choose art because they struggle in other subjects; indeed, high ability children often choose art due to its limitless capacity to inform and transform one's understanding of all subjects in schools (Read, 1943).

Such assumptions and contentions are explored in this research through interviews and surveys with a combined sample of 23 art teachers and analysis of findings from similar studies in the literature. Also investigated in this research is the National Society for Education in Art and Design's (NSEAD, 2016) claim that government policies such as the Programme for International Student Assessment (PISA) league tables and the English Baccalaureate (EBacc), design-based, results-driven pressures are leading to disillusioned teachers, tensions, and narrow orthodoxies, as teachers struggle with a teaching role they neither identify with or see value in performing.

The purpose of exploring such assumptions and claims is to contribute to the art teachers' practice, to policy-making, and ultimately, to contribute to the quality of art education for schoolchildren in state-funded secondary schools in England. The identification and clarification of the role of art teacher within state-funded secondary schools in England is required. There currently is little consensus. 'In England, it seems that, despite the existence of government-approved subject "benchmarks", it is hard to find agreement upon what should be taught or how the teaching might be approached; perhaps the only consensus is that there is no consensus.' (Lee, 2013:251) Historically, government documents have been described variously in disparaging terms due to being 'vague' (Hickman, 2005:49), 'fictitious and pretentious nonsense' (Ross, 1995:273). Steers regards the advice given to teachers in the Curriculum 2000 pamphlet (DfEE, 2000) as lacking clarity, as being as 'arid as its predecessors', 'inadequate', and as not acknowledging art's 'place in the curriculum, economically, or in society' (White, 2004:38).

The literature can be characterised as teachers' advocacy for liberal and social imperatives for self-expression, self-esteem, imagination, creativity, pitched against utilitarian demands for training children for jobs and for contributing to society and the economy. Ross (1989) summarises the liberal and social aims of many art teachers, explaining teachers simply want to 'give children access to their expressive impulses and to help them use them creatively in the interests of personal development' (Ross, 1989:7).

This research sets out to analyse teachers' understanding of their role within three imperatives of state education: liberal, social, and utilitarian imperatives. The researcher hypothesises that recognition of the utilitarian imperatives of their role will enable teachers to redefine their role and what they expect of themselves within the reality of the state-funded secondary schools context.

1.5 The main questions that the thesis sets out to address

This research sets out to answer a seemingly straightforward question. A question that all art teachers should reasonably know the answer to. A question that government should answer clearly in its documents to schools and teachers, and a question that teacher educators should answer for their trainee teachers. This research sets out to answer the question of 'What is the role of the art teacher in state-funded secondary schools in England?'

What teachers do is bound to some degree by what they are called – their title. Reasonably, maths teachers teach maths and English teachers teach English and physics teachers teach physics. Reasonably, art teachers teach art. And presumably, art and design teachers teach art and design and art, craft and design teachers teach art, craft and design. However, what happens if art teachers find themselves being required to teach a subject they do not identify with – e.g. design or craft? What if they view the addition of design [or craft] with its inevitable connection with utilitarian rather than liberal aims (Sparke, 1987), as a threat to child-centred pedagogies? What if the redefined role requires a redefinition of what they are and why they teach art? What if they do not know what is expected of them? What if

they teach the same way as they have always taught within the new utilitarian regime? How is teacher training for art and design or art, craft and design different from teacher training for art? Have serving teachers received this training? What effect has teaching art and design had on lesson content, lesson aims, and outcomes?

Specifically of interest to this research are what teachers are (what university degree did they study – design or art? – their beliefs, hopes and priorities for the role of the art teacher at the time of their teacher training, do they identify with being a design teacher or a craft teacher?), how the actual job of art teaching and government utilitarian imperatives fits with what teachers are, and how this makes teachers feel about their current role. How clear is the role of art teaching in the minds of art teachers in state-funded secondary schools in England? And how well does this perceived role fit with teacher and government imperatives? The researcher accepts that a small sample of 23 teachers is not representative of all art teachers in secondary schools in England but the researcher will be exploring the relevant literature.

Questions in list form:

What happens if art teachers find themselves being required to teach a subject they do not identify with – e.g. design?

What if art teachers view the addition of design [and craft] with its inevitable connection with utilitarian rather than liberal aims (Sparke, 1987), as a threat to child-centred pedagogies?

What if the redefined role requires a redefinition of what art teachers are and why they teach art?

What if art teachers do not know what is expected of them?

What if art teachers teach the same way as they have always taught within the new utilitarian regime?

How is teacher training for art and design different from teacher training for art?
Have serving teachers received this training?

What effect has teaching art and design had on lesson content, lesson aims, and outcomes?

How clear is the role of art teaching in the minds of art teachers in state-funded secondary schools in England?

How well does this perceived role fit with teacher and government imperatives?

1.6 Conclusion

Following this introduction to the research, a comprehensive review of the art education literature is presented in chapter 2. After an examination of the relevant historical developments in art education in England, the researcher investigates relevant studies into teachers' motivations for entering art teaching and their perceptions of their current role. Chapter 3 describes the researcher's actions with regard to methodology and data-gathering methods. In chapter 4, data from interviews and surveys is presented, and then in chapter 5, analysed within a conceptual framework of liberal, social and utilitarian imperatives, which emerged from the literature and the researcher's reflexive study. The research is brought to a conclusion in chapter 6, where the implications and contribution made by this research to art teachers' practice is considered.

Chapter 2 Literature Review

2.1 Introduction

In this chapter, the researcher intends to explore the landscape of art education literature, with the aim of identifying the historical and present context and role of art teachers in state-funded secondary schools in England. The researcher begins with a summary of the developmental 'landmarks' that have forged the present role of the art teacher.

Pre-war and post-war conceptions of art education are explored and serve to contextualise changing paradigms, the formation of the National Curriculum, and the creation of the present art, craft, and design teacher's role.

Traditional concepts of artist and artisan, designer, and craftsman in the literature are investigated. The researcher examines how these concepts have been changed and colonized, through changing economic and political circumstance, into different school subjects with differing emphases.

The researcher concludes the chapter by considering the questions raised by his reading of the literature and implications for the role of art teachers in schools today.

2.2 Art education and the role of the art teacher in the pre-Second-World-War period

Despite the emergence of new ideas from a handful of inspirational figures and official reports mentioned later in this section, most schools in England in this period were predominantly delivering a utilitarian education. The role of the art teacher as it might be regarded today was not established.

According to Thistlewood (1986:71), the utilitarian conception of art education, lasting in some degree for 100 years until the 1950s, is 'the single most dominant feature of the development of art education in this country'. Fleming (2010:16)

describes the pre-war period as 'narrow and utilitarian'. Thistlewood explains 'Britain's first system of compulsory art education, devised and implemented in the mid-nineteenth century, was justified primarily on grounds of social (in Victorian times, synonymous with "commercial" significance. It was a deliberate and successful attempt to effect uniform standards of design and craft workmanship in place of regional peculiarities so that goods made in Britain would have guaranteed typical qualities recognisable in all the markets of the world' (ibid: 71).

In reality, the role of teachers in most schools continued to be to supervise a drawing class involving systematic copying, not much imagination, little creativity or individual response.

Henry Cole, who is credited with creating state-funded art education in the form of the Schools of Design, argued: 'Accuracy in addition and straight lines are a national want and, through the Department, the public seek to obtain State help in the production of them' (Macdonald, 1970:228). Steers explains, 'The Board of Trade promoted the Schools of Design to ensure a supply of skilled artisans for manufacturing industry' (White, 2004: 33). 'The Primary or First Grade Course for schools was strictly utilitarian and started with linear geometry and perspective, then continued with outlines of simple objects from flat copy (Macdonald, 1970:167).'

This technical education was limited to what were regarded to be 'useful' skills. Art education continued to be predicated on the utilitarian objective of producing workers for industry and growth of the creative economy.

In opposition to this utilitarian conception of art education, 'a great many people attempted to modify, subvert and eliminate' it (Thistlewood, 1986: 71). Some of these people included inspirational figures: Ruskin, Holmes, Froebel, Finlay-Johnson, Caldwell-Cooke, Richardson and Cizek.

Ruskin (1857) appears to have some regard for the individual needs of the child and argued for a unity between *training* for the applied arts and *education* for fine art (Steers in White, 2004:34). Children should be allowed to 'scrawl of their own free will, due praise being given for every appearance of care, or truth, in its efforts ... it should have colours at command; and, without restraining its choice of subject... it should be gently led by the parents to try to draw in such childish fashion as may be, the things it can see and likes – birds, or butterflies, or fruit' (Ruskin, 1857:vi).

Additionally, the Committee of Council on Education (1857-1858) was presenting a more balanced conception of art education, introducing the notion that life as a great artist [not artisan] is possible. 'The kind of drawing which it is proposed to teach, is, in the strictest sense, an education of the eye, and of the hand, such as may indeed be the first step in the career of a great artist, but at any rate, enable the common workman to do his work more neatly and better.' (Macdonald, 1970:168)

Utilitarian conceptions of art education in the 19th century lead slowly and by degree to more liberal ones in the early 20th century, moving incrementally away from 'mechanical obedience' to the 'path of self-realisation' (Holmes, 1911:3). 'In the pre-war period, there was tension between utilitarianism and liberalism.' (Fleming, 2010:36) A new emphasis was on enabling a child's self-expression and personal creativity. 'The function of education is to further growth.' (Holmes, 1911:1) Harriet Finlay-Johnson provided pupils at her village school with a revolutionary child-centred expressive form of education through drama: 'Charles II' sailed away in a disused bathtub which rocked beautifully' (Finlay-Johnson, 1912:20). She discovered that when 'pupils began to dramatise their lessons, they at once developed a keen desire to know many things that hitherto had been a matter of indifference to them' (ibid:). Pupils through their plays were learning history, culture, art, elements of maths and science and English keenly and voluntarily, according to Finlay- Johnson.

Finlay-Johnson's approach and ideas were added to in 1920 when Caldwell Cook's 'Play way' approach was endorsed in Nunn's influential publication, 'Education Its

Data and First Principles' (1920). Nunn explains play 'as belonging especially to childhood, shows the creative impulses in their clearest, most vigorous and most typical form' (Nunn, 1920:89).

Play in drama was followed by play in art lessons. Marion Richardson was a teacher and artist in the 1920s, who contributed greatly to the New Art Teaching movement and perhaps prepared the way for Cizek's advocacy of child art in England – Holdsworth (2005) believes she did. Her students at the Dudley Girls High school were freed from the traditional drawing syllabus prevalent at the time and encouraged to make playful imaginings from their mind's eye. 'Known as "Mind Pictures", many of which are entirely abstract and intended to be truthful representations of what the pupils could "see" when they closed their eyes and concentrated on capturing a mental image' (Holdsworth in Romans, 2005:126). Richardson's 'visualisation technique', where descriptions of scenes would be read out for pupils to reconstruct in their own drawings and paintings, was revolutionary in the 1920s. The approach allowed children to be treated as individuals, as opposed to 'batches of pupils' (Robinson, 2008). It also meant an escape from the endless drawing discipline of copying artworks and objects, which was common practice in art rooms at the time (Macdonald, 1970:74; Thistlewood, 1986:72). Steers explains 'the 'New Art Teaching', initiated by two London County Council inspectors, Marion Richardson and R. R. Tomlinson, flourished between 1930 -1939' (White, 2004:35). 'Tomlinson's book, *Picture-Making by Children* [1934], was described in *Teachers World* as "the first serious attempt to describe and adequately illustrate the new spirit in art teaching that is pervading the schools".' (Macdonald, 1970:352)

Further impetus for a more liberal art education was provided by the Spens report in 1938, which contained this impassioned declaration: 'These arts were called liberal because they were originally regarded as the branches of knowledge appropriate for freemen, as opposed to those trades and skills practiced for economic purposes by slaves or persons without political rights' (Board of Education, 1938:404).

Such ideas lead to the recognition of Child Art. 'The philosophy of the Child Art Movement of the 1930s can be traced to Jean-Jacques Rousseau and the idea that each child needs a special type of education, suited to individual needs and development' (Steers in White, 2004:35). Rousseau's treatise on education, *Emile*, opens with the words 'God makes all things good, man meddles with them and they become evil' (Rousseau, 1762:1). According to Rousseau, 'there should be no formal teaching, only learning by directed activities', and that 'all formal education is a social contrivance and contrary to nature' (ibid: 1). In common with Rousseau's *Emile*, Eisner (1987), Foshay and Foshay (1980), and Froebel and Hailmann (1887) characterise the child art, child-centred context, and the role of the teacher in naturalistic terms, viewing the child as 'flower or growing plant, teacher as gardener and school as garden' (Jeffers, 1990:18). 'Young animals and plants are given rest, and arbitrary interference with their growth is avoided, because it is known that the opposite practice would disturb their pure unfolding and sound development; but the young human being is looked upon as a piece of wax, a lump of clay which man can mould into what he pleases.' (Froebel and Hailmann, 1887:8) Froebel 'was the first person to coin the term "kindergarten".' (Ford, 2003: 261).

Viola, when writing about Franz Cizek's pre-war approach to child art in 1943, believed 'the best way of understanding child art is to study primitive art' (Viola, 1942:16). The primitive art connection was not always viewed as helpful to advocates of child art: 'The anthropologists' recapitulation theory may have increased interest in children's art through comparing it with the art of primitive peoples, but it also tended to reinforce the association between ineptitude and children's work' (Herne, Cox, and Watts, 2009:133). 'Austrian, Franz Cizek, could declare that "Child Art is an art which only the child can produce".' (Steers in White, 2004:35)

Marion Richardson opposed Cizek's non-interventionist stance, where children are left to create without adult interference. Richardson believed in stimulating the imagination of children and the value of children's own personal view of the world.

Key to this research is the acknowledgement given by the literature to the notion that major changes in approach to the teaching of art led to tensions along a liberal/utilitarian divide. The narrow, technical utilitarian conception of the role of art teachers, which involved teachers training children to be technically efficient in copying and drawing, was being challenged by a more liberal conception of the role of art teachers to develop the child and their individual creativity and imagination.

2.3 Art education and the role of the art teacher in the post-Second-World-War period

‘The art/craft teacher was not very common until after the Second World War.’ (Macdonald, 1970:309) The child-centred, expressive, creative message from Read ‘was music to the ears of a nation shaking down after a titanic, life and death struggle, to the task of building a new world’ (Ross, 1993:136). Ideas were moving beyond ‘the “no-nonsense school”’ [and its belief that] ‘the child was an energetic machine ready to be stuffed with facts, and to be trained in useful drawing, or useful anything else, in mechanical steps’ (Macdonald, 1970:321). ‘It was a time of personal learning, of an immediate process, of sincerity, of spontaneity, with as little formal mediation as possible.’ (Abbs, 1996: 66) Abbs explains, ‘according to this powerful and animating paradigm, the teacher was essentially the releaser of the child’s innate creativity through acts of self-expression and self-discovery’ (ibid: 66).

Read viewed putting the child at the centre of art education as revolutionary. ‘To the outside world, [child-centred education] must seem as harmless as any cause that ever brought two or three people together. But those who have followed through the implications of this aim know that it is packed with enough dynamite to shatter the existing educational system, and bring about a revolution in the whole structure of our society.’ (Read, 1958:1)

The naturalist conception of art education redefined the role of the teacher from didactic transmitter of knowledge to a more child-centred role of providing the perfect conditions for the child’s natural ‘personality, its innate characteristics’ to reveal themselves (Read, 1943:262-64). ‘The task is to let the child grow naturally,

but not arbitrarily.' (Viola, 1942:45) A 'child's general growth is tied up with his creative development. . . creative expression is as differentiated as are individuals' (Lowenfeld, 1947:v). 'Lowenfeld's view of the teacher as "facilitator" or "catalyst" ... meant to allow the child to grow' (Jeffers, 1990:17-18). Lowenfeld qualifies that this is achieved 'without adding an adult concept of what is important or beautiful' (ibid: 17). Read was also fearful of the influences of teacher instruction and wanted to allow children to respond naturally and individually to their world of experience. 'These [child's natural impulses] are apt to be so infallibly "right" that the teacher can only stand over them [the child] in a kind of protective awe.' (Read, 1956: 209) 'A key aspect of this thinking meant a change in perception of the role of the art teacher from an instructor in craft and technique to facilitator and "friendly guide".' (Fleming 2010:25) Read was clear of the aims of child-centred art education: 'we declare that our foremost aim is "the establishment of an education in art which will develop the imaginative and creative powers of children".' (Read, 1958:1)

Rousseau's ideas influenced Child Art and added weight to child-centred pedagogies. According to Rousseau's 3rd and 4th stage of child development, adolescents and adults were quite capable of taking formal instruction (Rousseau, 1762). However, 'Read readily admitted, in *Education through Art*, that two of the three elements of the art curriculum could neither be taught nor assessed; he was speaking of children's expressive and appreciative activities' and viewed the role of the teacher as teaching within 'co-operative activities' (Ross, 1993: 135).

Despite the substantial and influential force of arguments from Read and Lowenfeld being added to a growing consensus of advocates for progressive approaches to art education, child-centred pedagogies didn't make their way into schools until the 1960s (Thistlewood, 1986:71). This was, in part, because other commentators were less enthusiastic. 'There are other ways to view children and teach art not solely as "solitary geniuses" engaged in mysterious acts of self-expression.' (Hospers, 1955:319) A work may be experienced 'from within' or 'from without' (Elliott, 1966:146). 'We only have to mention such emotions as boredom, jealousy, restlessness, irritation, and hilarity in order to make the whole story as ridiculous as

it is.' (Ryle, 1954:72) Child-centred pedagogies might be viewed as potentially leaving children entirely to their own devices, and could be interpreted as an 'abandonment of the teachers' responsibility to teach' (Fleming, 2010: 26). 'The self-expression paradigm can be seen as abdicating the role of the teacher, abandoning standards by valuing absolutely anything in the name of creativity and rejecting the importance of form and technique.' (ibid: 28) Read rightly denied the suggestion, 'as has been the case, that he left teachers with nothing to do' (Ross, 1993:135).

Amidst this criticism of liberal, child-centred pedagogies, in 1956, ideas with antecedents in the Bauhaus saw the birth of the highly influential 'Basic Design Movement' within art education. 'This development originates from the Preliminary or Basic Course initiated by Johannes Itten in the autumn of 1919 at the Bauhaus.' (Macdonald, 1970:366) Itten wrote 'the foundation of my design teaching was the theory of contrast. Light and dark, material and texture studies, form and colour theory, rhythm and expressive forms were discussed in their contrasting effects.' (Itten, 1964:12) Steers explains, 'A group of artist-teachers, who included Richard Hamilton, Victor Pasmore, Harry Thubron and Tom Hudson, sought to understand and explore the underlying "grammar" and "formal elements" of art and design through precise analysis of visual phenomena' (White, 2004:34).

An exhibition at the Royal Festival Hall in 1957, entitled 'Basic Form' comprising artworks from the students of Victor Pasmore and others, proclaimed in a publicity statement: 'The development of a new process of art teaching on purely emotional and intuitive levels has already been established in infant schools with successful results. However, the need for extension on the national plane of the adolescent and adult is now necessary.' (Yeomans, 1988:156)

Yeomans recounts: 'Intuition and expression which formed the bed-rock of much liberal art educational thinking were brought into question and found wanting and insufficient for the future demands of art education... the child-centred model with its emphasis upon expression, feeling, inner development and nurture, seemed blasted by the cold air of rational modernism.' (ibid:156)

Clement (1988:266) concludes, 'the so-called intellectual rigour of the Basic Design movement when it first surfaced in 1956 seemed to many teachers to be a way out of the uncertainties and confusions of the school of "free expression".' Richard Hamilton, who was a central figure in the Basic Design movement, clarified the role of the teacher as training the mind and teaching students to think. Yeomans explained that Hamilton believed 'the worst preconception of all was the notion that art was only something you feel, rather than something you think about' (ibid: 157-158). Hamilton argued the teacher is concerned with 'the development of practical disciplines, which will promote orderly logical modes of thought – the ability to analyse action already taken, to make deductions about a future course of action and to draw conclusions from the final product, which projects a further series of self-directed acts' (ibid: 158).

Hamilton's conception of design education, which was highly influential on art education, even today, seems to ignore the art teachers' interest in feelings. Art teaching involves the expression of ideas and feelings in personally significant symbolic form (Hausman, 1973). 'There is in art theory today a thinly disguised conspiracy against intelligence, resulting from an arbitrary splitting of consciousness into intuition and intellect as though they were mutually exclusive instead of inseparable... the denigration of intelligence has serious consequences in art education, showing fully at adolescence.' (Yeomans, 1988:156)

Macdonald (1970:370) explains 'divergences of opinion abound in the nature of a desirable basic course, but it is possible to define certain aims held in common by leading protagonists'. Paraphrasing from a lengthy description by Macdonald (1970:370), firstly, students should free themselves from dead conventions and learn from direct experience; next, a course should encourage an analytical outlook by imparting a knowledge of the visual elements through creative work. Itten paved the way for the introduction of artwork based upon analytical terminology such as line, plane, volume, motion and counter-motion, rhythm, placement, accent points, form characters, line analysis, balance, transition positive and negative, and so on. Read referred to a 'language of forms' and de Saumarez (1964) alluded to 'the

component factors and elements of pictorial and structural expression. A basic course should also allow students the opportunity to visually investigate the structures of natural objects, making analytical drawings aided by secondary resources, diagrams, and use of a microscope. Finally, the work of others should be evaluated in terms of its formal elements: structure, tone, texture, colour, composition, etc.'

'A common criticism of basic or foundation courses is that "students produce stereotyped art forms, particularly in the constructivist tradition of the Bauhaus, the De Stijl group, and Gabo... worthy of a sanitary-ware designer, together with box-like and can-like structures and hard-edged graphics pleasing to a package artist".'

(Macdonald, 1970:371) Initial success of Basic Design in being adopted in schools 'was founded in a desire for intellectual and political respectability the movement promised its followers' (Clement, 1988:267). Schools set up design faculties, comprising home economics and Craft, Design, Technology (CDT), and 'many art teachers found themselves trying to plan with colleagues' common courses with a common design identity leading inevitably to teachers finding the lowest common denominator, resulting in work in Basic Design being 'reduced to a low level of pattern-making in different materials' (ibid: 267). Basic Design's preoccupation with the mind and subsequent governments' adoption of its language and practices may have resulted in art losing its heart. 'One legacy of this movement in the National Curriculum is the emphasis on the so-called "formal element" of art and design.'

(White, 2004:35)

Important for this research, art education appears to have moved from child-centred to subject-centred. The role of the teacher has become more focused on the subject of art and, in particular, its design aspects have been brought into sharp relief. Subordinating earlier liberal concerns for the child, their individuality, their feelings, and individual ideas about process. Importantly also, creativity and imagination are at the level of application to a centrally held or dominant conception of what art is. And priority appears to be given to rules, step-by-step linear processes, and the

acquisition of technical rather than personally significant creative and expressive skills.

Since the Second World War, there has been an 'off-on debate regarding subject-centred and student-centred approaches' (Hickman, 2005:16). Thinking about the school subject of art began to challenge child-centred approaches in the 1960s. 'There was a growing perception amongst some concerned with art in education that too much emphasis was placed upon practical activity, to the detriment of developing children's and student's ability to comprehend art and to discuss and communicate their ideas about art.' (Atkinson, 2002:140) Abbs (1996) points out a new emphasis at the time, on a small but crucial preposition 'through' as being replaced by 'in' within a paradigm shift from child-centred to subject-centred conceptions of art education, e.g. education *through* art.

Of importance to this study is the effect of these fundamental shifts in approaches to art education and to the role of the teacher. It is worth pointing out that in the space of little more than twenty years (1940s to 1960s), the teachers' role in secondary schools in England was potentially transformed from a utilitarian drawing master, instructing groups of passive copyists and technicians in government sponsored 'useful' skills, to watching over and guiding / facilitating the child's creative impulses – self-expression of individual ideas and feelings, to training children in design-based processes of the mind and of the hand. The researcher acknowledges that these developments did not always make their way into all schools, but these developments are reviewed here because they have influenced art education practice then and today.

2.4 Subject-centred and Discipline-centred

'One of the aims of the new paradigm was to Tippex out that little word [*through*] and in the glaring white gap to insert the word *in*.' (Abbs, 1996:66) Delacruz and Dunn (1995:46) protested that 'art programs were dominated by studio production, to the virtual exclusion of content and inquiry in the other domains of knowledge associated with the arts'. Moreover, they observed, 'visual art programs throughout

the U.S. lacked substance, quality, and rigor'. This is important because what was happening in the U.S. at this time profoundly influenced developments in the England.

In England 'there was a significant shift of emphasis from child or student-centred pedagogy of Witkin et al., concerned with the development of expression and feeling in art practice' [towards a] 'child or student-centred approach that placed emphasis on developing a critical and reflective awareness of objects and processes' (Atkinson, 2002:140). Bruce (1987:172) believed that knowledge needed to play a greater role within a child-centred education than had been the norm in the 1960s and 1970s. 'Interaction between the child and the environment ... and knowledge itself.' (ibid: 172) 'Subject-centred approaches are concerned with an instruction that is based on the transmission of knowledge and skills, generally concerned with "declarative knowledge", i.e. "knowing that".' (Hickman, 2005:16)

An early example of a subject or discipline-centred approach was the National Course of Instruction, introduced by Henry Cole in 1852, which arguably began state art education. The course 'was organised into four groups of disciplines: Drawing; Painting; Modeling; and Design' (Smith, 1985:103). This approach has been contrasted with learner-centred education, which Herbert Read referred to as 'originating activity' (Hickman, 2005:16). Also contrasted by Read, Witkin, Ross, who advocated practical art making or learning *through* art, rather than simply learning *about* art. Ross (1989) was clear that teachers 'were not, after all, advocating education in the arts – still less an apprenticeship for school children in the high western artistic tradition' (Ross, 1989:9).

The subject-centred versus child-centred debate can be characterised as teaching children knowledge *about* art versus the *how* and *why* it is made (Hickman, 2005, Atkinson, 2006). Interestingly, Herbert Read, often viewed as controversial and divisive in his heartfelt defence of the rights of children to express their 'souls', is cited by Hickman and Fleming as 'advocating a synthesis of these approaches in the teaching of art' (Hickman, 2005: 16, Fleming, 2010:36).

Extending art education beyond practical making led to subject or discipline-based conceptions of art teaching. Eisner (1972) advocated a curriculum comprised of three disciplines; art production, art criticism, and art history, and this soon had a following in the UK (White, 2004:36). 'The discipline-centred conception of art education, flowed initially from the influence of educator Jerome Bruner, whose structure of the disciplines was a seed concept for discipline-based art education (DBAE) in the 1960s.' (Eisner and Day, 2004:703) 'The presence of alternative aesthetic theories, and the absence of a viable unified theory, has baffled and amused artists, has plagued aestheticians, art critics, and art educators.' (Barkan, 1966:243) Barkan proposed that art curriculum development is derived from its disciplines; artists, aesthetics, art criticism, art history. W. Greer originated the term discipline-based art education in 1983, noting that it was derived from ideas that first surfaced in the 1960s (Efland, 1990:253).

In the 1970s, the U.S. Department of Education advocated the teaching of critical and contextual studies; they identified four objectives for art education. The teacher's role was extended beyond art making, to develop children's abilities in perceiving and responding to aesthetic elements in art; recognising and accepting art as a realm of experience and participating in activities related to art; knowing about art; and forming reasoned critical judgments about the significance and quality of works of art (White, 2004). 'In England, Wales and elsewhere, a number of issues were thrown up, such as access to the real artefacts as opposed to reproductions; issues of integration of critical study into the productive creative process; and issues of choice, cultural perspective and power and agency of the learner in relation to interpretation.' (Herne, Cox and Watts, 2009:17)

Hirst's 'Knowledge and the Curriculum' (1974) and the Plowden Report (1967) lent a final child-centred voice to official documents of the time, within an increasingly subject-centred system of education. According to Fleming (2010:32). Hirst's ideas ensured 'that the arts were not entirely neglected' in official documents. Hirst defined 'seven 'disciplines' or 'fields of knowledge', each of which had central

concepts peculiar to the particular form and a distinct logical structure. As 'liberal education is aimed at achieving an understanding of experience in many different ways, it was argued that syllabi should be constructed to include all the disciplines' (Fleming, 2010:32). The Plowden Report was criticised for its support for child-centred creative play in education. It was viewed by its detractors as too dependent and acceptant of Piaget's ideas, which by the 1970s and 80s, 'there had been a gradual lessening of Piaget's view of cognitive development' (Halsey and Sylva, 1987:9). Donaldson (1978:58) argued 'children are not at any stage as egocentric as Piaget has claimed ... children are not so limited in ability to reason deductively as Piaget and others have claimed'. 'As the foundations of what was to become the National Curriculum were laid, the Plowden concept of creativity was left behind.' (Craft, 2003:145)

Barkan's ideas were reconceptualised by Allison (1982) and adopted in the United Kingdom. Allison also advocated a four-domain curriculum: the Expressive/Productive Domain; the Perceptual Domain; the Analytical/Critical Domain; the Historical/Cultural Domain. Allison's ideas were part of a 1977 Schools Council document, where the role of the art teacher was summarised as encouraging pupils to look at, think about, feel about, know about, and respond to art, craft, and design. The model was thought to offer a balanced curriculum because it offered both affective and cognitive modes of learning (Schools Council, 1977).

However, art appreciation and art making were features of other domain models. Conceptual, Productive and Critical and Contextual domains were conceived in 1986 by the Secondary Examinations Council GCSE Grade Criteria Working Party. Critical and Contextual were words/concepts aimed at developing pupils' awareness of their own work and the work of others. Taylor's influential book, *Educating for Art* (1986), led to concepts of 'visual literacy and critical response making their way into the National Curriculum and the role of art teachers in England from 1995' (Atkinson, 2002:140). Critical studies, promoted by Rod Taylor in 1986, led to a mainstream following in schools. As Steers explains, 'the time was right because resource pressures in schools were making it impossible to sustain the more formal teaching

of art history of art, design and architecture required by the CSE and GCE “O” and “A” level’ (White, 2004:37).

‘The subject or discipline-centred approach became established in American schools by the 1980s. (Hickman, 2005:17). This presented a new, more active role for art teachers, but potentially, a more passive role for children, a rival conception of the active learning by doing philosophies of Piaget, Bruner, and Dewey. The sequential, objectives-based structure advocated by Barkan potentially solve many difficulties in managing and assessing art teachers and pupils’ artwork.

In 1984, criteria for DBAE were outlined by Greer of the Getty Centre for Visual Arts Greer asserted that a DBAE curriculum:

1. focuses on the intrinsic value of art study;
2. operates within the larger context of aesthetic education;
3. draws form and content from the four professional roles, i.e. art historian, art critic, aesthetician, and artist;
4. is systematically and sequentially structured;
5. inter-relates components from the four role sources for an integrated understanding of art;
6. provides time for a regular and systematic instruction;
7. specifies learner outcomes (Greene, 1995:137).

