

# STATE OF THE ART

TEACHER KNOWLEDGE  
AND EXPERTISE

COVER

GALLERIES

## STATE OF THE ART

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The Artworks programme, devised and funded by the Clore Duffield Foundation.

### **Supported by**

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### **Published on 1 July 2004, Children's Art Day, by:**

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### **Report**

This report is also available on the Artworks website:  
[www.art-works.org.uk](http://www.art-works.org.uk)

The Clore Duffield Foundation is a Registered Charity, No. 1084412

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# FOREWORD

It is now five years since my Foundation launched Artworks in order to support visual arts education in the UK. This was at a time when art & design was being squeezed out of the curriculum and the school day by the focus on literacy and numeracy.

Artworks is a three-part programme: the Artworks Awards encourage and reward inspirational teaching in art & design, particularly in relation to working with artists and galleries; Children's Art Day celebrates children's art-making in schools, galleries and museums; and Artworks research investigates issues relating to school-based art & design provision.

After five years, it seemed the right time to stand back and take a look not only at what the Artworks programme has achieved, but also at the wider context of art & design education in schools during a period of great change in terms of educational initiatives, priorities and funding.

This latest Artworks research report, *State of the Art*, is a result of such reflection and observation. It takes into account the views of teachers at primary and secondary level, as well as of individuals such as inspectors, advisers and gallery educators, involved in daily contact with schools. The research also includes a review of the body of Artworks Award-winning work to see what trends are emerging, in terms of school work with artists and galleries, art forms used and art works referenced.

The results of this research are both encouraging and discouraging. I am delighted to see that the funding of art & design activities in school appears,

in many cases, to be healthier than in previous years, but disappointed that there seems to be a growing divide between schools which are well-funded and resourced, and schools which are under-funded and lack even basic resources; between the 'haves' and 'have nots'. I am also discouraged to learn that so many schools feel unable to visit galleries, museums and other cultural sites. The reason may be lack of funds for transport, or, increasingly, concerns about health and safety, but also it is the pressures of school life and the curriculum that can inhibit teachers from making the most of these invaluable sources of inspiration and support.

Perhaps the strongest message to come out of this research is that art & design teachers need support: from locally-based advisers, from technical support in ICT, from Advanced Skills Teachers and from art co-ordinators (in primary schools), as well as from opportunities for engagement with practising artists and art in galleries. More than anything, teachers need to have opportunities for training and professional development: in-service training to help non-specialist primary school teachers to teach art & design with confidence and creativity; and for all teachers, training on how to make the best use of ever-changing new technologies.

I hope that this research provides food for thought for art & design teachers and art educationalists, but especially for policy-makers. Changes can be made to improve the state of art & design education in the UK; it's not all about funding, it is also about political will.

**Dame Vivien Duffield DBE**

STATE OF THE ART:

# ASSESSING THE STATE OF THE ART

Rick Rogers

## RESOURCES

Many pupils are being denied opportunities to realise their creative potential because of the lack of status, resources, time and expertise in art & design in schools.

## PROVISION

While the provision and use of ICT in schools continues to expand generally, our teachers' survey reveals that the majority of art & design teachers remain dissatisfied with the state of ICT provision in their school.

## Introduction

The Clore Duffield Foundation launched Artworks in 1999. It was a response to the Government's focus on literacy and numeracy, and a growing awareness that many pupils are being denied opportunities to realise their creative potential because of the lack of status, resources, time and expertise given to art & design in schools.

The Artworks programme is based on the belief that the visual arts have a unique role to play in the lives of children and young people; that visual literacy is as much a basic skill as literacy and numeracy, and is valuable as a subject in its own right; that every child is entitled to develop visual literacy by exploring art concepts, processes and materials; that the visual arts offer a profoundly effective way to reflect upon, explore and communicate our life experiences; and that inspiring teaching in the visual arts can lead to a lifelong enjoyment and appreciation of visual arts.

This research report is a review of the state of art & design education in the UK after five years of intense change in policies and programmes, particularly in the areas of education and creativity. We wanted to gauge the impact of initiatives such as Artsmark, Creative Partnerships, the Big Arts Week and various Government funding streams, as well as of the Artworks programme itself.

In 2001, as part of its Artworks research programme, the Clore Duffield Foundation published *£2.68: a survey of art & design resources in primary and secondary schools*. This report revealed serious deficiencies in the funding available to schools for materials and equipment for art & design provision. Schools were also being challenged by a lack of teacher knowledge and expertise; insufficient professional development for teachers, including the use of ICT; inadequate and unsuitable accommodation; and a squeeze on curriculum time for art & design, especially at Key Stages 1 and 2. Three years on, as part of a wider assessment of the current state of art & design in schools, we wanted to find out how the situation had changed.

There are three elements to our research: a questionnaire-survey of teachers in a sample of primary and secondary state and independent schools across the UK; a series of interviews with a panel of key organisations and individual experts involved in art & design education; and a review of five years of Artworks Award-winning work. Together, these sources of information, expertise and opinion put into sharp focus the positive and negative aspects of art & design provision today.

We find that many of the same challenges exist, but that the priorities for action have changed. The most urgent challenge is now seen to be the professional development of art & design teachers. The core challenge of funding – and of resources as a whole, including expertise, materials and equipment, and spaces – is now to do with a growing divide between both the level and the *type* of resources that schools possess or can call upon, and generally between those schools that are well resourced and connected to external support and those that are not.

# OPPORTUNITIES

'Our school has a very serious lack of money – we desperately need funding. A very poor area – any extra resources would help these children who do not have any art opportunities at home.' (Anon, Primary School)

## Funding

There has been a welcome increase in the average annual capitation budget for art & design, as reported by the teachers in our survey. However, there remain some serious problems in relation to the financial, and thereby the resource, inequity between schools. There is also an issue with the low priority which schools often give to art & design equipment, materials and spaces compared with most other subjects. The gap between the better and the worse off is widening dramatically. For example, in one LEA consulted, spending on art materials per secondary pupil ranged from 99p in one school up to £9.56 in another. According to our 2004 teachers' survey, the minimum and maximum spends per primary pupil are 15p and £30, and per secondary pupil, £1 and £130.

Just as telling, our teachers' survey reveals that more primary schools are reporting a decrease in their art & design budget than was the case three years ago (15% compared with 27% today) – and fewer are reporting an increase. One-third of secondary schools today report increased budgets, and one-third, reduced allocations.

An additional factor is the funding priority given to art & design by schools. For example, in 2002 the Book Trust set recommended spending levels for books in schools: at secondary level the amount for art & design is set at £2.50 per pupil. However, figures for 2002-2003, compiled by the Educational Publishers Council, reveal that the current spend per pupil on art & design books in English secondary schools is only 32p (and in Welsh schools, 27p) – less than for any other subject. Even Physical Education has more spent on it for books. Independent schools spend £1.25 per pupil. Overall book spending per head in primary schools is now at its lowest level since 1996, with art & design lowest of all along with music.

In respect of school spending priorities for ICT, the story is hardly more encouraging. The latest report by the British Educational Suppliers Association (BESA) on *Resources in English Schools: 2004 edition* reveals that, at Key Stages 3 and 4, only just over one-third of schools (37% and 38% respectively) make art & design a spending priority for ICT, placing it bottom of the subject heap along with history and geography.

Thus, while the teachers' survey finds that many schools' art & design budgets appear healthier than they were three years ago, just as many do not. And there is one final piece to this funding jigsaw: the concerns expressed by some teachers, and by some of our panel, that if school budgets continue to face difficulties because of additional staffing and organisational costs, art & design will be in the frontline for cuts.

**'We feel that pre-school children could learn valuable skills, if there were access to suitable resources. All of these children have learning skills which are developed through design/art.'** (Anon, Primary School)

# SKILLS

# PUSHED

'Since the introduction of the literacy and numeracy hour, the arts have been pushed out of the curriculum. Children are coming through primary school with few skills and little knowledge of art history. Skilled teachers have realised that the only way forwards is to change the formula of literacy and numeracy hours and to teach art through them. Teachers who are not confident with cross-curricular teaching are letting art slide out of the restraining timetable and only using it to make the odd card or Christmas calendar. More importance and better training needs to be given to art so that these primary children are not going to secondary schools without any skills at all!' (Anon, Primary School)

# CHANGE

# RESTRAINING

## Teachers' knowledge and expertise

There is still an insufficient foundation of teacher knowledge of, and expertise in, art & design within primary classrooms, and this has yet to be effectively addressed through the initial training of primary teachers. For example, only one-third of training providers offer specialist training in art & design, and just 4% of trainee teachers opt to focus on art & design in their initial training (*Time for the Arts?: the arts in the initial training of primary teachers*, WEAZ Star Project & Gulbenkian Foundation, 2003).

Encouragingly, the proportion of primary schools with a designated art & design co-ordinator has risen from 17% to 88% between 2001 and 2004 – a significant jump. However, it seems unlikely that teachers can readily gain and develop the right skills and expertise needed for such a post once qualified. Our teachers' survey finds that just one primary school in eight has a budget for in-service (INSET) or continuing professional development (CPD) courses in art & design. At secondary level, the concern with professional development is not so much about the number of opportunities to attend courses, but more the relevance of the subject matter of these courses.

The development of Advanced Skills Teachers (ASTs) has yet to make any significant impact on art & design expertise in schools. Latest DfES figures (June 2004) show that of 1,275 primary ASTs, just 22 (1.7%) have an art & design specialism, and of 2,225 secondary ASTs, 86 (3.2%) cover art & design.

The review of five years of Artworks Awards highlights the development of art & design activity in early years' settings, reflecting the Government's policy to expand and improve formal learning opportunities at the pre-compulsory education stage. Such development suggests that a growing number of young children will be more 'art aware' as they move into primary schools. This, in turn, means that primary teachers will require greater knowledge, skills and expertise in art & design in order to ensure their pupils' further progress.

## External support

Increasingly, schools rely on external financial support for art & design: one in three primary schools and almost three-quarters of secondary schools. One in six primary and over half of secondary schools also rely in part on pupils' contributions for art & design activities.