‘It can be seen that these seven features, which epitomise the nature of the “discipline-based” approach, are far removed from the notion of the child as an artist and from the concept of learner-centred education.’ (Hickman, 2005:17) DBAE is heavily criticised in the literature of the time and subsequently. It is criticised as philosophical realism because of its emphasis on subject matter and professional roles (Jones, 1988; Lanier, 1987) ... as ‘Classical idealism and unsuitable in dealing with art’ (Clark, 1997:12). Eisner (1988:7-13) attempts to defend DBAE from a barrage of criticism in his 1988 article, Discipline-based art education: Its criticisms and its critics. ‘The language of DBAE reveals the narrowness of its origins ... I feel we

are being forced into subjugation by DBAE.’ (Muth, 1988) ‘In a DBAE curriculum, the emphasis is on learning art content, not on students' artistic development or the originality of their art products ... Externally applied rules and criteria mean pupils learn to subordinate their idiosyncratic responses to art and the artistic preferences of the subcultural group to conformity to what the curriculum requires ... Multiple approaches are sacrificed for the sake of efficiency and accountability.’ (Hamblen, 1988)

Hickman (2005:17-18) asserts that these ideas ‘marked the beginning of an analytical, critical and historical dimension to art in British schools, coinciding with a concern for more measurable “accountability” and “standards”, culminating in the Education Reform Act of 1988, which laid the foundations for a National Curriculum’ (Hickman, 2005:17-18). Interestingly, Steers (1983:66) felt the ideas of Allison, Barrett, Field and Witkin, and Eisner in the United States ‘seem to have found disappointingly little practical expression in the classroom’. Does this mean that the National Curriculum, founded at least in part on these ideas, has no expression in the classroom? Also of interest is the recognition in 1985 by Eisner of the potential implications of this thinking: infatuation with performance objectives, criterion referenced testing, competency-based education, and the so-called basics lend itself to standardisation, operationalism, and behaviouralism, as the virtually exclusive concern of schooling. Such a focus is ‘far too narrow and not in the best interests of students, teachers, or the society within which students live’ (Eisner 1985:367).

Of importance to this research is the complete reversal from expertly and skilfully facilitating the active child engaged in making personally significant, imaginative creative artwork, to the active teacher didactically transmitting a received canon of ideas and processes to groups of passive children. These 1960s-1980s conceptions of art education appear to advocate a teacher-centred rather than child-centred role for art teachers in England’s schools.

2.5 The National Curriculum

Critical scrutiny of the arts happened in the 1970s, according to Ross (1989). While the arts have evidently been scrutinised before and since, the 1970s presented extreme challenges to state-funded art education. Economic difficulties in England in the 1970s saw very public battles between the state and workers, resulting in the resignation of Prime Minister Edward Heath in 1974 and the global oil crisis (1973). In 1976, Britain faced financial crisis. The Labour government was forced to apply to the International Monetary Fund (IMF) for a loan of nearly \$4 billion. IMF negotiators insisted on deep cuts in public expenditure, 'greatly affecting economic and social policy' (Nationalarchives.gov.uk, 2016). Robinson (2008) asserts that the arts, viewed as useless subjects by the education system, fall away when money is tight.

Callaghan's highly influential Ruskin speech in 1976 launched the 'Great Debate' in education, leading to greater centralisation. 'A polarisation between fostering creativity and neglecting basics is implicit' in the speech (Fleming, 2010:30). Heralding a new era of jobs facing / vocational education, Prime Minister Callaghan revealed: 'I am concerned on my journeys to find complaints from industry that new recruits from the schools sometimes do not have the basic tools to do the job that is required.' (Callaghan, 1976) According to Steers (1988:303), since the speech, successive Secretaries of State have aimed to achieve agreement with their partners in the education service on 'policies for the school curriculum which will develop the potential for all pupils and equip them for the responsibilities of citizenship and for the challenges of employment in tomorrow's world' (Department of Education and Science Welsh Office, 1987). Callaghan's Ruskin speech led to the Education Reform Act of 1988.

General Secretary of the National Society for Education in Art and Design (NSEAD) at the time, John Steers, protested the drafting of the Education Reform Bill (1988) was hurried and lacked significant consultation with partners and schools, and 'it might be thought that the timing of the publication at the beginning of the long vacation

was not designed to encourage detailed or wide response' (ibid: 303). There is some agreement that the 'new' curriculum was copied rather than designed.

'To a historian, the most striking feature of the proposed National Curriculum is that it is at least 83 years old... There is such a striking similarity between [it and the 1904 Board of Education's Regulations for Secondary Schools] that it appears that one was simply copied from the other... Thus, in essence, the proposed National Curriculum... appears as a reassertion of the basic grammar school curriculum devised at the beginning of the twentieth century.' (Aldrich 1991:23)

Brighouse (QCA, 2007:21), former Chief Adviser for London Schools in the Qualifications and Curriculum Authority (QCA), said 'Futures' document asserts: 'Technology aside, it was a repeat of the 1904 grammar school curriculum defined in terms of subjects known to the nineteenth-century universities'. However, Conway (2010:38) argues that 'nowhere has Kenneth Baker ever mentioned the 1904 Regulations as having been a source of inspiration for it'. If the National Curriculum was influenced by a 1904 conception of education, does this suggest a return to utilitarian ideas?

Alongside the developments in domain / discipline / subject-centred art teaching and the growing influence of design approaches, ran the highly influential arts in schools project led by Ken Robinson. Robinson (1982:63) presented a conception of art education largely without separate disciplines. 'The real value of integration is not only between the different arts but also between the arts and the rest of the curriculum.' Robinson's inclusive ideas were bitterly opposed by the art and design community of the time for strategic rather than philosophical reasons; separate disciplines were favoured by a narrow majority in the House of Lords on the eve of the enactment of the Education Reform Act (White, 2004:37).

A combined course covering art, music, drama and design was proposed by Lords in the House of Lords in 1988, leading to considerable opposition. The National Association of Design Education believed that neither pupils' nor the nation's needs

could be met. They responded 'so far as Art & Design is concerned, the proposal of a combined course, based largely on the "expressive arts" is a retrograde step. Furthermore, its implementation would lead to a discontinuity between secondary and tertiary phases of provision.' (Steers, 1988:309) The National Union of Teachers argued the combined subject; working with roughly 10 per cent of the available curriculum time was 'novel' and reminded the government that government inspectors had severely criticised schools for operating so-called 'circus' arrangements and that the combined subject would, in practice, represent an extension of these arrangements. The Secondary Heads Association viewed the combined subject as 'the total devaluation of arts in reduced time' (Haviland, 1988:26).

'The attraction of integration is all too obvious in an overcrowded timetable. Arts teachers who want to resist coercion into an integrated faculty will need to deploy all the arguments at their disposal to avoid the creation of an "arts ghetto".' (Steers, 1988:322-323) Design and art appeared to be jostling for power within the new National Curriculum; 'the establishment of the Design and Technology Working Group before that of art must give rise to concern that the high ground would have been captured, so far as design is concerned before the content of art is even discussed' (ibid: 305).

In a development that had its beginnings in the 1960s, the 1980s saw 'Design Education' increasingly 'integrated into art & design' (White, 2004:36). Peter Green at Hornsey College of Art, and Bruce Archer and Ken Baynes at the Royal College of Art's Design Education Unit and the Design Council were particularly influential in driving the design in art agenda. In the 1980s, 'Design was seen as a critical area of experience and learning in the contemporary world which needed a cross-curricular approach in schools' (ibid: 36).

Secretary of State, Baker, wrote, 'The linking of design with art in paragraph 15 of the consultation document should not be read as implying that we see design as relating solely or even mainly to the expressive arts' (ibid: 305). Steers was keen for

art teachers to remind head teachers of art's design credentials; 'it will be necessary to reiterate the arguments and provide the evidence of good design education in art departments' (ibid: 322).

Steers and others were clearly very concerned that art as a discrete subject could lose its place in schools as craft had done under the new proposals. Steers explained the Craft Council was disturbed that 'craft as a subject had been omitted'. Indeed, Steers reveals that earlier, during the Commons report stage, an amendment had been tabled calling for the removal of art and music from the list of foundation subjects, replacing them with visual, verbal and performing arts. The Confederation of Art and Design Associations (CADA) reiterated the case for art and design as a major route to design courses in higher education, and its consequent vocational and economic importance. Its importance in promoting valuable transferrable skills and attitudes were stated. CADA rejected the notion of a combined or integrated arts programme. It argued that 'each of the arts requires a separate set of skills, knowledge and the development of different kinds of sensory understanding: visual and tactile in the case of art and design... Each is a form of "language" for increasing understanding of ourselves and of the world. Few, if any, arts teachers are competent to teach much of consequence about arts disciplines other than their own.' (NSEAD, 1988) Assurances were later given that the proposals were not central to the Government's plans (Steers, 1988:322). That said, art survived to share a tiny proportion of the school timetable; 'eleven additional option subjects were listed to share a further 10% [of total curriculum time] and art, music and drama were included in this list' (Steers, 1988:304). It seems clear that art was not a priority. After explaining what he did want, the Secretary of State for Education finally added '... I also wanted to include art, music, and sport' (Baker, 1993:201). Art has felt a need to defend itself from those who would write it off as lacking intellectual power and social utility (Hickman, 2005:47; Eisner, 2011:35).

This moment in art education history is viewed by this research as of prime importance to an analysis of the art teacher's role in England's schools. The linking of design with art in paragraph 15 of the NSEAD consultation document is of particular

significance. This is because art teachers are being presented as teachers capable of providing 'evidence of good design in their art departments' (White, 2004:322), and any comparison of art departments and design departments will reveal the two to be very distinct, with design departments typically offering the strongest design. This is to be expected, given that design is not the specialism art teachers trained for or presumably wanted to teach. Design teachers naturally have an interest and an expertise in design that art teachers typically do not. It is clear that art's design credentials were overstated at this time, presumably in a desperate attempt to preserve art as a distinct subject in the new National Curriculum. Additionally, the Confederation of Art and Design Associations (CADA) made the case that design's connections to economic growth justified art and design as a subject in the new curriculum.

Importantly then, for this research, in the space of a few months at the end of the summer of 1988, the Education Reform Bill had reformed conceptions of art teaching from a multiplicity of distinct approaches, which were largely the preserve of the individual teacher, into an official conception of art as design-focused with an economic rationale. While the term 'art and design' teacher was occasionally officially used before the Education Reform Act, its use increased following it.

The Government's aims for the new curriculum were viewed as questionable by a number of commentators at the time of its creation. Former Senior Chief Inspector, Sheila Brown, expressed serious concerns. 'If only one could be sure that, in the Bill, the over-riding sub-clause 1(2) would dominate.' (Haviland, 1988:10) The sub-clause states the twin overriding aims of the National Curriculum and states 'the curriculum for a maintained school satisfies the requirements of this section if it is a balanced and broadly based curriculum which (a) promotes the spiritual, moral, cultural, mental and physical development of pupils at the schools and of society; and (b) prepares such pupils for the opportunities, responsibilities and experiences of adult life'. Brown protests 'that is light-years away from Clause 2 with its itemised requirements for attainment targets, programmes of study and assessment arrangements' (Haviland, 1988:10). Professor John Tomlinson, former Chief

Education Officer, argued: 'a National Curriculum and a social market in education dependent on parental choice are logically incompatible' (Steers, 1988:305).

Fleming (2010:30) regards much of the official writing from the Ruskin speech and, subsequently, as promoting a 'greater emphasis on links with vocational training, on national standards of achievement and the need to be more explicit about objectives ... The arts are never directly criticised nor neglected in theory but their significance was implicitly downgraded.'

Following the introduction of the National Curriculum, the second edition of the Gulbenkian Report (1989) was introduced (Robinson, 1989). Robinson (1989:xii) argues the arts were at risk from two misconceptions; (a) that the main role of art education is to prepare children for art jobs, and (b) that an emphasis on creativity, self-expression and personal development, the arts had become associated with non-intellectual activities and so were deemed outside of 'traditional academic values'. Fleming (2010:33) interprets this as an 'implicit recognition of two polarities: the contrast between utilitarian and liberal views that had emerged in the pre-war period and was thought to be rising again; and secondly, the distinction between self-expression and tradition which inhibited the formation of a more integrated conception of the value of the arts'. The Gulbenkian Report, through its identification of 6 main areas related to the justification of the arts in the curriculum, at an uncertain time, effectively provided a redefined job role, or at least a set of aims for concerned and confused teachers. The report argued that arts teachers should develop children's full range of human intelligence (not just academic / deductive logic); creative thought and action for adaptability; education of feeling and sensibility; exploration of values; understanding cultural change and differences; physical and perceptual skills.

Post introduction reaction against the National Curriculum continued 'under intense adverse political pressure arts educators resorted to advocacy' (Steers, 1989:17).

Ross (1993) was critical of successive government reforms and believed they misunderstood why art teachers choose to teach art and why children choose to

learn an art. According to Addison and Burgess (2003:135), who strongly disagree with Ross's work, they argued he viewed assessment regimes into secondary schools as 'signalling the end of aesthetic freedoms and so represented an assault on individuality'. Addison and Burgess believed this mentality lead to art rooms becoming fortresses, fending off the ravages of assessment and to art being cut off and banished to the side-lines (ibid: 135). Addison and Burgess believed that another unwelcome consequence was that schools viewed art teachers as uncooperative, leading to expressive arts faculties being disbanded. 'Design was split off and moved to technology ... on the performance side, dance was removed to physical education ... leaving art more convinced of its own special but beleaguered position.' (ibid: 135) However, Hickman, once an advocate of formal assessment in art. has revisited this view. He explains 'there has been a steady shift in art education away from nurturing young people and facilitating their artistic and aesthetic development. This move has been towards scrutinising the products of young people's alleged learning in art and design, with an attendant emphasis on assessment and grading.' (Hickman, 2005:141) The consequence is teachers teaching to the test and 'a product that conforms to the requirements of a system which values work that is assessable' (ibid:, 141).

A logical consequence of Ross's aversion to government assessment and defence of a child's right to be creative in the arts is that, without assessment, anything new, even poor work, can be said to be creative. However, defining creativity for assessment purposes is problematic. Boden (1996) observes that the term 'appropriate' is substituted to counter objections. What constitutes poor work then is creative work that is not appropriate. Who decides what is appropriate? 'Instead of encouraging this creative flux, the National Curriculum and formal assessment act as a drag anchor on development – a modernist or formalist framework is retained which limits the scope of the subject and reinforces orthodoxy.' (White, 2004: 39, Steers, 1994)

Discussing the All Our Futures: Creativity, Culture, and Education report of 1999, Fleming (2010:34) discerned a key change of emphasis from Robinson's previous

Gulbenkian Report. Addressing the concerns of Ross, Boden, Swift, Steers et al., with regard to the effects of assessment regimes on creativity, where arts were seen as an important way to counterbalance the emphasis on academic abilities in the Gulbenkian Report, the emphasis had advanced 'the significance of creativity throughout the whole curriculum'.

President of the International Society for Education through Art, Steers (1994:12) argued, 'despite all the rhetoric, the national curricula are not intended to offer a first class, enlightened, liberal, democratic education for all: the model is a serviceable, bottom of the range Ford Fiesta, not a Rolls Royce'. Boughton (1995:140) believed there are 6 myths regarding the National Curriculum:

1. curriculum revision has been initiated by the government for the benefit of students;
2. there is a relationship between the performance of our schools and the performance of business;
3. specifications of standards will improve learning;
4. quality outcomes in the arts can be defined by competency-based subject achievement profiles;
5. the arts share generic competencies;
6. democratic, consultative processes are employed in the implementation of reform.

'National Curriculum reform processes have, in general, been almost entirely driven by political motivations, to the extent that overt promises represent far more myth than well-founded educational benefit for students.' (Boughton, 1995:139) Swift, (1995) argued that a National Curriculum was a foreign notion and up to the point of its creation, each local education authority (LEA) and school, to some degree, delivered an education that met the needs of individual pupils. Steers described the National Curriculum as nothing less than a revolution and potentially the most important educational event of the twentieth century. He also made the point that the autonomy of art teachers was under significant threat: 'It remains to be seen

what, if anything, will remain of this traditional freedom' (Steers, 1989:8). 'Tighter control over teachers and what they teach is a feature of the National Curriculum.' (Abbs, 1989) 'The development of a National Curriculum, along with the centralisation of decision making, the undermining of LEA responsibilities, the criticisms of teachers, teaching approaches, and standards, and the move towards competing rather than collaborating, has been something of a culture shock.' (Swift, 1995:115)

As the millennium approached, the use of language by commentators appears increasingly desperate, emotive, and reflective of a profession that is not taken seriously by a government that is not listening. Rayment (2000:166): 'There has been no obvious effort to canvass the opinions of those who are charged with the implementation of National Curriculum art education.' Ross (1995:273) suggests that National Curriculum orders for art only make sense for those who do not need them. He argues, 'in almost every case, the elements in the programmes as stages are a blatant sham. A fiction ... having the authority of a financial spreadsheet ... nonsense because learning in the arts is not like this'.

Steers is critical of the lack of development, inspiration or enlightenment from the 1991 Artworking Group to the 2000 government document. Steers argues the single attainment target 'Knowledge, Skills and Understanding has no connection specifically with art education, unlike the earlier domain models ... there is no coherent explanation of why studying art and design are important in the curriculum 2000 document. It attempts to encompass existing safe "good practice" in the fewest possible words. Economic or vocational arguments are ignored ... that is it, art and design education comprehensively sorted, packaged and made ready for the classroom operatives.' (Steers in White, 2004:38)

The National Curriculum's emphasis on systems of testing and accountability were criticised as stifling creativity and resulting in linear conceptions of art education, and the unwelcome proliferation of safe orthodoxies for guaranteeing grades in an increasingly high-stakes results-focused teaching context (Swift, 1995, Ross, 1995, et

al.). The Qualifications and Curriculum Authority (QCA) scheme of work has been almost exclusively adopted by primary school teachers as a safeguard against criticism from Ofsted to compound the orthodoxy problem; it is highly unlikely that other publishers will take the financial risk of competing with the “official” scheme (White, 2004:39). Eisner (1985:387) protests ‘teachers need materials that stimulate their ingenuity rather than materials to which they are subservient’. All too often, national curricula for art ‘fragment the outcomes into discrete bits. They fail to distinguish between outcomes of greater and lesser importance.’ (Wilson, 1995:346)

A perceived National Curriculum focus on learning about art and less about making art was and remains controversial. Ross, quoting Caldwell Cook's (1917) words of ‘no impression without expression’ is a hoary maxim, but even today, learning is often knowing without much care for feeling, and mostly none at all for doing. Learning may remain detached, as a garment, unidentified with self (Ross, 1993:236).

Atkinson (2006) agrees that art rooms are filled with pupils being taught knowledge rather than making things. He reminds us Cattegno used the term ‘subordination of learning to teaching’ (Atkinson, 2006:19). Steers is of the view that ‘national curricula, per se, are designed to define and standardise what knowledge should be transmitted and invariably concentrate on what is to be taught rather than learnt’ (White, 2004:39). Hickman (2005:132): ‘It seems to me that both the post-modern and the western canonical camps have been forgotten, in their eagerness to defend a particular view of art and the place of art in society, the simple fact that people make art and that they have a natural desire to create aesthetic significance.’ Swift (1993:291) warns the installation of critical studies within art education possesses the ‘potential for manipulation and hierarchical ordering of cultural values’ via ‘consensual canons’ of art knowledge to be delivered into the school curriculum. Hickman (2005) asserts the role of the art teacher is to empower children to make art that is significant to them, [to fulfil their natural desire], arguing that making should be the focus of teachers’ attention and what kind of art to learn about is of secondary importance.

Other themes in the literature include teachers' dissatisfaction and confusion with their role post-National Curriculum (Swift & Steers, 1999), and subsequent identity issues for art and design teachers (Anderson, 1981; Clement, 1988; Cohen-Evron, 2002), the English Baccalaureate (EBacc) (NSEAD, 2016), the deprioritising of art and art teachers in the National Curriculum, the profound influence of the Organisation for Economic Cooperation and Development (OECD) and its Programme for International Students Assessment (PISA) league tables, and the loss of the teachers' voice in government policy decisions (Steers, 2014; NSEAD, 2016), the sterilizing effects on teachers and pupils of the corporate classroom (Wild, 2013) are also present.

Other educators who had advocated that teachers teach more critical studies were more positive about moves towards a more discipline-centred role for teachers; Field's (1970:7) 'concern for the integrity of the subject'. Hulk's (1992:344) notion that it leads to child-centred research activities, towards a heightening of the teachers' responsibility to guide and facilitate, rather than instruct ... away from passive learning'. Thistlewood (1993:306) who believed critical studies should be taught separately from art making as 'a core discipline in its own right'. Taylor's (1987:159) advocating of a 'three-way relationship which can be fostered between pupil, artist and environment', leading to more gallery visits and as an antidote to a 'two-dimensional relationship involving pupils in the production of practical work, derived solely from the stimulus of reproductions without any reference being made to pupil's responses to their immediate environment'. Mason and Rawding's (1993:368) emphasis on the cognitive development of pupils, the relationship between language and experience, and favouring of DBAE approaches in the United States, in particular to the discipline of aesthetics over the teaching of art history and criticism in the UK curriculum. Allison's (1988:176) view that critical studies contextualises art education within and outside of schools: 'Art does not exist in a vacuum, and indeed one might say that if you can appreciate or understand the contexts then you can go a long way to understanding art and design.'

Addison (2011:264), while acknowledging the value of discipline-based approaches to the teaching of art and design, argues for a reconnection with the affective domain in recognition of a 'phenomenon central to human interaction, one that underpins the processes by which materials are transformed into meaningful and useful things: the domain of art and design'.

2.6 Pertinent studies into the role of the art teacher

Barrett (1983) surveyed heads of art departments in the 1970s, asking them to prioritise 'worthwhile outcomes' of art teaching from a list of 21. The outcomes straddle self and societal aims and include 'to be able to realise personal uniqueness in a community or a society as a whole, so that the pupil can learn from and contribute to society. Other aims were concerned with self-reliance, being able to express personal feelings in a world shared with others.

An analysis of all 21 of Barrett's worthwhile outcomes within liberal, social and utilitarian imperatives (see Appendix 1) reveals that 20 of Barratt's worthwhile outcomes of art teaching are viewed by this research as Liberal; 14 are viewed as social; 9 are viewed as utilitarian. This suggests that Barrett's heads of department considered the art teacher's role to be one that delivers overwhelmingly liberal and social outcomes.

Grauer (1998); Canadian study researched using interviews and observations, eight multi-ethnic pre-service teachers on a one year, post-degree, teacher certification programme (four elementary generalist teachers and four secondary art specialist teachers) and examined their beliefs and preconceptions and found that where subject knowledge was limited, such as trainee elementary school teachers, their beliefs were modified greatly by the prevailing school culture/art department. By contrast, specialist art teachers with a degree of subject knowledge maintained their beliefs and were less affected by the school culture and art department.

Such a finding is important to this research because it reveals a link between specialist art teachers and a potential resistance to being changed by a school

culture. While this resistance can be viewed as positive in preserving cherished liberal art beliefs within a prevailing utilitarian culture, such challenges do suggest that tensions exist in art rooms. Grauer's findings also emphasise the significant power of school cultures to influence the role of teachers, particularly those without a specialist art education.

This research has included a Canadian study due to what Grauer himself regards as a paucity of similar studies into pre-service teachers' beliefs and their effects on attitudes to teaching art in the literature. He cites Davis (1990:754): 'Practice will continue to be guided for the time being by philosophical position rather than by empirical evidence. Likewise, the research literature is void of data supporting teacher education programs, practices, and techniques in the preparation of Visual Arts teachers.' (Grauer, 1998:351)

Grauer believed that 'Preservice teachers' beliefs about subjects seemed to be largely neglected by teacher educators, yet appeared to strongly influence what they learned and what they taught' (Grauer, 1998:350). Yet, Grauer emphasised that beliefs had greater impact on the way teachers taught than subject knowledge or the school culture. He argues that the specialist teachers' beliefs were forged as much by their prior school experiences, their education in art, and their experiences as artists as the programme of teacher education. Citing the work of Gray and MacGregor (1991), he goes on to acknowledge that 'teaching art is very much determined by the values and beliefs of the individual teacher' (ibid: 362). This point he further reinforced, citing the work of Richmond (1993:378), who states 'good teachers operate on the basis of their own refined beliefs about the values and purposes of art and art education, and the developmental needs of their students'. Richmond recommends that student teachers are 'invited to enter into a conversation that will continue throughout their professional lives' (ibid:).

Grauer argues that the studies' findings also challenged assumptions held by university faculty and policymakers who followed the Holmes group (1986) recommendations that a liberal arts education provides the subject knowledge and

intellectual skills necessary to train art teachers. This suggestion appears largely to be based on an assumption that art teaching is subject-centred rather than child-centred. He states, 'Neither the generalist elementary preservice teachers or the secondary art specialists had the depth of understanding of the content or substantive structures of art to develop meaningful subject-centred curriculum' (ibid:365). For artists, artistic development is often artist-centred with the work, the object, the product of this development representing its evidence. Similarly, within the progressive arts paradigm the child was at the centre of art education, not the subject. The curriculum was child-centred not subject-centred. Hickman's (2005:56) observation that 'while priorities and aims may change from one year to the next, trainees today and teachers interviewed in the 1970s share similar priorities and aims concerned with creative self-expression' might challenge Grauer's assumptions. This is important for this research into the role of the art teacher. Are teacher trainers preparing teachers for subject-centred or child-centred roles? Within changing paradigms, are these programmes keeping pace? Also, Grauer makes the point that teacher educators are meant to 'inculcate attitudes and foster beliefs about the values of art education' (ibid: 351). Are trainee teachers being inculcated into the trainers' beliefs and values? Are the trainers' beliefs and values appropriate to the prevalent paradigm of the present? Within an educational context with little consensus on approaches to the teaching of art (Lee, 2013; Ross, 1995; Steers, 1983), how do teacher trainers know what this is? These are important considerations for this research.

Hickman (2005) surveyed 163 Post Graduate Certificate in Education (PGCE) students from two teacher-training institutions between 2000 -2004, with the aim of discovering which degree specialisms they brought to the profession. Hickman found that while most, around 32% (52 of 163 students), respondents held a fine art degree (including painting, sculpture and printmaking), 42% (69 of 163 students) held design degrees (including photography, silver-smithing, and jewellery, three-dimensional design, graphic design, interior design and fashion design).

Despite more trainee teachers holding design degrees than fine art degrees in his study, Hickman acknowledges that much of the art literature comes from a modernist 'fine art' bias and that classroom practice shares this bias (2005:54-55). Hickman argues that the findings from his study suggest aims for art education that have a fine art bias may be inappropriate. However, the Higher Education Careers Unit (HECSU) 'What do graduates do?' Survey 2016 statistics reveal more than twice as many fine art graduates entered teaching in UK schools in 2016 than design graduates (Logan and Prichard, 2016).

Hickman observes that while priorities and aims may change from one year to the next, trainees today and teachers interviewed in the 1970s shared similar priorities and aims concerned with creative self-expression (2005:56).

Hickman (2005) surveyed forty-seven trainee teachers from three English teacher-training institutions in 2003. He asked them to prioritise eight valued aims of art teaching, gleaned from prospectuses and syllabuses from various countries:

- Knowledge and understanding of one's cultural heritage
- Knowledge and understanding of the cultural heritage of others
- Understanding of the visual world – perceptual training
- Understanding of one's inner world, of feelings and imagination
- Practical problem-solving through manipulation of materials
- Enhancing creativity through developing lateral thinking skills
- Facilitating judgements about the made environment
- Inventiveness and risk taking

According to Hickman, the list shows the range of concerns, which in various forms and with differing emphases come within the general remit of art teachers. In broad terms, we can think of rationales for art in education as being concerned with social utility, personal growth and visual literacy (2005:53).

Teachers were presented with two over-arching research questions:

1. Prioritise in terms of what you feel to be most important to bear in mind when planning your lessons.
2. Which aims are likely, in your view, to be the most important and least important in the future?

Present and future prioritisation of teaching aims were sought and interrogated. There were no significant differences in attitudes between the three institutions. Hickman found that 'practical problem-solving through manipulation of materials and skills' was regarded as the top priority for beginning teachers. Further interrogation of responses revealed that actually, it was the manipulation of materials and not the problem-solving that was the reason behind its prioritisation.

The second place aim prioritised by trainees was the aim of 'understanding the visual world – perceptual training'. Of the eight aims, the one that scored lowest by the largest number of respondents was 'facilitating judgments about the made environment'. These findings concerned respondents' present priorities.

For the future priorities, 'understanding of one's inner world, of feelings and imagination' scored lowest by the largest number of respondents. First and second place priorities for the future were unchanged from the present aims.

Downing and Watson (2008:269) write about a 2003-4 National Foundation for Educational Research (NFER) study into the content of the curriculum and what teachers are actually teaching on behalf of the Arts Council England and Tate Galleries. In 18 schools, 8 involved in contemporary art practice (CAP schools), 54 art teachers were asked to describe the content of their most recent completed art module. 'Content' was taken as the media and materials in which pupils worked, the artistic and cultural references used to support teaching, skills taught, and the thinking processes used. Teachers were also asked about the factors that influenced their choice of curriculum content and the aims that guided their choice of content.

The randomly selected schools drew heavily on the early twentieth century for artistic references and the contemporary art practice schools unsurprisingly drew heavily on contemporary references but also included many from other periods, cited twice as many references overall, and had a generally more eclectic view of teaching art. The study accepted that censorship, the sensitivity of issues in contemporary art, and the culture of individual schools were cited as potential barriers to the inclusion of contemporary art in the curriculum, rather than any specified government restrictions. Teachers in the CAP schools were more likely to hold fine art degrees. These teachers were also found to be the sources of contemporary references by other art teachers and were more likely to have worked as professional artists before entering teaching. Teachers appeared to have an apparent freedom to choose curriculum content, compared with colleagues in other subject areas. Training opportunities beyond those related to General Certificate of Education (GCSE) examinations were scarce. Images related to the building of skills were chosen by teachers over other images, even if they elicited more comments in terms of content or meaning. The embarrassing imagery was less likely to be included. Randomly selected schools (not CAP schools) were more likely to discuss meaning and issues relating to images. The study uncovered evidence of an orthodoxy where certain images of Van Gogh and Warhol were used, even though teachers saw them as boring or over exposed. All schools, including the CAP schools, delivered a 'typical' curriculum, which was skills-led progression. CAP schools broadened their curriculum content to include content that appealed to pupils and teachers. The CAP schools appeared to be incorporating greater exploration of the meaning in and of art.

Milbrandt et al. (2015) conducted a study in which an international sample of 211 art teachers participated in an electronic survey hosted on the InSEA website in April 2013. The study focused on 12 countries where 3 or more participants had completed the survey: Argentina, Australia, Brazil, Canada, England, Germany, Finland, Korea, Portugal, Taiwan, Turkey, and the United States. The study focused on curriculum standards for teaching art, instructional goals of teachers, and the time allocated for art instruction within the educational contexts of 12 selected

nations. The study found that in the minds of art teachers, there has been a shift in curricular emphasis, from the creation of artworks to the goal of engaging students in the creative and critical thinking – although such concepts were found in countries like Korea to be linked more strongly entrepreneurship, design, grades and economic growth than developing liberal art and its aims for personal growth. In several nations, problem-solving and design are viewed as distinct areas of focus within the art curriculum. Educational policies in several countries appear to be shifting responsibilities from the state to a national level, as assessments that promote international comparisons gain influence. As the visual arts are increasingly grouped with other art disciplines, there may be greater opportunities for student growth and teacher collaboration, but also questions of time and resources to address. Also, art educators in this study report aligning their teaching goals with external standards but are also influenced by the priorities of the larger community context in which they teach (2015:153).

The study reveals that in England, 67% of respondents said ‘no’ to the question ‘Do you teach art lessons guided by a standardised art curriculum?’ Despite this, the study suggests standards were developed at a national level and most teachers in England ‘rely on those standards to construct their lessons’ (2015:140). The study reveals that while most curricula documents of the 12 nations who participated in the survey emphasise the goal of personal identity/cultural heritage, only England does not emphasise this goal in art education. This is despite the development of the imagination being ranked by respondents as the top priority and self-expression being ranked a top 5 priority – skills development was ranked in 9th place out of 10 by the group of nations. An appreciation of diverse viewpoints and creative problem solving were also regarded as top 5 priorities.

Milbrandt et al. make the point that their findings contradict those of Winner, Goldstein and Vincent-Lancrin OECD report (2013), in which they conclude that the main justification for arts education is clearly the acquisition of artistic skills.

The study also revealed that while most nations surveyed deliver at least 90 minutes of art education per week to their secondary school children, England does not. A third of teachers in England reported they deliver only 30 minutes per week, a third deliver 45 minutes per week, and a third deliver 60 minutes per week. Also, while 88% of students in the USA may take art as an option in secondary school (high school), only 50% of teachers in England reported the same.

An NSEAD study (2016) surveyed, via email questionnaire, 1,191 teachers, lecturers and coordinators of art, craft and design, and 858 secondary school art teachers between 16 June and 22 July 2015. This national survey asked questions about curriculum provision in art and design, the value given to art and design in schools and colleges, professional development opportunities, wellbeing and workload.

The study found that teachers have concluded that art is not valued by government and school leadership teams. 89% of primary school teachers reported a reduction in art in the classroom in the last 5 years; 54% of primary school teachers in the independent sector.

Up to 61% of state sector teachers reported a fall in standards for year 7 pupils (typically aged 11 years) joining from primary school.

55% of government-funded academy school teachers reported less time being allocated to art lessons in key stage 3. A quarter of these teachers reported this decrease to be 51-75% reduction in time for art lessons. Art carousel systems, shorter art lessons and key stage 3 ending at year 8 were cited as reasons. 93% of teachers blamed this reduction for poor skills development and poor preparation for GCSE study. This narrowing of the art course has reduced the time to explore and experiment with materials and ideas, and the development of the skills necessary to express ideas and feelings.

In key stage 4, 33% of teachers reported a reduction of time allocated to art in their schools. Half as many (21%) independent school art teachers reported a reduction.

16% of independent school teachers and 7% of government academy teachers reported an increase. 32% of academy schools reported reductions of between 26-50% of time allocated to art lessons.

93% of state art teachers (academies, grant-maintained, free schools, foundation schools) agreed/strongly agreed that the English Baccalaureate (EBacc) had reduced the opportunity for students to select art and design GCSE.

8% of academy teachers reported teaching one-year GCSE courses, which can be completed in year 9, 10 or 11. Teachers criticised that such short courses result in, 'no depth, and purely about getting passes. Teaching to the exam, tricking the system.' 'Pupils do not have the range of skills or developmental time to complete independent projects, and have to be spoon fed by the teacher.' 'Limited variation in student outcomes.' 'The one-year GCSE massively knocked the confidence/self-belief of those who need more time to explore, refine and reflect.' 'Lower grades than if they had the extra year.' 'Students lack the maturity/imagination and insight that comes with sustained engagement in the arts.' 'The artificially created pressures put many off advancing to A Level study.'

38% of teachers reported a reduction in time for A Level art lessons. 50% reported a reduction in A Level art students at their schools. In addition to 34% of all art teachers reporting the closure of A Level art courses at their schools, reasons include the subject won't help them get into university to study non art degrees (76%), parental pressure (76%), cost of degree study (47%), and unhelpful career advice (43%).

Teachers argue government money doesn't go into teaching art. 56% of teachers in state-funded secondary schools said pupil premium funding was not allocated to art students.

The study found that independent, foundation and community schools value art more than academy and free schools. Teachers in the government's free schools

reported that their schools were more likely to allow lower ability pupils to opt for art and design than higher ability pupils. 93% of teachers in free schools agreed or strongly agreed that their schools enabled lower ability pupils to study art and design, while 33% disagreed /strongly disagreed that their schools enabled higher ability students to study art and design. While 64% of art teachers in independent schools and 61% in community schools agreed/strongly agreed that their schools enabled higher ability students to take art and design qualifications. This compares to only 51% of teachers in the government's academy schools.

Less than a third of state art teachers receive annual career professional development (CPD), while it is over half of teachers in independent schools. Half of teachers fund their own CPD. (NSEAD, 2016:7)

This study found that art teachers' wellbeing has been eroded due to an increase in workload. 55% of teachers across all sectors said they had considered leaving or had left the profession in the last five years. The most commonly cited reason for art teachers leaving or considering leaving was wellbeing, e.g. poor work/home balance (70%). 56% of teachers reported that the reduced profile and value of the subject by government and school management had contributed towards teachers leaving or wanting to leave the profession. 79% of teachers reported their workload had increased in the last five years. Additionally, 82% of teachers in independent schools indicated that their schools support the principle that every examination group should engage with artworks first hand in galleries and museums and/or through meeting practitioners. In contrast, only 36% of free school art teachers said their schools support this principle (NSEAD, 2016:7). This evidence is important to this research as it indicates the lack of understanding in schools about the role of the art teacher and the how important coming into contact with original artworks is for a child's art education.

2.7 Traditional concepts of artist and artisan and designer and craftsperson in art education in England

For much of western history, the concept of artist and artisan have been inseparable from the concept of skill. The Latin *artis* and *artem* both share the same etymological root and relate to skill. 'In fact, art as something special or separate from everyday life is a fairly recent phenomenon in the history of the human race.' (Fleming, 2010:22) However Macdonald (1970:17), asserts that the 'concept of art education as distinct from craft training was realised in Italy in the sixteenth century, due to the recognition of art as a product of the intellect, rather than the skilful hand'. However, as Hickman (2005) says, 'It was not until the late 18th century that the distinction between artisan and artist became more general' (Hickman, 2005:11). According to the Oxford Dictionary, an artisan is 'a worker in a skilled trade, especially one that involves making things by hand' (Oxforddictionaries.com, 2016). An artist is defined as 'a person who practises or performs any of the creative arts, such as a sculptor, film-maker, actor, or dancer' (Oxforddictionaries.com, 2016). National Society of Art and Design (NSEAD) General Secretary, Lesley Butterworth (2015:2), writes in her manifesto, 'art refers to a diverse range of human intellectual and expressive activities and the outcomes of those activities'.

The researcher could find no reference to there ever having been artisan teachers. However, formal art education in state-funded secondary schools began in the mid-19th century with Henry Cole's schools of design (Thistlewood, 1986). A designer is defined as 'a person who plans the look or workings of something prior to it being made, by preparing drawings or plans' (Oxforddictionaries.com, 2016). 'Design shapes ideas to become practical solutions and propositions for customers and users.' (Butterworth, 2015:2)

According to Thistlewood (1986), art education in England was established to impose uniform standards of design and workmanship with the aim of competing for global export markets with the French. As Thistlewood argues, art education was justified primarily on grounds of commercial significance. Macdonald (1970:17) states, 'From as far back as we can trace, art was considered as craft and skill.' Hickman (2005)

argues that art and creativity have been linked since the late 19th century in most societies. Robinson (2008) argues there was not enough emphasis on creativity in the 19th century or in today's schools, which are run on 'factory lines'. However, 'in industrialised societies, a commonly accepted notion of what art is includes the concepts of not just skill but also expression and organisation, in addition to creativity and imagination' (Hickman, 2005:11). The fine artist, Ingres (1863), also believed in clear distinctions between art and industrial art / design. He declared: 'Industry: We do not want it! Let it remain in its place and not come to establish itself on the steps of our school, true temple of Apollo, dedicated to the sole arts of Greece and Rome! Besides, has not industry an Ecole des arts et metiers, and many others, to turn out pupils?' (1863:4)

Dichotomies of art / craft, art/design, utilitarian/liberal, child-centred/subject-centred, feeling/cognition, creating/appreciation, high art/low art, fine art/industrial art are viewed by Fleming 2010 as differences that have been exaggerated and products of fossilised meaning. 'A representational and essentialist view of meaning tends to fossilize thinking and lead to polarised assumptions.' (Fleming, 2010:36) Hickman prefers 'the view of the concepts of art and design as being at either end of a philosophical/ technological continuum' (Hickman, 2005:12). He qualifies 'the differences in epistemological terms are in degree rather than in kind' (Hickman, 2005:12). Abbs (1996) believed the arts belong together: 'It is held that six great arts – visual arts (including architecture and photography), drama, dance, music, film, and literature – from a family of related, if largely autonomous, practices' (Abbs, 1996:71). Although there is no mention of design in Abbs's description, a place for it can be found or at least implied in his description of what unites the arts. 'They all work through the aesthetic, all address the imagination and are all concerned with the symbolic embodiment of human meaning.' (ibid: 71) Clearly, an argument can be made for design, meeting Abbs's entry requirements to this family of the arts.

Others are forceful in their view that the distinctions are important and real. Hickman cites Black (1973), who argues 'at their extremities of maximum achievement art and design are different activities, sharing only creativity and some

techniques in common' (Hickman, 2005:12). Black believed art to be 'expressive of the human condition; it provides clues to what cannot be explained in rational terms... Design is a problem-solving activity concerned with invention and with formal relationships, with elegant solutions to problems which are at least partially definable in terms of day to day practicability.' (ibid: 12)

Steers, once at the time of the 1988 reforms an advocate of design within art in 2004, asserts 'While it is evident that there are ways in which these disciplines [art, craft and design] are interdependent and interrelated, it can be argued that they are distinct practices with different theoretical bases. Further, he goes on to propose that there should be the possibility of specialising in art, or design, or craft. Design education should focus on addressing real needs, while the mainstay of art activity should be what it has always been – what it is to be human.' (White, 2004:41)

Butterworth (2015:2) declares, 'our subject is art, craft, and design. We embrace three disciplines that can both stand alone and overlap as new virtual, material and hybrid practices emerge.' Fleming (2010:34) warns that while the arts have a 'family resemblance', a generic concept of the arts can be dangerous if it leads to the conclusion that experience in one art form is thought to be sufficient to count as a meaningful education in all the arts'. He qualifies his point asserting, 'It is important to recognise the distinct characteristics of different art forms.' (ibid: 34) Irwin (1991:219) insists 'contemporary artists and writers have always disagreed on the relationship of the two [art and design] ... the debate has involved key figures. Hogarth and Ingres who argued for total separation and Diderot and Dyce argued the opposite.'

2.8 Liberal and utilitarian aims of art teaching

Art education has been subject to different forms of emphasis in discussions about its aims and values in its more recent history: as a form of visual education or literacy, as cultural learning, as a focus for the development of individual creativity and imagination, as design education, and as a form of instruction in skills (Fleming, 2010: 52). 'Progressive ideas in education had been developing since the turn of the

century, reacting against the excesses of restrictive Victorian approaches.’ (ibid: 20)
‘The imposition of authority, adoption of mechanistic and regimented approaches, a failure to recognise the importance of engaging the learner, and denial of any developmental considerations in relation to teaching art.’ (Fleming, 2010:28)
Embodying this change was George Samson in the Newbolt Report (HMSO, 1921), who declared art in schools was preparation for ‘life’ not ‘livelihood’.

Field's (1970) concern for the integrity of art as well as the integrity of children coincided with concerns about art’s place in the curriculum. In dire economic and political circumstances, art, historically viewed as ‘an upper-class hobby for ladies’ (Fleming, 2010: 20), may not have been viewed as a priority by the government. ‘Those who exercise power today do not regard art as one of its goals or rewards.’ (Wind, 1964:xiv)

According to Robinson (2008), there exists a ‘Hierarchy of subjects, comprising two kinds of subjects in school curriculums; useful subjects and useless ones’ (Robinson, 2008). This conception of ‘economic utility’ means ‘Drama is not taught systematically, every day in the way that mathematics is taught’, and that useless subjects [like art and drama] ‘fall away when money is tight’ (ibid: 2008).

Central to Robinson’s argument is the view that schools undervalue the power of the imagination and creativity. Further, he states they ‘systematically destroy this capacity’ (ibid: 2008). Robinson asserts that there exists within western education the view that there are two types of people – ‘academic and non-academic or smart people and non-smart people – and as a consequence of that many brilliant people think that they're not [brilliant]’ ... ‘We have twin pillars; economic and intellectual’, predicated upon ‘a model of the mind from the enlightenment’ (ibid: 2008). Robinson advocates that this legacy of the enlightenment is now hampering reforms that are needed in education. Within Robinson’s conception of education, art is viewed as non-academic and, as such, useless in the minds of government. Its exclusion from the EBacc is one expression of this.

According to Eisner (1979:160), the encouragement of risk-taking and play are central to the role of the art teacher. Teachers should 'provide a climate that welcomes exploration and risk taking and cultivates the disposition to play. To be able to play with ideas is to feel free to throw them into new combinations, to experiment, and to "fail"'. Robinson agrees and argues the high stakes environment of schools is stifling creativity and creating an environment where mistakes can't happen (Robinson, 2008).

Robinson describes the education system as being modelled on the economic premises of industrialism, a broad base of blue collar workers with basic reading and writing, with a few workers needing more education to become white collar managers, and fewer still at the top going to university, lawyers, doctors, etc. to run the empire. He argues such a system of education was the result of an economic imperative at the time, but today, 'millions of children are being left behind, ... give or take a twiddle that's the 1988 education act' (ibid:).

Read's stance, a common reaction of liberal humanists of the time to the supposedly widespread influence of Aristotelian logic on Western thought had set aesthetic and logical intelligences in opposition. Read stressed that these two forms of intelligence can, and indeed must, be integrated within each individual for the sake of a healthy personality to maintain a harmonious society (Nutting, 2007).

The Plowden Report takes a Humanist stance: 'At the heart of the educational process lies the child' – the individual child. 'Individual differences between children of the same age are so great that any class, however homogeneous it seems, must always be treated as a body of children needing individual and different attention.' (Central Advisory Council for Education, 1967:25) What does this say about the role of the teacher in a school that batches children into year groups based on their 'date of manufacture' (Robinson, 2008)?

Bruner felt that schools wasted time in delaying teaching due to the subject matter being too difficult. Unlike Piaget's stages, Bruner felt that children are capable of

going and getting so-called difficult knowledge at any age if the process of learning is cyclical and structured. 'We begin with the hypothesis that any subject can be taught effectively in some intellectually honest form to any child at any stage of development.' (Bruner, 1960:33)

Bruner's ideas were not entirely different from those of William Morris and the arts and crafts movement children would actively learn by 'assimilating knowledge, skills, and traditions of the master craftsman' (ibid: 703). Bruner advocated 'the teaching and learning of structure, rather than simply the mastery of facts and techniques' (Bruner, 1960:12). While both Bruner and Piaget disagree about what a child can learn at what age (stages), they agree that children are active participants in their learning, rather than passive recipients of facts handed down by teachers. The role of the teacher is still one of providing the environment for children to actively go and get their education. In this sense, the focus of the teaching and learning process remains centred on the child.

In Germany, perhaps to some extent, in the spirit of Ruskin, the Bauhaus united artists, artist craftspeople, and designers. Its founding director, Walter Gropius, explains 'thus our informing conception of the basic unity of all design in relation to life was in diametrical opposition to that of "art for art's sake", and the even more dangerous philosophy it sprang from: business as an end in itself' (Gropius, 1965:90). In the Bauhaus, the extremities of Hickman's continuum have pulled in together liberal and utilitarian arts and design.

A unity of the arts and design is clearly a desirable concept for some in the literature, and arguments have been made to advocate this in art education (Ruskin, Gropius, Callaghan, Hickman).

2.9 Conclusion

Following a brief summary of what the literature reveals, this section will consider the questions raised by the researcher's reading of the literature. In the penultimate

section, the researcher will clarify the aims of this research and this chapter will conclude in a final discussion of the conceptual framework for the study.

2.9.1 Summary of what the literature reveals

This review of the art education literature reveals:

- a traditional and historic view of art education, which has undergone a series of changes, many reflective of economic and political circumstance.
- central to parts of this argument has been a dichotomy – false or otherwise – between art and art and design.
- that this has had an inevitable impact on teachers' perceptions of their role and the value placed upon art in schools.
- this may have left teachers uncertain and confused about what the government expects of them.

2.9.2 Questions raised by my reading of the literature

What are teachers doing or supposed to do? Steers (1983:79) states, 'It is fast becoming an inescapable fact that in today's secondary schools' teachers are first and foremost advisors, counselors, disciplinarians, administrators, bureaucrats, stock controllers and even cleaners ... Regrettably, teaching a subject [the subject of art] is in danger of being forced into second place.' Abbs (1996:71) opines, 'The primary task of arts teachers is to initiate their pupils into active symbolic systems of their art form and do so through engaging aesthetic experience and through direct expressive work'. Rancière (1990) questions whether teachers or at least subject specialist teachers are necessary at all arguing that teaching can happen without a master. Citing the examples of what he terms an 'ignorant schoolmaster' successfully teaching French to a group of Flemish students despite not speaking a word of Flemish and a mother teaching their child to read despite being illiterate. Lee, (2013:22) who cites Rancière and advocates a cooperative open curriculum declares 'I remain convinced that it [the teaching of art] can and must be achieved without a master.'

A literature of such contrasting opinions is surely testament to a healthy discourse and as such valued. However, is it helping to guide Steer's stock controllers and cleaners? Who is guiding art teachers? If the literature is too complex and deep for over busy teachers, is the government clarifying the teacher's role?

Hickman (2005:49) observes that National Curriculum documentation (2005) stated art can 'promote learning across the curriculum in a number of areas such as spiritual, moral, social and cultural development, key skills and thinking skills ... they fit neatly into the standard government template but are nevertheless worthy and appropriately vague'.

According to Hall (1991:317), 'the National Curriculum has greatly extended this process of explication and definition'. However, Ross (1995:273) regards government guidance pamphlets as 'fiction and pretentious nonsense ... as teaching in art is not like this'. Steers is in broad agreement with this view; he argues that unlike other subjects in state-funded secondary schools, art teachers neither can find nor want a published course to follow. However, even if the advice were articulated differently or even prescribed, would it be helpful to art teachers?

Steers has attempted to provide teachers with what he believes is a much-needed art curriculum, against what he called a 'confused matrix' of curricula. He explains 'artists and designers are usually expected to make a unique, individual and "felt" response to specific problems or situations' (Steers, 1983:61). Teachers are encouraging individual responses from their pupils and so generic 'one size fits all' approaches are less likely to meet individual needs of children. 'A "go it alone", often idiosyncratic, approach to curriculum planning is consciously preferred by many art teachers.' (ibid: 61) For example, despite what Abbs (1996) has described as a paradigm shift occurring in art education, which all but finished child-centred conceptions of art education in the 1980s, Ross was adamant (even a decade later) that art teachers wanted to 'give children access to their expressive impulses and to help them use them creatively in the interests of personal development' (Ross,

1989:7). Both opposing and advocating this Modernist conception is the Post-modernist anything goes conception advocated by Swift and Steers in their manifesto for arts for schools. Art can be learned both *through* the practice of art and learning *in* art [referred to as art theory]: 'In reality, the two may be more intertwined than is generally acknowledged.' (Swift and Steers, 1999:7) Lee (2013:251) makes the point that there is a 'diversity of approaches practised within the contemporary field'. She goes on to write, 'In England, it seems that, despite the existence of government-approved subject "benchmarks", it is hard to find agreement upon what should be taught or how the teaching might be approached; perhaps the only consensus is that there is no consensus'.

It seems then, it is not easy for the government minister to provide useful guidance to teachers. For teachers trying to do the right thing (whatever that may be for the individual art teacher or latest government), the problem seems extreme. Steers protests that the advice to teachers given in the Curriculum 2000 pamphlet (DfEE, 2000) was inadequate and didn't acknowledge art and design's unique place in the curriculum, economically or in society. Specifically, he argues its use of a single attainment target of knowledge, skills and understanding might easily be used for any subject ... that specific help for art teachers in assessment of artwork is not helped by the four strands as they 'lack the clarity of most of the curriculum domain models' of the past, it is as arid as its predecessors, doesn't offer coherent explanations of why studying art and design are important, and it assumes fundamental irreconcilable disagreements about policies, rationales and justifications have been resolved (White, 2004:38). Ross (1995:273) argues that only experienced teachers can make any sense of such government documentation by reading between the lines and adding in the detail. This leaves beginning teachers in something of a quandary and, given the idiosyncratic nature of art teachers, their individual approaches to teaching and of art itself, the individual needs of pupils, the many contrasting conceptions of art teaching, and socio-political-economic effects on successive government educational policies, a complex problem exists for those training beginning teachers. What does the training university tell graduates? What were their expectations of their future role and their aims for becoming an art

teacher and are they a good fit with the reality of the state school art room? What does the head of art tell the new recruit? Can it all add up to a satisfying and fulfilling role for these new teachers? And are they really free to teach their own conception of art in state-funded secondary schools in England? And is this acceptable to schools and the government?

The National Curriculum documentation in 2016/17 consisting of 1.5 pages is not vague – it's clear about what it expects from art teachers and even spells out in a paragraph what pupils should be taught.

Gone are spiritual, moral, social, key skills, thinking skills, replaced with:

The National Curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works, using the language of art, craft and design
- know about great artists, craftmakers and designers, and understand the historical and cultural development of their art forms

Pupils should be taught:

- to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas
- to use a range of techniques and media, including painting
- to increase their proficiency in the handling of different materials
- to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work

- about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day (DFE, 2016)

Interestingly, these instructions to teachers from government can be easily viewed as being underpinned by utilitarian concerns and not as easily being viewed as underpinned by liberal concerns. Words from Efland's scientific rationalism stream abound; evaluation, analyse, and relationships with industry and Efland's businessman too; techniques, proficiency, application. These are all words that can easily be linked to concepts of measurement, assessment, control and accountability.

While this latest document from government is concise, it arguably omits the liberal imperatives art teachers hold dear; self-expression, self-esteem, personal growth (Ross, Robinson, Hickman). It might be described as broadly missing the art bit. Will art teachers view this document and their role as missing art? Will such art teachers follow the government's instructions and limit their teaching to utilitarian goals in place of lessons aimed at developing pupils' self-expression, self-esteem and personal growth?

This document clarifies only part of the role of teachers, and in omitting the bulk of what an art teacher does (the content above), it arguably creates more questions than it answers.

It is at least possible that the role of art teachers has become more design focused, stemming from the 1980s. Steers (1983:62) believed that tired art teachers failing to articulate a fundamental philosophy of art education had led to an imbalance [at least in 1983] between art and design in the minds of the Government ... and the consequent enhancement of the provision afforded to Craft Design and Technology and encroachment on the art allocation. It is possible that Steers, in his capacity as General Secretary of the NSEAD, over stated art's design credentials at the time of the formation of the National Curriculum. Art was, according to Steers, very nearly

lost as a foundation subject in 1988. 'In response to this perceived threat to art and design education, a letter was sent on 14 March 1988 to all the members of the Commons Select Committee on Education and Science.' (Steers 1988:3) In this letter, Steers criticises the government for referring to art as 'art' and not 'art and design' (ibid: 4). This is despite most art teachers in the literature being 'guilty' of the same apparent sin. The government replied to the letter and in it, asserted, 'there is nothing sinister in the subject title "art" instead of "art and design"', and then went on to emphasise 'the important contribution we believe it [art] makes to the education of all children particularly in relation to design' (ibid: 4).

Whether the die was cast in the 1980s for an over emphasis of design-based approaches in art education, which continues to impact the role of the art teacher today, is a question for this research. Do art teachers see themselves as designers? Do they teach design or art? Are the elements of design taught in art or art in a design oriented way? Or other?

According to Abbs, 'there has been a dramatic shift in the paradigm of arts teaching in British education... between 1920 and 1980, the arts were predominantly taught under the shaping powers of Progressivism and Modernism ... and that since the 1980s, they have been taught, with huge compromising problems and acute tensions, more and more inside a new paradigm, based on a different set of premises, practices and expectations' (Abbs, 2003:45)

Has the role of art teaching become more utilitarian as Steers, Robinson and others claim, or is it balanced between the liberal and utilitarian aims of the National Curriculum? Abbs has then signalled that since the 1980s, the progressive paradigm focused on liberal imperatives is no longer, and that teachers are teaching under a different set of premises, practices and expectations. If Abbs is right and art education has shifted away from art's child-centred approaches and attendant emphasis of self-expression, self-esteem, and personal growth, then what are art teachers expected to teach?

Is the National Curriculum based on the 1904 regulations as Brighouse, Conway, and others claim? And if so, does this suggest the National Curriculum is essentially utilitarian, as in 1904, according to Abbs, Fleming *et al.*, liberal art in schools didn't really happen until the 1920s. So has the National Curriculum only paid lip service to liberal aims? Do teachers continue to teach child-centred, liberal, creative pedagogies within fortresses, ignoring and combating any and all interference from school leaders and government, as Addison and Burgess claimed? Or is art and design a continuum uniting art, craft, and design, as Hickman 2005 suggests? If so, how in practice are predominantly liberal art and predominantly utilitarian design achieved by teachers predominantly taught to teach art not design, within a National Curriculum, tightly controlled and manipulated by government, for its own political and economic ends, as Ross, Robinson and others suggest?

2.9.3 The aims of the research

This research aims to explore:

- what teachers are (what university degree did they study – art or design)
- teachers' beliefs, hopes and priorities for the role of art teacher at the time of their pre-service training and now in their present role
- how the actual job of art teaching and government priorities fit with what art teachers are
- how this makes teachers feel about their current role

Following his reading of the tensions in the literature between liberal and utilitarian imperatives and attendant changes and confusion for art teachers, the researcher reasoned that clarity with regard to what the role of art teaching in state-funded secondary schools in England is required. An examination of what the role is, of teachers' beliefs, and hopes and priorities will then lead to an exploration of how well such a role fits with government imperatives. This will contribute to practice through the insights it (in combination with other similar studies) will offer policymakers, teacher educators, and art teachers in the future.

2.9.4 The conceptual framework for this research

The origins of the key developments, movements, paradigms and approaches in the art education literature have been explained within a conceptual framework of Expressionist, Scientific Rationalist and Reconstructivist streams of influence by Efland (1990). Additionally, rationales for art education have been presented by Hickman (2005) and conceptualised within a framework of Social Utility, Personal Growth and Visual Literacy. Both conceptual frameworks aim to make sense of the complex and changing landscape of art education and, by extension, have something to say about the role of the art teacher, although importantly, neither were devised to specifically investigate the role of the art teacher. However, both have value to the researcher's consideration of a conceptual framework for this research.

Following a brief explanation of Efland's and Hickman's conceptual frameworks, the researcher will explain the framework for this research.

Efland (1990:260) identified what he termed three 'streams of influence', which underpinned the development of art education: expressionist, scientific rationalist and reconstructivist.

Efland's streams of influence offer a theory of why the role of the art teacher and art education changed and developed since the Second World War. Efland defines the expressionist stream as emanating from an anxious post-war epoch where the role of art in society had been transformed by war; from society's saviour to its hideous anxious reflection, 'art in the post-war era was an existential nightmare', he concludes (Efland, 1990:260). Giacometti's skeletal forms, Bacon's deformed faceless beings, and rigid, inflexible limbs of Armitage's figures are offered as symbolic representations. The new saviour was child art and child artists, thought to embody universal truths expressed from a collective unconscious. Efland claims this expression was to have a unifying power in the service of peace and civilisation. Underpinned by nineteenth century romantic realism, rejection of dead artistic traditions in favour of free expression of the artist, such ideas spread to schools heralding a new dawn of personal expression. 'The "child as artist" became wedded

to the artist's struggle for freedom', Efland observes (ibid: 1990:26), which led to the child-centred school with creativity and self-expression as its reason d'être.

Efland defines the scientific rationalism stream as emanating out of scientific ideologies such as late nineteenth century social Darwinism. He argues that scientific disciplines have shaped curriculum in schools; the technological side led to accountability in schools and a preoccupation with objective observation, measurement, quantification and evaluation. Efland argues that this ideology led ultimately to a shift of emphasis in art education from the production of knowledge to its reproduction. Within this stream, knowledge resides in the teacher, with a child's success being measured in terms of how much of the teacher's knowledge has been remembered. He argues the stream is one of conservative mistrust and social control, with children's intellectual freedom being compromised.

Social Darwinism and conservative ideology lead to curriculum being designed with the businessman in mind. Discipline-based approaches to art education are thought to emanate from this stream. Economic, industrial and Cold War military influences are connected with this stream. The conflation of art and science is also a feature with Bruner's use of terms associated with art, like 'serendipity' and 'intuition' cited as examples. Efland suggests art educators hoped they could benefit from art's connection with science.

The reconstructivist stream emanates from the 19th century common school notion that education can transform societies and even build new social orders. This stream appeared in the 1960/70s in the form of the art-in-education movement, which viewed art as enlivening and vital in schools.

Efland's streams of influence offer art teachers potential answers to the critical questions of why art in schools was as it was historically and, to some extent, why it is as it is today.

Hickman's rationales are centred upon 'the individual and upon actual art curriculum content'. He explains 'we can think of rationales for art in education as being concerned with social utility, personal growth and visual literacy' (Hickman, 2005:52).

The social utility rationale relates to art education's role in the contribution that technically and creatively skilled individuals can make to society. Inventiveness, risk taking, lateral thinking, problem-solving and creativity are all skills that fall within the social utility rationale. There is a clear vocational element to it.

The personal growth rationale is about developing the individual and is concerned with self-expression, intuition and imagination. The therapeutic aspects and enjoyment of being involved with art and the inner world of personal ideas, intuition and imagination are central to this category.

The visual literacy rationale aims to promote knowledge and understanding of the visual world, its form, culture and heritage and aesthetic perception.

Hickman's rationales for art education offer reasons (rationales) for why art should be taught. These rationales have the potential to help teachers and the researcher, to make sense of a complex literature in a way that it is of potential practical use in clarifying and explaining the confused and ever-changing teaching context in state-funded secondary schools in England. Any theory that can potentially ease the tensions of teachers confused about their role must be welcomed by this research.

However, potential influences on the development of art education and potential rationales for its being taught can only go so far in helping teachers adapt to the politically and economically dynamic context of the state-funded secondary school. Theories of why art was what it was, and why it should be taught, while enormously valuable to teachers asking 'How did we get to this point?' and 'Why should we teach art?' questions; they are less helpful in answering the question of 'What am I expected to be doing today?' and 'What should I be doing today?'

Once the teacher has decided to perform a particular role, such rationales are useful in justifying them. Giving purpose and justification for a teacher's particular actions, e.g. 'I'm showing children the work of Picasso today to further their knowledge and understanding of visual literacy' or 'I'm teaching the children technical skills today for reasons of social utility'. In today's culture of performance management, such justification is clearly of value to teachers. However, rationales can potentially offer any art teacher a reason to perform any task. A liberal, child-centred educator like Read or Ross could easily justify their actions using Hickman's Personal Growth rationale. Equally, the actions of a more utilitarian teacher like Hamilton or Itten might be justified using Hickman's social utility rationale. Teacher tasks are not easily attributed exclusively to particular rationales; as Hickman points out himself, there is some overlap (Hickman, 2005:53).

The researcher felt that while such concepts have utility in conceptualising why we make art and why it is taught (the title of Hickman's 2005 book), they have less utility in identifying the kind of role art teachers in state-funded secondary schools in England are teaching at the present time and contrasting this role with those of the past. In particular, how liberal, social or utilitarian it is. While Hickman presents a social rationale, it overlaps with the utilitarian imperative for preparing children for later life and jobs. While liberal imperatives for self-expression are represented within the personal growth rationale, the emancipation from utilitarianism element that is voiced in the literature is not represented. Also, there is no utilitarian rationale that sits apart from and in opposition to the personal growth rationale in the way it does in the literature. While this is not an issue for Hickman's research, it is for this research.

One of the key reasons for this research is the hope that destructive tensions felt by teachers in the literature can be ameliorated. The researcher argues that the literature reveals that such tensions are rooted in conflicts related to liberal, social and utilitarian imperatives. For this reason, it made sense to use these concepts as the framework for the analysis of data in this research.