In addition, the majority of schools are finding it even more difficult to acquire other kinds of support through advisers. Our teachers' survey finds that only half of primary schools know whether their LEA has a specialist art & design adviser, and the proportion of secondary schools supported by such advisers has declined from 53% to 47% between 2001 and 2004. More primary schools are supported in art & design provision by parents and governors than by advanced skills teachers or a specialist arts college. The proportion of primary schools able to take on artists-in-residence, or to visit galleries, has not changed since 2001.

One of the findings – at this stage, tentative – from our review of the Artworks Awards is the importance of a school being near to, or having links with, a gallery that has a pro-active education programme. This raises two issues: how far schools are sufficiently aware of, and able to take advantage of, the benefits of working with galleries; and whether enough galleries have the expertise, resources and commitment to work in partnership with a wide range of schools. Such capability depends on factors like the time, flexibility and funding to make regular gallery visits, and the skills, experience, and confidence of teachers to make the best of working with galleries. An additional factor is the ability of galleries to take their education programme out to schools through reciprocal visits.

## New technologies

While the provision and use of ICT in schools continues to expand generally, our teachers' survey reveals that the majority of art & design teachers remain dissatisfied with the state of ICT provision in their school. While over half of primary teachers want more training, most secondary teachers want more equipment and technical support. These gaps in provision may well explain why so many teachers (half of primary and one-third of secondary) consider that ICT does not play a significant role in art & design. The latest DfES survey of ICT in schools (October 2003) shows that one school in five still makes little or no use of ICT in art & design, and that almost one-third of primary and secondary teachers want specific subject training in ICT. Our panel of experts also highlight the need for more professional development opportunities in ICT for art & design teachers.

## Spaces for art

The development of properly designed and resourced spaces for art & design remains in its infancy, with as yet little awareness of the possibilities open to schools and LEAs as set out in the Artworks handbook for creative learning environments, *Space for Art* (The Clore Duffield Foundation, 2003). According to our teachers' survey, while one in three primary schools considers that it has a 'dedicated' space for art, this often turns out to be part of a corridor or a cupboard for storage. Half of schools describe their accommodation as poor or very poor, and say they are restricted in the activities they can offer either because of the space in which they must work, or because of the equipment provided within it.

While fewer secondary schools criticise their accommodation (two-thirds consider it good or very good), three-quarters cannot offer some key disciplines – such as photography, 3D work, and sculpture.

## Ensuring equity

Since 1997, the Government has established a range of well-resourced educational initiatives to raise standards generally in schools, and to ensure that disadvantaged schools and their pupils and teachers receive a greater share of funding and expertise. This is to be celebrated.

Art & design, however, has shared in the benefits of only some – not all – of these initiatives.

Our panel reserves judgement on – and a few are sceptical about – the long-term, and universal, impact of such schemes as Creative Partnerships, Excellence in Cities, and the Specialist Schools programme. This is specifically because of what *Arts Professional* magazine (February 2004) has referred to as the 'golden circles' of such targeted initiatives as Creative Partnerships, and the disadvantages of being outside them. The current irony is that while such schemes inject much-needed resources into particularly disadvantaged areas, they also create their own resource inequalities in those areas that fall between the disadvantaged and the well off.

For example, the review of five years of the Artworks Awards highlights how the winning schools tend to be high-achieving overall – more so at primary than at secondary stages. But it also indicates that specialist arts colleges are currently doing no better than 'generalist' comprehensives when it comes to winning Awards. This raises questions about the value of, criteria for, and consequences of targeted resources for arts in schools, compared with a more equitable distribution or availability of art & design funding, spaces and expertise.

The Government is well aware of the growing divide between those schools that can offer pupils what it regularly defines as a 'broad and rich curriculum', and those that cannot.

# SUPPORT

In his latest annual report, Chief Inspector of Schools David Bell warned: *There are primary schools that successfully combine a rich curriculum with high standards across the board ... But, equally, for many schools this is proving to be a tall order. The gap in standards and quality between English, mathematics and science and other subjects has widened. We cannot afford, and our children do not deserve, a two-tier curriculum. Every pupil deserves to experience the stimulus and challenge offered to the mind and the imagination by studying the arts and the humanities to a satisfying level.* (Standards and Quality 2002/2003; Ofsted, 2004)

The main messages, therefore, coming from our three sources – the teachers' survey, the expert panel and the Artworks review – are about the variability and vulnerability of art & design provision, and about the feeling that so much depends upon what one panel member describes as, 'the determination and inspiration that motivates most art & design teachers'. In addition, there is the concern that provision could go either way if the right things are not done, or maintained.

'If we didn't have Creative Partnerships, we would have very little arts provision. Before Creative Partnerships [we] had no information about support for curriculum.' (Anon, Primary School)

The type and level of resources allocated to art & design in primary and secondary schools remains a critical issue. The lack of sufficient, relevant and readily accessible professional development for art & design teachers is holding back the progress of art & design in many schools. The inadequacy of many of the spaces used for art & design in schools is continuing to restrict the artistic experiences and creative potential of pupils and their teachers.

In addition, many schools and their teachers are not getting the message about a greater flexibility now available within the curriculum and management of the school day, and how to set about creating and taking advantage of that flexibility. This takes us back to the urgent need for an increase in more accessible, and more innovative, in-service training courses.

These then are the issues that need to be addressed in order both to sustain and to progress art & design across all schools. How might that be done?

## Recommendations

1. The Government has promised a music entitlement for all primary school children, and a more wide-ranging cultural entitlement is under discussion within the DfES and DCMS. We propose that a specific art & design entitlement be devised and agreed that embraces not just schools, but also galleries, museums and other cultural sites. Also that such an entitlement is adequately, and specifically, funded so that schools can deliver on such activities as gallery visits, long-term partnerships with artists and galleries, and access to a wider range of art forms. In addition, galleries should receive a dedicated annual grant to establish links with, and programmes for, schools.

# WEALTH

'... We have taken children out and brought experts in to work with the children. Success in the arts engenders self-confidence. This permeates the whole curriculum. Giving children experiences outside the school ensures they have a wealth of resources to build on.' (Anon, Primary School)

2. Increased funding, however, is not enough; there also has to be a shift towards enabling teachers to step back from the everyday demands of assessments and examinations, and to look beyond the confines of school and the curriculum to external sources of inspiration and support for their art & design teaching.

3. We further propose that the policy of targeting particular schools or areas should be rethought to ensure that all schools receive a sufficiency of care and attention in terms of access to resources, expertise, cultural opportunities, and links with artists and cultural sites. We suggest that no cultural entitlement can or should be delivered without a more comprehensive approach to the allocation of resources and expertise.

4. Training and support is a key issue to be addressed. Training budgets are always the first to be cut, and at times of change and stress in schools, headteachers resist requests to release staff from classroom teaching. Art & design and ICT are natural partners, but teachers can only explore opportunities for embedding ICT in their art & design teaching if they themselves feel confident about using new technologies. Secure and continuing investment in such training is, therefore, another major priority – alongside ensuring that such opportunities are at times and in locations that meet teachers' professional and personal commitments.

5. In consequence, we recommend that LEAs, schools, training providers and galleries collaborate on devising regular, comprehensive and accessible professional development programmes for art & design teachers. These programmes should be located where teachers can most readily take advantage of them, such as at schools, in galleries or at other arts-related venues or sites.

6. We encourage every primary school to appoint an art & design co-ordinator; every LEA to appoint, or support through another agency, an art & design adviser to work with and advise schools and galleries; and every gallery to appoint, or nominate, a staff member to liaise and work with schools.

7. Finally, the issues set out in this report need to be tackled in collaborative, open and constructive ways, with clear routes to acting on the agreements made. We suggest that art & design would benefit from the establishment of a National Art & Design Education Forum, along the lines of the existing National Music Education Forum. Such a body could bring together the key organisations for art & design education, the relevant Government departments and related agencies, galleries and other cultural sites, and artists in order to debate the key issues, share information and ideas, and agree joint action to extend and enrich art & design provision in all schools and create an equity of opportunity.

# COST

'As a rural school it is difficult to take children to galleries except the small local one ... Cost of transport inhibits visits to larger galleries. It is also expensive to pay for visits from artists or craftspeople to come into school and, as a small school, we operate on a very small budget.'(Anon, Primary School)

STATE OF THE ART:

# THE STATE OF ART & DESIGN IN SCHOOLS

Siobhan Edwards

## DEDICATED

Almost all secondary schools (97%) have dedicated spaces for art & design, with an average of three rooms per school.

## INCREASE

Over half of primary schools (55%) provide out-of-hours art & design activities – an increase from 48.5% in 2001.

## Artworks research 2004: background to the survey

### The primary schools survey

In early March 2004 we mailed a questionnaire to 4,000 randomly selected primary schools in the UK: 3,720 state and 280 independent schools. We received 78 responses (2% response rate) from schools in England (67), Scotland (7), Northern Ireland and Wales (2 each). The responses came from schools in 45 local authorities or equivalent. Three responses came from independent schools.

### The secondary schools survey

At the same time we also mailed the questionnaire to 2,000 randomly selected secondary schools in the UK: 1,620 state and 280 independent schools. We received 86 responses (4.3% response rate) from schools in England (70), Scotland (8), Northern Ireland (5) and Wales (3). The responses came from schools in 44 local authorities or equivalent. Most responses (59) came from comprehensives, 12 from selective schools, five from independent schools, and eight from middle schools. Six schools had Arts College Status, although only one of them specialised in visual arts.

## Primary schools

We asked teachers to tell us about how art & design is timetabled in primary schools; the number and training of those staff involved in art & design provision; how that provision is funded; the activities offered out of school hours; the external support available; the accommodation in which art & design takes place; and the resources available for it, including new technologies.

### Timetabling art & design

- Most teachers say that art & design is timetabled for 'at least one hour per week per age group' or 'following QCA guidelines'. Where they provided figures, the average number of hours given to art & design in a school year is 48 for ages 5 to 7 and 9 to 11; 50 for 8 to 9 year olds; and 51 for 7 to 8 year olds.
- Between 58% and 69% of schools teach art & design as a separate subject, depending on the age range of the pupils. Many teachers acknowledge the need to teach art & design as a subject in its own right, and seek to make links across the curriculum. Over three-quarters of teachers (78%) teach art & design in combination with other subjects.
- The average class size when teaching art & design is 24 at ages 5 to 7, and 25 at ages 7 to 11.