Additionally, liberal, social and utilitarian imperatives are reflected in the National Curriculum's aims. This is important because the researcher argues that many of the tensions in the literature and potentially in schools stem from the imposition of oppositional aims and the challenges faced by teachers in balancing these aims in their teaching. The government states, 'Every state-funded school must offer a curriculum which is balanced and broadly based and which: Promotes the spiritual, moral, cultural, mental, and physical development of pupils at school and of society, and prepare pupils at the school for the opportunities, responsibilities and experiences of later life' (National Curriculum in England, 2014:2.1).

The liberal, social and utilitarian imperatives are evident in these National Curriculum aims. The liberal, child-centred concerns for the development of pupils in the literature can be easily identified in the first of the government's aims, and distinguished from the utilitarian concerns for opportunities and responsibilities of later life in the second government aim. Figure 2.1 evidences how art education has lurched from one and then the other of these liberal and utilitarian aims but rarely settled into a place where the balanced and broadly based curriculum can reside.

It is at least possible that the liberal and utilitarian tensions so evident in the literature are potentially the product of a system of education that is rooted in two antithetical aims.

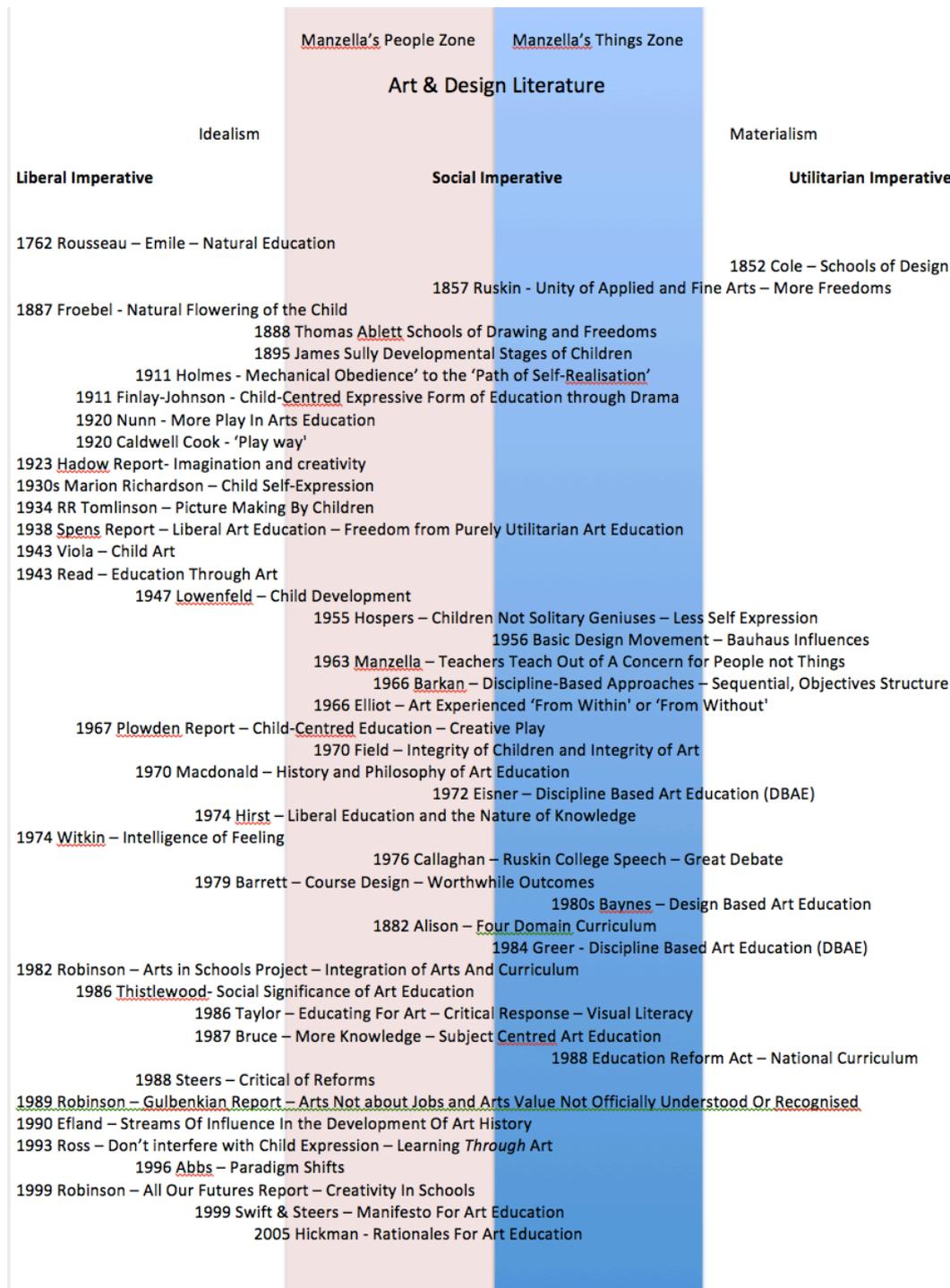
For these reasons, while acknowledging its relationship to the work of Efland and Hickman, the researcher tentatively proposes his own theory, justified on the basis of a 'better fit' with this research and its aims.

2.9.5 The three imperatives model

The three imperatives theory or model makes use of the three imperatives that emerged out of the researcher's reading of the literature. As has been explored earlier in this chapter, historically, teachers have defended liberal, child-centred pedagogies against the utilitarian excesses of government policies for art education.

At particular points in history, liberal, child-centred imperatives have given way to utilitarian, subject-centred imperatives and vice versa – see Figure 2.1. These shifting paradigms have at times led to governments and teachers seeking a middle-ground or third way where a balance of liberal and utilitarian imperatives can be achieved; notably, Callaghan’s Ruskin Speech in 1976 called for such a balance and warned against a repetition of the mistakes and excesses of the past. Within the three imperatives model the liberal and utilitarian aims of the National Curriculum for schools in England are balanced by the social imperative. The social imperative provides teachers and state with a potentially fruitful compromise, where the pendulum need not perennially lurch from utilitarian to liberal and back to utilitarian imperative, as it has in the past – see Figure 2.1 on the next page.

Figure 2.1 Mapping of liberal, social and utilitarian imperatives in the literature



Callaghan’s 1976 notion of the pendulum is instructive for this research. The pendulum locates the current place of education against the liberal/social/utilitarian literature. This device can be useful in identifying the current (now and at potentially at any time in the future) role of the teacher in state-funded secondary schools in

England. Using the three imperatives model, teachers can measure the degree to which their role is liberal, social or utilitarian. If the pendulum is somewhere central then teachers would be able to locate their role within the social imperative where all three imperatives are balanced.

An advantage of conceptualising art education within liberal, social and utilitarian imperatives is that the latest government document, which attempts to guide teachers about their roles and responsibilities, can very quickly be codified by the teacher into liberal, social and utilitarian imperatives. They can distinguish between liberal, child-centred roles and utilitarian roles. This is important for this research because teachers in the literature (notably Ross, Steers, Lee) are vocal about the lack of clarity in such government documents.

What is expected of the art teacher at any given time or within changing political, social or economic contexts is not clear, even with the advantages of hindsight. Within such a fluid and dynamic context, teachers can and historically, have been teaching child-centred pedagogies within utilitarian paradigms or subject/domain/discipline-centred pedagogies within predominantly liberal paradigms. Inevitably, such disconnects between teachers' pedagogies and governments' changing priorities has led to confusion and tensions about what teachers are supposed to be doing in their art rooms – their role is unclear. Within such a confused context, teachers need to be able to test the water, to identify what is happening to the art teacher role in real time (not just historically), and they need to know how they should proceed within the prevailing paradigm.

How a teacher proceeds within a particular paradigm has, to a great extent, to do with what kind of teacher they are. Are teachers liberal, social or utilitarian in their beliefs, hopes and priorities? For this reason, the researcher wanted to learn what university degree teachers studied – design or art, for example? The researcher was also interested in their beliefs, hopes and priorities for the role of the art teacher at the time of their teacher training, and how the actual job of art teaching and government priorities fits with what teachers are. This research was also interested

in how this makes teachers feel about their current role. The researcher reasoned that clarity with regard to what the role of art teaching is in state-funded secondary schools in England and how it fits with teacher and government priorities will contribute to a more harmonious, more compatible, and more productive art education in state-funded secondary schools in England. This can only be good for teachers, the children they teach and subsequently, the economy.

Consequently, in this study, the researcher will analyse and discuss findings within a conceptual framework of three imperatives: liberal, social and utilitarian. Liberal, social and utilitarian concerns have dominated the development of art education (see Figure 2.1) and are present in the literature review and data collected for this research. The purpose of analysing the data in this way is to ascertain how liberal, utilitarian or social the role is. This is important because teachers in the literature have voiced liberal and social imperatives, and largely opposed the utilitarian imperatives of successive governments. This advocacy for liberal and social imperatives leads the researcher to hypothesise that a role that is perceived by teachers as too utilitarian, and leads to tensions and dissatisfaction in their role. Knowing how liberal, utilitarian or social the role is enables this researcher to answer this research's question of what the role of the art teacher is in state-funded secondary schools in England and to test how close it is to the role art teachers want to teach.

Chapter 3 Methodology

3.1 Introduction

This research project is informed by a concept of what an art teacher is and what they have become in an educational world dominated by utilitarian imperatives. This concept has been thoroughly explored in the previous chapters. The researcher wished to put to the test this notion of a teacher pulled in every direction.

3.2 Approach to research

The researcher chose a qualitative approach to investigate this because basic qualitative research is 'used by researchers, interested in how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences' (Merriam, 2009:23). Merriam adds that a basic qualitative research design is particularly well-suited to obtain an in-depth understanding of teachers. The best way of ascertaining what teachers think is to ask for their views in their own words.

For this research, Yin's (1993) notion of a case study is helpful because his exploratory case study was in the spirit of the case and of art making. Exploratory case study differs from the other two forms of case study identified by Yin – explanatory and descriptive – in that it is not fundamentally causal or linear. Exploratory case study accepts that research questions may emerge out of the data. This was particularly useful to this research because from the beginning, the researcher was not sure what might come from it – it was exploratory. Also, in common with art making, the researcher did not wish to constrain or limit the study by filtering out potentially powerful insights. A methodology that allows for emergent questions therefore was particularly appropriate in this case.

In exploratory case study, the unit of analysis is a critical factor. It is typically a system of action rather than an individual or group of individuals. Such case studies tend to be selective, focusing on one or two issues that are fundamental to understanding the system being examined. The unit of analysis in this exploratory

case study is the role of the art teacher. The issues are concerned with the tensions and confusion that attend the ever-changing role of the art teacher, employed by ever-changing governments, within an ever-changing world.

Case study can involve a single participant or more. Stake (1995) suggests case study is suited to educational environments, given the limited availability of time and the availability of willing participants. This seems like a real world, practical methodology for a context of real world practice. Case study research is 'an empirical enquiry that investigates a contemporary phenomenon within its real-life context; when boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used' (Yin, 2009:13). This description is particularly matched to this research. The boundaries of the teacher's role within the context of the state school in England was not evident. Also, multiple sources of evidence came from interviews, surveys, reflexivity and teachers in the literature, so multiple sources were used.

Yin's exploratory case study is a mixed methods methodology and mixed methods offer opportunities for cross-referencing and checking data by comparing and contrasting it with the words of teachers in similar studies and of those in the literature.

Yin's conception of exploratory case study and his recommended protocols mean the approach frames the collection of qualitative data from informed practitioners in a way that allows some overall conclusion to be credibly drawn. This is because Yin's approach, in addition to being established and credible in education research, provides the teacher researcher with an established case study protocol as part of a carefully designed research project. Such credibility and protocols offer a practical and reliable approach for teachers who may be new to educational research projects, as is the case in this research. Yin's protocol includes the following sections; (1) overview of the project (project objectives and case study issues), (2) field procedures (credentials and access to sites), (3) questions (specific questions that

the investigator must keep in mind during data collection), (4) a guide for the report (outline, format for the narrative), (Yin, 1994:64).

The researcher's decisions and actions with regard to Yin's protocol are addressed in the relevant sections that follow.

3.3 Participants

Participants were chosen in the following way. This research explored different perspectives of twenty-three art teachers – a purposeful convenience sample of five were interviewed by the researcher, and a further purposeful convenience sample of eighteen were later (after themes from interviews had been used to create additional questions) surveyed online, using the survey website SurveyMonkey.com. The five teachers interviewed were selected based on 'the ease of access' from a convenience sample (Burgess, 1984) of teachers who taught art at the researcher's school. However, the sample was also a purposive sample in that they were art teachers teaching in a state school, and learning more about the role of teachers in state-funded secondary schools is the rationale for this research. The eighteen teachers surveyed online were also selected based on their ease of access, as they were available to the researcher via his company's database of art teachers. The researcher runs an online art education website and so employs art teachers.

3.4 Sample of teacher participants for interviews

A convenience sample of five art teachers were selected (Table. 3.1 – on next page); all teachers worked as colleagues of the researcher in the same outer-London mixed comprehensive school, although Trevor and Pam worked in other departments. All but one teacher interviewed (Claire) had been teaching for more than ten years and had experience of teaching in conventional art room contexts within schools.

Table 3.1. Teacher participants for interviews

Participants	Coding Reference	Experience	Degree
Teacher 1	Clive	38 years	Painting & printmaking
Teacher 2	Pam	30 years	Education
Teacher 3	Molly	20 years	Fine art
Teacher 4	Trevor	11 years	Fine art
Teacher 5	Claire	1 year	Theatre design

Clive taught at the same school for 38 years and, at the time of this study, was recently retired on health grounds. This teacher was once the researcher’s head of department. Clive was also formally an examiner with a major British exam board for 15 years. Clive held a degree in printmaking and illustration. Pam has taught in a private school (not state-funded) but has spent the bulk of her 30 years teaching in state comprehensive schools in and around London. This teacher was a colleague of the researcher in the school, where, at the time of this study, they both worked. Pam taught in a unit in the school set up for pupils with special educational needs. Pam held a degree in education and specialised in silk-screen printmaking. Molly has taught in three state-funded secondary schools and was, at the time of this study, head of graphic design at the same outer-London mixed comprehensive school as the researcher. Molly also taught some KS3 art and design in the researcher’s art department and held a degree in fine art. Trevor was a head of an art department in an outer-London mixed comprehensive school but was now a member of the senior leadership team (SLT) at the researcher’s school. Trevor held a degree in fine art. Claire was, at the time of this study, a newly qualified teacher (NQT) and had started teaching within the researcher’s art department. Claire held a degree in theatre design.

3.5 The teacher participants for surveys

Eighteen art teachers in the sample were questioned using online surveys. Krantz and Dalal (2000) argue that web-based samples tend to be more diverse than most laboratory samples ... greater validity may well lie with the web-based studies. They

present two typical electronic research methods, compare results from a web-based study to a laboratory-based study, and examine the research to see if the results follow theoretically predicted trends (ibid:36.). In this case study, the participants' responses were compared with the theory derived from the literature and analysed within the conceptual framework of liberal, utilitarian and social imperatives of art education.

Table 3.2. Teacher participants for surveys

Participants	Coding Reference	Experience	Degree
Graham	Teacher 6	24 years	Fine art
Louise	Teacher 7	22 years	Fine art
Samantha	Teacher 8	20 years	Fine art
Tony	Teacher 9	20 years	Fine art
Philip	Teacher 10	18 years	Sculpture
Rachael	Teacher 11	18 years	Fine art
Miriam	Teacher 12	17 years	Art & design
Mark	Teacher 13	12 years	Art & design
Caleb	Teacher 14	11 years	Fine art
John	Teacher 15	10 years	Theatre design
Kirsten	Teacher 16	10 years	Textiles
Leah	Teacher 17	10 years	Fine art
Cheryl	Teacher 18	9 years	Art & design
Ryan	Teacher 19	9 years	Fine art
Amy	Teacher 20	8 years	Theatre design
Samual	Teacher 21	7 years	Printmaking
Jane	Teacher 22	2 years	Art & design
Chloe	Teacher 23	1 year	Fine art

Teachers communicated in their expressions of interest that they had taught KS3 and GCSE art and design in state-funded secondary schools in England. The degree they studied and their years of experience as an art and design teacher was also gleaned.

3.6 Data collection methods

In this section, the choice of data collection methods and reasons for their use will be discussed.

3.7 Semi-structured in-depth interviews

In-depth interviews are a qualitative research technique involving 'conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program or situation' (Boyce and Neal, 2006:3). Researchers often choose from three recognised formats of interviews: structured, semi-structured and unstructured. Structured interviews involve pre-determined questions that all respondents are expected to answer. Additionally, the questions are expected to be answered in the same order. Compared to the other interview formats, such interviews can make the data analysis and presentation of analysis in the report much more straightforward. Different responses to the same question can be contrasted and compared more easily.

Of the three formats, unstructured interviews are the least reliable form of interviews. This is because questions are not prepared in advance of the interview taking place, resulting in a potentially informal meeting or chat. Such interviews are associated with high levels of bias. Also, as any question can be put to the respondents, comparing and contrasting respondents' responses to the same question is difficult or impossible if the same question was not put multiple respondents. Such interviews do however offer respondents unbridled freedom to express their stories, beliefs and perspectives without being led by a researcher's agenda (should one exist). In this respect, unstructured interviews potentially offer researchers the most truthful data. With the structured and semi-structured interview, there is always a risk that respondents will try to please the interviewer

and provide responses they think the interviewer wants to hear, as respondents may identify the agenda of the interviewer from the kinds of questions asked. Of the three formats, semi-structured interviews offer researchers the best of both structured and unstructured interviews. Semi-structured interviews are structured interviews with questions expected to be answered by all respondents. Interviewers may ask respondents to clarify or expand on responses, providing respondents opportunities and freedom to express their stories, beliefs and perspectives in addition to answering the prepared questions. Indeed, additional questions may be added, resulting from the course the interview takes. Such an approach allows the researcher a capacity to expand on previous themes and categories, and for tentative theories to emerge or be further explored. However, many of the disadvantages of unstructured interviews discussed earlier have to be overcome.

For this research, the researcher wanted the freedom to see where the interviews would take him, but at the same time, he wanted to know what all teachers believed and felt about the role of art teachers in state-funded secondary schools in England. While the researcher could have achieved this with an unstructured interview, he wouldn't have been guaranteed answers to the specific questions or issues that emerged from teachers in the literature. The researcher also had to compare and contrast teachers' responses to emergent themes in the analysis of the data. Structured interviews, while giving specific answers to specific questions, couldn't allow teachers the freedom to express their beliefs and feelings about teaching. This means that an opportunity for new, unexpected issues and themes would have been wasted. Whole new areas of information can emerge from offering respondents a chance to add comments (Wengraf, 2001). As an artist and an art teacher, the researcher is adept at exploring and expecting the unexpected. As an art teacher, he teaches pupils to be open-minded and to follow their nose, to take the longer road less travelled, and to pursue blind alleys, while remembering to drop breadcrumbs along the way, so that the journey can be charted and examined. This art-based approach allows for work to be enriched, to move in unexpected directions, and to develop. This approach is not expedient or easy, but it is rich and developmentally fruitful. Wengraf (2001:194) speaks of 'double attention', describing the significant

challenge for interviewers to question, interpret, respond and adapt the questionnaire, while at the same time, being mindful of the need to get questions answered within the limited time constraints available. An interview protocol is recommended by Creswell (2014); icebreaker questions, probes for respondents to elaborate, thank you statements, etc. This may be helpful to some researchers but it was felt this level of scripting was unnecessary. As an art teacher, the researcher is experienced in exploring people's ideas and feelings as they wrestle with their expression in artwork, and knows that prior framing, scripting and rules are likely to shrink the explorative space or at least divert attention from the respondent and what they are saying to the cribsheet / interview protocol. Creswell also recommends that researchers record the interview using an electronic recording device but also back this up with notes in case the device fails. Bryman (2008) points out that transcription from audiotape consumes huge amounts of time – an hour of tape takes five or six hours to transcribe. Despite this, Creswell's advice was enacted and a dictaphone was used. Later, the teachers' words were transcribed and compared with the researcher's notes and recollections of what was communicated. Semi-structured interviews offered this research a best of both worlds approach that suited the exploratory nature of this case study.

A full list of questions which, broadly speaking, attempts to define the current role of the art teacher in secondary schools in England can be viewed in Appendix III.

3.8 Online surveys

A survey is a systematic method for gathering information from entities for the purpose of constructing quantitative descriptors of the attributes of a larger population (Groves et al., 2009:2). While accepting that the attributes of the larger population 'may' be evident in the results, this research makes no claim for the generalisability of the data from this small-scale study. Surveys are connected with statistical quantitative research. 'The quantitative descriptors are called "statistics". Statistics are quantitative summaries of observations on a set of elements.' (ibid: 2.) The numbers, in common with those obtained from a similar survey by Hickman (2005), were to offer numerical measurement/ strength to assessments of teachers'

feelings and beliefs about a list of concerns within the remit of the art teacher's role. For example, in this case study, how many of the eighteen teachers surveyed, believed they were teaching pupils to produce well-rounded citizens (or other option from the pre-defined list of roles), or how many teachers felt that the role they currently teach is not the role they believed they would teach in pre-service training? Or what percentage of teachers surveyed believed they were teaching a utilitarian or liberal role? Also, comparisons could be made with the data from the researcher's interviews, and from teachers in the literature, allowing data to be triangulated. This research is as interested in the words as the numbers from the surveys. Teacher respondents were given the opportunity to back-up their survey selections through the use of a comments box. This meant that teachers were not limited to choosing from a limited list of pre-defined answers, they could expand or further explain their selections and even ignore or opt-out of the pre-defined answers and replace them with their own words. This ability to express their own views without being restricted to the pre-defined questions and answers, allowed for the possibility of new ideas, concepts and themes to emerge. Again, it provided respondents with a freedom artists and art teachers afford to their pupils; freedom to express their own ideas and feelings. Art education research that understands art teachers' sensibilities is more likely to be credible and useful than research that doesn't.

As discussed, research methods have advantages and disadvantages, and it is important for researchers to recognise these. An advantage of online surveys is that many of the people one is interested in can be reached at very low cost – no paper, postage, travel to site, training of survey staff, data entry, transcription services, etc. (Llieva et al., 2002) Another advantage is in the time that can be saved, as online surveys can be completed very quickly (Taylor, 2000). Limited resources and the tension between the need for larger samples in order to conduct robust statistical analysis make online surveys attractive to lone teacher researchers.

A major disadvantage with any survey over interviews is that there can be no certainty that you are questioning the right people (Dillman, 2000; Stanton, 1998).

Online surveys make this problem worse because anybody may be able to complete an online survey and even if you have the right group of people (art teachers), they may not be particularly motivated to properly consider responses. In this research, teacher respondents had some time earlier expressed interest in working as a teacher, at an online college of art, run by the researcher. From these expressions of interest to teach on GCSE art courses, the researcher could assume they were familiar with the qualification and that they were likely (not guaranteed to be) teachers in England or the UK. The questions in the survey explicitly referred to GCSE and KS3 (Key Stage Three of the National Curriculum of England) and so teachers not from England would perhaps have been less likely/able to answer such questions or comment in the comments boxes provided. Such issues are limitations of surveys and identified as limitations of this research. The researcher accepts that teachers expressing interest in a teaching job might be trying to impress or offer answers they think might give them a competitive advantage over other potential applicants. However, in reality, this is almost impossible to achieve as they could not have known what answers would be favoured by the researcher, as they had no prior knowledge of the researcher's beliefs, biases or philosophies for teaching art. The researcher's online profiles do not reveal this information.

A full list of survey questions, which, broadly speaking, attempts to define the current role of the art teacher in secondary schools in England can be viewed in Appendix IV.

3.9 Validity and reliability – transferability and dependability

There are obvious pitfalls of researcher bias and the credibility of the data. These concerns are addressed in the following way. The researcher's own beliefs, biases and philosophies were explored in a piece of reflexive writing (Appendix II). This exploration served the research in two important ways. Declaration by the researcher of his beliefs and biases makes it clear to readers of the research that the researcher is aware of his stance to the research. Such a declaration allows readers to reliably contextualise the research through consideration of the researcher's beliefs and biases and their potential effect on findings. Researcher bias is a feature

of all research. Reliable and trustworthy research protocols were followed to limit the effect of researcher bias on the transferability and dependability of the research.

This research is reliant for validity on the capturing of perceptions, beliefs, words and stories of individual art teachers, with concepts associated with qualitative research such as transferability and dependability replacing the validity and reliability more associated with quantitative studies; 'credibility (in place of internal validity), transferability (in place of external validity), dependability (in place of reliability), and conformability (in place of objectivity)' (Lincoln and Guba, 1985:219). Key questions appropriate to qualitative study are (1) how can one establish confidence in the 'truth' of the findings of an inquiry for the respondents with which and the context in which the inquiry was carried out; (2) how can one determine the degree to which the findings of an inquiry may have applicability in other contexts or with other respondents; how can one determine whether the findings of an inquiry would be consistently repeated if the inquiry were replicated with the same (or similar) respondents in the same (or similar) context; and, (3) how can one establish the degree to which the findings of an inquiry stem from the characteristics of the respondents and the context and not from the biases, motivations, interests, and perspectives of the inquirer (ibid: 218.)?

Case study is concerned with the particular, details and nuances and not with the general, and so to some extent, there exists a tension when case researchers speak of transferability (Sturman, 1999). The search for particularity competes with the search for transferability (Stake, 2000:439). It is important that art and design teachers derive meaning and utility from this research, and this requires that a transfer from the research context to the art room can be made. For this to happen, future researchers may wish to utilise this study, to replicate its processes and procedures. For this reason, the naturalistic enquirer must produce thick descriptions, which make reliable transference to sites possible (Lincoln & Guba, 1985). Thick description, according to Lincoln & Guba, must include, as a minimum, a thorough description of the context or setting within which the inquiry took place, and with which the inquiry was concerned, and a thorough description of the

transactions or processes observed in that context that are relevant to the problem. (ibid: 362.). The context of the art room, the combined experiences of art and design teachers in interviews, surveys and the literature all contribute to the thick description contained in this study.

As a qualitative researcher, no claim is made by this research that findings are generalizable. Rather, it is hoped that findings may be dependably transferrable and of use to some teachers and researchers researching similar contexts. The value of this research and a contribution to practice is in its sharing in a trustworthy, rigorous, scholarly way, the many words, opinions, experiences of serving teachers, contributing to the many other words from other teachers in the literature, collectively lighting the way for future researchers and serving teachers.

3.10 Introduction to data analysis

This research explored different perspectives of twenty-three art teachers – a purposeful convenience sample of five teachers were interviewed by the researcher, and a further purposeful convenience sample of eighteen teachers were later (after themes from interviews had been used to create additional questions) surveyed online, using the survey website SurveyMonkey.com.

3.11 Rationale for data analysis

This section outlines the use of ‘thematic’ coding of the interview and survey data. This analysis is presented in chapter 5. This type of data analysis was chosen because the principle research question was exploratory in nature, and the emergence of themes and discourses provide a purposeful method of analytical triangulation.

3.12 Procedure for data analysis

Case study offers the researcher multiple sources of data; a difficulty is handling the data. ‘One of the enduring problems of qualitative data analysis is the reduction of copious amounts of written data to manageable and comprehensible proportions.’ (Cohen and Manion, 2007:475) The data were analysed using thematic analysis procedures (Landridge, 2006). ‘The many words of text were classified into much

fewer categories.’ (Weber, 1990:15) Consistent with Ezzy’s (2002:83) explanation of the process of thematic analysis the units of analysis – words, phrases, sentences, etc. from the researcher’s many and varied data sources were placed into the categories of the conceptual framework for the study and relationships explored to reveal new meanings and contribute to theory, conclusions and practice. Categories are usually derived in advance of the analysis ... in theoretical constructs or areas of interest (Cohen and Manion, 2007:475). The theoretical constructs emerged from the literature as the study progressed and were ultimately conceptualised as liberal, utilitarian and social roles of art teachers, within a tentative theory of 3 imperatives.

The procedure for thematic analysis of the data involved a number of steps. Step one involved a complete transcription of the data from five interviews captured on an electronic voice-recording device. Where possible, responses were numbered to make analysis easier. Step two involved the reading and rereading of the transcriptions by both myself and other research students on my doctorate programme, under the supervision of an experienced researcher. Data from the online surveys with 18 teachers were captured and organised electronically by SurveyMonkey.com, an online survey website. Again, the data produced were read and reread by doctoral peers. Step three involved initial and descriptive coding of the transcripts and survey texts, in accordance with Landridge’s (2006) suggested three levels; first order descriptive coding, second order combining descriptive codes, and third order pattern coding, which underpins thematic analysis. Following this analysis of the themes were linked to the conceptual framework for the study, which emerged out of the literature; liberal art teacher role, utilitarian art teacher role and social art teacher role.

Weber (1990:11) states content analysis may be used to study microcosms of society, and the art room might be viewed as one such microcosm. ‘Content analysis can be undertaken with any written material’ (Cohen and Manion, 2007:475), and so does not exclude texts electronically produced using online survey websites. Indeed, computers are often employed to facilitate the analysis of copious amounts of data. The method allowed me to ‘observe without being observed’ (Robson, 1993:280).

This meant that my impact on the data formation was minimised. 'The rules for analysis are made explicit, transparent and public.' (Mayring, 2004:267-9) Textual data made permanent in this way can be re-examined and verified later by others, adding to its value to research and readers. Weber (1990:9) views as a purpose of content analysis the coding of open-ended questions. This case study had many such questions.

Weber (1990:10) suggests that the highest forms of content analysis involve both qualitative and quantitative analysis of texts. This research uses statistical data collected from eighteen art teachers.

3.13 Limitations

All research has limitations. The researcher is a lone researcher without huge resources of time and money. In common with all research, the researcher's biases, beliefs and philosophies influence the research. Such biases, beliefs and philosophies have been declared (Appendix II) and the protocols followed to limit their effect on the transferability and reliability of this research have been discussed. The sample of participants is not huge. However, it is larger than most case studies; most comprise one to five participants (Creswell, 2013). Having never met the teachers in the online surveys, the researcher can't verify their identities or their teaching credentials. However, the researcher is confident, from his detailed analysis of responses and other contextual information (see section 'online surveys' in this chapter), that the sample and data derived from it is useful to this research.

3.14 Ethical considerations

Throughout the study, participants were kept informed of the research in progress and have been provided with illustrations of how their work has been used. At the data analysis stage, teachers were informed of how it would be collated and used. To the best of my knowledge, the work presented in this study is a true reflection of teachers' own experiences of teaching art. All participants' names and names of schools were anonymised to protect their identities. The data was analysed using content analysis procedures (Robson 2002) and by my own hand, to get a feel for the

data. It was for this reason that Guba and Lincoln's recommendation for member checking was used. Participants were all given the opportunity to view appropriate forms of the final report over one week and to critically comment. The researcher has employed established, tried and tested methods for establishing reliability in his analysis of the data set, as widely published in the literature (Denscombe, 1998; Robson, 2002), and has tried to report his findings in a scholarly manner.

3.15 Conclusion

The researcher has described his decisions and actions with regard to data collection methods, transferability and dependability, analysis of data, limitations of the research and ethical considerations. In the next chapter, the researcher will present findings from interviews and surveys.

Chapter 4 Presentation of responses from interview and survey data

4.1 Introduction

In this chapter, data collected from interviews with 5 art teachers will be presented first, followed by data from online surveys with 18 teachers. The chapter will be organised using the interview and survey questions as headings.