### The teachers

- In primary schools, most staff have to teach most subjects. On average, eight full-time and four part-time staff teach art & design in a primary school. However, most of them have had no training in the subject. On average, only one of these teachers has taken art & design as a main degree subject or as part of their BEd or PGCE course.
- 88% of primary schools have a designated curriculum co-ordinator for art & design. Three years ago this figure was just 17%.
- In the average primary school, four teaching assistants support the teaching of art & design.

#### In-service training

- Only one in eight schools (13%) has a budget for art & design in-service training. The average number of courses attended by a teacher in a year is just one – significantly lower than those taken up by secondary teachers.

'Art is used to support many other curriculum areas – many of our pupils have communication difficulties and learn through sensory experiences, e.g. science, history.' (Anon, Primary School)

# SENSORY

## Out-of-hours activities

- Over half of primary schools (55%) provide out-of-hours art & design activities – an increase from 48.5% in 2001. These are usually after-school clubs (38%), with occasional lunchtime or evening sessions.
- Most activities are run by school staff; occasionally they are run by parents and governors, an outside artist, or the school's learning support assistants. Most are open to all pupils, but some are for 'looked-after' or refugee children, or pupils with special educational needs.
- Most out-of-hours activities are funded from the school's budget (19%); some are funded by parents (6%), by fees paid by the pupils (2.5%), or by the teachers themselves (3%). Six schools say that these activities are run without funding.
- Some external funding is also used. Sources cited include the Buckinghamshire Young People's University, LEA 'Study Support' budget, New Opportunities Fund, Awards for All, and local Early Years Development and Childcare Partnerships.

## Funding art & design provision

### The art & design budget

- The average primary school budget for art & design is £714. This works out at £3.80 per pupil for a school with 188 pupils – the average number of pupils in the schools surveyed.
- Of those schools quoting their own annual figure, the average for 5 to 7 year olds is £9 per pupil, and for 7 to 11 year olds, £7 per pupil.
- 27% of schools say their current budget is less than in the previous year; 26% say it is more; 19% say it has stayed the same; and 18% do not know if the budget has gone up or down.
- Compared with 2001, more schools are reporting a decrease in their art & design budget (15% in 2001; 27% in 2004), and fewer are reporting an increase (30% in 2001; 26% in 2004).

### Funding consumables

- Almost one-third of schools (30%) have a separate budget for consumables, and 17% supplied detailed figures.
- The average budget for consumables comes out at £840. In a school of 188 pupils, that equates to £4.47 per pupil.

- Most money is spent on such consumable basics as paper, card, paint, pens and pencils, display materials, glue and clay.
- Schools find it most difficult to provide 'specialist' or 'expensive' materials such as film for photography, fabric, wax for batik, inks, good-quality clay and modelling materials, 3D equipment and large white card, and 'new resources' such as weaving and printing tools.

### External funding

- Almost one school in three (31%) acquires external funding to support art & design.
- Amounts range from £175 to £10,000. Most schools say the additional money has a significant impact on the work they can do with the pupils.
- Sources of external funding include Arts Council funding, New Opportunities Fund, Artworks Awards, Creative Partnerships, the Gifted and Talented programme, commercial sponsorship, the Specialist Schools and Beacon Schools programmes, and parents.
- One school received £700 from a charitable trust to pay for visits to art galleries; another received £464 from a charity 'to produce a willow structure'; and one school raised £100 through the Persil *Get Creative* promotion.

### Pupils' contributions

- In 15% of schools, pupils have to pay a contribution for their curriculum art activities or materials. These payments are occasional and tend to go towards outings, specialist materials, or to take home something made in school.

# DIFFERENCE

'LEA advisers not available ... Funding for visits would make a great difference for our school in this area.' (Anon, Primary School)

## External support

### Artists-in-residence

- Half of primary schools (51%) have had an artist-in-residence in the last three years. This figure is unchanged from 2001.
- Residencies range in duration from as little as one day to as much as three terms, with either two days or one term being the most common period.
- They are funded through a variety of sources ranging from the school's own budget to fundraising and parental contributions; and external funding from Beacon School status, Education Action Zone and a 'cluster grant'. Two residencies were organised at 'no cost'. Two schools mentioned the Big Arts Week.

### Gallery visits

- Three-quarters of schools arrange one gallery visit a year for 5 to 7 year olds, and two a year for 7 to 11 year olds.

### Advisers

- Half the schools know whether their LEA has a specialist art & design adviser, and half do not.

### Advanced Skills Teachers and other support

- One school in eight is supported by a Specialist Arts College.
- One in five has the support of an Advanced Skills Teacher (AST).
- One in three has access to an arts education agency in their local authority.
- One in three uses the art & design expertise of parents or governors.
- Almost half regularly use volunteers.

## Accommodation and resources

### Dedicated space for art & design

- Almost one school in three (29%) has an average of one dedicated space for art & design.
- However, this dedicated art room can turn out to be a 'small space in a corridor', 'shelves in a corridor', 'part of the stock cupboard and another room', 'one cupboard', 'an attic' or 'one small tiled area'. Some schools *do* have 'art areas in each class', and a dedicated space plus a kiln room.

### Disciplines on offer

- Almost all primary schools are able to offer drawing, painting and collage (96%), followed by printmaking (78%), digital media (76%), textiles (74%), and sculpture (69%).
- However, over half of schools (53%) say they cannot offer some art & design activities due to lack of equipment, space or resources.
- The most restricted activity is large-scale work in 2D and 3D, followed by clay work because of the lack of a kiln. Other limited activities include sculpture, pottery and ceramics, digital art and printmaking.

# MODEL

'Desperately need more artists to come in and model techniques to help teachers feel more confident.' (Anon, Primary School)

### **New and improved space(s)**

- One teacher in five (19%) works in an art & design space built in the last five years, and one in five works in a space that has been 'improved' in the last year.
- One teacher in six (17%) is looking forward to working in a new or improved space this year or next.

### **The state of art & design accommodation**

- Half of schools (51.5%) consider their art & design accommodation to be good or very good, and half (48.5%) to be poor or very poor.

### **New technologies**

#### **The role played by ICT**

- Over half of teachers (56%) consider that ICT plays either an insignificant role (9%) or is of low significance (47%) in relation to art & design.
- Only 8% see its role as highly significant, and one-third (32%) as significant.

#### **The equipment available**

- The majority of primary schools (82%) have computers – on average, 18 shared computers per school. Dedicated art & design computers are unusual: one in eight schools has them, with an average of ten computers per school.
- The computers in three-quarters of schools (74%) are less than two years old.

- Most computers (81%) are linked to a network: 76% to a school network, 5% to a departmental network.
- Most schools (81%) have access to the Internet.
- Half of teachers (51%) have to book computer time for classes.
- Most schools have a colour printer (88%), digital camera (82%) and scanner (71%).
- Whiteboards are much more common in primary schools (50%) than in secondary schools, where only 15% use them. Only 3% of primary schools have graphic tablets.
- Other equipment mentioned by primary schools includes digital microscopes, graphic software, projectors and digital video cameras.

#### **Teacher satisfaction**

- Half of teachers are satisfied (42%) or highly satisfied (8%) with the state of ICT in their school.
- Over one-third of teachers are dissatisfied (28%) or highly dissatisfied (9%) with their ICT situation.
- Teachers in primary schools are happier with ICT than their colleagues in secondary schools.

#### **What teachers need**

- Teachers say that in order to use ICT effectively in art & design provision, what they need more than anything else is training.
- Over half of teachers list training (55%) as the most urgent need, followed by equipment (37%), time (36%), funding (35%), technical support (32%), resources (24%), and more space (14%).

# SPACE

'All activities are limited by lack of space for working, storage of materials and part-finished work.' (Anon, Primary School)

## Secondary schools

We asked teachers in secondary schools to tell us about how art & design is timetabled; the number and training of those staff involved in art & design provision; how that provision is funded; the activities offered out of school hours; the external support available; the accommodation in which art & design takes place; and the resources available for it, including new technologies.

### Timetabling art & design

- Pupils aged 11 to 14 receive an average of one hour a week of art & design teaching; this rises to three hours for those taking art & design between the ages of 14 and 16, and five hours between the ages of 16 and 18.
- By the age of 14, 81% of pupils have given up art & design; by the age of 16, 94% of pupils have given up art & design.
- The average class size is 25 for 11 to 14 year olds, 21 for 14 to 16 year olds, and 11 for 16 to 18 year olds – marginally better than in 2001.
- One in five schools (19%) teaches AS & A Level/Highers & CSYS students together.
- Only one school in ten offers GNVQ art & design.

### The teachers

- On average, two full-time and two part-time staff teach art & design in secondary schools.
- Fine art is the most common degree discipline of an art & design teacher, and 73% of schools have two fine-art-trained teachers.
- Other teachers have degrees in fashion & textiles (29%), graphic design (24%), ceramics (23%), and 3D design (15%).
- One-third of teachers have other art & design-related degrees, such as glass, history of art, art & design, interior design, illustration, photography, design crafts, jewellery, theatre design, print and media.
- In over one-quarter of schools (28%), Key Stage 3 pupils are taught by an average of two teachers who do not have a first degree in an art & design-related discipline. At Key Stage 4 this figure is 17%, and at Key Stage 5, 8%.
- Only one-third of secondary schools (35%) use teaching assistants for art & design.

- Where schools do use teaching assistants for art & design, the average number is two per school.

### In-service training

- Art & design teachers in three-quarters of schools (74%) attend in-service training courses – on average, three a year.

### Out-of-hours activities

- Most secondary schools (87%) provide out-of-hours activities in art & design. These tend to be after-school clubs (49%) and lunchtime sessions (27%), with many schools offering both. A few schools also offer evening activities and weekend workshops.
- School staff run most activities, occasionally supported by an artist or artist-in-residence. Most are open to all pupils, but many are targeted at Key Stages 3 and 4, and some schools open these activities to the local community.

# COVER

'Art & design is very under-funded. Few courses are run, and because no money for cover teachers is available, generally we cannot get to the very few that are run.' (Anon, Secondary School)

- Many activities seem to run without funding (33%). Where funding is provided, it tends to come out of the art & design budget (21%) or from the school budget as a whole (6%). Some schools receive funding direct from their LEAs, through the 'Study Support' budget (5%); others are funded by the New Opportunities Fund, Neighbourhood Renewal Fund, Education Action Zone, the Gifted and Talented programme, and Creative Partnerships.