4.2 What was your preparation for teaching art and design?

Teachers were educated to degree level in an art, design or craft discipline, with the exception of Pam, who held a degree in education. However, Pam did specialise in silkscreen printmaking as part of her degree. None of the teachers interviewed held a degree in art and design. Some of the interview data suggests that respondents perceived their teacher training as having been inadequate as a preparation for teaching art and design. Clive reported that he was not at all happy with the training, along with most of his cohort. He explains: 'It was all theory, you know. The other students and I were keen to verbalise our experiences. The course didn't prepare us for the classroom – not enough reality. There was almost a backlash and we were invited back for debriefs.' Clive reveals that the principal at his college resigned over the matter. Claire, a newly qualified teacher, insisted that despite her background in theatre design, her preparation involved no design elements. 'I know design, I studied it, and yet I had the impression my design experience was going to be of little use in the art room. This was because it was all art and self-expression, which I love, but no design, and general education theory; Vygotsky, Piaget's stages, that sort of thing, and reflective practitioner stuff.' Trevor agreed: 'It was art prep, not design, which was ok for when I started [teaching].'

4.3 What is the difference between an art teacher, a design teacher, and an art and design teacher?

This question was met with rye smiles and raised eyebrows in the main. The interview data indicates that all the teachers interviewed perceived an art teacher to be allied to self-expression and individuality, design to be about process and products, and art and design a bit of both. Molly responded, 'I suppose I could

compare the art teaching I do and the graphics. Art, I suppose, is more about them, the kids, I mean, isn't it? Graphics is about designing a product for someone.' Clive argues, 'Yes, design is strict, real world industry. The journey to outcome is imposed. This affects your teaching.'

Pam responded:

'It's like the old dispute – the distinction between art and craft. ... In design, for me, they are more prescriptive and are more limited by ergonomics and function and things like that, where in art, there is no limit. ... Process and outcome is the difference. The art and design teacher can tap into both of those things and it would depend on the project.'

Claire believed the differences to be about 'either following rules or not following rules, isn't it? I suppose art is about the self and well, with design, it's for your client usually.'

4.4 How does being required to teach both art and design affect your teaching?

As a teacher who teaches both in the art department and in the design and technology department, Molly argues her teaching is completely different when she teaches the different subjects. 'I mean, I'm the same person of course, but your mindset is different. The two are completely different to my mind and I am completely different when I teach the subjects. Come and watch me. I'm like a machine when I teach graphics, step by step design process all the way, ha ha!' Clive asserts:

'You can't teach art that way, can you? You can't force it. There needs to be an acknowledgement that each child is different and wants different things from their work. It's more about their wishes and needs, rather than a client who wants an outcome. In art, there may not be an outcome as such, you know.'

While agreeing with Clive that in art, there may not be an outcome, Molly argues, 'But the children want and expect a finished piece so they can say that's where they got to.'

Trevor responded by arguing, 'How can you do both well? I mean, most of us art teachers can get by teaching design, not that I like it personally, but how do you know where to draw the line?' Clive appears to concur, adding, 'It was confusing for us teachers and the kids too. There's two whole roads of thought with art and design. You're splitting the journey and this leads to confusion – kids who in art have freedom are suddenly under pressure to draw perfect.'

Claire felt that there was a loss of freedom in design and that children have all got something to say so we should let them say it. Clive echoed this, arguing pupils' right to make self-expressive art as like the right to freedom of speech.

4.5 What is the department known as within the school? Art department, design department or art and design department?

All respondents were in agreement on this question and answered the art department.

4.6 When you are teaching art, do you work in an art room, a design room, or an art and design room?

All respondents were in agreement on this question. Molly summed up the perception held by all the respondents. 'Ha ha ha! I see, it's an art room, ask anyone. they'll tell you.' Pam exclaimed, 'Very naughty! Ha ha! I'm going to call it an art room, which does make me think why don't I call it a design room? Ha ha! And it's because it doesn't have set squares and drawing boards, ha ha!'

4.7 How are you identified by colleagues? As the art teacher, the design teacher, or the art and design teacher?

The 'art teacher' or 'head of art' were the common responses given to this question. Molly explains, 'I teach graphics now as well, so I suppose some might see me as a

graphics teacher or D&T [Design and Technology], especially now art as well is D&T. My older colleagues though always knew me as an art teacher so I don't know really.' Pam, who now runs a unit for disaffected pupils, says, 'It's a bit difficult, isn't it, because my role here is varied, but if I taught solely in the art department, I am convinced that I would be identified as an art teacher. And I would never by my colleagues be called an art and design teacher.'

4.8 Do you feel aspects of the subject may have been lost as a consequence of the dual role?

The data reveals that most teachers interviewed believed that the answer is yes. Molly shared this: 'The kid is definitely losing out and actually, so am I. I loved getting kids to express themselves and allowing them to take their own journeys, but now, it's all four-part lessons with twenty minutes work in the middle and no real engagement. It's so sad really.' Molly's comments regarding a pupil's own journey were reiterated by Pam who argued that we had lost self-expression, lost 'letting the child take the work where they want it to go.' Trevor and Claire echoed Molly's view, adding that the pressure to cram too much into lessons was a problem. Clive believed that creativity was lost too when teachers take too much control: 'the creativity, the child-centredness – ... and being an enabler rather than a teacher. You know at a certain level – that's what I think the role is.' Pam argued that her role is 'to do with their [childrens'] self-expression. And it's to do with communication. We are related to other people. The things that are the heart of education – being able to communicate with other human beings. To me, that is what it is. That's the basis of it. Art covers one's spiritual, emotional, moral, all those SEAL things, they are all in there. You don't have to do anything about them cause it happens. Engage in the process of creating artwork, engage in a process of self-development. It's just obvious! Ha ha! It's letting the child take the work where they want it to go'. Clive, the most experienced teacher interviewed appeared to hold the view that carrying out the government's requirements with regard to teaching design was a step too far, and answered, 'There's not the freedom in design. To teach art, you had to bail that out - offload it.'

4.9 Do you think art teachers being required by the government to teach both art and design means extra work for teachers?

Two of the teachers felt that extra work had been created. Pam felt that the extra work came in the form of extra paperwork, due to increased pressure on grades. Claire could not say as she has taught for a year, but said, 'Surely, two subjects is more work than one.' Clive felt that the lack of freedom in design meant he didn't really follow government requirements for it to be taught. Molly felt that she had worked harder before the requirement to teach art and design had fully embedded, as 'it was fun and actually meant something. Now, it's going through the motions and trying to stop kids from failing.' Pam continues: 'Actually, we've always had to design, that's not the problem, it's that it's all design now really and not much of what I would call art – as I said, the expression side.'

4.10 Do you think art teachers being required to teach art and design improves the art component?

Most teachers (4 out of 5) agreed that the art component had not been improved by teaching art and design. The data seems to indicate that teachers feel the design component is taking over, to the detriment of art. Trevor said, 'Adding anything can improve something or make it worse. Sometimes, adding a design emphasis can be helpful. It can add structure and focus to a project that maybe is going nowhere. I think where we run into problems is when the main subject art suffers, when design takes over.' Molly argues, 'Deadlines and pressure for us to meet targets means shortest, quickest route rather than the deeper multiple routes that real artists take. It shouldn't be just design is what I think I'm saying.' Pam adds, 'No! It undermines it. It undermines it because, as I said, it is a slightly different process and a different outcome that you are after. Its prescribed, yeah, I don't think it's added anything.' The teachers' tone of voice and body language was interpreted as communicating indignant disapproval at the imposition of the teaching role. Clive opined, 'I was not trained to teach design, was I? There was an obligation to have design there but we were art teachers, not design teachers.' Claire felt that although she was a trained designer, that art had its place and should be respected.

4.11 What effect does the requirement to teach art and design have on you?

Clive felt that the requirement had caused confusion for teachers and pupils. 'You're splitting the journey and this leads to confusion – kids who in art have freedom are suddenly under pressure to draw perfect.' The teachers' responses appear to indicate an indignant resignation towards implementation of the requirement. Pam says, 'I accept that I am going to do as I am told. But my bias is obviously always going to be towards the art and the design part will be fulfilling the criteria'. Pam adds, 'design is easier to manage and assess isn't it so school leaders will like that .. art teaching is messy, individual and you can't pigeon hole kids into tick boxes can you.' Molly makes the point that teachers are in schools for the children they teach: 'It's not about me, it's the pupils. What effect does it have on them?'

Clive revealed he had concerns that he was not doing his job properly. 'You were always worried you were not delivering, you know.' He adds, 'There is a need to be enlightened. I always felt where is the person who can put me right on this?' Claire also felt unsure about how to proceed: 'Where is the line between the art bit and the design bit? Do I have to plan some art lessons and some design ones?' Trevor argued for some clarity to avoid unnecessary concerns.

4.12 A stated priority in education is to get pupils into jobs. Do you think this affects your teaching?

This question produced some angry responses. Pam argued that education at secondary school is not about jobs but about teaching children how to learn. She did concede that post-16 schools should be training students for jobs. Clive agreed and said, 'Maybe at A Level, the jobs thing is important, but most of the kids we teach are younger and are dealing with growing up. Art can help them understand themselves and their place in the world.' Molly made similar points and added, 'And actually, what good are these kids to employers when they don't know themselves? Art could really help here, in fact, I would say it's one of the things we art teachers are good at.'

Claire argued that schools should do more to help young people to get jobs with so many unemployed, but wasn't sure what more she could do. Trevor explained, 'There is a need to do so many different things in our job. It is sometimes difficult to know how to proceed or do so many different things well.' He went on to say, 'Actually, this place is a bit like a factory anyway, so they're [children] picking up work experience whatever our priorities are.'

4.13 Should art education be prescriptive?

Most of the respondents believed that art education should not be prescriptive.

Clive answered, 'No, but that's what has happened with the pressure to get results. It creates one way of thinking and one kind of thinker. The design label stifles.'

Molly answers, 'Absolutely no! Ok, for some of my graphics projects, but no, not for art.'

Trevor stated, 'Sometimes, it makes it easier for pupils and us [teachers], gives them some direction and you generally know that you will get something from them [pupil].' Claire said that although she didn't like the idea, she felt under pressure to get outcomes and so her schemes of work and teaching had become quite 'linear'. Clive echoed Molly's point that it was acceptable for graphics but not art. He argued that design has to be prescriptive but art shouldn't be. 'You can't be sure of a product if you leave the process up to individuals. With the pressure of results, teachers have to be sure, don't they, so this is what has happened. We are all using our systems to make sure everyone gets a good grade. It's not really art though, is it?'

4.14 Of the schemes and projects you have taught, how many have as their CHIEF aim and not as a by-product, a child's self-expression?

All teachers wanted to teach more lessons where the chief aim was a child's self-expression but pressure to get outcomes that meet criteria appears to have resulted in teachers answering none or very few. Molly explains, 'We literally don't have time for anything but the criteria. And yes, the matrix might mention feelings but what

use is this without the time for kids to really explore their feelings without the fear of getting things wrong?’ Pam argues that teachers are not really writing schemes, as they are effectively ‘prescribed by the National Curriculum’. She describes a shift from child-centred education where children were encouraged to explore and express their personal ideas and feelings in their own individual artwork to ticking boxes related to technical skills and ‘acceptable’ outcomes. I think it’s very child-centred, asking you to explore. At the moment, we don’t have the time, the recognition within a standard curriculum, for those kinds of exploratory lessons’. She concludes by answering, ‘I would say it was a very small percentage of work that I have been doing that actually does address the individual.’ Clive concurs, ‘You can’t ignore the pressure to get results, can you? So you shortcut the whole process to get the A grade. There’s always going to be a bit of self-expression in a project, isn’t there, but no, it’s not the priority or the chief aim, as you say, because it can’t be, unfortunately. You can’t take that risk.’ Claire, who had only taught for a year, replied, ‘If I don’t get the results, they [the school] won’t want me, so unfortunately, my first priority is results, and that doesn’t seem to need much self-expression from the kids – we just use the 7 steps to make sure the brainstorm, photos, sketches and painting skills and artist profiles leading to final piece with evaluation are there.’

Trevor also believes he has moved away from self-expression too much but also says, ‘We have to be practical, we are servants, aren’t we? The government wants us to train kids for jobs.’ Clive suggests that the pupils are also feeling the pressure, adding, ‘Ironically, the kids themselves probably wouldn’t thank you for it if they got lower grades, because they are under pressure to get to college, aren’t they?’ This response seems to infer that grades might not be attained if teachers focused on self-expression. Clive appears to corroborate Molly’s comments about the matrix, mentioning feelings and teachers being unable to deliver such work.

4.15 Of the schemes and projects you teach or have taught, how many have as their CHIEF aim and not as a by-product the appreciation of the work of other artists?

Most of the teachers who responded said that the days of sitting kids down and having lessons totally devoted to the life and works of an artist 'are over' (Molly). Clive explains, 'We don't have lessons as such devoted to a particular artist, it's more practical. Coming across them to help with development of project work mainly.' Most teachers felt that actually, they didn't mind that pupils learnt about artists from their practice instead of theory. Molly adds, 'That way, they [artists] mean something to the kids, don't they?'

Trevor explained that 'The odd sit-down lesson about artists still happens but actually, it's usually at KS3, as you've got more time [than with exam groups] with them, haven't you?' Clive also said it was happening more at KS3 and added that 'the artist thing was more about an artist's work than the artist themselves', suggesting a focus not on people but things. Claire said no, there were no schemes where the main aim was the appreciation of artists, but said many schemes have 'strong links with them'.

4.16 Do you view your job as primarily educating children to be artists, appreciators of art, well-rounded citizens, workers or other?

Teachers did seem to struggle with the word 'primarily' in the question. The general consensus of opinion was that all these parts were important to some degree, but which roles were most important was difficult for them to establish. However, two teachers insisted that the role shouldn't be about jobs. Pam was clear that training children for jobs was not a priority for schools. Clive answers, 'It's as I said before, these kids have to grow up and get jobs, pay the mortgage, etc. but putting kids in touch with who they are is going to feed into the well-rounded citizens dimension, and art can do that pretty well if it's left alone.' Pam made the point that artists are appreciators of art and so she saw her role as educating children to become artists and well-rounded citizens. Trevor asked what a well-rounded citizen was: 'Do you mean someone who does as they are told and is told what to think and someone

who has no individuality, one of the sheep? If so then I'm not about achieving this, no!' Claire did see her role as creating artists and emphasised modelling her own 'artistic ways and attitudes with an emphasis on valuing difference in personality and letting this show in the work and appreciating this in other people's work'.

An analytic summary of these findings can be found in chapter 5. Having presented teachers' responses from interviews, the researcher will now present the teachers' responses from surveys.

4.17 Online survey data

In this section, I will present data from the online surveys using the questions asked as the headings. A list of survey questions can be viewed in Appendix IV.

Teachers were asked to respond to questions designed to compare pre-service beliefs, hopes and expectations about art teaching and the reality of teaching in a state school in England. This was achieved by asking teachers to rank their priorities from a list, which emerged from the earlier interviews; the literature and reflexive writing. These priorities were:

- to share passion / create artists
- to teach history of art
- to share knowledge of artists and their work
- to produce well-rounded citizens
- to empower students to express their ideas and feelings
- to teach to the test, to prepare students for a life of work (jobs)
- to achieve a good set of results
- to teach technical skills

Additionally, comments boxes were offered to teachers to respond to the following questions; Why did you become an art teacher? What are the top 3 priorities in your teaching role now? Following the EBacc, what has been its impact? Should taxpayers fund art education?

4.18 Why did you become an art teacher?

Most teachers in the sample (15) became art teachers to share their passion and to create artists, all ranking this as a top 3 priority. The same number (15) ranked to empower students to express their ideas and feelings in their top 3 reasons to become an art teacher. 7 teachers ranked it as their number one reason. 4 teachers viewed teaching technical skills as a top 3 priority as a trainee teacher. Most teachers (17) said to teach to the test was not a top 3 priority for becoming an art teacher. To produce well-rounded citizens was bottom of the list overall; 5 teachers ranked it lowest. 2 teachers viewed their role at the time of their training as being about preparing students for a life of work.

Table 4.1 Top 3 reasons for becoming an art teacher

Questions	Responses
To empower students to express their ideas and feelings	15 teachers ranked this in their top 3 reasons to become an art teacher. 7 ranked it as their number one reason.
To share passion / create artists	15 teachers ranked this in their top 3 reasons to become an art teacher.
To share knowledge of artists and their work	7 teachers ranked this in their top 3. A further 7 ranked it in 4th place.
To produce well-rounded citizens	4 teachers ranked this in their top 3 reasons to become an art teacher.
To teach technical skills	4 teachers ranked this in their top 3 reasons to become an art teacher
To achieve a good set of results	2 teachers ranked this in their top 3 reasons to become an art teacher
To prepare students for a life of work (jobs)	2 teachers ranked this in their top 3 reasons to become an art teacher
To teach history of art	1 teacher ranked this in the top 3 reasons to become an art teacher.
To teach to the test	1 teacher ranked this in their top 3. 11 teachers say last reason to teach art

4.19 What are the top 3 priorities in your teaching role now?

Most teachers (11) became art teachers to share their passion and to create artists, all ranking this as a top 3 priority. The same number (11) ranked to empower

students to express their ideas and feelings in their top 3 priorities. In a marked change from teachers' priorities at the time of their training, now, half the teachers ranked to achieve a good set of results as a top 3 priority and 7 ranked to teach technical skills as a top 3 priority of the art teachers' role.

Table 4.2 What are the top 3 priorities of the role now?

Questions	Responses
To empower students to express their ideas and feelings	11 teachers ranked this in their top 3 priorities.
To share passion / create artists	11 teachers ranked this in their top 3 priorities.
To achieve a good set of results	9 teachers ranked this in their top 3 priorities.
To teach technical skills	7 teachers ranked this in their top 3 priorities. 10 teachers in top 4.
To share knowledge of artists and their work	5 teachers ranked this in their top 3 priorities.
To teach to the test	3 teachers ranked this in their top 3 priorities.
To prepare students for a life of work (jobs)	2 teachers ranked this in their top 3 priorities.
To produce well-rounded citizens	No teachers ranked this in their top 3 priorities.
To teach history of art	No teacher ranked this in the top 3 priorities.

4.20 Following the EBacc, what has been its impact?

The English Baccalaureate (EBacc) is a performance measure (not a qualification) introduced into English government-funded schools in 2010. The EBacc measures the number of pupils who attain a C grade or higher GCSE qualification in English, mathematics, history or geography, the sciences and a language.

Data from this research revealed that all teachers were dismayed by the government's decision to exclude art from the EBacc. Louise asked, 'Where is the creativity? Does the government not want people who can create?' Cheryl expressed, 'I cannot imagine how they arrived at the idea of the EBacc? What's the point of excluding artists? We already feel like we are undervalued and the EBacc

seems to confirm that feeling.’ Jane was concerned about the future for creative children who may look to art as a career. She asks, ‘What message does this give to our creative children about how important they are and how important jobs in the arts are if the government can’t even accept art in the EBacc?’ Graham felt the government failed to see the part art plays within the curriculum and its impact on other subjects. ‘Art and other subjects do not exist apart but together as a curriculum whole; doesn’t Gove [Secretary of State for Education] see this?’ John felt that the EBacc was evidence that the Conservative government undermines art education: ‘The Tories have never backed art education because they fear anything that makes people think for themselves – they want followers that they can lead. The Tories fear art and anything that threatens their elitist ideology, which keeps the working classes at the bottom and them on top.’

4.21 Do you think taxpayers should fund art education?

Of the 8 responses received, 7 responded ‘yes’ and one responded ‘no idea’. A variety of responses were received to the question, ‘Do you think taxpayers should fund art education in schools?’

Promoting creativity for economic advantage was believed by respondents to be a rationale for state funding of art education. Ryan said, ‘We often read and hear how successful business and industry are doing – this success relies on creative people coming up with the goods.’ Graham opined, ‘Creativity is one of the most important skills a child can have.’ Louise argued, ‘Creative people are needed in the society, I cannot believe how much people underestimate the creative subjects.’ John exclaimed, ‘Of course I do! The UK needs students to train as artists and designers if we want to be able to compete in a global market. Whether students go on to become artists or designers, engineers or doctors, there needs to be encouragement and development of the creative process... our world needs creatives.’ Jane warned, ‘It’s an investment in our creative future, one we need to be very careful with. We cannot afford to allow the creative passion of our young adults to be wasted.’ In addition to creativity, the development of skills was a recurring theme in responses. Graham said, ‘The core skills that could be potentially taught in art and

design have value for every subject and life area!!!' Louise expressed, 'It's so important in developing people's creative abilities, which are equally as important as what it is to be considered the more "academic subjects".'

The next most dominant theme voiced an emphasis of the success of art education in contributing to the economy. Cheryl argues, 'Society needs specialists and artists, and designers provide invaluable skills, which are evident throughout our world at every level. This, however, goes unnoticed by the general public because this contribution is so effective and of such high quality that it is seamlessly embedded into our environment and everyday existence. The taxpayer should not only invest in art and design in schools but should also be made aware of its value.' John invites, 'Look around you. Our world has been designed by artists! The clothes we wear, the films we watch, the cars we drive, the houses we live in... and on and on and on...'

Ryan explains, 'Thinking outside the box and not afraid to try things out, but also understand the process of ideation and development based on on-going research, and that these skills are developed and taught through art and design in schools.'

Kirsten viewed art education of a way of maintaining this success: '1. We can help make a direct impact on the success of young artists. 2. Quality of artworks in the past can continue far into the future.'

4.22 Conclusion

In this chapter, I have presented the data from interviews and surveys. In the next chapter, I will analyse this data within the conceptual framework of liberal, utilitarian and social imperatives of art teaching and explore what it can tell us about the role of the art teacher in schools in England.

Chapter 5 Analysis and discussion of findings

5.1 Introduction

In this chapter, the researcher will analyse and discuss findings within a conceptual framework of three imperatives: liberal, social and utilitarian. Liberal, social and utilitarian concerns have dominated the development of art education (see Figure 2.1) and are present in the literature review and data collected for this research. The researcher read through all the data line by line from both data sources (interview transcripts and surveys) and colour coded them into liberal, social and utilitarian categories. Consequently, this chapter will be organised under the following headings: liberal imperative, utilitarian imperative and social imperative. The purpose of analysing the data in this way is to ascertain how liberal, utilitarian or social the role is. This is important because teachers in the data collection process have voiced liberal and social imperatives and largely opposed the utilitarian imperatives of successive governments. This advocacy for liberal and social imperatives leads the researcher to hypothesise that a role that is perceived by teachers as too utilitarian leads to tensions and dissatisfaction in their role. Knowing how liberal, utilitarian or social the role is enables this research to answer this research's question of what the role of the art teacher is in state-funded secondary schools in England, and to test how close it is to the role art teachers ideally want it to be.

The final column '+/-' in Table 5.1 (on the following page), indicates the change in teachers' priorities from pre-service trainee to in-service teacher. The researcher is highlighting the extent to which teachers' priorities change when they are subjected to the school's culture. For example, the priority to teach history of art was a priority for one teacher in their pre-service training. However, that teacher no longer viewed the teaching of history of art as a priority after a period of teaching in their school. So one less teacher (-1) viewed art history as a priority. It indicates that school culture is resulting in some teachers deprioritising liberal and social imperatives they once held as important.

Table 5.1 Liberal and social priorities of art teachers

Imperative	Questions	In-service Role	Pre-service Role	+/-
Liberal Imperative	To teach history of art	No teacher ranked this in the top 3 priorities.	Only 1 teacher ranked this in the top 3 reasons to become an art teacher.	-1
	To share knowledge of artists and their work	5 teachers ranked this in their top 3 priorities.	7 teachers ranked this in their top 3. A further 7 ranked it in 4th place.	-2
	To share passion / create artists	11 teachers ranked this in their top 3 priorities.	15 teachers ranked this in their top 3 reasons to become an art teacher.	-3
Social Imperative	To produce well-rounded citizens	No teachers ranked this in their top 3 priorities.	4 teachers ranked this in their top 3 reasons to become an art teacher.	-4
	To empower students to express their ideas and feelings	11 teachers ranked this in their top 3 priorities.	15 teachers ranked this in their top 3 reasons to become an art teacher. 7 ranked it as their number one reason.	-3

Conclusions, implications and recommendations from this research will be discussed in chapter 6.

5.2 Liberal Imperative

Within this research's three imperative model, the liberal imperative is defined as the duty of state-funded secondary schools to develop the 'spiritual, moral, cultural,

mental and physical welfare of children' (Education Reform Act 1988, Clause 1b). The liberal imperative is predicated upon the 'widespread recognition of the need to cater for a child's personality to let it flower in its fullest possible way' (Callaghan 1976:1). The liberal imperative was encapsulated in the writing and practice of Herbert Read, Marion Richardson, Alexander Barclay-Russell, and many more within the progressive paradigm of education, which existed from 1911 in English state-funded secondary schools, but most prevalently, during the post-World-War-Two period (1945-76).

This study provides data that supports such progressive literature and its advocacy for the rights of children to a liberal art education. Hausman (1973) defines art as the expression of ideas and feelings in symbolic form. Teachers in this study shared with teachers in the literature a conviction that pupils should be free to express their ideas and feelings in art lessons and teachers should be free to facilitate this.

Perhaps not surprisingly, teachers in this study displayed universal concern for the children they teach. Despite teaching within a subject-centred, utilitarian system of education, the data from interviews reveals they are emotionally and ideological attached to child-centred pedagogies. Manzella's 1963 claim that art teachers teach out of a concern for people [children] not things [products] appears to be substantiated by this study. In common with the advocacy for this in the literature, the interview and survey data is overwhelmingly passionate in defence of the right of a child to self-expression. Clive said, 'Art can help them understand themselves and their place in the world.' Molly asked, 'If children are not allowed to make their own artwork because their teachers are under so much pressure, they are too scared to risk lower grades than whose work is it? The kid's or the teacher's? I don't want all my kids' work to look the same and I don't want them to think that what they have to say is unimportant.'

This study finds that teachers interviewed are generally unhappy with their role, which they perceive as excessively utilitarian. Teachers in the literature (Taylor, 1992; Tweddell, 1992; Ross, 1995; Swift, 1995; Prentice, 2000; Robinson, 2010 et al.)

and those interviewed describe a high-stakes, pressured, target-driven environment with little space for experimentation, mistakes, risk-taking so central to creativity. Molly explains, 'We literally don't have time for anything but the criteria. And yes, the matrix might mention feelings, but what use is this without the time for kids to really explore without the fear of getting things wrong?' Atkinson (1999) argues for a greater emphasis on the individual in art education. Clive asserts, 'There needs to be an acknowledgement that each child is different and wants different things from their work. It's more about their wishes and needs, rather than an outcome. In art, there may not be an outcome as such, you know.' Teachers in this research share Atkinson's view that the individuality so central to art-making is compromised in state education. Pam concludes, 'I would say it was a very small percentage of work that I have been doing that actually does address the individual.' Pam argued that we had lost 'letting the child take the work where they want it to go, the creativity, the child-centredness. You know, at a certain level – that's what I think the role is.' Hickman, to some extent, appears to agree, observing 'that while priorities and aims may change from one year to the next, trainees today and teachers interviewed in the 1970s shared similar priorities and aims concerned with creative self-expression' (2005:56). Survey data reveals nearly all (15) teachers ranked empowering students to express their ideas and feelings in their top 3 at the time of their training; 7 ranked it as their number 1 priority. Interestingly, 4 of these same teachers now as serving teachers no longer regard this as a top 3 priority of their role. This is a finding that, to some extent, corroborates Hickman's 2003 findings, where trainee teachers viewed the development of artwork related to the 'inner world of feelings and imagination' as the lowest priority for art teachers of the future (2005:54). Another interesting finding from Hickman's study that contrasts with this research was that even as trainee teachers, the 'inner world of feelings and imagination' was low on their list of rationales for teaching art. This is despite the fact that, in common with this research, more teachers in Hickman's sample held fine art degrees than any other degree (32%) and that far more than twice as many art graduates (3.4% of fine art graduates in 2016) enter teaching than design graduates (1.3% design graduates in 2016) (Logan and Prichard, 2016).

Aristotle argued, 'There is a form of education which we must provide for our sons, not as being useful or essential but as elevated and worthy of free men.' Hickman (2005:12) views art and design as existing at either end of a continuum where differences are in epistemological terms more of degree than in kind. Aristotle views elevated art and useful design as dichotomous. There appears to be substantial congruence between teachers' responses and Aristotle's dichotomy in the data collected. Many teachers connected design-based approaches (linear, step by step, orthodoxies designed to reliably create pre-specified products) with a stifling culture of accountability, which teachers feel put outcomes above children's self-expression and the freedom to take risks. Caleb laments, 'I see too many exam sketchbooks that are formulaic and lack creativity and passion.' Pam explains 'So the process of art is similar to the process of design, which is problem solving the outcomes in each of those areas is different. In design, for me, they are more prescriptive and are more limited by ergonomics and function and things like that, where in art, there is no limit'. Design's suitability to producing reliable, measurable, predictable, utilitarian outcomes, makes design-based approaches and not art-based approaches more suited to such a culture. Design in schools all too often begins with a well worked out specification for the final design outcome. There seems to be the potential to conclude that teachers felt that design and art, rather than art and design, was being taught. Clearly, for art teachers, art-based approaches to art teaching are more desirable, and this is reflected in the data.

This research finds that there is substantial confusion among teachers with regard to their role and the expectations of the state. Most of the teachers were trained in art, only 4 from 23 were trained designers. Teachers interviewed viewed themselves as art teachers, not art and design teachers. They are contracted to teach a subject they are not sufficiently trained to teach and a subject they never signed up to teach or have it in their heart to teach. Pam recalls 'it has come out of the movement where design went into faculties in the 80s and we pulled into design-related subjects, and what they had in common, so this is historical'. It appears the government's utilitarian brand of art education has not captured the hearts and minds of art teachers. Pam asserts 'my heart is not there'. This has resulted in a

chasm between the utilitarian aims of the state and the liberal aims of the art teacher. The data indicates that this chasm is filled with uncertainty and tensions. Clive explains, 'It [the requirement to teach art and design] was confusing for us teachers and the kids too. It's not what art teaching is about, it's about the child, not all of the other rubbish we have to do.' Claire also felt unsure about how to proceed. 'Where is the line between the art bit and the design bit? Do I have to plan some art lessons and some design ones?' Trevor argued for some clarity to avoid unnecessary concerns.

The research finds that despite commonality between the subjects and their occupying positions on a continuum, teachers perceive the existence of a fault line between teaching art and teaching design. Claire believed there were clear differences between art and design. She believed art is about the self and design is usually about a client. Molly argued her teaching and her identities are completely different when she teaches the different subjects. 'When I teach design, I'm like a machine – process and product all the way, children just follow the rules.' Clive argued that there is less freedom to express own ideas and feelings in design teaching and learning, as the child is not the focus of the lesson. Molly felt that art was child-centred and design was subject-centred.

Colin Robinson (1978) argued that art and design share a great deal but it is in their purpose that they differ. Robinson also reminds us that 'names, titles and labels can exert powerful influences' (1978:124). For teachers who identify themselves as art teachers, the design label has not been well received. Trevor opines, 'I think where we run into problems is when the main subject of art suffers, when design takes over.' Pam explains, 'Design is more limited by ergonomics and function and things like that, where in art, there is no limit.' Clive laments, 'It's all design now really and not much of what I would call art – as I said, the expression side.' There appears to be something of an unholy alliance or marriage of convenience between art and design in the experience of teachers. The data from interviews suggest teachers have made a link between design and the loss of cherished aims in art teaching within the National Curriculum and government school league tables. Clive

complains, 'You can't ignore the pressure to get results, can you, so you shortcut the whole process to get the A grade. It's not really art though, is it... you can't teach art that way, can you? You can't force it.'