## Funding art & design provision

### The art & design budget

- The average school budget for art & design is £3,278. This works out at £3.76 per pupil in schools with 871 pupils – the average number of pupils in the schools surveyed.
- There are wide variations in the size of school budgets and in the amount that each has to spend per pupil.
- One-third of schools (33%) say their budget is *less* than in the previous year; one-third (31%) say it is *more*. For 21% of schools the budget has stayed the same; and 11% do not know whether the budget has increased or decreased.

### External funding

- Almost three-quarters of secondary schools (71%) rely on some form of external funding to support art & design. This compares with just one-third in 2001.
- The amount of the external funding ranges from a private donation of £296 to £73,000 through the Specialist Schools programme (the DfES says that the average amount received by schools in the Specialist Schools programme is up to £126,000 per year).
- The bulk of this extra funding comes from the Government's numerous targeted initiatives, such as the Specialist Schools and Gifted and Talented programmes, Excellence in Cities, and Creative Partnerships. The smaller amounts come from a wide range of sources, such as Artworks Awards money, Arts Council funding, local Arts Education agencies, Connexions (the Government-funded support service for young people), private sponsorship, teacher training allowances, parents' and governors' contributions, and car boot sales.

### Pupils' contributions

- Over half of schools (59%) require pupils to pay for some of their own curriculum art activities or materials – albeit to a limited extent – such as sketchbooks and folders at Key Stage 4. Some schools also charge an annual fee or request a donation to cover art & design materials and art trips. Many offer discounted materials to pupils.

## External support

### Artists-in-residence

- In the last three years, half of secondary schools (51%) have had an artist-in-residence. One school has an artist-in-residence 'regularly', another 'every year' and a third has had an artist-in-residence every year for the last five years.
- The duration of residencies varies considerably: many only last between one and three days. A few artists stay for two weeks, and one lucky school has had an artist-in-residence for two years.
- Residencies are funded through various sources – from the school's own budget to external funding such as Gifted and Talented, Awards for All and Creative Partnerships. One school listed the Big Arts Week initiative as its funding source.

### Gallery visits

- One-third of schools (33%) organise gallery visits for Key Stage 3 pupils, just over half (58%) at Key Stage 4, and just under half (46%) at Key Stage 5.
- More primary schools organise gallery visits than secondary schools. The number of visits is low – just two a year for 11 to 16 year olds, rising to three a year for post-16 pupils.

# BURDEN

'We feel great pressure from the senior management team to stay in our classrooms. Getting out on courses and getting kids out to galleries costs money. It needs cover and we are aware of the **burden** this places on our colleagues as we struggle to cope with the cover we're asked to do in addition to our art teaching.' (Anon, Secondary School)

'... one sink to wash up in – we use **buckets!** However, there is a new department in the building stages of completion.' (Anon, Secondary School)

# BUCKETS COMPUTERS

'IT facilities could be much better: six networked computers in one classroom [is] inappropriate for full-sized classes.' (Anon, Secondary School)

## Advisers

- Just under half of schools (47%) are supported by a specialist art & design adviser in their local authority. In 2001, this figure was 53%.

## Advanced Skills Teachers and other support

- One school in four (26%) has the support of an Advanced Skills Teacher (AST) for art & design.
- One in four (27%) has access to an arts education agency in their local authority.
- One in five (21%) uses the art & design expertise of parents or governors.
- One in six (16%) regularly uses volunteers.

## Accommodation and resources

### Dedicated space for art & design

- Almost all secondary schools (97%) have dedicated spaces for art & design, with an average of three rooms per school.

### Disciplines on offer

- Almost all schools have the equipment and spaces needed to offer fine art (97%), followed by ceramics (80%), 3D design (69%), graphic design (52%), fashion (45%), and textiles (42%).
- Almost three-quarters of schools (70%) cannot offer some art & design disciplines due to a lack of equipment, space or resources. These include photography, 3D work, sculpture, printing/printmaking, digital arts, ICT, ceramics, graphic design, textiles, and painting.

## New and improved space(s)

- Almost one-quarter of teachers (23%) work in art & design spaces built in the last five years; one-third (35%) work in spaces that have been 'improved' in the last year.
- Over one-third (37%) work in schools which plan building or development work affecting art & design spaces this year or next.

## The state of art & design accommodation

- Almost two-thirds of schools (61%) consider their art & design accommodation to be very good (17%) or good (44%); over one-third (39%) consider it poor (30%) or very poor (9%).

## New technologies

### The role played by ICT

- The majority of teachers (57%) consider that ICT plays a significant (41%) or highly significant (16%) role in art & design.
- One-third of teachers (35%) regard ICT to be of low significance in art & design, and another 7% consider its role to be insignificant.

### The equipment available

- Most schools (91%) have computers and 79% are linked to a network – most to a school network, and 20% just to a departmental network.

- The average number of computers per art & design department is five; on average, all five have access to the Internet and three of the five computers are less than two years old.
- Over three-quarters of teachers (78%) have to book computer time for art & design classes.
- Most schools have colour printers (80%), digital cameras (76%) and scanners (74%).
- Less common are graphic tablets (20%) and whiteboards (15%).
- Other equipment in use includes projectors, video cameras and animation cameras.

## Teacher satisfaction

- Over half of art & design teachers (58%) are unhappy with their ICT provision: 37% find it unsatisfactory and 21% highly unsatisfactory.

## What teachers need

- Secondary art & design teachers say that they need equipment, more than anything else, to facilitate the use of ICT in their lessons.
- Over half listed equipment (55%) as the most urgent need, followed by technical support (48%), funding (44%), training (43%), time (38%), more space (37%), and resources (27%).

STATE OF THE ART:

# VIEWS FROM THE BRIDGE

Rick Rogers

# BEYOND

'We need to enable teachers to have more vision beyond the everyday tasks, greater confidence about what is possible.'

# EXPERTISE

There remains a lack of teacher knowledge and expertise in the context of driving the curriculum forward, says former art & design HMI Bev Joicey.

## PANEL MEMBERS

### Paul Brennan

Chair, Association of Advisers in Art & Design (AAIAD) and Principal School Improvement Officer – Learning Communities, Calderdale

### May Byrne

Qualifications Officer, Art & Design, Scottish Qualifications Authority

### Helen Charman

Education Curator for Schools, Tate Modern

### Julian Davies

Arts Education Consultant and Consultant Subject Officer (art), Qualifications Curriculum and Assessment Authority for Wales (ACCAC)

### Bev Joicey

Former HMI for Art & Design

### Peter Muschamp

Senior Inspector for Art & Design, Ofsted

### Christopher Naylor

Director, Engage, The National Association for Gallery Education

### Roy Prentice

Visiting Fellow for Art & Design Education, University of London, Institute of Education

### Deirdre Quail

Director of Arts & Creativity, South Eastern Education & Library Board, Northern Ireland

### John Steers

Director, National Society for Education in Art & Design (NSEAD)

### Margaret Talboys

Programme Leader (3 to 14 team), Qualifications and Curriculum Authority (QCA)

### Richard Wentworth

Artist and Master of Ruskin School of Drawing & Fine Art, Oxford

### Robin Widdowson

Art & Design Consultant, Qualifications and Curriculum Authority (QCA)

### Chris Wightman

Art Adviser, Devon County Council

# UNDERVALUED

'The arts are an **undervalued** part of the curriculum. Lack of subject knowledge and enthusiasm from staff members results in poor outcomes from the children and a lack of motivation.' (Anon, Primary School)

## Introduction

How do the key educational agencies and individuals view the current state of art & design in schools? We interviewed a small panel of inspectors and advisers across the UK, a gallery education curator, an artist and art college head, plus representatives from the Association of Advisers in Art & Design (AAIAD), Engage, National Society for Education in Art & Design (NSEAD), Qualifications and Curriculum Authority (QCA), Qualifications Curriculum and Assessment Authority for Wales (ACCAC) and the Scottish Qualifications Authority (SQA), and the South Eastern Education & Library Board in Northern Ireland.

## The challenges

The Artworks 2001 research report *£2.68: a survey of art & design resources in UK primary and secondary schools* identified as the key challenges to effective art & design provision, a lack of resources and of teacher knowledge and expertise; and a 'squeeze' on curriculum time for the subject due to the demands of other subjects. Three years on, are we facing the same challenges, or are there new ones?

The challenges remain largely the same, concludes our panel, except that the emphases have shifted both within and between them. Having sufficient resources is still a significant factor, with the gap widening between the 'have' and the 'have not' schools. But the situation today is seen as being more complicated than a simple lack of resources – and as having more to do with a poor or ineffective use of resources.

Paul Brennan, Chair of AAIAD and Calderdale's Principal School Improvement Officer, finds resources to be a problem – but not right across the board. Those for ICT have improved; those for craft remain poor, especially at Key Stages 3 and 4. 'Craft is seen as old-fashioned – there isn't the value there.'

Talking about a lack of resources is 'too simplistic', adds Roy Prentice, Visiting Fellow for Art & Design Education at the University of London's Institute of Education. Rather we need to focus on the type of resources that schools either have or do not. He cites, for example, the need for 'diverse images and artefacts with which to critically engage pupils'.

There remains a lack of teacher knowledge and expertise in the context of driving the curriculum forward, says former art & design HMI Bev Joicey. Teachers have a good knowledge of basic art forms, ideas for developing associated activities and essential management skills; they are less clear on developing the curriculum and knowing the direction(s) in which they should be taking it. The real area for concern is the provision of appropriate continuous professional development.

Julian Davies, Arts Education Consultant and Consultant Subject Officer for the Qualifications Curriculum and Assessment Authority for Wales, sees the challenge as more to do with teachers' confidence in, and support for, working in challenging and creative ways. This is echoed by the QCA in England.

Devon Art Adviser Chris Wightman highlights the differences between primary and secondary sectors. While teacher expertise is still the biggest problem, many secondary teachers are weary and lack motivation ('They've lost the spark!'); primary teachers often lack confidence and then blame lack of time and resources. Some other panel members agree that 'subject knowledge and expertise are a real problem at primary level'. Primary initial teacher training (ITT) is 'very limited' with reductions in INSET at both primary and secondary levels. Roy Prentice also notes the lack of models of good art & design primary teaching for trainees.

# CONSTRAINTS

'There is something being ironed out of children, or sealed off, or walled off in some way. Not belligerently, just programmatically ... just part of how it works ... and you hear them often articulate time constraints, you hear schedules ... you hear collisions ... you actually hear people [talk] almost as if their education was like some kind of apprenticeship.'

*Richard Wentworth, Artist and Master of Ruskin School of Drawing & Fine Art, Oxford*

Paul Brennan reckons that while teacher expertise in pedagogy, assessment and evaluation have increased, subject expertise has declined. But for him, the squeeze on curriculum time comes top of the worry list across all Key Stages. With the focus still firmly on the core activities of literacy and numeracy at Key Stages 1 and 2, art & design and the arts generally are 'pushed into the afternoon ... marginalised'. Too often, he adds, this occurs in 'schools exercised in improving their scores, which tend to be those in the most deprived areas or with the most difficult situations to manage'.

Some do spot signs of improvement 'as heads get the message that good primary schools also often have good art & design'; and Roy Prentice argues that many teachers have still to realise that there is now greater official encouragement for schools to develop a more 'creative and broad-based curriculum' and to reflect more imaginative ways of thinking. Julian Davies describes it as 'finding ways to give teachers permission and support to work imaginatively and creatively'.

This leads us to what is seen as the most important challenge – continuing professional development for art & design teachers. If, for example, there are opportunities to 'reconceptualise curriculum time as a whole' – namely, to rethink how schools deliver the curriculum – then teachers need to understand how to do that.

As Bev Joicey puts it: 'The new challenges centre on the need for CPD. Art & design teachers have the capacity to face up to the significant changes likely to confront them, but are not being properly equipped to do so.' QCA wants CPD to enable teachers to 'gain the confidence to explore new ideas, approaches and media'.

Yet, art advisers report declining, and in some cases non-existent, CPD for their art & design teachers. One talks of 'under-trained primary teachers often not really knowing what is needed for art & design', and relying too much on QCA's schemes of work, without adapting them creatively to meet their school's particular needs.

Tate Modern's Education Curator for Schools Helen Charman identifies a particular matter of concern within the CPD challenge: 'There is a surprisingly distinct lack of passion about, or engagement with, contemporary art practice.' The art teacher, she explains, is becoming increasingly shaped, and constricted, by the institutional context of the classroom and the demands of a testing culture. She adds that 'from my professional context, the relationship between contemporary art and the art & design curriculum is also a key challenge'.

Part of this CPD process has to involve 'reinvigorating teachers' identity as artists'. After all, since most of them have been through art school, they must at some point have considered themselves to be first and foremost creative practitioners. This has an important consequence: 'Student attitudes are intimately connected to those of their teachers, and if a teacher is really fired up and motivated by a subject, it will rub off on their students.'

The QCA adds: 'We need to enable teachers to have more vision beyond the everyday tasks, greater confidence about what is possible. After all, we already see this [in] some fantastic experiences and outcomes.'

'Delivering art continues to be under-appreciated and even though we are one of the most successful departments in the School we are under-funded and under-resourced. We have just been through an inspection and awarded grade 1 across all areas.' (Anon, Secondary School)

# SUCCESSFUL

There are additional challenges coming to the fore to be addressed, such as:

- defining and accommodating vocational routes for art & design between the ages of 14 and 19
- providing more resources for gallery education work
- reviving design education, craft and ceramics within art & design – indeed, the QCA acknowledges the lack of training in these specialisms
- establishing ‘a broader approach to art & design to counter the retrenchment over the last ten years into a school’s version of “fine art”’

Finally, there is the need to improve ICT provision more widely. NSEAD Director John Steers wants ‘a sustained programme of hands-on training specifically for art teachers’; Devon Art Adviser Chris Wightman warns of art & design often being ‘last in the line for hardware and software’.

## Resources and support

Since the publication of *£2.68* in 2001, there has been little new evidence about the state of annual capitation for art materials. Chris Wightman reports that secondary capitation in Devon has increased by a quarter, from an annual average of £3.08 per pupil to £3.89; he doesn’t know why. However, ‘huge discrepancies’ remain between schools, with capitation ranging from 99p to £9.56.

He also finds that ‘the links, if any, are tenuous between capitation and the quality of work or exam success’. Calderdale’s Paul Brennan says that increases in such capitation are a side effect of a general rise in schools budgets, mainly for staffing and the emphasis on freeing up teachers’ time.

A common concern, highlighted by Bev Joicey, is that while a range of funding sources help schools to improve materials, extend the use of artists, take pupils to cultural sites, and gain better access to ICT, such sources are distributed unevenly and are not available to all schools. He lists as examples, Creative Partnerships, EAZ and EIC initiatives, and Specialist Schools.

Such initiatives are also helping some schools to have more artists-in-residence. Consequently, such growth is limited to a small percentage of schools, and advisers report ‘little change’ and ‘much the same’ elsewhere. Another factor in achieving even minor increases is ‘greater flexibility in primary school timetables’.

Paul Brennan talks about the ‘mixed economy’ of artists-in-residence, where some areas have funding and others have nothing. One LEA has a well-developed and well-funded programme supporting artists. Schools see the need to ‘buy in specialist activities’, to increase and supplement teacher expertise and to ‘address creativity’. In comparison, a small, unitary authority has no additional funds for supporting residencies. Schools must fund artists on an *ad hoc* basis for small-scale projects. Finally, too many schools do not know how to go about finding and commissioning an artist-in-residence.

# GALLERIES

‘We would love to use galleries more. I feel it is essential. I am ashamed so few of our students pre-16 access art when they are studying it! Time and funding is the key ...’ (Anon, Secondary School)

Timetabling flexibility, where it does exist, can help primary schools fit in more visits to galleries and museums; less so in secondary schools where the situation is more 'rigid'. But countervailing factors, says Engage Director Christopher Naylor, are the tighter health and safety regime and more risk assessment issues, making teachers wary of running school visits. Adviser Paul Brennan takes a more pessimistic view as he experiences such visits as 'plummeting' in his area, adding constraints on time and exam pressures to the list of barriers for teachers to negotiate.

He also argues that museums tend to be more successful than galleries in attracting schools to visit, because teachers can more readily see what museums offer and the links with the National Curriculum, and pick up on the services provided. Galleries, he adds, lack funding for such work, but also sufficient knowledge and confidence to provide what teachers need.

QCA reports that art & design GCSE remains popular with pupils, and highlights the broadening of art form areas for which they are opting, such as photography, together with the increase in numbers taking the new entry-level qualification. GCE A and AS level entries are increasing. Both the Devon adviser and the Chair of AAIAD report some increase and, for one, the success of the Vocational GCSEs 'which offer twice as much time for the subject and a "double" qualification'. In Devon, 'GCSE results are above the national average and nearly 40 per cent of students opt for GCSE art & design'. Former HMI Bev Joicey points out that art & design GCSE helps schools to 'push up their A to C results'. A significant factor remains the greater take-up of, and success in, art & design exams by girls.

## The statistics of art & design exams (all UK candidates)

Source: Joint Council for General Qualifications and Scottish Qualifications Authority

### England, Northern Ireland & Wales

#### GCE and GCSE

- In 2003, 38,409 pupils sat art & design GCE A level and 53,552 sat GCE AS level exams. That is just over 5% of the total number of entries for A and AS level exams. One in four of pupils sitting art & design achieved grade A\* or A at A level (28%) or at AS level (23%).
- Between 2001 and 2003, the number taking A level art & design has remained stable but the number taking AS level has risen by 19%.
- In 2003, 205,764 pupils sat art & design GCSE (full course) and 4,193, GCSE (short course). That is just under 4% of the total number of entries for GCSE exams. One pupil in five (22%) achieved grade A\* or A at GCSE (full course).
- More female pupils than male sit art & design exams. In 2003, over two-thirds of candidates at A and AS level were female (69%) and a third (31%) male. At GCSE, 57% of candidates are female.
- A higher proportion of female candidates achieve grade A\* or A than male: 31% compared with 22% at A level; 26% compared with 18% at AS level.

#### GNVQ

- In 2003, 8,040 pupils sat art & design GNVQ foundation (full award and part one) and intermediate (full award and part one) levels. The proportion taking art & design exams compared with all subjects ranges between 2% for the part one exams to 5% for the full awards.
- Between 2001 and 2003, the number taking the full awards increased from 404 to 782 at foundation level (up 94%) and from 3,780 to 5,082 at intermediate level (up 35%).
- The gender ratio for GCE and GCSE is reversed at GNVQ, with 60% of males sitting the foundation full awards and 53% the intermediate full awards.

### Entry level certificate

- In 2003, the number of pupils sitting the entry level certificate in art (previously the certificate of achievement) was 2,075, up from 1,707 in 2001 (up 22%). That is under 2% of all entry level certificate candidates. A third (35%) of art candidates are female.

### Scotland

#### Standard Grade and Intermediate

- In 2003, 22,219 pupils sat art & design exams at Standard Grade. Entries for all subjects totalled 453,413; for comparison, 60,646 were exam entries for English.
- 555 pupils sat art & design at Intermediate 1, and 2,682 at Intermediate 2. Entries for all subjects totalled 24,611 at Intermediate 1 (4,514 English). Total entries at Intermediate 2 were 72,294 (13,750 English).
- Of those sitting Standard Grade, 12% achieved grade 1; 35% achieved grade A at Intermediate 1 and 33% at Intermediate 2.
- Two-thirds (62%) of Standard Grade candidates were female; 58% at Intermediate 1 and 51% at Intermediate 2.

#### Higher and Advanced Higher

- In 2003, 7,140 pupils sat art & design at Higher Level, of whom 15% achieved grade A. Entries for all subjects totalled 166,795 (29,612 English and 19,961 Maths).
- In 2003, 1,454 pupils sat art & design Advanced Higher Level (595 sat the Design Enquiry course, 836 the Expressive Enquiry course, and 23 the Research & Appreciation course). Of these, 14% achieved grade A. Entries for all subjects totalled 16,996 (2,519 Maths, 1,772 Chemistry, and 1,704 English).
- Three-quarters of the candidates were female (71% at Higher and 74% at Advanced Higher).