Another tension prevalent in both the literature (Eisner, Mortimer, Taylor, Hughes, Bowden, Maccloud et al.) and in this research is the issue of critical studies where pupils engage in art history, visual culture, and the lives and works of artists, designers and craftspeople. This research finds that teachers feel that a key part of their role as teachers of art and design is subordinated and, to a large part, eradicated by the utilitarian demand to meet narrow criteria and uniform outcomes that guarantee results. The time to explore the lives of creative people and to relate them to each other, to world events in history and to their own work, is largely not made available in GCSE classes. Trevor explained, that 'the odd sit-down lesson about artists still happens, but actually, it's usually at KS3, as you've got more time [than with exam groups] with them, haven't you?' This is despite survey data revealing that 14 of 18 teachers during their training regarded this as a top 4 priority, and 7 teachers ranked it as a top 3 priority. An NSEAD survey of 858 secondary school art teachers in 2016 found that, while 89% of independent schools supported the principle that every examination group should engage with artworks first hand in galleries and museums and/or through meeting practitioners, only 36% of government-funded free schools support the principle (NSEAD, 2016). Clive also said it was happening more at KS3 and added that 'the artist thing was more about an artist's work than the artist themselves'. This practice is suggesting a focus, not on people but things, an inversion of Manzella's view that teachers teach out of a concern for people not things. Claire pointed out there were no schemes where the main aim was the appreciation of artists, but said many schemes have 'strong links with them'. Only 1 of the 18 teachers surveyed in this research became an art teacher to teach the history of art and no teachers currently serving ranked it as a top priority.

5.3 Utilitarian Imperative

The utilitarian imperative is here defined as the duty of state education in 'preparing pupils for the opportunities, responsibilities and experiences of adult life' (Education Reform Act 1988, Clause 1b). It might also be more loosely defined as the economics imperative, as Sparke (1987:9) asserts design has an 'inevitable link with the growth of a capitalist economy'. The utilitarian imperative is predicated upon the aim 'to fit them [pupils] to do a job of work' (Callaghan 1976:1). The utilitarian imperative is aligned with what Peter Abbs terms a 'restoration of tradition' (2003:3), where design with its attendant commercial baggage leads to closed concepts in art and design. The historically more pervasive, utilitarian paradigm has dominated state art education since its creation in the middle of the nineteenth century (Thistlewood 1986, MacDonald, 1970). Few in the literature since Henry Cole, who arguably initiated state art education, advocate a wholly utilitarian art and design education, yet much of this research's data suggests that in practice, the art teachers' role is dominated by utilitarian aims.

Thistlewood (1986) explained art education in 1852 was about making products for export that could compete with those of the French. The role of the teacher was about inculcating uniform standards of design, guaranteeing typical qualities recognisable in all the markets of the world (ibid:71). In contrast to the art teacher of the 1950s, interested in nurturing a child's individuality, imagination and creativity, the art teacher in 1852 had the role of reducing 'regional peculiarities' (ibid:71). There appears to be a great deal of congruence between this vision of art education and the role of art teachers in the data from teachers' interviews and surveys.

Thistlewood reveals that the government's desire to tightly control art education was prevalent at its inception in 1852. 'Like all uniform systems, it relied upon imposed conventions: its comprehensive "success" was due to the fact that its methods were minutely regulated and its model forms and patterns exclusively determined by central authority.' (ibid:71) This quote evidences the government's historical view of art as a pre-defined product and the role of art teachers to train the next generation of producers to a tightly prescribed specification. Even before

this time, the teaching of art was regarded by Plato as an ‘important obligation of the state, for art was too serious a matter to be left to the artist’ (Beardsley, 1966:213). The tightly regulated National Curriculum appears to be producing a culture of distrust in schools where art-making activity is reduced to ticking boxes, with teachers pressured into administering narrow and predictable teaching orthodoxies, designed to guarantee grades (Downing and Watson, 2008; NSEAD, 2016). Clive exclaims, ‘Both boxes must be ticked [art ones and design ones]!’ Teaching to the test and teaching to get a good set of results was not a priority for pre-service teachers. In fact, 11 of 18 teachers surveyed in this research viewed teaching to the test as the last reason to become an art teacher. Despite this, after teaching in their schools, 3 of the same teachers ranked it in their top 3 priorities. Evidence perhaps that teacher priorities have been influenced by the results/target-driven context in which they teach. The Milbrandt study (2015) found that teaching goals were being influenced by priorities in the wider community context in which they teach. The change in teachers’ prioritisation to achieve a good set of results in this research seems to add weight to this argument. Whereas only 2 teachers while training viewed results as a top 3 priority, 9 of the same teachers later saw it as a top 3 priority.

Such a claustrophobic confined space in which to practice stifles the creativity of individual pupils and teachers (Robinson, 2010). Clive explains, ‘That’s what has happened with the pressure to get results. It creates one way of thinking and one kind of thinker. The design label stifles.’ The space and necessity for connoisseurship (Eisner, 1976), individual flair, flamboyance, and excitement is reduced to machine-like production (Robinson, 2010). Clive argues, ‘Yes design is a strict, real-world industry. The journey to outcome is imposed. This affects your teaching.’ Molly reveals, ‘I’m like a machine when I teach graphics, step by step design process all the way.’ Art room as a factory production line seems to characterise the practice milieu of the teachers questioned. The linear processes adopted by teachers mirror workplace production lines. Claire said she felt under pressure to get outcomes and so her schemes of work and teaching had become quite ‘linear’.

Critical to a trained future workforce are technical skills. Such skills are also critical to being an artist. Interestingly, teachers appear to have become increasingly interested in teaching technical skills as they move from pre-service training to in-service teachers. The role in schools appears to change teachers' attitudes to the teaching of technical skills. While 4 pre-service teachers ranked the teaching of technical skills as a top 3 priority, after time in their classrooms, this significantly increased to 7 teachers ranking it in their top 3 priorities – 10 teachers ranking it as a top 4 priority. The Arts Council 2004 NFER study also revealed teachers were delivering what it called a 'typical' skills-led curriculum.

Table 5.2 Utilitarian priorities of art teachers

Imperative	Questions	In-service Role	Pre-service Role	+/-
Utilitarian Imperative	To achieve a good set of results	9 teachers ranked this in their top 3 priorities.	Only 2 teachers ranked this in their top 3 reasons to become an art teacher.	+7
	To teach technical skills	7 teachers ranked this in their top 3 priorities. 10 teachers in top 4.	Only 4 teachers ranked this in their top 3 reasons to become an art teacher.	+3
	To teach to the test	Only 3 teachers ranked this in their top 3 priorities.	Only 1 teacher ranked this in their top 3. 11 teachers say last reason to teach art.	+2
	To prepare students for a life of work (jobs)	Only 2 teachers ranked this among their top 3 priorities.	Only 2 teachers ranked this among their top 3 reasons to become an art teacher.	=

The final column '+/-', in Table 5.2 (above), indicates the change in teachers' priorities from pre-service trainee to in-service teacher. The researcher is

highlighting the extent to which teachers' priorities change when they are subjected to the school's culture. For example, the priority to achieve a good set of results, while only being viewed as a priority by just two teachers in their training, is now, after teaching in a school, changed, and now seven of the same teachers view it as top three priority.

5.4 Is the role more utilitarian than teachers envisaged?

From the survey data, the researcher was interested to learn more about what art teachers at the time of their training anticipated their role to be, and if what they anticipated is the reality in their current role. The researcher suspected that this would reveal something of the true nature of the art teacher and the true nature of the role in state-funded secondary schools in England. Crucially, the researcher hypothesised that tensions for teachers would be reduced if the true nature of teachers and the nature of their role were aligned. Consequently, the researcher wanted to know what the current role of the art teacher is in our schools and how compatible it is with the role that was envisaged by art teachers at the beginning of their careers.

An analysis of data investigating pre-service and in-service priorities of the art teacher role reveals that the role is not as teachers had hoped during their training. The final column in Table 5.3 (on the following page) reveals the extent of the gap between envisaged and actual art teacher roles. For example, in pre-service training, 15 teachers had envisaged that to share passion and create artists was a top 3 priority of the role of being an art teacher. In contrast, only 11 teachers actually now view this as a top 3 priority meaning; for 3 teachers, it has dropped out of their top 3 priorities for the art teacher. Exactly the same was true of the priority to empower students to express their ideas and feelings; 3 fewer teachers now prioritised it in their top 3. The biggest change was seen in the priority given to achieve a good set of results, with 7 teachers ranking it in their top 3 priorities. Similarly, the priority to teach technical skills had transformed from a minor priority (only 4 pre-service teachers regarded it as a top 3 priority) to a major one, with 7 teachers ranking it in their top 3 and 10 teachers ranking it in their top 4.

Table 5.3 Changed priorities from pre-service to in-service art teacher

Imperative	Questions	In-service Role	Pre-service Role	+/-
Liberal Imperative	To produce well-rounded citizens	No teachers ranked this in their top 3 priorities.	4 teachers ranked this in their top 3 reasons to become an art teacher.	-4
	To empower students to express their ideas and feelings	11 teachers ranked this in their top 3 priorities.	15 teachers ranked this in their top 3 reasons to become an art teacher. 7 ranked it as their number one reason.	-3
	To share passion / create artists	11 teachers ranked this in their top 3 priorities.	15 teachers ranked this in their top 3 reasons to become an art teacher.	-3
	To share knowledge of artists and their work	5 teachers ranked this in their top 3 priorities.	7 teachers ranked this in their top 3. A further 7 ranked it in 4th place.	-2
	To teach history of art	No teacher ranked this in the top 3 priorities.	Only 1 teacher ranked this in the top 3 reasons to become an art teacher.	-1
Utilitarian Imperative	To achieve a good set of results	9 teachers ranked this in their top 3 priorities.	Only 2 teachers ranked this in their top 3 reasons to become an art teacher.	+7
	To teach technical skills	7 teachers ranked this in their top 3 priorities. 10 teachers in top 4.	Only 4 teachers ranked this in their top 3 reasons to become an art teacher.	+3
	To teach to the test	Only 3 teachers ranked this in their top 3 priorities.	Only 1 teacher ranked this in their top 3. 11 teachers say last reason to teach art	+2
	To prepare students for a life of work (jobs)	Only 2 teachers ranked this among their top 3 priorities.	Only 2 teachers ranked this among their top 3 reasons to become an art teacher.	=

This clearly shows a shift from liberal concerns for the development and welfare of the child being edged out by utilitarian concerns for results and economically useful

technical skills. 4 teachers had ranked to produce well-rounded citizens in their top 3 priorities in pre-service training and none now saw it as a top priority. Three times as many teachers now viewed teaching to the test as a top 3 priority.

5.5 Social Imperative

As has already been discussed throughout this thesis and in this chapter, there is a social imperative for art teachers in state-funded secondary schools in England to balance liberal and utilitarian imperatives – it is enshrined in the Education Reform Act 1988, and expressed in the twin aims of the National Curriculum (Table 5.4 – on the following page). As much of the analysis of data with regard to liberal and utilitarian imperatives has already been discussed in their own sections in this chapter, the researcher will focus instead on what evidence there is in the data, that teachers are aware of this role and have accepted that as teachers delivering the National Curriculum, they are bound to balance liberal and utilitarian imperatives – see Table 5.4 below.

Art teachers in state-funded secondary schools in England, like their colleagues in other subjects, are charged with the implementation of the twin aims of the National Curriculum. These aims are to develop the ‘spiritual, moral, cultural, mental and physical welfare of children’ AND to prepare ‘pupils for the opportunities, responsibilities and experiences of adult life’ (Education Reform Act 1988, Clause 1b). These original aims have been slightly modified to include a greater emphasis on society in the 2014 government National Curriculum for England framework document. It states, ‘Every state-funded school must offer a curriculum which is balanced and broadly based and which: Promotes the spiritual, moral, cultural, mental, and physical development of pupils at school and of society, and prepare pupils at the school for the opportunities, responsibilities and experiences of later life’ (Gov.uk, 2014:2.1).

Table 5.4 Aims of state curriculum

Source	Liberal aims	Utilitarian aims
State Teacher	Art	Craft / Design
Aristotle	Forms of education not as being useful or essential but as elevated and worthy of free men	Useful or essential forms of education
Callaghan Ruskin Speech	Equip children to the best of their ability for a lively, constructive, place in society... Socially well-adjusted members of society	To fit them [pupils] to do a job of work... Technically efficient
Education and Reform Act 1988/ National Curriculum	Spiritual, moral, cultural, mental and physical welfare	Preparing pupils for the opportunities, responsibilities and experiences of adult life

There is an imperative for art teachers to contribute to the society that funds the schools in which they teach. This social imperative was voiced by Prime Minister James Callaghan in 1976, in his famous Ruskin Speech, even before the Education Reform Act was enacted. It is the state teachers' imperative and their challenge to deliver 'not one or the other, but both aims of curriculum' Callaghan (1976:1). For art teachers, this social imperative represents significant challenges. According to Callaghan, teachers need to 'cater for a child's personality to let it flower in its fullest possible way', while at the same time avoiding the perversions of the past 'socially well-adjusted members of society' who are unemployed and 'technically efficient robots' (Callaghan 1976:1).

Despite such a balancing act being articulated in the twin aims of the National Curriculum, teachers in this research did not prioritise it. To prepare pupils for later

life – a life of work – was not what brought art teachers to teach in schools. Only 5 of 23 teachers questioned in interviews and surveys viewed this as a priority in their art teacher training and this has remained the case now in their teaching practice. Teachers' responses appear to concur with Dewey's view that governments and schools should 'cease conceiving of education as mere preparation for later life, and make it the full meaning of the present life' (Dewey, 1967:50).

While training pupils for jobs was not viewed as a priority of their role, the social imperative of producing well-rounded citizens seemed to be one that teachers identified with. Clive argues, 'It's as I said before, these kids have to grow up and get jobs, pay the mortgage, etc. but putting kids in touch with who they are is going to feed into the well-rounded citizens' dimension and art can do that pretty well if its left alone.' Most teachers perceived producing well-rounded citizens to be a key part of their role in state education. However, this marks a change from a time when the same teachers were training. At this time, to produce well-rounded citizens was bottom of the list overall; 5 teachers ranked it lowest. Producing well-rounded citizens in the minds of teachers appears to have less to do with jobs and more to do with producing pupils that 'know themselves' – self-expression is important. Molly asks, 'Actually, what good are these kids to employers when they don't know themselves?' Teachers argued that self-expression had all but disappeared in their teaching due to the utilitarian high-stakes culture of accountability that demands no mistakes and high grades.

Despite little interest in job training, teachers were clear about the economic and social impact of their work on the wider economy. Ryan says 'art and design is the bedrock of our society, which gives us standing on the world stage'. Leah explains, 'We often read and hear how successful business and industry are doing – this success relies on creative people coming up with the goods... and that these skills are developed and taught through art and design in schools.' Cheryl argues, 'Society needs specialists and artists and designers to provide invaluable skills, which are evident throughout our world at every level. This however goes unnoticed by the general public because this contribution is so effective and of such high quality that

it is seamlessly embedded into our environment and everyday existence. The taxpayer should not only invest in art and design in schools but should also be made aware of its value.’ Such a view is backed up by UK government figures, which reveal that jobs in the creative industries are being created at a faster rate than in the wider economy. While jobs in the wider economy grew by 2.1 per cent, the creative industries grew by 5.0 per cent, 2.6 million jobs to 2.8 million jobs (Gov.uk, 2017). It seems that art teachers and their design colleagues are contributing to the social imperative of preparing pupils for the world of work, despite not prioritising the aim.

As has been discussed at length in this thesis and in this chapter, art educators are liberal-minded and predominantly, they teach ‘out of a concern for people, not things’ (Manzella, 1963:154). Data from this research supports the notion that art teachers are not coming to the profession to teach a form of product design. Claire reminds us that ‘we have design and technology for that’. Teachers are coming into teaching to develop children not objects. The desire to share their art expertise appears to have been a key motivation in joining the teaching profession. Clive explains, ‘Towards the end of my degree ... I was keen to keep links with it [art] and I realised I enjoyed it. I wanted to share this. I wanted them to enjoy the subject in the first instance.’ Trevor revealed why he took up teaching: ‘It’s natural for kids to draw and to paint; it helps them understand the world and I was excited to be a part of it.’ Most teachers surveyed in this research (15) became art teachers to share their passion and to create artists, all ranking this as a top 3 priority. The same number (15) ranked to empower students to express their ideas and feelings in their top 3 reasons to become an art teacher; 7 teachers ranked it as their number one reason. Only 4 teachers viewed teaching technical skills as a top 3 priority as a trainee teacher.

Much of the data already discussed in this chapter reveals teachers who feel the curriculum is too focused on making outcomes/products and that the school art room has become a design studio for the production of objects. The data reveals that this role of the art and design teacher appears to have created deep tensions in the art room. Robinson’s (2008) notion that government views some subjects as

more useful than others, appears to be in evidence. There seems to be a tension between what are wrongly perceived to be useful design and useless art.

The data suggests that while art and design subjects share much in common, their purposes are antithetical; one prioritises children, the other product (Manzella 1963, Robinson 1978, Robinson 2010). Callaghan makes the point in his Ruskin Speech that state education should prioritise 'not one or the other but both' (Callaghan, 1976:1). Table 5.4 above illustrates the differences in purpose for art and for design, and how the combined art and design subject straddles the twin aims of the National Curriculum. Every state-funded school must offer a curriculum that is balanced and broadly based, and that promotes the liberal imperative to deliver the spiritual, moral, cultural, mental, and physical development of pupils at school and of society, and the utilitarian imperative to prepare pupils at the school for the opportunities, responsibilities and experiences of later life (www.gov.uk, 2017:5). Callaghan interpreted the utilitarian imperative as preparing children for the world of work.

The combined art AND design role requires teachers to attempt to teach both subjects within art lessons. The data in this study powerfully supports the view that this role is causing significant and damaging tensions in state-funded secondary schools. The interview data provides powerful evidence that the subjects of art and design do not occupy an equal place in art departments. Trevor opined, 'I think where we run into problems is when the main subject art suffers, when design takes over.' The data supports the view that the utilitarian aims of curriculum dominate and subordinate the liberal. This perceived valuing of utilitarian design over liberal art appears to have resulted in serious disaffection among teachers who view their role as overwhelmingly liberal and artistic. Molly argues, 'Actually, we've always had to design. That's not the problem. It's that it's all design now really, and not much of what I would call art.'

The preparation for teaching received by most teachers was artistic and liberal. Only 4 of the 23 teachers questioned in this research held a design degree. In common with Hickman's study, the degree held by the largest group of teachers was a fine art

degree (11). Of the other teachers, 4 held design degrees, 4 held art and design degrees, 1 held a sculpture degree, 1 a printmaking degree, 1 a painting and printmaking degree, 1 held an education qualification instead of a degree.

Nationally, according to the Higher Education Careers Unit (HECSU) 'What do graduates do?' Survey 2016, art teachers are far more likely to be fine art graduates than design graduates. This is because while 3.4% of all fine art graduates in 2016 went into teaching, far less than half this number were design graduates (1.3%) (Logan and Prichard, 2016).

Not surprisingly then, most teachers felt a deep association with art, which was unmatched by their attitude to design. In a marked change from teachers' priorities at the time of their training (to create artists and empower pupils to express their ideas and feelings), now, half the teachers (9) ranked to achieve a good set of results as a top 3 priority and 7 ranked to teach technical skills as a top 3 priority of the art teachers' role.

This research finds that art teachers are required to deliver design-based art within art lessons, a form of art they are neither trained to teach or are comfortable teaching. Clive revealed he had concerns that he was not doing his job properly and that there was never a person he could trust to tell him what his role actually was. He felt that after nearly 40 years of teaching, he should know, but that 'the SLT [Senior Leadership Team], who know nothing about art, keep spouting the same rubbish about targets and policies and never anything about children's feelings and thoughts'. Claire also felt unsure about how to proceed. 'Where is the line between the art bit and the design bit? Do I have to plan some art lessons and some design ones?' Trevor argued for some clarity to avoid unnecessary concerns.

The data and the literature is dominated by art teachers' advocacy for the child-centred, progressive paradigm encapsulated in the writing and practice of Herbert Read, Marion Richardson, Alexander Barclay-Russell, Malcolm Ross et al., and the words of teachers in this research. Caleb reveals, 'I am all about inspiring students to have a love of drawing and the arts, and empowering them to explore their own

creativity.’ Yet, data and the literature suggest the context in which state employed art teachers teach does not value a pedagogy of the self (self-expression, self-esteem, self-development). Data reveals that this disconnect between art teachers’ liberal, child-centred aims and the state schools’ subject-centred, utilitarian aims make the teaching context very challenging, leading to significant tensions and disillusionment.

The National Curriculum aims remind art teachers that they are a servant of the public and, as such, are required by their state employer to engage with its utilitarian imperative – no matter how uncomfortable this may be. An acceptance of this context may not represent defeat, as Ross and others in the literature seemed to feel. Mark argues, ‘Within the teaching environment, our students are given valuable life skills and mechanisms with which to navigate their future. It is possible for creativity technical skills and general art history to be taught in such a way as to encourage and nurture the individual without compromising the grade level or overall test results.’

Many of the tensions voiced in this research and the wider literature potentially stem, at least in part, from the unreasonable expectation that self-expression is expected or wanted in schools. Naturally, this causes significant tensions. It is reasonable to suggest that if trainee and serving teachers were informed (data and literature suggests they are not) of the social imperative to deliver the twin aims of the National Curriculum, teachers’ expectations would be more realistic. The data evidences that teachers educated to be artists, and who predominantly enter teaching to create other artists, are unwittingly entering a context that is predominantly not interested in creating artists. The data from this study and others in the literature support the view that trainee art teachers expect to be able to create artists but are not able to because of requirements for teachers to deliver social and utilitarian imperatives – well-rounded, technically-skilled, trained for jobs people. 15 teachers ranked the role of creating artists in their top 3 reasons to become an art teacher, yet 4 of the same teachers had let go of this priority after taking up their post and teaching for some years.

There is evidence in the data from this research and other studies that support the notion that this inability to do what they were trained for and what they entered teaching to do, is resulting in tensions. Some teachers are either subverting the government's social and utilitarian imperatives or leaving the profession. Clive advocated 'offloading design' to protect children's 'freedom of speech'. Ryan gives vent to his apparent exasperation: 'I feel I am in constant tension with the Senior Leadership Team, but I insist on teaching how I want.' Caleb explains, 'I have left state education and now do private lessons and tutoring so that I can teach the way I feel passionate about.' Caleb felt that it is vital to preserve experimentation and encourage the freedom to make mistakes, as learning happens when projects are taken in unexpected directions. In a seemingly risky and principled approach, he believed that his students achieved good results *despite* rather than *because* of the pressure to conform to safe, 'design-based orthodoxies' that guarantee grades. 'I encourage students to explore, invent, fail, try, try again, and, as an afterthought on my part, they gain high grades!' Molly explains, 'We literally don't have time for anything but the criteria. And yes, the matrix might mention feelings but what use is this without the time for kids to really explore without the fear of getting things wrong?' Clive explains, 'You can't ignore the pressure to get results, can you? So you shortcut the whole process to get the A grade.' Clive left teaching on health grounds after suffering two strokes, which, he argues, were inevitable, given the school pressure and stress he was under for such a sustained period.

5.6 Conclusion

The data when regarded as a whole reveals some interesting issues and powerful emotions for this discussion. The data appears to reveal that the teachers interviewed are not content with their place within state education. Much of the data can be interpreted as stemming from an uncaring and un-listening government. The teachers questioned in this study were very happy to participate and share their perspectives. This may stem from a need to be heard and to have a voice. Pam said, 'We just do as we're told... it's not art, is it?' And Clive used the words 'imposed' and 'forced' in his responses. There is evidence that teachers feel government and school

leaders do not share their deeply held convictions and liberal beliefs and aspirations for pupils. Teachers felt that instead, less wholesome and purely utilitarian or economic aims dominate state education. Pam angrily argued that 'education at secondary school is not about jobs but about teaching children how to learn'. Clive agreed and said, 'Maybe at A Level, the jobs thing is important, but most of the kids we teach are younger and are dealing with growing up.' Teachers are confused and dismayed at what they perceive to be the government's ignorance of art's place in the curriculum and its value in society. Clive asserts art can help pupils understand themselves and their place in the world.

The data reveals that most art teachers questioned were not aware of the government's requirement for a broad-based curriculum that balances liberal, social and utilitarian imperatives at the time of their teacher training. Most teachers felt they were not trained/prepared for the utilitarian context they find themselves in. The largest group of teachers held fine art degrees, yet now feel they are teaching a narrow form of design, a subject they were not trained to teach or ever wanted to teach. There is a sense that teachers have been mis-sold their career – sold as art when in reality, it's a kind of arty design.

The general picture is of teachers desperately trying to deliver child-centred, liberal art pedagogies, which empower pupils to express their ideas and feelings in a broad range of personally significant symbolic forms, in the face of significant and unrelenting pressure to replace this with narrow, utilitarian, step-by-step orthodoxies that mimic design processes to guarantee results the government values.

The school context, under pressure to deliver the latest government prized outcomes, appears to be harming the health of these teachers and some conscientious objectors, after years of resistance, are reluctantly leaving the profession for reasons of self-preservation. This is evidenced both in Caleb's and Clive's cases, and in the NSEAD 1016 report.

The researcher has analysed the data gathered from 23 art teachers against the perennial liberal, social and utilitarian concerns more widely found in the historical and present art education literature and presented his findings.

In the next and final chapter, the researcher will discuss the conclusions, implications and recommendations of this research.

Chapter 6 Summary, Contribution, and Recommendations

6.1 Introduction

In this final chapter, the researcher will summarise the findings and consider the broader questions raised by this research. Later, the researcher will state the contribution made to the practice of art teaching, and in a final section, make recommendations for future research with the aim of improving art teaching in state-funded secondary schools in England.

6.2 Summary of findings

This research set out to answer the question of ‘What is the role of the art teacher in state-funded secondary schools in England?’ So what is it?

At the outset of this research, in chapter 1, consideration of the role of teachers in state-funded secondary schools in England led to interviews and surveys where teachers were questioned about their motivations, beliefs and priorities for teaching art and what teaching art in schools is like. Analysis of the literature in chapter 2 suggested the answer to the question of what is art in state-funded secondary schools in England is officially, from the government’s documents, to deliver the liberal, social and utilitarian imperatives enshrined within the twin aims of the National Curriculum for England. However, analysis of teachers’ responses in chapter 5 suggests the answer to the question of what is the role of the art teacher in state-funded secondary schools in England is rather different. While there is little or no consensus in the literature with regard to what teachers are actually doing in their art rooms or their approaches to art teaching (Lee, 2013), there does seem to be considerable agreement among teachers questioned in this research. Commenting on Barratt’s research of the 1970s, where art teachers prioritised perceptual skills, imagination and self-expression in their teaching, Hickman (2005:56) observes that ‘there appears to be little significant difference between the views of art teachers in the 1970s and those of trainee teachers of art some 30 years later, despite the considerable cultural changes that have occurred’. Teachers’ responses in this research seem wholeheartedly to agree with Hickman’s analysis. Furthermore,

Figure 2.1 evidences the considerable weight of historical literature that advocates liberal approaches to teaching art. This weight of advocacy for liberal approaches is contrasted with a paucity of literature advocating utilitarian approaches.

Collectively, the weight of the liberal literature, combined with the evidence from teachers questioned, leads this research to conclude that most teachers came to teaching to teach child-centred approaches, similar to those of the progressive, liberal, art-teaching paradigm that dominated much of the twentieth century. However, despite this considerable weight of evidence, this research finds that such child-centred, liberal aims and priorities have not been realised in the art rooms of teachers questioned.

This has had a negative effect on teachers interviewed. This research concludes that the experiments of the past; utilitarian schools of design, liberal child art, utilitarian DBAE, the twin aims of the National Curriculum have not led to a harmonious and secure art room. The evidence is that teachers can't happily go about their teaching, secure in the knowledge they are doing the right thing. In fact, the art teacher literature supports the views of teachers questioned, revealing teacher confusion about their role (Swift & Steers, 1999; Lee, 2013:251 et al.), identity issues (Clement 1988, Cohen-Evron 2002, et al.), polemic (Ross, 1995:273; White, 2004:38 et al.), and dissatisfaction and disillusionment with their role (Addison and Burgess, 2003:135; Steers, 2014; NSEAD, 2016).

6.3 Questions from chapter 1

In this section, the researcher will demonstrate that questions raised in chapter 1 have been addressed by this research (questions are listed in section 1.5).

6.3.1 What happens if art teachers find themselves being required to teach a subject they do not identify with – e.g. design?

Of the 23 teachers questioned in this research only 4 held design degrees and the majority held fine art degrees (11). Of the other teachers, 4 held art and design

degrees, 1 held a sculpture degree, 1 a printmaking degree, 1 a painting and printmaking degree, 1 held an education qualification instead of a degree.

Art teachers teach art because they identify with the role. They have spent years, perhaps the greater part of their lives, making art and studying art. Teachers' identities as artists is central to their role as art educators. Like good drawing, good art teaching is made stronger by the confidence and fluency that comes from the art teacher's experience as an artist or art student. People in most jobs tend to get better and more skilled with practice and experience.

Teachers who are asked to teach a role they don't identify with and have little or no experience with is not ideal. The evidence from this research is that teachers feel that their own unique contribution as artist teacher is undervalued or not valued at all. Teachers in this research feel that the government is substituting art-based approaches capable of empowering children to express their own ideas and feelings through learning about art and art making, with design-based approaches intended to train children to make predictable, largely uniform products for guaranteeing examination results for school league tables.

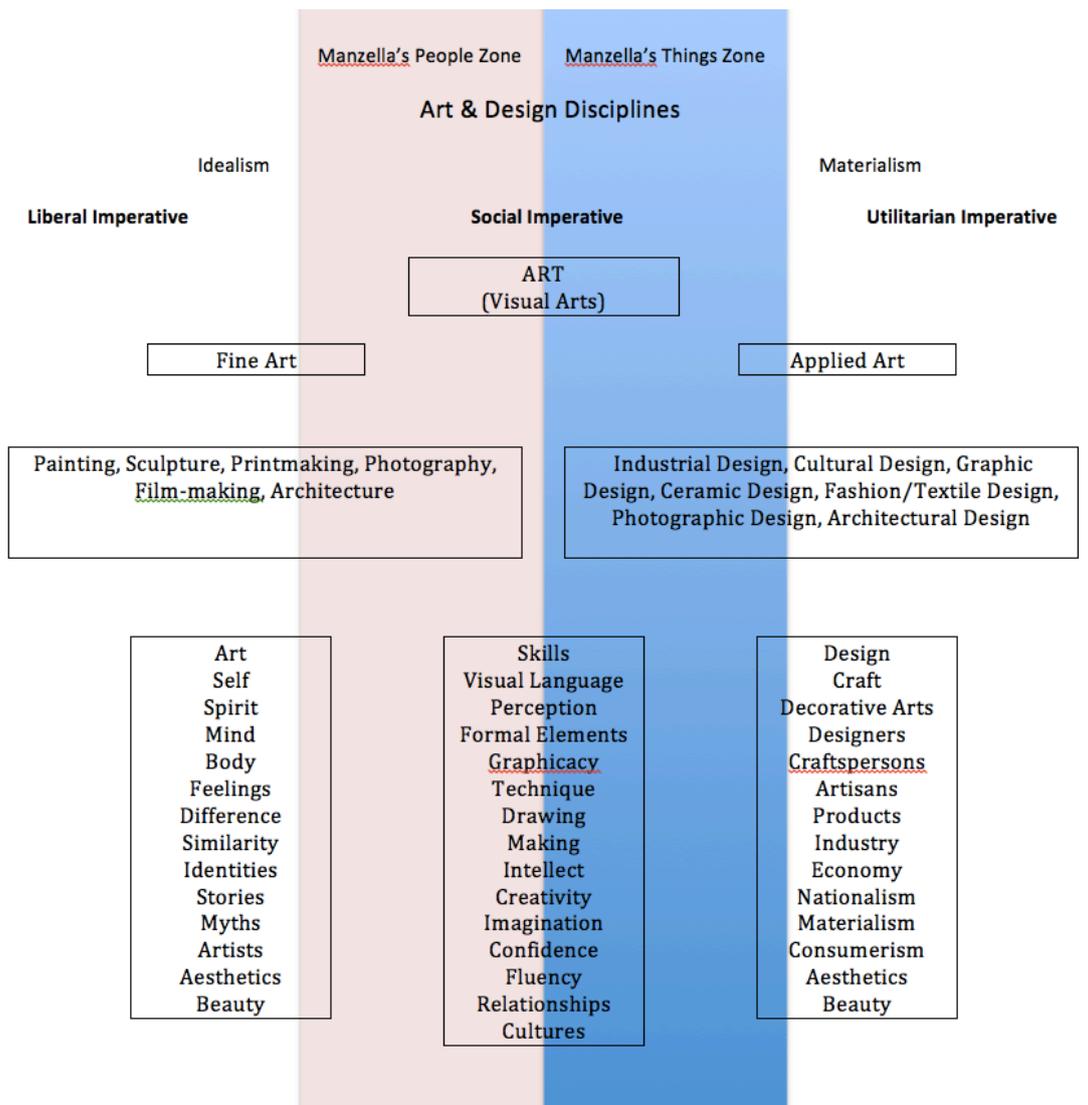
Design-based approaches are not to be confused with design *per se*. Design has its own tradition; at its best, it can be creative, imaginative and individual. However, the evidence in this research, is that the unique, imaginative and creative designs that may justify design-based approaches are not being delivered in art rooms. According to teachers, there is no time for the unpredictable, risk taking, the potentially endless exploration of blind alleys that could lead to somewhere or nowhere. For truly imaginative, creative, individual and potentially unique design or art responses, the uncomfortable reality of potentially no outcome and no final product has to be accepted. Eisner (2011) makes the point that the aim of the education process in schools is not to finish something but to start something. In art there is no guaranteed outcome because the outcome is not always the objective. Artists don't always make paintings to produce a finished painting. They may be engaged in making with the sole aim of exploring ideas and expressing feelings. Where this

exploration and expression will end, who knows? Indeed, if many artists knew where their creative journeys would end they may not make the artwork – the unknown is alluring. Artists are rarely completely satisfied with their work as their creative mind, body and soul can always find more to do. Like words, paintings and other artworks can be preludes to what is to come and in themselves, may mean little.