Training, expertise, confidence and resourcing in ICT in art education all remain 'very patchy' but with increasing, if localised, good practice. Improvements are usually due to some one-off external funding windfall, which for one art adviser enabled him to set up training sessions for teachers and to buy new computers. But, he adds, 'so many teachers don't have such funding or don't know what to buy'. Only a few schools do well, says another art adviser. 'Digital video is worth investigating but ICT should not replace traditional media. There is a need to work out how ICT fits into the curriculum and to achieve a balance.'

John Steers finds that 'there continue to be problems with the availability of art-specific training ... perhaps the best ICT work is getting better but there is a lot of low-level, digital photographic collage masquerading as fine art – a new Photoshop-based orthodoxy'. In addition, there is little evidence of ICT being used to support design work (or craft), and formal assessment remains a barrier to embedding ICT because it is time-consuming and the parameters for assessment are still unclear – such as how best to display ICT work and what criteria to use. In Northern Ireland, South Eastern Education & Library Director of Arts & Creativity, Deirdre Quail also highlights the training 'deficiencies' for ICT.

The issue of training is picked up by the QCA as an area that still needs to be fully developed. But within some schools, increased funding has improved pupils' access to ICT. New guidelines on ICT equipment quality should mean a better match with the needs of art & design teachers.

The DfES/Becta *Laptops for Teachers* initiative is having a positive impact on resourcing staff and increasing confidence and access. Interactive white boards have 'almost become commonplace' in primary schools, and data projectors in secondary schools are providing access to digital and other art work, critical studies tools and new media.

### **New initiatives and the current climate**

A wide range of targeted arts initiatives and schemes have been set up since 1999, such as Artworks, Artsmark, Creative Partnerships, Big Arts Week, and the Museums and Galleries Education programme. We asked the panel if these are making a difference to art & design provision in schools.

There is some ambivalence about how much of an impact such initiatives are having, largely because of their selective nature – not all schools can benefit – and questions over sustainability. It can also be hard to identify just what influence specific schemes are having.

For example, Tate Modern's Helen Charman believes that they are 'definitely making a difference in terms of the profile of art & design in the school context', but considers the key question to be their impact on resourcing. Too many go for the short sharp injection of fresh practice rather than the longer-term development of funding streams.

NSEAD's John Steers hopes that these initiatives enliven curriculum content as well as increase resources. The key to their future impact, adds the QCA, is the effective dissemination of their findings. Former HMI Bev Joicey concurs, believing that they do make a difference but that 'their effectiveness needs to be better publicised, brought together and evaluated in a context of measuring the progressive development of skills, knowledge and understanding'. For example, 'there is some outstanding practice within Creative Partnerships but it remains hidden within the CP framework – and that is sometimes too local; specialist schools are similarly advancing aspects of curriculum development but, again, that is insufficiently publicised; such activities as Big Arts Week and the Big Draw result in exciting projects but these tend to be seen as one-off events rather than embedded good practice'.

# DO

# SOMETHING

'If you haven't got a decent art room, and you haven't got any materials ... that's pretty bad, that means you get no **proximity** experience ... seeing somebody **do something**, and not knowing what it is, but finding it attractive is nine-tenths of how humans learn ...' *Richard Wentworth, Artist and Master of Ruskin School of Drawing & Fine Art, Oxford*

# PROXIMITY

## Spaces for art

A key factor in better art & design provision is the quality and suitability of the accommodation in which it takes place. The DfES *Schools for the Future* initiative, plus the Artworks guidance handbook on creative learning spaces in *Space for Art*, have the potential to improve the spaces for art & design. But is it happening?

'Sadly no,' says Julian Davies. One reason for this, says Bev Joicey, is the lack of INSET on such issues. Devon Adviser Chris Wightman reports a large-scale PFI project to build 15 new schools, 'but it is not clear who offers the architects and builders advice – it's like walking through treacle and could be a wasted opportunity'. Northern Ireland's Deirdre Quail says that while the 'inadequacies of accommodation in Post Primary have been recognised by the Department of Education, there are no plans as yet to deal with the difficulties'. QCA points to how schools are beginning to adapt to the needs of learners, with the incorporation of ICT facilities such as cabling and data projectors as standard. But LEAs 'need to outsource relevant art & design expertise where they are unable to provide this internally'.

Roy Prentice sees this issue as having much wider implications. Teachers need to be able to understand what constitutes effective learning environments and identify suitable sites for learning both within and beyond the school, in galleries and through site-specific projects with artists. The school environment needs to be addressed not so much in terms of making a space more appealing, but rather of the resources – visual presentations, interactivity as well as practical services and equipment – that define the contemporary learning environment.

## The current status and state of art & design

Our panel talk of provision 'slowly improving'; of there being 'clearly much to do'; of the patchiness of good provision and its dependence on headteacher and senior management team attitudes; of art & design 'surviving not thriving' – but they also refer to areas of excellence due to the sheer hard work and determination of teachers, advisers and outside agencies. In Devon, for example, there is still a lot of support and 'the barometer is going up'. But retaining dedicated art advisers is seen as crucial to continuing improvement.

In Northern Ireland, the status of art & design in primary schools remains 'poor', reports Deirdre Quail. 'There is still a lack of understanding of the value of art & design in relation to children's learning. We are hopeful that the proposed abolition of the Transfer test for aged 11 pupils will help to remove the dreadful warp from the curriculum. However, no investment of funding into teacher training has ever taken place, so the changing of hearts and minds could only be described as erratic.'

None the less, art & design education is seen as being in a strong position, if sometimes undervalued as to its ability to make pupils think creatively and critically across the curriculum. It is strong because of a current interest within the DfES in the arts and creativity, and because of the high quality of teachers and teaching. In the past, says Bev Joicey, this was underpinned by an effective teacher-training process in art & design. But now there are concerns that these essential foundations are being undermined.

In addition, AAIAD Chair Paul Brennan expresses concern that the practical applications of art & design are being overlooked: 'Art & design is seen as something soft around the edges rather than a subject that allows pupils to develop transferable skills that employers want.'

Bev Joicey adds: 'Teacher-training institutions are not giving the support or understanding that was available in the past, and many of the most experienced art teachers are close to retirement. Good younger colleagues are succeeding them but they do not have the support structures, such as advisers and advisory teachers, national conferences and courses that previously helped forge the best in art teaching.'

We have to set the 'healthy development of exams in art & design' alongside concerns that many schools are reluctant to break from what is perceived as the 'orthodoxy' of a curriculum that is 'driven by results and stifling creativity'. While the political interest in creativity and cultural entitlement is encouraging, it has yet to translate effectively into improvements in practice. Roy Prentice refers to the current insubstantial 'cappuccino view of creativity', which misses the essential nature and value of creativity within art & design.

There is strong pressure to 'rethink' art & design in order to 'capitalise on the current growing political support'. This can mean, says John Steers, more decision-making and authority for teachers and learners within a climate of enquiry, creative risk-taking and opportunity;

readdressing the content of art education, encouraging development of diverse approaches and finding improved ways to promote curriculum innovation and flexibility; moving art & design provision on from outmoded practices; investing in creative, sometimes risky, curriculum development to create rigorous and effective teaching and learning strategies; and reappraising assessment and evaluation, including teacher appraisal and the priorities of school inspection.

As one panel member summed up: 'There is an awful lot to play for: it is time to take a strategic view of the subject and its development.' Another sounded a warning note: 'I do feel that it's getting better ... that it has hit the bottom. But my fear would be that it could be what they call in the City, "the bounce of the dead cat".'

# DECORATION

'Art & design is seen as a minor area in this school – funding, technical support, class sizes, timetabling are in need of attention – however, there is no one in the senior management team that has any "real" knowledge of art & design. We are viewed as the "pretty pictures" and a means of decoration on open nights and other events.'  
(Anon, Secondary School)

STATE OF THE ART:

# FIVE YEARS OF THE ARTWORKS AWARDS: A REVIEW

Fiona Godfrey

## ESSENCE

How has this work changed and developed over the last five years? What are pupils', and their teachers', main skills and enthusiasms in the various visual art forms? What, in essence, is the state of *their art*?

## SNAPSHOT

This review of five years of Artworks provides a **snapshot**, rather than a detailed analysis, of the state of art & design in a sample of UK schools.

## Introduction

As well as documenting the key statistics on art & design, and the experiences and views of teachers, advisers and other key players in art & design education, we wanted to find out about the work that the pupils themselves were creating in art & design. How has this work changed and developed over the last five years? What are pupils', and their teachers', main skills and enthusiasms in the various visual art forms? What, in essence, is the state of *their art*?

While the annual reports of Ofsted's Chief Inspector of Schools provide a useful overview of the state of different subjects, we wanted to look in more detail at what schools, and their pupils, can and do achieve in art & design. The Artworks Award-winning work allows us to do this.

We acknowledge that a review of the winning work from the Artworks Awards is, by its nature, subjective and partial in that the work is chosen as Award-winning against the Artworks Awards criteria – and, of course, only from within the context of the projects submitted by schools in a given year. None the less, the Award-winning projects do provide us with a substantial body of evidence about what is currently happening in art & design education: they also help to highlight the factors that make for excellent teaching and learning. Altogether, out of a total of 2,886 entries from schools across the UK, 144 projects have received Awards for inspirational teaching and learning in art & design, inspired by galleries, artists and local resources.

The Artworks Judges look for work that:

- is inspiring and inventive
- is carefully planned and well executed
- has a clear sense of focus and is appropriate for the age group involved
- broadens pupils' horizons and stretches their understanding of art & design
- balances the teaching of new skills with opportunities for pupils to exercise their imagination
- enables teachers to test new ideas and gain fresh experiences

For this report, we focused on three key areas:

- the types and locations of schools winning Artworks Awards
- how projects are inspired and resourced
- what the winning entries tell us about trends in teaching in different art forms

## Where winners are located

The 144 Artworks Award-winning projects have come from schools in 79 of the 216 local education authorities and equivalents across the UK: 69 in England, eight in Scotland and two in Wales. There have been no Award-winning projects from Northern Ireland, and only seven from Welsh schools in Cardiff and nearby Blaenau Gwent. Rural isolation can certainly prevent schools from making links with artists and galleries. However, Scotland's 15 winning projects include those from schools in such isolated areas

as the Highlands (four Award-winners), Shetland Isles (three) and Western Isles (one).