Design-based approaches with their eye on the end product can be straightforward, linear step by step A to B journeys with convenient predetermined milestones to be ticked off. Assessment of design-based approaches are, relative to art-based approaches, far simpler to deliver and this will suit utilitarian imperatives for reliable measurement and dependable outcomes that meet the grade. Assessing predictable pre-determined art objects or the products of design-based processes is easier than assessing the unique and unpredictable learning of children. 'Consequently, the kind of work that school students are increasingly expected to produce conforms to the requirements of a system which values work that is assessable' (Hickman, 2005:141).

Art teachers are not design teachers and so they may be uncomfortable teaching anything that isn't art. Yes, design and art have things in common – a family resemblance (see Figure 6.1 below) – but so do any two humanities and any two sciences. It would make good practical sense to place design teachers in the role of design teacher (schools already have design and technology departments) and art teachers in the role of art teacher. As teacher-trainer, Robert Clement (1993: 40), says, 'careful attention has to be given to the way art teachers with different skills and interests are used within a department' ... to ensure they provide a 'programme of work that makes for some kind of sense and balance for children'.

Figure 6.1 Visual arts disciplines within 3 imperatives



6.3.2 What if teachers view the addition of design-based approaches with their inevitable connection with utilitarian rather than liberal aims as a threat to cherished liberal child-centred pedagogies?

There is evidence that teachers perceive a threat to art teaching. In fact, the literature is replete with advocacy for liberal art teaching approaches against a utilitarian threat they perceive as very real. Many subjects in the state school curriculum have had to fight for their place, and for art, this has been made more difficult by calling art ‘art and design’ or ‘art, craft and design’. Historical efforts to graft art onto other subjects like design, technology, or craft in an effort to win favour with policymakers or in pursuit of academic respectability have, as Hickman

points out, led to 'superficiality and a shallowness in understanding the nature of art through an attempt to cover everything that is associated with it' (2005:18).

The rise in design-based approaches signal that art's cherished liberal aims are not being prioritised. It is these liberal, rather than utilitarian, values that teachers emphasise in the literature and in this research's responses as rationales for art's place in schools. If the teachers in the literature are not being heard and utilitarian approaches are returning to schools, what Abbs referred to as a restoration of tradition, then one might reasonably conclude art's place in the curriculum is once again under threat.

6.3.3 What if the redefined role requires a redefinition of what teachers are and why they teach art?

As has already been said in 6.3.1, art teachers are, to a large degree, defined by who they are, what they do, and what they have always or for a considerable time done. This is perhaps not easy to undo. While there is evidence in this research of teachers being enculturated into adopting utilitarian priorities in place of liberal art priorities, art teachers being redefined or rebranded as anything other than art teachers is unlikely to be a fruitful exercise. Art teachers teaching art means the very best of what art teachers are and have to offer can be utilised for the good of the child, the school, the country, and indeed the world. Partially utilising what art teachers can offer will reasonably mean a partial fulfilment of what an art teacher can give. Combining this partial fulfilment with another role they do not identify with, or were not trained to deliver, will reasonably mean that children, schools and government will get less than all that an art teacher can give. 'Arty' design or 'designy' art, or craftyart, is probably the logical outcome from asking art teachers to deliver design-based or craft-based approaches. In fact, this appears to be exactly what teachers in this research have described. Teachers, children, schools and society are paying for a subject that is neither art nor design nor craft.

Not surprisingly, the evidence from this research and the literature is that art teachers are fulfilled when they teach art and unfulfilled when they have to

substitute art-based approaches for other subjects or other subject approaches – e.g. design-based approaches. Rebranding art teachers as art and design teachers, while sounding like the best of both worlds, a kind of buy one get one free, appears to have resulted in the worst of both worlds.

6.3.4 What if teachers do not know what is expected of them?

The literature and responses from this research reveal that art teachers have always known what is expected of them. They know their role is to teach art. They know what an art lesson is as they have attended many art lessons in their own education as a child, as an art student and as a trainee teacher. The problems and attendant tensions appear to have come from government's devaluing of art and the repurposing of art in schools. As has been revealed in the literature and in this research, art has become increasingly utilitarian and less liberal with the consequence that art teachers are in practice, delivering a bit of art within a predominantly design-based approach that fits with government priorities for outcomes, measures, targets, and latterly, the UK's place in PISA tables.

Such government priorities have little to do with why teachers studied art, trained to be art teachers or took up roles in schools. This has inevitably resulted in a great degree of confusion about what they are expected to do. Teachers in this research want to know if their role is an art role, a design role, a craft role, or a bit of each – if so, how much of each? Teachers in this research and in the literature question if art can really be taught meaningfully in this way, with most agreeing it cannot.

Clearly, this confusion leads to a lack of consensus, both in the literature and among teacher respondents, about what government wants from them. If teachers are confused then this makes it very easy for governments to exploit this lack of consensus for its own utilitarian aims. For policymakers who feel art is not a priority, it allows them to disregard art, as is the case with the EBacc, and results in reduced time being allocated for art in schools. For art teachers to argue the case for art in their schools and in government, there needs to be a united sense of purpose, a clear and united approach to the teaching of art in schools. A reconnection with art

and its liberal and social aims. Calling art by its name instead of grafting on related subjects could be a very simple but powerful start.

6.3.5 What if teachers teach the same way as they have always taught within the new utilitarian regime?

Confusion and a lack of consensus with regard to teaching approaches have led to significant disillusionment among teachers. Teachers' responses evidence that teachers are responding in a variety of ways to this confusion. Some teachers appear to use an ostrich approach, that is, digging their heads in the sand and hoping the pressure to change the way they teach will just go away with the next government's new broom. There are teachers who accept in their minds, but not their hearts, that art is different now in schools and try, as best they can, to adapt their teaching approach to the latest government priorities. Others, like conscientious objectors, defiantly teach the child-centred, self-expressive approach they were trained to teach and hope exam results will come.

A problem with all of these approaches is that none of them work. The ostrich and the conscientious objector approaches operate within an art room in constant fear of being found out and fear of losing their career resulting from disciplinary conversations or on health grounds. There is evidence in teachers' responses of teachers losing their careers. Teachers who accept their new role in practice cannot accept it in their hearts because a role that prevents them from empowering children to express their ideas and feelings prevents them from being art teachers – it becomes a job, rather than the vocation they signed up for. There are many higher paid less stressful jobs for creative graduates and so, if teaching becomes just another job about pay then the government are likely to lose many teachers. This is evidenced, with thousands of teachers leaving the profession in recent years, citing increased workload and undervaluing of the profession as their reasons (NSEAD, 2016).

6.3.6 How is teacher training for art and design different from art?

There isn't a subject called art and design in law due to the Education Reform Act 1988, referring to the subject as 'art' not 'art and design'. This is despite many government documents over the decades since the Act, referring to the subject variously as 'art' and 'art and design', and latterly, 'art, craft and design'. This rebranding of art just adds to teachers', and some teacher-trainers', confusion. There are teacher-training courses with art and design in their name, but from teachers' responses, it doesn't seem to have changed the way teachers are trained. On the whole, as Hickman tells us, trainees today share the same child-centred priorities as those of teachers in the 1970s. Does this mean that teacher education is based on child-centred priorities or are trainee teachers' priorities shelved in their training in preparation for a role in schools, which does not share these teachers' priorities? Are teachers receiving a liberal, social or utilitarian training?

To accommodate the utilitarian priorities of government and the art and design role, teachers perhaps could be trained in the design-based approaches prevalent in this research. A greater focus on utilitarian course content; product, specification, linear process, outcomes, product evaluation, client, brief, cost analysis, health and safety, competition, marketing, packaging, retail, wholesale, consumer, etc.

The evidence from teachers in this research appears to indicate that art teachers do not receive this training; they received an art teacher training. This is likely to be because art (not applied art or design or craft), for the most part, doesn't focus on these utilitarian concerns. As Manzella (1963) stated, much of the literature and teacher respondents have made clear that art teachers teach out of a concern for children and their imaginative, creative, artistic development, and not out of a concern to train children to make things/objects/products.

6.3.7 Have serving teachers received this training?

According to this research's findings, art teacher respondents trained over a period from the 1960s to the recent past, have received a similar art-based or child-centred teacher-training. This is clearly an issue, given the teaching context in state-funded

secondary schools in England is so dynamic and changed – currently, less liberal and social and more utilitarian. According to most commentators, the progressive, child-centred paradigm ended in the late 1970s, so it seems surprising that teacher-training is largely the same. This suggests that while the government’s utilitarian priorities have dramatically changed, art teacher-training has remained largely unchanged. So the answer to the question appears to be ‘no’. Teachers may not be receiving training for the current utilitarian context and this may contribute to teacher tensions and confusion.

6.3.8 What effect has teaching art and design had on lesson content, lesson aims and outcomes?

Lesson aims and content appear to be compromised by government pressure to achieve targets, leading to linear, step-by-step orthodoxies, designed to guarantee good examination results. Performance targets, and performance management, now prevalent in state-funded secondary schools in England, can only exacerbate this problem. Much of the artwork looks the same, as it stems from a few prescribed ‘successful’ sources and meets ‘perfectly’ with the examination board’s assessment objectives. Risk-taking and experimentation are inevitably minimised to avoid children ‘getting it wrong’. Children’s learning or training is scaffolded to the point that too much of the work is already prepared by teachers through ‘helpful’ resources. The consequence of this is minimal imagination, minimal creativity, token personality, and very predictable responses and outcomes. The teacher can be effectively drilling children into adopting the government’s latest idea of what art should look like. Such design-based processes are potentially creating classroom production lines, turning out prescribed products. The researcher can personally testify that it is soul-destroying, mind-numbing work, both for the child and the teacher. Artwork produced at the researcher’s school regularly achieved 90% A*- C grades because the requisite design-based orthodoxy was followed but children learnt very little about themselves or about art. This superficial and narrow approach to art education clearly represents a missed opportunity in children’s education and their lives. Art teachers in this research have made their feelings clear that this is not what they entered art teaching to do.

6.4 Contribution to practice

This research hopes to contribute to the literature and to the practice of art teaching in schools in England, primarily by answering the question of ‘What is the role of the art teacher in state-funded secondary schools in England?’ At a time when art’s place is threatened in schools in England, clarity with regard to what the role of the art teacher is and its value and purpose is paramount. The current lack of consensus leaves art and teachers vulnerable, defenceless against advocates for artless utilitarian schools.

This research helps to clarify the role in the following ways:

- The identification of teachers’ concerns, beliefs and priorities (in the literature and from teachers questioned), and their analysis within liberal, social and utilitarian constructs/imperatives.
- The uncovering of teacher respondents’ confusion about their role.
- The uncovering of teacher respondents’ tensions. In addition to confusion about their role, this research revealed tensions connected to a lack of opportunities to teach the way teachers want to or expected to, the prevalence of design-based orthodoxies, pressure for outcomes, the lack of creativity, imagination and fun, too little time for exploring artists, movements, particularly at Key Stage 4. Tensions resulting in teacher disillusionment and teachers subverting school policies to teach art as it should be taught, despite considerable pressure not to. Teachers suffering job related health problems and teachers leaving a profession they trained for years to teach and care deeply for.
- Identification that some teachers’ expectations while training have not been realised, raising questions about their preparation for teaching in an increasingly utilitarian design-based, outcomes-focused context. It seems teachers expected to walk into a child-centred class of the 1950s and found themselves in a subject-centred class of the 1850s. Today’s regime appears to mirror approaches of the Victorian era (Robinson, 2008).

- Corroborating much of the literature and national statistics (Logan and Prichard, 2016) that art teachers are in the main, fine art graduates, not design graduates. That they share liberal art aims rather than utilitarian, design-based aims.
- Identifying that some teachers' priorities in practice (not in their hearts) have been changed by their teaching context.
- Contributing to the discourse around the distinctions and relationships between art and design with the aim of clarifying the role for teachers and policymakers. Particularly for teachers who have entered the current utilitarian, design-based art room context and are consequently under a misapprehension that child-centred approaches are not imperative to art teaching.
- Use of a liberal, social and utilitarian scale for the purpose of measuring the health of art education in state-funded secondary schools in England. Positing and defending the hypothesis that art teachers who share liberal and social concerns struggle to teach within an environment that is overly utilitarian.
- Use of a liberal, social and utilitarian continuum to measure the relative weight of liberal literature, social literature and utilitarian literature. Mapping the prominent literature of art education against liberal, social and utilitarian imperatives allow teachers and policymakers to view at a glance the considerable weight of advocacy for liberal and social approaches to art education. And, by contrast, the relative paucity of advocacy for utilitarian approaches. This is clearly of value to teachers confused about what the art teacher's role is. It can help teachers identify and dismiss utilitarian design-based approaches when and if schools push for their implementation.
- Providing teachers, policymakers and future researchers with a piece of rigorous and scholarly work that has the potential to lessen tensions through the clarification of the art teacher's role in state-funded secondary schools in England.

6.5 Recommendations

This research has uncovered a context that is clearly unacceptable to most teachers questioned, which can't be good for the children they teach, for society and potentially for the economy. Recent government's apparent rejection of liberal art in the school curriculum appears to disregard the rights of children to an art education. United Nations Article 22 states 'Everyone, as a member of society ... is entitled to realisation of the economic, social and cultural rights indispensable for his dignity and the free development of his personality'. Article 26 states 'education shall be directed to the full development of the human personality and the strengthening of respect for human rights and fundamental freedoms'. Article 29 states, 'The education of the child shall be directed to ... (a) the development of the child's personality, talents and mental and physical abilities to their fullest potential'. Article 31 states 'Parties shall respect and promote the right of the child to participate fully in cultural and artistic life' (UNESCO, 2006:4).

To address this, school leaders and government could acknowledge that there is confusion among teachers about their role and a lack of opportunities to teach art the way they want or expect to. That the prevalence of design-based orthodoxies and pressure for outcomes are leading to a lack of creativity, imagination, and fun for children in lessons. There could be an acceptance that there is little time for exploring artists, art history or movements – for grades or for the enrichment of children's lives. Schools and the government could understand that not being able to teach art as teachers see it, as they feel it, and as they feel it should be taught, is resulting in teacher disillusionment, teachers suffering job-related health problems, and conscientious objectors forced to subvert school and government priorities to teach art properly, despite considerable pressure not to. Lastly, that dedicated, passionate, knowledgeable, skilful, experienced teachers are leaving a profession they studied hard for and care deeply about. Some respondents perceive the current situation as uncaring and deeply unfair to teachers and to children.

This research recommends that a clear job role for art teachers is created and published. Like all good job roles, it should be designed to capitalise on the teachers'

beliefs, desires, hopes, aims and motivations, and it should be fit for purpose. This role could acknowledge that art teachers (most of whom are art teachers not design teachers) want to share their passion for art and art making. This will involve an acceptance on the part of the school and of government, that self-expression and child-centredness is the focus of art lessons because it is the right of children to receive this form of education. Success might be measured by how well the teacher has developed the child's passion for art, their self-esteem through increased confidence and engagement with topics, their technical ability to express their own imaginative, creative and individual ideas, and their knowledge of art and artists and the cultures connected with their work. This is the role that art teachers were trained to teach as art students, and in many cases, trainee teachers and therefore, a role they should excel in performing. School head teachers, governors and senior leadership teams and government inspectors might be made aware of this liberal, child-centred role and how it could be assessed – as Eisner (2011) states – not quantitatively but qualitatively.

The researcher also recommends teachers receive specialist training in the design-based, utilitarian pedagogies that currently prevail in secondary schools in England – as evidenced in this research, NSEAD, Warwick report. Also, within teacher education programmes, the context of the art room within a utilitarian, subject-centred paradigm could be contrasted with that of the art room within a liberal, child-centred paradigm. Teachers might be made aware of the part such paradigm shifts have played in the development of the role of art teachers historically in England's schools. As part of this, Efland's streams of influence and Hickman's rationales for art education, perhaps the use of this research's mapping of the history within the three imperatives could be considered helpful. Teachers would benefit from the knowledge that the teaching context in schools in England is dynamic and capable of significant change within a teacher's career – even a short one – to the degree that a teacher's art beliefs and priorities may be fundamentally challenged by government policies. These recommendations are predicated upon the rationale that informed and well-prepared teachers are less likely to enter teaching with unrealistic expectations (e.g. that the role of the art teacher is fixed or

is child-centred, subject-centred, art-based, design-based – all can change), and that such teachers are better prepared for the challenges of changing government priorities; liberal, social or utilitarian.

Given the government's commitment to the United Nations articles, this research recommends that school leaders and government reconnect with liberal, child-centred approaches to teaching. Schools are arguably just pointless buildings when the development of children is not their focus. Clearly, the rights of the child, as stated under the United Nations articles 22, 26, 29 and 31, should be at the heart of principled policymaking and decisions with regard to art education and art teaching in schools. The evidence from 23 teachers questioned in this study, from the 850 teachers surveyed by NSEAD, 54 teachers surveyed by NFER, and 200 contributors, including teachers for the Warwick Report 2015, suggest it currently isn't.

As has already been said in chapter 5, art teachers in state-funded secondary schools in England, like their colleagues in other subjects, are charged with the implementation of the twin aims of the National Curriculum. 'Every state-funded school must offer a curriculum, which is balanced and broadly based, and which: Promotes the spiritual, moral, cultural, mental, and physical development of pupils at school and of society, and prepare pupils at the school for the opportunities, responsibilities and experiences of later life.' (www.gov.uk, 2014:5)

Teachers questioned appeared to not be aware of these aims when presented with them by the researcher. Clearly, the aims were not a consideration for teachers when going about their teaching. Teachers and the researcher, in common with Callaghan in 1976, interpreted the first aim as liberal and social, and concerned with creating well-rounded citizens, and the second as social and utilitarian, and being concerned mainly with technically skilled, employable citizens. However, given the teachers' responses, it is clear that the second of the two aims, despite their threat to preoccupy the art room, and the wider school, is not a genuine priority for teachers in their hearts. Teacher respondents revealed they didn't come to teaching to train children for jobs. However, the second aim need not be interpreted as

purely utilitarian. Preparing pupils for opportunities, responsibilities and experiences of later life could be interpreted as just as liberal and social an aim as the first. In which case, art teachers could meet their obligations to their employer, the government, and to children and society without sacrificing liberal art lessons and child-centred teaching if they felt free to do so – under less pressure to deliver utilitarian imperatives. What is meant is that these aims needn't be antithetical to the liberal intentions of art teachers and there needn't be associated tensions if government provides clarity with regard to how these twin aims could be expressed in a child-centred, rather than a subject-centred way.

School leaders and the government could reassess the value of predominantly utilitarian approaches for schools on the grounds that they are stifling children's creativity and potentially choking off future creative industries (Robinson, 2010). Art teachers in this research and most of the literature do not identify with nineteenth century industrial imperatives related to the production of workers or to the production of prescribed products. Art in schools is an all too brief prelude to adult life and they should be free to explore, experiment and discover – to create. The researcher understands that parents want good grades and job opportunities for their children but good grades should reflect how artistically developed the child is not how well their product meets a specification. This research recommends government let the art teacher empower children to travel to where their minds, bodies and souls can take them now to gain the knowledge, experience and confidence to boldly embrace their creative futures later. This longer-term strategy for growing creatives for our creative industries means the next crop can grow stronger and taller, and the society of the future can share in the benefits of what it has sewn. Given that it takes years to develop a child's creativity to the point that they can venture into industry, the seeds of the UK's current booming creative industries were almost certainly sewn some years earlier. This research joins the NSEAD in recommending government invest in creative education now to safeguard the future of our creative industries.

The government's priority for an academic rather than vocational curriculum, epitomised by its introduction of the English Baccalaureate (EBacc), excludes the arts and design and technology (D&T) on the basis that they are not academic. The NSEAD, in their 2014 manifesto, make the point that 'in life, "knowing how" is as important as "knowing *what*"' (NSEAD, 2014:4). In its pursuit of a predominantly academic curriculum, the government appears to have abandoned the vocational aims of previous governments, as vocational qualifications are disappearing from schools (NSEAD, 2016). This could have rebalanced art teaching from an historical, vocational bias towards more liberal, child-focused approaches to art teaching. However, this opportunity has been lost, and liberal art imperatives appear not to be prioritised by government, as time given to art in schools is also disappearing (NSEAD, 2016).

For these reasons, and because the aims of the National Curriculum state that a balanced and broadly-based curriculum must be offered, this research recommends that the EBacc is discontinued. However, if it is to prevail in schools, this research recommends that art be included to offer the stated requisite balance in the curriculum. The government's EBacc currently contradicts the government's own aims for its National Curriculum, as a purely academic curriculum is neither truly broad-based nor balanced.

This research joins the NSEAD (2016) and the Warwick Commission Report (2015) in recommending an end to links with the OECD and its PISA tables. The current monocular obsession with academic results ignores the explosion in the creative industries, which is growing faster than any other sector of the economy, creating huge numbers of jobs each year. While the UK obsesses over academic results in Asia, Asia is itself, according to the Warwick report, focusing on developing its own creative industries. It is clear the government's strategy, which according to the NSEAD is dismantling art education in schools, is one step behind those of forward-thinking governments around the world. This is despite being one step ahead in possessing booming creative industries, which are the envy of the world. Industries that are due to the efforts of creative educators, including art teachers, who have

resisted narrow, utilitarian orthodoxies, perhaps at great personal cost to their health in some cases, to make such creativity in the UK a reality. Industries that clearly can't be sustained without a revaluing of art and creativity in schools – not just in government documents, but in exercising a duty of care for art teachers and the children they want to be free to teach.

6.6 Possibilities for future study

Given the limitations of a small-scale study involving 23 teachers and the changing context, all of the themes studied in this research can and should be studied further in the future. Researchers may find this research's conception of art education within liberal, social and utilitarian imperatives helpful when making sense of data and the literature. Helpful also in relating and uniting future studies with past ones, towards a shared purpose, and a clear definition of the role of art teachers in state-funded secondary schools in England.

Themes related to this research and requiring further study include teachers' dissatisfaction and confusion with their role post-National Curriculum (Swift & Steers, 1999), and subsequent identity issues for art teachers (Clement, 1988; Cohen-Evron, 2002); the profound influence of the Organisation for Economic Cooperation and Development (OECD), and its Programme for International Students Assessment (PISA), most notably the English Baccalaureate (EBacc) on the arts in schools (NSEAD, 2016); the deprioritising of art and art teachers in the National Curriculum.

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Appendices

Appendix I: Analysis of Barrett's Worthwhile Outcomes within the three imperatives model – see Barrett. M (1983) *Art Education – A Strategy for Course Design*. London: Heinemann

20 worthwhile outcomes are viewed by this research as liberal; 14 are viewed as social; 9 are viewed as utilitarian.

1. To develop the ability to perceive the world in visual tactile and spatial terms. (Liberal imperative)
2. To develop sensitivity in response to changing perception. (Liberal imperative)
3. To be able to recognise the nature and form of problems inherent in self, society and the environment, with particular reference to visual and tactile experience. (Liberal and social imperative)
4. To be able to work flexibly within an infinite range of possible solutions. (Liberal, social, utilitarian imperative)
5. To be able to discriminate between the various solutions to a problem and to choose the most appropriate to self, society and the environment. (Liberal, social, utilitarian imperative)
6. To be able to realise personal uniqueness in a community or in society as a whole, so that the pupil can learn from and contribute to society. (Liberal, social, utilitarian imperative)
7. To develop a wide range of expression and communication skills, based upon visual and tactile experience. (Liberal, social imperative)
8. To be able to see that all manmade objects are the result of his manipulation and organisation of the physical environment. (Liberal, social, utilitarian imperative)
9. To develop self-reliance by experience in problem-solving and decision-making. (Liberal, social, utilitarian imperative)
10. To be aware of the quality and effects of ideas and decisions stemming from others. (Liberal, social, utilitarian imperative)

11. To understand the expression of personal feelings and impulses to such an extent that sense can be made of a world shared with others. (Liberal, social, imperative)
12. Art should be recognised as a form of thinking able to sustain creative ideas and provide a framework for judgement. (Liberal, social imperative)
13. To develop the ability to modify what is seen so that a personal response to it can be demonstrated. (Liberal, social imperative)
14. To develop the ability to organise marks, shapes and forms so that they communicate or demonstrate our response to what has been observed. (Liberal imperative)
15. To recognise that the content of any work of art is expressed through the personal manipulation of form. (Liberal imperative)
16. To externalise our personal reality through the manipulation of visual form. (Liberal imperative)
17. To understand the dynamics of visual form. (Liberal, social, utilitarian imperative)
18. To develop the ability to record what one has seen in two dimensions as objectively as possible. (Social, utilitarian imperative)
19. To discover and understand the environment through direct manipulation of it. (Liberal imperative)
20. To explore media so that they can be understood and used appropriately. (Liberal, social, utilitarian imperative)
21. To externalise our personal reality through the manipulation of materials. (Liberal imperative)

Appendix II: Reflexive writing - Researcher's background, beliefs and biases

I understand that a different researcher could do the same things I did but may arrive at different findings and conclusions due to their beliefs, experiences and biases. Knowing what I believe about the case, what my experiences are of the case, and what my potential biases are, allows readers to better understand my actions, my decisions, how I came to interpret data in my own way, and how I came to my conclusions. I also understand that the experiences, beliefs and biases of my participants need to be made clear to readers.

I am an art teacher because I feel things strongly. Writing this thesis has been a challenge because my feelings have been kept away. The personal feelings of the researcher are not germane to reporting on research – I agree. Academic writing, most would agree, has traditionally featured impersonal constructions and the passive voice to create what many see as the 'appropriate objective style' (Murray, 2011:106). The trouble is, a thesis that speaks to art teachers (not only academics) who have invested their lives in empowering children to express their feelings is likely, I believe, to come across disingenuous, even potentially distrusted, as if written by a calculating and unfeeling robot. This would clearly defeat the entire enterprise as its value would not be imparted to its intended audience.

I believe in human agency, individuality and the rights of people to express their own ideas and feelings in symbolic form (art-making). I believe in empowering others to do this. I believe to a large extent that this is the role of the art teacher.

I believe that art teachers, despite their use of design in making art, are not the best people to teach design. I believe design graduates are the best people to teach design – to become design teachers. Design and technology departments in English schools already teach design and it is not necessary to confuse the art teacher's role by adding design. I have been faced with pupils asking, 'Why are we doing this again, sir? We've done this in D&T [Design and Technology],' and my D&T colleagues experiencing the same. I believe also, that while I was uncomfortable delivering design education (I don't have a design degree), my design colleagues were comfortable – they have studied design, they have design degrees – they are designers.

I believe Manzella (1963:154) expresses my point well that art teachers are concerned with people and designers are concerned with things. 'The educationist has students engage in art experiences having as their primary goal life adjustment and the integration of learning experiences. The educationist says that he is concerned with the student himself, not with what he produces. The old standby in the field is "process rather than product", which is supposed to mean that what happens to youngsters in terms of their total growth while they are engaged in art activities is of critical concern, not their finished product. This is often expressed by art educators as an interest in people not things.'

Despite this, I am a pragmatist, and while art teachers are employed as art and design teachers, they will be required to teach design, whether this accords with their background, beliefs, education, training or not.

I am a teacher of art and have previously taught for 12 years in a state-funded secondary school in England. I studied fine art at my local university as a mature student, largely paid for by the public via an educational grant. I believe in state-funded education because I am from a working-class family, and I understand that without it, I might never have had an education as a child and perhaps as an adult too. I want others to benefit from this too and I am happy to pay taxes to achieve this. I understand that state-funded education is paid for by the economy of England and that the public and the government require a return on their investment – systems of public funding must be maintained if they are to continue. Such a return might be in the form of socially well-adjusted, unemployed school leavers or technically efficient robots (Callaghan, 1976). However, I believe that socially well-adjusted people need not be unemployed. I also believe that being technically efficient need not make an individual a robot. To summarise my point, I believe state-funded schools can invest in socially well-adjusted, technically efficient people who will more than amply provide a return on the public's investment in their education.

However, I understand that the public can only fund education if they have the jobs to afford to pay for it. I understand people have to be educated and trained to do jobs and I understand that, as a teacher in a state school, part of my role is to contribute to this effort.

I believe Hickman (2005:49) makes a good point that art educators rarely promote the vocational rationale for art education, but I believe they should. Not all pupils taught by an art teacher will become artists, but they will all need a job and all will be asked to fund the art lessons and art teachers' salary of the future.

I believe that art graduates at the time of their teacher-training are not always made fully aware of the economic implications of teaching in a state-funded enterprise – our schools. I believe graduates who go on to teach art in state-funded secondary schools in England most often come from fine art backgrounds and that this means, most often, art teachers believe in self-expression, self-esteem, creativity, individuality, and believe less in entrepreneurial skills and the making of products for industry. However, I believe that an entrepreneurial or utilitarian imperative does exist. If fine art graduates are to teach in state-funded schools, it should be made explicit to them in their training, by teacher educators and government, in its documents, that a major part of their role will be to prepare pupils for work. In countries around the world, this is achieved. Argentinian art teachers receive explicit instruction from their government. In Argentina, National Education Law No. 26.206 states as its second priority for art teachers is to deliver 'specific training of students for artistic vocations and professions (including teaching) to sustain cultural identity, promote socio-economic growth and social Justice' Milbrandt, (2015:141). The government of Finland makes explicit in its 'Basic education in the arts' (2003)

document, the role of teaching pupils about environmental aesthetics, architecture and design as one of its four core contents. The other three are expression and thinking; artistic knowledge and cultural expertise; media and visual communication (ibid:142).