*Quarff Primary from Shetland, a school of just 12 pupils, forged a long-term relationship with the Bonhoga Gallery. They worked with an artist to make vibrant images of a storm over the island. The Gallery now consults with the School on their visual arts strategy.*

Three LEAs have recorded six Award-winning schools (Cardiff, Derbyshire and Kent); Devon has five Award-winners; and five LEAs have four (Birmingham, Durham, Highlands, Oxfordshire and Surrey). Another 14 have recorded three each. In London, the Award-winning schools in 17 of the 33 boroughs tend to cluster around the cultural centre of the capital with fewer in the outer boroughs.

## How Award-winning schools compare to other schools

According to external assessments such as the DfES Performance Tables and Ofsted inspection reports, Artworks Award-winners tend to be all-round high-achieving schools.

We took a sample of 59 Award-winning schools (25 primary and 34 secondary schools) and checked how they achieved in the 2003 DfES Primary School Performance Tables and, for secondary schools, the Key Stage 3 Performance Tables:

- 38 of the 59 schools (64%) exceeded LEA average point scores for either KS2 test results or KS3 test results

- Of the 25 primary schools, 18 (72%) exceeded LEA average point scores for KS2 test results

- Of the 34 secondary schools, 20 (59%) exceeded LEA average point scores by 15 years old for KS3 test results

The difference between primary and secondary schools probably reflects the fact that while good practice may be localised in a single department in a secondary school, good practice in a primary school often reflects the school's performance as a whole.

We also looked at the nine schools that have won Artworks Awards twice or more over the five years. Such success suggests consistently high standards rather than the Awards being attributed to a one-off project. We checked how they rated in the DfES Performance Tables, and what their Ofsted inspection reports had to say about them. Seven of the nine exceeded their LEA's average score. (One of the schools, Castle Special School, does not feature in the DfES Performance Tables, although it is inspected by Ofsted.)

## Performance results for schools winning Artworks Awards twice or more:

School	LEA	Average Point Score KS2 Results 2003	LEA Average Point Score 2003
Fox Primary School	Kensington & Chelsea	29.6	28.3
Holme Hall Primary School	Derbyshire	29.1	27.7
Lauriston Primary School	Hackney	29.7	25.7
Sir William Burrough School	Tower Hamlets	27.4	26.9
Dartmouth High School	Sandwell	32.0	32.8
The Latymer School	Enfield	45.0	33.5
Millais School	West Sussex	38.7	35.1
St Gregory's Catholic Comprehensive School	Bath & North East Somerset	40.0	35.8
Trinity Catholic Technology College	Warwickshire	33.9	35.0

We then looked at the Ofsted reports for seven of the nine schools (including Castle School) that are available on the Ofsted website ([www.ofsted.gov.uk](http://www.ofsted.gov.uk)), all of which have been inspected since 2000. All received very good reports; all reports referred to the school's 'strong leadership'. Key points about art teaching include:

- having high aspirations and setting demanding challenges
- rigorous and detailed research
- using art to broaden children's cultural experiences, including beyond the school

However, only one report refers specifically to the school's Artworks Award. This is what the inspectors reported:

### Castle School, Walsall

*(winner 2001 and 2002; inspected in 2003, report published 2004)*

Castle School is a 'delightful and very effective school' where 'teaching and learning are very good' and 'pupils achieve very well'. The Headteacher is 'exceptional' with management and governance 'of a very high quality'.

Castle is 'an outward-looking school' with 'an imaginative, innovative and exciting' curriculum and where pupils benefit greatly from external links with outside agencies and the community. Provision for art is 'very good' and the School has 'an innovative link with a local art gallery'. Castle is a Creative Partnerships school and the report notes the positive impact of this programme on the arts.

### Fox Primary School, Kensington & Chelsea

*(winner 2001 and 2003; inspected in 2002, report published 2003)*

The School is 'very successful': 'pupils achieve very well and reach very high standards'. The Headteacher provides 'very good leadership'. The report describes the School as 'very outward looking; it is involved in local and national projects and enhances the curriculum well to provide relevant and interesting learning'. However, there is no mention of the visual arts as being a particular strength, nor of the School's Artworks Award.

### Holme Hall Primary School, Derbyshire

*(winner each year between 2001 and 2004; inspected in 2002, report published 2002)*

Holme Hall is 'a good school where pupils learn effectively and standards are high and improving ... achievement in practical subjects, such as art & design, is particularly good'. The report mentions the Artworks Award, and points out: 'In this school pupils do not make models, they construct real products, as in the Year 6 work to construct a shelter for two people. Pupils' designs cover the wall of the classroom and one-metre-high geodesic domes, made out of rolled paper, take shape.' The report notes how the School places a big emphasis on problem-solving and how the pupils are set challenging tasks and problems to solve in their own way.

### Lauriston Primary School, Hackney

*(winner 2003 and 2004; inspected in 2000, report published 2000)*

Lauriston is 'an excellent school which provides an outstanding quality of education for all its pupils'. 'The range of the curriculum is second to none in its richness and diversity ... In the creative subjects of art and music, standards are exceptionally high. This dimension to the School's work makes the School a very exciting place to learn. The richness and diversity of children's art work displayed in every part of the building draws the visitor's eye away from the dilapidated state of the building and draws them into a magical environment.' The leadership of the Headteacher is 'inspirational' and the report notes how 'professional artists, musicians, technologists and writers share their craft and demonstrate techniques so that pupils have excellent role models'.

### Millais School, West Sussex

*(winner 2000 and 2002; inspected in 2001, report published 2001)*

Millais is a 'very good and effective school with some outstanding features'. The report states that 'the leadership and management by the Head and senior staff are excellent' and 'pupils are encouraged to set their sights high'. In art, 'pupils meticulously gather information and try out ideas in their sketchbooks' and 'recently won a top award in a national art competition'. The report notes how 'cultural development takes place through the curriculum, with aspects of a wide range of cultures being explored in subjects such as art'.

**St Gregory's Catholic Comprehensive School, Bath & North East Somerset**  
*(winner 2001 and 2002; inspected in 2000, report published 2000)*

St Gregory's is 'a very good school', with 'excellent leadership by the Head'. However, the report comments that 'in art, pupils achieved much less well than in other subjects at GCSE in 2000'.

The School subsequently won two Artworks Awards.

**Trinity Catholic Technology College, Warwickshire**  
*(winner 2003 and 2004; inspected in 2002, report published 2002)*

Trinity is 'an effective school with a unique, long-standing ethos and some very good features'. Quality of teaching in art is 'excellent', and the report states that: 'Teaching and learning are excellent and leadership is inspirational. High-quality displays, portfolios and eloquent commentaries on their work characterise current students' excellent achievement.'

## The age ranges that are winning awards

There are more winning projects at Key Stages 2 and 4 than at other Key Stages. However, the number of winning projects from early years settings has grown over the five years of Artworks, reflecting the increase in childcare places; the introduction of, and improvement in, formal standards in early years education; the linking of early years settings to the schools network through LEAs; and their delivery of the foundation stage curriculum. Several projects reflect the Reggio Emilia philosophy, which seems to be having a marked effect on the quality of early years art experience.

An important part of the Reggio Emilia philosophy of early years education is of supporting and extending the interests of the child.

*At Wingate Nursery in County Durham, a pupil came to school excited by having seen Antony Gormley's 'Angel of the North'. The other children were so intrigued that the Nursery organised a trip. Back at school the children made their own 'angel' to stand in the Nursery garden.*

A low number of winning entries come from post-16 groups. This may be because, at this level, study is often more individualised with less focus on teachers organising projects.

The project categories have changed over the five years: in 2000 and 2001 they were Group Project, Gallery Partnership and Motivated Individuals; since 2002 the categories have been Working with Artists, Working with Galleries, and Working with Resources/ from Other Sources.

Currently the most popular category is Working with Artists. Entries relating to working with galleries have not markedly increased over the five years: there is a lack of gallery projects at Key Stage 1, with only one winning entry so far, and most such projects are carried out at Key Stages 2 and 4. In 2000 and 2001, Key Stage 1 and 2 projects tended to be group projects rather than gallery partnerships. Winning entries in 2004 have shown a slight increase in post-16 entries, a decrease in early years entries, and an increased focus on Key Stage 3. Key Stage 1 projects with galleries still remain low, but work with galleries has increased at Key Stages 2 and 3. Overall, though, no clear pattern emerges of the type of project that different Key Stages present each year.

## The types of schools that are winning awards

In the five years of the Awards, 144 schools have won Awards of which 127 were state funded and 17 fee-paying. Compared to national percentages, fee-paying schools are more likely to win Artworks Awards than state schools. However, there is no evidence that fee-paying schools engage in more large-scale projects than state schools, which have won Awards for such ambitious projects as casting in bronze, large-scale body sculptures attached to wheelchairs, work in glass, the transformation of school environments, huge-scale ceramic totem poles, a primary school study visit to Paris, and an early years sculpture inspired by the *Angel of the North*. A determining factor between state and fee-paying seems to be the availability of additional project funding to fee-paying schools, often through an external partner.

In all years, the percentage of special schools and pupil referral units winning Artworks Awards in comparison to mainstream schools has been considerably higher than the national percentages.

### Winners by Key Stage: five years 2000 to 2004

(mainstream schools only)

early years	10
Key Stage 1	15
Key Stage 2	32
Key Stage 3	22
Key Stage 4	26
post-16	13

## Type of schools winning Artworks Awards:

(includes nurseries, primary, secondary, special and pupil referral units)

Year	Maintained (State Funded)	Non Maintained (Fee-paying)	Total	% Maintained : Non Maintained
2000	17	5	22	77% : 23%
2001	24	2	26	92% : 8%
2002	29	4	33	88% : 12%
2003	27	4	31	87% : 13%
2004	30	2	32	94% : 6%
<b>Total</b>	<b>127</b>	<b>17</b>	<b>144</b>	<b>88% : 12%</b>

National Figures	Maintained (State Funded)	Non Maintained (Fee-paying)	Total	% Maintained : Non Maintained
2002/3	32,072	2,484	34,556	93% : 7%

Source: Education and Training Statistics for the United Kingdom, DfES, 2003

## Mainstream and special schools (including pupil referral units) winning Artworks Awards, including state-funded and fee-paying settings:

Year	Mainstream	Special / PRU	Total	% Mainstream: Special / PRU
2000	18	4	22	82% : 18%
2001	20	6	26	77% : 23%
2002	26	7	33	79% : 21%
2003	26	5	31	84% : 16%
2004	28	4	32	87% : 13%
<b>Total</b>	<b>118</b>	<b>26</b>	<b>144</b>	<b>82% : 18%</b>

National Figures	Mainstream	Special / PRU	Total	%
2002/3	32,696	1,860	34,556	95% : 5%

Source: Education and Training Statistics for the United Kingdom, DfES, 2003

## What winning projects cost and how they are funded

In 2003 and 2004, the cost of winning and shortlisted projects ranged from nil up to £20,000. Of the 74 projects for which budgets were provided, 58 (78%) relied on external funding, and 16 (22%) were funded from school capitation alone.