I believe, in broad terms, that the English state art education pendulum has swung from utilitarian to liberal and back to utilitarian. I believe that since the National Curriculum in 1988, art as a subject in state-funded secondary schools has become increasingly focused on end-products that are not the child. This is significant because, unlike design teachers, I believe art teachers in the main are more interested in the child than what they produce – end-products. I believe this disconnect is problematic and is leading to increased tension and dissatisfaction among art teachers. The reasons for art graduates becoming art teachers are complex and varied. However, I believe the utilitarian job role they encounter in schools is not what they signed up for or are fit for and, in some cases, what they were prepared for in their pre-service training.

As a new teacher, I asked my head of art what I was officially expected to teach – he did not know. He responded, “Where is the person that can put me right on this?” He taught in the same school for nearly 40 years and yet he did not know what he or I was expected to teach. To be clear, he knew what he wanted to teach and he knew what he had spent decades teaching, but he did not know what he was expected by government to teach. This uncertainty left him anxious and insecure, particularly when exam results fell to 2% A*-C grades while, for decades, his pupils’ results were high. Such pressure and tension can’t be good for a teacher’s motivation, his energy and his health – he left teaching on health grounds after suffering two strokes.

I believe this anecdote, my own experience as an art teacher in a state-funded school in England, and the art education literature, evidences a great deal of confusion about what we as art teachers are expected to teach. Unlike teachers in other subjects, there is no official textbook to work through. I believe that the art education literature reveals that government guidance, despite the absence of an official textbook, is scant and vague. I believe that the government could do more to openly declare its understandable utilitarian aims, rather than contextualising art concepts like self-esteem, self-expression, creativity and intuition as entrepreneurial studies, instead of coming out and saying we want you to teach the technical skills pupils can put to good use in factories. Although some recognition is due to government for finally *hinting* to teachers that their role *might* involve the teaching of such skills, if not making it an explicit role for art teachers. I believe art teachers are capable of understanding that art has to pay its way, alongside every other subject in the National Curriculum. In fact, I would argue that the over emphasis of art’s design credentials in the late 1980s (by lobby groups like the NSEAD) that was thought necessary to keep art as a subject in schools at the inception of the National Curriculum, was in part due to a recognition of this fact. Art can’t be as easily connected to financial reward as the designing of products. By connecting art with design, art ensured a future within a curriculum that was conceived out of economic and political necessity and that devalued (still does) subjects wrongly perceived to be

of little economic value. Art is also expensive for schools to deliver and has a history of developing free-thinking anarchists – something no government wants to pay for.

I believe the heterogeneity of approaches to teaching art, the lack of government guidance, the constant historical changes, and the lurches from liberal to utilitarian paradigms, have left teachers, particularly long-service colleagues who have taught across paradigm shifts (like my former head of department), unsure of what is required of them. I believe this uncertainty is corrosive within the current high-stakes context where league tables and A*-C grades are presented as vital. I believe from the literature, anecdotal evidence gleaned over many years, and the data from interviews and surveys in this study, that significant tensions are being endured unnecessarily. Unnecessarily because clarity from government could remove these tensions by clarifying the utilitarian imperative in state art education and working with teachers and teacher educators to implement utilitarian aims and emphases within teacher-training programmes and in guidance and curriculum documents. I believe that following such action, more graduates from design backgrounds would join the ranks of art graduates in becoming art and design teachers. I believe that in the absence of a much desired fine art subject in the National Curriculum (design is taken care of with design and technology in my view), this would be the next best thing, because I believe that a balance in art departments of artists and designers would better reflect the dual subject of art and design and dual liberal and utilitarian aims of the National Curriculum. I believe the openness and honesty of this proposition would make it clear to art teachers that their official role is to teach utilitarian / useful / vocational art, as well as the liberal art most teachers want to teach.

I believe teachers want to do a good job for their pupils and that they know this inevitably means doing a good job for the country. I believe the country should make its wishes clear when advertising for art teachers, when training art teachers, and when teachers are in service.

Appendix III: Interview Questions

1. What was your preparation for teaching art and design?
2. What is the difference between an art teacher, a design teacher, and an art and design teacher?
3. How does being required to teach both art and design affect your teaching?
4. What is the department known as within the school? Art department, design department or art and design department?
5. When you are teaching art, do you work in an art room, a design room or an art and design room?
6. How are you identified by colleagues? As the art teacher, the design teacher, or the art and design teacher?
7. Do you feel aspects of the subject may have been lost as a consequence of the dual role?
8. Do you think art teachers being required by the government to teach both art and design means extra work for teachers?
9. Do you think art teachers being required to teach art and design improves the art component?
10. What effect does the requirement to teach art and design have on you?
11. A stated priority in education is to get pupils into jobs. Do you think this affects your teaching?
12. Should art education be prescriptive; yes or no?
13. Of the schemes and projects you have taught, how many have as their CHIEF aim and not as a by-product, a child's self-expression?
14. Of the schemes and projects you teach or have taught, how many have as their CHIEF aim and not as a by-product, the appreciation of the work of other artists?
15. Do you view your job as primarily educating children to be artists, appreciators of art, well-rounded citizens, workers or other?

Appendix IV: Survey Questions

1. Why did you become an art teacher?

Rank the following priorities:

- to share passion / create artists
- to teach history of art
- to share knowledge of artists and their work
- to produce well-rounded citizens
- to empower students to express their ideas and feelings
- to teach to the test
- to prepare students for a life of work (jobs)
- to achieve a good set of results, to teach technical skills

Comments:

2. What are the top 3 priorities in your teaching role now?

Rank the following priorities:

- to share passion / create artists
- to teach history of art
- to share knowledge of artists and their work
- to produce well-rounded citizens
- to empower students to express their ideas and feelings
- to teach to the test
- to prepare students for a life of work (jobs)
- to achieve a good set of results, to teach technical skills

Comments:

3. Following the EBacc, what has been its impact?

Comments:

4. Should taxpayers fund art education?

Comments:

Appendix V: Teacher Participants (Interviews and Surveys)

Participants	Coding Reference	Experience	Degree
Teacher 1	Clive	38 years	Painting & printmaking
Teacher 2	Pam	30 years	Education
Teacher 3	Molly	20 years	Fine art
Teacher 4	Trevor	11 years	Fine art
Teacher 5	Claire	1 year	Theatre design
Teacher 6	Graham	24 years	Fine art
Teacher 7	Louise	22 years	Fine art
Teacher 8	Samantha	20 years	Fine art
Teacher 9	Tony	20 years	Fine art
Teacher 10	Philip	18 years	Sculpture
Teacher 11	Rachael	18 years	Fine art
Teacher 12	Miriam	17 years	Art & design
Teacher 13	Mark	12 years	Art & design
Teacher 14	Caleb	11 years	Fine art
Teacher 15	John	10 years	Theatre design
Teacher 16	Kirsten	10 years	Textile design
Teacher 17	Leah	10 years	Fine art
Teacher 18	Cheryl	9 years	Art & design
Teacher 19	Ryan	9 years	Fine art
Teacher 20	Amy	8 years	Theatre design
Teacher 21	Samual	7 years	Printmaking
Teacher 22	Jane	2 years	Art & design
Teacher 23	Chloe	1 year	Fine art

Appendix VI: Exemplar Interview transcript

Interviewer: Researcher and Art teacher

Interviewee: Art teacher of 30 years' experience

Interview Setting: Interview conducted in office of [art teacher]. The interview was conducted at 10.30 am Wednesday morning

(Start of Interview)

Interviewer: What is the difference between an art teacher, a design teacher, and an art and design teacher?

Interviewee: Oh my goodness me, this is hard! It's like the old dispute – the distinction between art and craft. In the end, I think it's to do with process. So the process of art is similar to the process of design, which is problem solving the outcomes in each of those areas is different. In design, for me, they are more prescriptive and are more limited by ergonomics and function and things like that, where in art, there is no limit. ... Process and outcome is the difference. The art and design teacher can tap into both of those things and it would depend on the project.

Interviewer: Would you consider that in the art process there that it is entirely possible that somebody could undergo an art process and it would be entirely feasible that they might not have an outcome?

Interviewee: Oh absolutely! And herein lies the rub really, and I think the rub in that one is the children's perception and not the adults' perception, and not the adults that know about process but the children want and expect a finished piece so they can say that's where they got to. But no, it's an intellectual process as much as a physical process. And that is why art should be in the core curriculum. In my humble opinion [laugh], waggy finger!!

Interviewer: So is there a difference between an art teacher and a design teacher in your school?

Interviewee: Yes, in my particular school right now? Yes, completely a big difference! And that big difference is to do with process and also to do with outcome, because in design in this school, because there is a limit on potential outcome and that is for practical reasons, not necessarily the inhibitions of the particular teacher, but they do have a much more limited [yeah].

Interviewer: When you say practical reasons, what do you mean?

Interviewee: Storage might be one or machinery, what they are capable of doing if we go back to the eighty-foot tall sculpture, there would be a distinct practical limitation such as cupboard storage.

Interviewer: Do you think there are any practical limitations with respect to the National Curriculum?

Interviewee: As a whole? All of it?

Interviewer: In terms of an education...

Interviewee: Oh right. [chuckle]

Interviewer: An art education and what is required.

Interviewee: Limitation in the design curriculum [a little confused]. I can only think of storage really.

Interviewer: Perhaps it's the phrasing of the question.

Interviewee: Yeah, I'll have to think about that a bit more.

Interviewer: Ok, thank you.

Interviewer: What is the department known as within the school? Art department, design department, or art and design department?

Interviewee: It is called the art department but in actual fact, it is the art and design department.

Interviewer: Ok, thank you – next question.

Interviewer: How do you view yourself – as mainly an art teacher or mainly an art and design teacher?

Interviewee: An art teacher without a shadow of a doubt!

Interviewer: Thank you. Do you work in an art room, a design room or an art and design room?

Interviewee: Ha ha ha! Oh that's a naughty one!

Interviewer: Mischievous aren't they? Ha ha!

Interviewee: Very naughty! Ha ha! I'm going to call it an art room, which does make me think why don't I call it a design room?? Ha ha! And it's because it doesn't have set squares and drawing boards, ha ha! [perplexed and curious expression]

Interviewer: So if it doesn't have these things, why does the National Curriculum and the government in a state school call you an art and design teacher?

Interviewee: Cynically, I think it was because they wanted to give it credibility. Because there has always been this problem of the people's view and other

educationalists' view that art is a soft option, so what they tried to do was to get the intellectual process recognised I think. By the design of the curriculum, but that still hasn't been quite enough ... And the art and design tag was partly to try and address that and then partly the sincerity, like the difficulty distinguishing between an art and a craft that the lines are so blurred. I also think it has come out of the movement where design went into faculties in the 80s and we pulled into design-related subjects, and what they had in common, so this is historical – from the first school I taught in was the design process. So we could apply... and it was true that you could apply that process as an intellectual, problem-solving process to resistant materials, graphics art, can't remember the others, oh, home economics, textiles. So they all had this thing in common and, to a degree, that was true, but it was quite restrictive on art but that was the problem of it. Although it wasn't a particular problem in that particular school. They were quite happy for art to flourish, but it took the same starting point for every body and I do think there is some truth in that.

Interviewer: Mmm! Mmm!

Interviewee: I think it was part economic, part genuine philosophy. I think we might be able to get rid of it now, ha ha!

Interviewer: Think we might be able to get rid of it now??

Interviewee: I don't think we need it anymore, Ha ha ha! It was alright in the 80s, ha ha!

Interviewer: It was alright in the 80s, ha ha! Not alright now?

Interviewee: We've grown out of it, haven't we? Ha ha!

Interviewer: Interesting, interesting! Thank you for that. Ok... So next question then. How are you identified, need to be careful here, ha ha! How are you identified by colleagues? As the art teacher, the design teacher, the art and design teacher?

Interviewee: It's a bit difficult, isn't it, because my role here is varied, but if I taught solely in the art department, I am convinced that I would be identified as an art teacher. And I would never be my colleagues be called an art and design teacher.

Interviewer: Or a technology teacher or a design teacher?

Interviewee: No! Technology teacher if you were in there teaching graphics, resistant materials...

Interviewer: Ok. In which discipline was your education and training. Was it in art, craft, was it in design? Was it in art and design?

Interviewee: Ha ha! It was a very long time ago. It was art and... No! My title was art 'cause I did a degree in education. It wasn't art and design, it was art. My main thrust was silkscreen printing.

Interviewer: Right! So you were a specialist in silkscreen printing?

Interviewee: Which is in fact a craft and involves elements of design [perplexed], ha ha!

Interviewer: But you align yourself, spiritually, philosophically with art?

Interviewee: Yes. Even though my current practice is in textiles, which has design processes, but yes, I would align myself with art, yes!

Interviewer: Thank you very much. Before the National Curriculum, late 80s, you would have been contracted as an art teacher, and after the National Curriculum, you are contracted as an art and design teacher. Do you feel that this change of contract has changed the role for the better?

Interviewee: No! Ha ha! In a word, no! Ha ha!

Interviewer: Why do you think that?

Interviewee: No, because its tightened up our process, it's been called art and design and I still hark back, and I'm going to sound very old indeed, but the CSE was much better than the O Level. GCSE was a development from the CSE. The CSE is GCSE without the restrictions. So in actual fact, I felt the CSE had both the process and the breadth so there were no intended outcomes in that sense. It was, in a sense, child-centred, where we have become exam-centred and it don't necessarily apply to this school and it's to do with words and semantics and so marking these days I think... an awful lot of time is spent just working out the words. Figuring out what the words mean. Rather than actually making a judgement on the artwork

Interviewer: Mmm? Just on that subject, it just occurred to me... how do you feel when someone's marking, when your marking work, er, how much time do you spend thinking about the child?

Interviewee: On the matrix, not at all! The child becomes utterly anonymous!! There is no consideration or connection with the child. You are simply marking it according to this objective... The objectivity is good – I don't mean that... But to a set of words. You are deciding whether the person's work is fluent, not what the person is trying to achieve or whether they have actually managed to achieve what they were trying to achieve. Or where they were going... [Interrupted by phone]. Where were we? Yes, design .. design is easier to manage and assess isn't it so school leaders will like that .. art teaching is messy, individual and you can't pigeon hole kids into tick boxes can you.'

Interviewer: If we accept that as an art AND design teacher, now that you teach the extra discipline of design to some extent now, and you have limited time to teach arguably, logically some of the art time has been lost. Which aspects do you feel we may have lost? You may have already answered it.

Interviewee: I think I have because what I have waffled about is the sincerity, that is waffle, the creativity, the child-centredness – letting the child take the work where they want it to go. And being an enabler rather than a teacher. You know at a certain level – that's what I think the role is.

Interviewer: Ok. Thank you very much. Do you think an art teacher being required by state to teach both art and design means extra work for teachers?

Interviewee: Yeah, of course it does, it means more paperwork. It means more dragging it, more wood grince and statements. Grades rather than the work – yeah, that's what it means to me.

Interviewer: Do you think art teachers being required to teach art and design improves the art component?

Interviewee: No! It undermines it. It undermines it because as I said, it is a slightly different process and a different outcome that you are after. Its prescribed, yeah, I don't think it's added anything.

Interviewer: When you say a different outcome, you are after?

Interviewee: I think in art, the outcome should be so open ended and design, it has to meet criteria. Normally, it would have to be functional – it would have that element to it. Art doesn't have to have that at all, it can be expressions, so it can be anything.

Interviewer: Ok. What effect does this requirement – the requirement to teach art AND design, what effect does it have on you?

Interviewee: Personally, not much effect, if I'm honest, because I do view my role in a school to do what I am asked and if I am not prepared to be a head teacher or have

some political influence on it then I accept that I am going to do as I am told. But my bias is obviously always going to be towards the art, and the design part will be fulfilling the criteria of that process it's not art is it? It doesn't bother me, I'll do it, ha ha! But my heart is not there.

Interviewer: That's a pretty powerful statement – your heart's not there??

Interviewee: Yeah.

Interviewer: Do you think your heart has to be in teaching to do it well?

Interviewee: I don't think it has to be – I think it helps. The best art teachers that I see, and I've known some fantastic art teachers and they do it because what's in their hearts. Because they have such belief and they are inspirational. I do have to say I'm not an inspirational teacher. I can be good in many ways but I'm not inspirational, not like these people that love it so much. And they connect with the children's art on a very emotional level.

Interviewer: I think you are being very harsh on yourself.

Interviewee: Ha ha!

Interviewer: You couldn't have given the answers you have given without great passion and strong beliefs. Ok, so a slightly different theme now. It's about liberal art and utilitarian art.

Interviewee: Right, ok [quite curious expression].

Interviewer: A government priority in education is to get pupils into jobs. Do you think this affects your teaching?

Interviewee: No, it doesn't affect my teaching. Whether it should affect my teaching, I don't really ... I'm so dead against it. I'm speechless about it. I have had a row about it quite recently. Education is not about jobs! This level, it's not about jobs. It's not! Education is about learning, it's about the ability to learn. And we teach children the ability to learn, explore and find out what they want to know. And that's what we should be doing. I suppose at post-16, I might have a different argument, if we can train for jobs then we should, colleges train for jobs, but within GCSE curriculum right up to there, we are teaching children how to learn. And that's what I want them to know when they leave here at 16, I want them to know how to learn. I have said that enough times now, haven't I? Ha ha!

Interviewer: No, but it's good!

Interviewee: I've said it lots of times and I know it's against current philosophy but it's mine and I haven't been able to shift that one.

Interviewer: Should art education be prescriptive, yes or no?

Interviewee: No!

Interviewer: Of the schemes and projects you have taught, how many have as their CHIEF aim and not as a by-product, a child's self-expression?

Interviewee: I would like to think that they all had that, but to be honest, they don't. Because they are prescribed by the National Curriculum and therefore, it's the shift I was talking about, isn't it? About having a piece of clay, find out about it, learn about it. Here we go again, what can it do? Not what might you do with it? I think it's very child-centred, asking you to explore. At the moment, we don't have the time, the recognition within a standard curriculum, for those kinds of exploratory lessons. Because they don't tick enough boxes. So in those terms, I would say it was a very small percentage of work that I have been doing that actually does address the individual.

Interviewer: So you do feel a pressure?

Interviewee: Oh yes, at KS3 certainly, at KS4, you can then enable a bit more exploration. But at KS3, there's not a box there for it.

Interviewer: I mean, don't you find that incredible that there isn't a box?

Interviewee: Something I find completely astounding is that on the matrix I found since it came out, that there isn't a box that says this is really good! This grabs me, you know! There's nothing that says how good it is as artwork – it may not be very skilful but the power of expression is huge.

Interviewer: It's what you said before about the child is not mentioned.

Interviewee: It's not on that matrix.

Interviewer: Ha ha! So a child could have gone through an amazing change...

Interviewee: But you don't have a means of recognising it! And this is again what makes art different from every other subject, perhaps you can do it with a history paper. You don't need to know where they've been. Where they've gone to perhaps, but for art you do. And that's again why it should be core curriculum, 'cause no other subject actually charts the change of the individual. Or at least in the same way, or as far as I am aware. Except perhaps English, as it's also about communication.

Interviewer: In the literacy sense in art.

Interviewee: Yes, they have that in common.

Interviewer: Of the schemes and projects you teach or have taught, how many have as their CHIEF aim and not as a by-product, the appreciation of the work of other artists?

Interviewee: Yes, it's been thrust upon us, hasn't it? In a very formalised way, hasn't it? Now, I couldn't work out a percentage but most lessons have artists.

Interviewer: As a main focus or you attach artists?

Interviewee: No, not as a main focus, no. I find that what they prefer to do is to come to the artist through the work the child is doing and we do have to have sufficient knowledge to have a range of options of relevant option, as it were. Urm, but I would prefer to do it that way. Perhaps it's not the main one.

Interviewer: So you don't have sit down, we are going to talk about Matisse today?

Interviewee: No.

Interviewer: Or you know post-modernism today?

Interviewee: No, not really, no.

Interviewer: What percentage of schemes or projects you teach or have taught have as their chief aim and not a by-product, the appreciation of other cultures?

Interviewee: As their chief aim?? Ah! At KS3, I used to do quite a bit. Sit down today, we are going to learn about masks. Yeah, at KS3, yes. Talk about their cultural significance. Let's home in on this, so yes, quite a lot, and in fact, the KS3 project I did a couple of years ago, it may well have been the central thrust. You know totem poles, you know, just as an example.

Interviewer: Yes, but would that be like you said with artist, would that be the kid would be working on a project or a piece of work then you would introduce the culture into it or would it be ...

Interviewee: No at KS3, we might have started it with cultures. At KS4, it would not be the chief aim, it would come in to connect [interrupted by telephone].

Interviewer: Ok, a couple of crackers here for you. Do you view your job as primarily educating children to be artists, appreciators of art, well-rounded citizens, workers or other?

Interviewee: Well-rounded citizens and artists.

Interviewer: Ok, appreciators of art?

Interviewee: Well, that's part of being an artist anyway!

Interviewer: I would agree with that, yes. You're absolutely right. I believe it is a superfluous addition. Excuse my stupidity for asking that.

Interviewee: Ha ha ha! Don't be like that! Ha ha!

Interviewer: Here's a real cracker. Why do you think it is important to teach children art?

Interviewee: Oh, because it's to do with their self-expression. And it's to do with communication. We are related to other people. The things that are the heart of education – being able to communicate with other human beings. To me, that is what it is. That's the basis of it. Art covers one's spiritual, emotional, moral, all those SEAL things, they are all in there. You don't have to do anything about them 'cause it happens. Engage in the process of creating artwork, engage in a process of self-development. It's just obvious! Ha ha!

Interviewer: It's obvious to you, ha ha! Just wish it was obvious to some other people. Right, if you didn't work for the state, would your teaching of art be different? You have actually done so, can you just say for the recording what the differences were.

Interviewee: The differences are that the children are more able to, they are more responsive. They were more responsive in the private school, they would engage much more readily with a topic. They would bring in items of their own, ideas and physical ideas. Wouldn't necessarily have more emotional input into art. So the children were far more compliant but that doesn't mean they necessarily had more to offer. Any more of themselves, in fact, they were more inhibited. I don't know more generally but in this private school, they were much more concerned to get things right. It was about getting things right.

The head teacher in the small private school I worked in valued art enormously. It was very surprising because he was completely driven by results. You know, the way he sold his school to the parents saying your child can get 11 A*'s at GCSE. That was the whole thrust of it all. Nevertheless, art for him was very, very important. He spent quite a lot of money on it, gave it credibility, made concessions – everybody in the school had to wear their bat cape, but not the art teachers. It was completely practical but it was surprising he made that concession. Part of this was that he was completely child-centred. His whole approach was child-centred, even at the expense of the teachers; he would sack a teacher literally at the drop of a hat. He used to be a lawyer and specialised in employment law so knew exactly how far he could go in every situation. So as a teacher, if the kids didn't like you, would be told to leave. His value of the children was enormous. And the art teachers was enormous. The class sizes were smaller and the children were very motivated, even if they weren't necessarily of the heart to do art, they were motivated to do well and would produce copious amounts of work. And therefore, you were able to steer them more easily. I mean any child that will produce that amount of work, at some point, you are going to hit the jackpot. So in that sense, it was relatively easy. In the

state sector, I found that most children cannot take what they do inside of school to outside of school. So they can't support their work by what they do outside. There are too many demands on them in state-funded secondary schools and they are even more anxious in a sense to get thing right in a state school. The urge to get things right and to be told that that's the right thing to do. In art, it doesn't really apply because the range of right things to do is enormous. I think that's been a really detrimental effect of our curriculum, as it were. I hark back to the CSE – it wasn't that kind of an exam. You didn't have to get it right. You had to show your thinking process, your ideas. So again, in the private school, the children are much more privileged. They have access to more resources – if they don't have personal resources, they have parents, ha ha! They will do it for them – they will make sure it is done. But here, children are much more on their own, they don't have those resources and yet, they have much more to express. They're not allowed to tap into it really.

Interviewer: How do you feel, 'cause in private schools, the National Curriculum doesn't exist.

Interviewee: That's right, although the one I was in did more or less follow the National Curriculum. A bit more leeway but more or less. And I couldn't say why other than convenience and I don't know what OFSTED make of private schools but there was a standard National Curriculum as such with a bit of flexibility. But if it was a nice day, let's do country or it's a nice day, let's ALL go out. Ha ha ha!

Interviewer: Love that – spontaneity!

Interviewee: Oh yeah!

Interviewer: So things weren't so tied down in the same way? Am I using the right words – tied down?

Interviewee: Yeah, you are. Yes, they weren't as restricted. They did have, I mean certainly, I never had to ask anybody ... [interrupted by a student]

Interviewer: You were talking about class sizes, how many...?

Interviewee: Maximum 15, that was in KS3 and GCSE, 9 pupils. I have a friend who teaches in a voluntary-aided school in Holland Park, not quite a state school, but his biggest class is 17. His GCSE classes, they have two or three, can't remember, his classes are 10. And that is standard practice. When I started teaching, my classes were 15 and never went beyond 20.

Interviewer: Was that private or state?

Interviewee: No, that was state school.

Interviewer: When was this?

Interviewee: That was '79 and the 80s. And in the 90s, I went to a large comprehensive and we fought about it all the time, we went up to 22. And that was all classes GCSE.

Interviewer: Was that a set maximum?

Interviewee: We were going by the NUT guidelines, which was 20, and I believe it still is. Practical subject no more than 20. NUT guidelines – not enforceable but...

Interviewer: Ok.

Interviewee: Like I say, it crept up beyond that. I don't see how you can effectively teach art to more than that. Perhaps if you had a vast room, I'm not sure you'd ever be able to get round it. There has to be, and especially at KS4, such a degree of individuality because we want them to be individuals. We don't want them all to

have the same outcome, we don't want them to follow the same process... the same ideas. So there has to be some individuality. And so you have an obvious problem of time. And in most of the schools I've been in, the art rooms aren't anything like big enough to have more than 20 children in. Has to be less than that, it's space, it's elbowroom. But it's also individual time. At the independent school I was at, you had both of those. When you went to the shows of those kids, the variety of work was amazing. Because they could, they could go wherever they wanted. In the private school...

Interviewer: Yeah, in the private school, but in your large comprehensive school?

Interviewee: Not a chance, storage issues, a number of children going through the classrooms. If you can't have elbowroom, how can you print?

Interviewer: Did that affect your schemes of work, classes of 30?

Interviewee: Completely and utterly! It's no longer how can I achieve what I want with these children, it's how can I practically make and store all of this work? As I said, also in my previous school, I was teaching in maths rooms, carpet on the floor, science labs, history rooms, ridiculous! Ha ha! Don't use the sinks, ha ha! Ultimately, it was a question of money, not being able to fund a new space, and along with that, you are prey to the senior managements, more than that the head's attitude for art. It is quite rare I think to find a head that is supportive, truly supportive of art. They go to the shows and glow, truly glow, but doesn't commit to it. And it's to do with the whole sociological thing, isn't it – for some extraordinary reason, we value maths as being terribly important. I can't get over this, I worked with a head of maths who, really good bloke, went on to be a senior teacher who had children and both of them were extremely talented in art and maths. And they went on to do degrees and they both went on to do art and so I used to talk to him and of course, they are both related, the golden section, and I asked him why is it core curriculum? And he said it shouldn't be. I don't see why because maths doesn't relate to other people. Core

curriculum subjects ought to be that which we have in common. I think languages should be core curriculum.

Interviewer: So your view of education is...

Interviewee: To do with people, like I said before, education is to do with people.

Interviewer: You feel maths shouldn't be core curriculum because it's not to do with people?

Interviewee: In essence, yes, or I just can't see any justification. I can see at KS3 why we have to be numerate, but beyond that, I can't see why it is core curriculum.

At KS4, if you had the aptitude, you would elect to do maths because you had an interest in numbers.

Interviewer: Ok, thank you for taking the time to share that with my research.

(End of Interview)

Art & Design Literature

Idealism

Materialism

Liberal Imperative

Social Imperative

Utilitarian Imperative

1762 Rousseau – Emile – Natural Education

1852 Cole – Schools of Design

1857 Ruskin - Unity of Applied and Fine Arts – More Freedoms

1887 Froebel - Natural Flowering of the Child

1888 Thomas Ablett Schools of Drawing and Freedoms

1895 James Sully Developmental Stages of Children

1911 Holmes - Mechanical Obedience' to the 'Path of Self-Realisation'

1911 Finlay-Johnson - Child-Centred Expressive Form of Education through Drama

1920 Nunn - More Play In Arts Education

1920 Caldwell Cook - 'Play way'

1923 Hadow Report- Imagination and creativity

1930s Marion Richardson – Child Self-Expression

1934 RR Tomlinson – Picture Making By Children

1938 Spens Report – Liberal Art Education – Freedom from Purely Utilitarian Art Education

1943 Viola – Child Art

1943 Read – Education Through Art

1947 Lowenfeld – Child Development

1955 Hospers – Children Not Solitary Geniuses – Less Self Expression

1956 Basic Design Movement – Bauhaus Influences

1963 Manzella – Teachers Teach Out of A Concern for People not Things

1966 Barkan – Discipline-Based Approaches – Sequential, Objectives Structure

1966 Elliot – Art Experienced 'From Within' or 'From Without'

1967 Plowden Report – Child-Centred Education – Creative Play

1970 Field – Integrity of Children and Integrity of Art

1970 Macdonald – History and Philosophy of Art Education

1972 Eisner – Discipline-based Art Education (DBAE)

1974 Hirst – Liberal Education and the Nature of Knowledge

1974 Witkin – Intelligence of Feeling

1976 Callaghan – Ruskin College Speech – Great Debate

1979 Barrett – Course Design – Worthwhile Outcomes

1980s Baynes – Design Based Art Education

1882 Alison – Four Domain Curriculum

1984 Greer - Discipline-based Art Education (DBAE)

1982 Robinson – Arts in Schools Project – Integration of Arts And Curriculum

1986 Thistlewood - Social Significance of Art Education

1986 Taylor – Educating For Art – Critical Response – Visual Literacy

1987 Bruce – More Knowledge – Subject-centred Art Education

1988 Education Reform Act – National Curriculum

1988 Steers – Critical of Reforms

1989 Robinson – Gulbenkian Report – Arts Not about Jobs and Arts Value Not Officially Understood Or Recognised

1990 Efland – Streams Of Influence In the Development Of Art History

1993 Ross – Don't interfere with Child Expression – Learning *Through Art*

1996 Abbs – Paradigm Shifts

1999 Robinson – All Our Futures Report – Creativity In Schools

1999 Swift & Steers – Manifesto For Art Education

2005 Hickman - Rationales For Art Education

Appendix VII: What I did – my actions and decisions

1. I read the art education literature and themes within concepts were identified.
2. I produced some reflexive writing and themes within concepts were identified – e.g. themes of accountability in education, teacher agency, narrowing of the curriculum within the concept of a utilitarian imperative.
3. I looked for broad patterns, generalisations, or theories from themes / concepts in literature and my reflexive writing.
4. I posed to myself a tentative theory of three imperatives formed with hypotheses that maybe dissatisfaction and tensions among teachers could be improved through clearer explication of the teacher role, what is expected of teachers, and through the realisation of a social imperative achieved through a balancing of utilitarian and liberal imperatives.
5. I used this tentative theory to construct questions designed to test my hypothesis for my semi-structured interviews with a convenience sample of 5 teachers.
6. I analysed data using thematic analysis procedures. Additional themes were identified.
7. I surveyed 18 teachers from an online purposive sample, using questions developed from themes.
8. I analysed data using thematic analysis procedures. Additional themes were identified.
9. I presented findings.
10. I discussed the implications of the study and made my recommendations.

Appendix VIII: Art & Design Overview