### The cost of projects

£200 or less	18 projects (24%)
more than £200	50 projects (76%)
more than £3,000	13 projects (18%)

Nearly half of all winning projects (34) were achieved for £500 or less (46%).

### The range of costs and average cost in each category of project

- Working with Artists: between £40 and £10,000, averaging £2,481
- Working with Galleries: between nil and £20,000, averaging £1,887
- Working with Resources/from Other Sources: between £5 and £750, averaging £309

The wide range of funding sources for these projects highlights the extent to which schools rely on fundraising, often from several funding partners.

Funding streams from the education sector have included: Arts Education Agency funding, Early years Development and Childcare Partnership, Education Action Zone, Education Business Partnership, Gifted and Talented, Learning and Skills Council, Specialist Arts College funding, and Standards Fund (including the Small Schools Fund).

Non-government funding sources have included: Art Club subscriptions, Arts Council lottery funding, Artwork, Artworks Awards money, British Film Council's 'First Light' initiative, business sponsorship, Calouste Gulbenkian Foundation, Connexions, Creative Partnerships, European Year of the Disabled, exhibition ticket sales, plus various local trusts and funding schemes.

Of the projects funded from school capitation alone, just three – all of which cost under £20 – took place in mainstream state schools. One project in a state-funded pupil referral unit cost £300. All other projects funded wholly from school capitation, ranging from £40 up to £2,500, were run in fee-paying schools.

## What the winning projects tell us about teaching across different art forms

Almost all projects make specific reference to more than one art form – so in a total of 144 winning projects, there were 325 references to different art forms. Some of these art forms refer to the *medium* (e.g. ceramics, painting) and others to *fields of practice* (e.g. carnival, architecture). A project in a particular field of practice may involve work in a particular medium (e.g. maquettes of buildings made in clay, or painted carnival banners), in which case we list both.

## Number and percentage of projects referencing different art forms 2000-2004:

Art Form	Total	% of References	% of Projects
Sculpture	61	19%	42%
Drawing	52	16%	36%
Painting	35	11%	24%
Mixed Media	28	9%	19%
ICT	22	7%	15%
Design	20	6%	14%
Photography	19	6%	13%
Textiles	16	5%	11%
Architecture	14	4%	10%
Video	13	4%	9%
Collage	12	4%	8%
Ceramics	11	3%	8%
Printmaking	10	3%	7%
Animation	5	2%	3%
Puppets	3	1%	2%
Carnival	2	1%	1%
Jewellery	2	1%	1%
<b>Total</b>	<b>325</b>		

The most frequently employed art forms are sculpture, drawing, painting, mixed media, and ICT; 42% of winning projects make direct reference to sculpture and 36% to drawing. The art forms least represented are animation, jewellery and carnival: jewellery and animation require specialist skills and can involve expensive materials; both the carnival arts projects are by the same school winning in two different years. Printmaking and ceramics also rarely feature. Over the

years, ICT projects have increased in scale and complexity. Photography projects have also increased over the five years, in part due to greater access to digital cameras.

### Artists and art works used in winning projects

Finally, we analysed the artists and art works used or referenced in the winning projects. Over the five years of Artworks, the 144 projects have referenced 263 artists – 19 more than once:

### Number of references by artist:

7	Pablo Picasso
4	Louise Bourgeois
4	Antony Gormley
3	Judy Chicago
3	Eva Hesse
3	Henry Moore
2	Anthony Green
2	Barbara Hepworth
2	Mona Hatoum
2	William Hogarth
2	Frida Kahlo
2	Wassily Kandinsky
2	Claude Monet
2	Julian Opie
2	Ana Marie Pacheco
2	Robert Rauschenberg
2	Kurt Schwitters
2	Chaim Soutine
2	Cat Sivertsen

Antony Gormley, Mona Hatoum, Barbara Hepworth, Frida Kahlo, Henry Moore, Picasso and Chaim Soutine are all suggested artists in the QCA Art scheme of work. Other choices may have been influenced by recent exhibitions or commissions, for example: Picasso/Matisse (Tate Modern 2002); Antony Gormley (*Angel of the North*); Mona Hatoum (Tate Britain 2000); Eva Hesse (Tate Modern 2002-3); and Ana Marie Pacheco (Associate Artist, National Gallery 1997-9).

We compared the number of artists whose work was mainly completed before 1890 with those who worked after this date – in order to distinguish between Modernist or contemporary work and pre-Modernist work. In the Working with Galleries category, just 4% of references were to artists working before 1890, so the vast

majority were working after this date. In books and on the Internet, 12% of references were to artists working before 1890, and 88% were working later.

### Looking ahead

This review of five years of Artworks provides a snapshot, rather than a detailed analysis, of the state of art & design in a sample of UK schools. However, the review raises some key issues about the future development of art & design provision – and particularly provision that is innovative and exciting. For example, we can see the heavy reliance of schools on external funding for art & design work; the low level of school and gallery partnerships – and the success that occurs when they do take place; the importance of location for schools in terms of the resources they can call on and the cultural venues they can visit; and the ability of some schools – and more specifically their teachers – to overcome significant disadvantages of funding and geography.

Many of these review findings must, at this stage, be tentative. But, in general, they highlight some of the areas that need attention if we are to improve and enhance the state of art & design provision for all pupils. The winning Artworks schools reflect strong leadership, inspiring and innovative teaching, high aspirations, the setting of challenges, the enthusing of their pupils for art & design and the aim to broaden and enrich their cultural experiences. These characteristics are attainable by most schools given the right kind of support and expertise. The real test, therefore, will be what the next review reveals in another five years.

## Where to find out more

### Publications

*E2.68: a survey of art & design resources in primary and secondary schools* (Clare Duffield Foundation, 2001; available on the Artworks website: [www.art-works.org.uk](http://www.art-works.org.uk))

#### *The Big Sink*

An investigation into the ideal spaces for creative, and specifically visual arts, explorations in schools, galleries and museums (Clare Duffield Foundation, 2002, available on the Artworks website: [www.art-works.org.uk](http://www.art-works.org.uk))

*Space for Art: A handbook for creative learning environments* (Clare Duffield Foundation, 2003; available on the Artworks website:

[www.art-works.org.uk](http://www.art-works.org.uk))

#### *Time for the Arts?*

The arts in the initial training of primary teachers (WEAZ Star Project & Calouste Gulbenkian Foundation, 2003)

Media partner: *The Guardian*.

This report is also available on the Artworks Website:

[www.art-works.org.uk](http://www.art-works.org.uk)

### Data sources

*Education and Training Statistics for the United Kingdom* (DfES, 2003)

*Recommended Spending on Books in Schools* (Book Trust, 2002)

*Resources in English Schools* (British Educational Suppliers Association, 2004)

*Schoolbook Spending in the UK 2002/2003* (Educational Publishers Council & The Publishers Association, 2003)

*Standards and Quality 2002/03* The annual report of Her Majesty's Chief Inspector of Schools (Ofsted, 2004, TSO)

*Statistics for art & design exams published by the Joint Council for General Qualifications and the Scottish Qualifications Authority* (JCGQ & SQA, 2003)

*Survey of Information and Communications Technology in Schools 2003* (DfES Statistical Bulletin, 2003)

## Acknowledgements

### The Clare Duffield Foundation

The Clare Duffield Foundation is chaired by Dame Vivien Duffield and was formed in 2000 from the merger of the Clare Foundation and the Vivien Duffield Foundation.

The Clare Foundation was established in 1964 by the late Sir Charles Clare. His daughter, Dame Vivien, became Chairman of the Foundation in 1979 and created her own in 1987. The two Foundations were run in parallel until their merger.

The Foundation concentrates its support on education, the arts, museum education, cultural leadership, health and social welfare. The Foundation has a particular emphasis on supporting children, young people and society's most vulnerable individuals, through the charities which work to educate, inspire, empower or care for them.

[www.clareduffield.org.uk](http://www.clareduffield.org.uk)

The Foundation would like to thank all those who made this publication possible, in particular John Steers, Director of the National Society for Education in Art & Design Education, for his help with the research.

Our special thanks to all the teachers who took time to complete the *Artworks Survey 2004: Art & Design Resources in Primary & Secondary Schools*, all the Artworks Award-winning schools and all the panel members:

**Paul Brennan**, Chair, Association of Advisers in Art & Design (AAIAD) and Principal School Improvement Officer – Learning Communities, Calderdale

**May Byrne**, Qualifications Officer, Art & Design, Scottish Qualifications Authority  
**Helen Charman**, Education Curator for Schools, Tate Modern

**Julian Davies**, Arts Education Consultant and Consultant Subject Officer (art), Qualifications Curriculum and Assessment Authority for Wales (ACCAC)

**Bev Joicey**, Former HMI for Art & Design  
**Peter Muschamp**, Senior Inspector for Art & Design, Ofsted

**Christopher Naylor**, Director, Engage, The National Association for Gallery Education

**Roy Prentice**, Visiting Fellow for Art & Design Education, University of London, Institute of Education

**Deirdre Quail**, Director of Arts & Creativity, South Eastern Education & Library Board, Northern Ireland

**John Steers**, Director, National Society for Education in Art & Design (NSEAD)

**Margaret Talboys**, Programme Leader (3 to 14 team), Qualifications and Curriculum Authority (QCA)

**Richard Wentworth**, Artist and Master of Ruskin School of Drawing & Fine Art, Oxford

**Robin Widdowson**, Art & Design Consultant, Qualifications and Curriculum Authority (QCA)

**Chris Wightman**, Art Adviser, Devon County Council

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