



The National Society for Education in Art and Design Survey Report 2015-16

In the last five years how has government policy impacted on art, craft and design education?

Curriculum provision in art and design

The value given to art and design in schools or colleges

Professional development opportunities in art and design

Wellbeing and workload of art and design teachers

Key Survey Report Findings

In the last five years how has government policy impacted on art, craft and design education?

A. Curriculum provision in art and design

Learning opportunities in art, craft and design across all key stages have reduced significantly.

- At least a third and up to 44% of teacher responses over all key stages indicate that time allocated for art and design had decreased in the last five years.

National curriculum tests at key stage 2 have negatively impacted on the time allocated for art and design in primary schools. The reduction in time allocated for art and design in the two terms before key stage 2 tests is greater in state schools than in independent schools.

- 89% of primary teachers in state schools reported that during the two terms before key stage 2 National curriculum tests, the time allocated for art and design had decreased. The effects of national key stage 2 testing are notably worse in state schools than in independent schools; 54% of independent school respondents reported a decrease.

Over half of all secondary art and design teachers report a fall in standards achieved when pupils joined their schools in year 7.

- Over half (53%) of secondary art and design teachers reported that on entry to year 7 there had been a fall in levels of art and design attainment reached by pupils joining their school.

Provision for art and design is increasingly influenced by school type/sector. At key stage 3 and 4 academy sponsors have seen the biggest reduction in time allocated for the subject.

- More art and design teachers in academy sponsors reported a reduction in the time allocated for art and design at key stage 3 (55%) and key stage 4 (42%) than in any other sector.

In schools where there has been a reduction in time allocated for art and design at key stage 4, performance measures have reduced opportunities for students to study art and design.

- In state schools where respondents identified that there had been a reduction of time allocated for art and design, 93% of these teachers agreed/strongly agreed that the English Baccalaureate (EBacc) had reduced opportunities for students to select the subject.

Post 16 course closures have reduced the range of art and design courses offered for some young people.

- Over a third (34%) of art and design teachers and lecturers in schools or colleges said that in the last five years, art and design post 16 courses have closed in their institutions.

B. The value given to art and design in schools or colleges

The value given to art and design has impacted on the choice and provision of art and design qualifications offered for both higher and lower ability students.

- Teachers across all sectors indicated that their schools were more likely to enable lower ability students to take art and design qualifications than higher ability students.
- Respondents teaching in free schools were the most likely (93%) to agree/strongly agree that their schools enable lower ability students to study art and design. However, they were also the most likely (32%) to disagree/strongly disagree that their schools enable higher ability students to study art and design.

Independent schools and community and foundation schools place more value on art and design qualifications, and offer more choice and provision for higher ability students.

- 64% of art and design teachers in independent schools, and 61% in community and foundations schools, agreed/strongly agreed that their schools enable higher ability students to take art and design qualifications. This compares to only 51% of teachers in academy sponsors.

Opportunities for examination groups to work with creative practitioners or to engage with original works of art, craft and design in galleries and museums, vary according to school sector. Independent schools place much greater value on engagement with artworks and creative practitioners than state schools.

- 82% of independent school art and design teachers indicated that their schools support the principle that every examination group should engage with artworks first hand in galleries and museums and/or through meeting practitioners. In contrast, only 36% of free school art and design teachers said their schools support this principle.

C. Professional development opportunities in art and design

Access to relevant continuing professional development (CPD) in art and design is limited, and for some teachers subject-specific training is non-existent. Significant numbers of art and design specialists in all phases 'rarely or never' receive CPD.

- 55% of primary subject coordinators rarely or never attend subject-specific CPD.
- Over half (51%) of all art and design teachers in independent schools attend CPD annually, but this drops to under a third (31%) of all art and design teachers in the state sector.

Art and design teachers want to attend subject-specific training but their schools do not always fund such training.

- Half (50%) of all art and design teachers self-fund their own CPD.

There is a disparity between the specialist training opportunities teachers are required to attend, and the training teachers would like or should attend to improve the quality of their course teaching and students' learning.

- 67% of art and design teachers surveyed would like to attend museum or gallery training opportunities but only 25% are able attend such courses.

D. Wellbeing and workload of art and design teachers

There has been an erosion of teachers' wellbeing and an increase in workload.

- 55% of art and design teachers across all school sectors said 'yes' they had considered leaving or had left the profession in the last five years.
- 79% of all art and design teachers reported that their workload had increased in the last five years.
- The most commonly cited reason for art and design teachers leaving or considering leaving the profession was wellbeing, e.g. poor work/home balance (70%).

The reduced profile and value of the subject has contributed to art and design teachers leaving or wanting to leave the profession.

- 56% of respondents reported that the reduced profile and value of the subject by government and school management had contributed towards teachers leaving or wanting to leave the profession.

7. Recommendations

The survey and its findings are essential reading for all who understand the value of art, craft and design education, because it provides not only a health check but a health warning for us all. Our subject and our teachers are challenged by time, money and prejudice. The impact of government policy is having a negative effect on choice and provision in our subject, and we need to take focused and immediate action.

Alongside the findings of the survey the following recommendations take forward our serious concerns and identify a series of solutions to hold both NSEAD and a wide tranche of stakeholders accountable, not only for the future of our subject but the future of our children and young people engaging in and contributing to the cultural life, economy and wellbeing of the United Kingdom (UK) on a global platform.

Schools should

- Review the time allocated for the teaching and learning of art and design within the curriculum, and adjust the mechanisms and barriers that deplete time resulting in damage to standards in art and design, in primary schools and through carousel systems, shorter lessons and the compressed key stage 3.
- Ensure the expectations of EBacc at key stage 4 do not reduce option blocks and opportunities for studying art and design, and that pupil entitlement and creative career pathways are not limited.
- Ensure senior leadership teams in all schools value, understand and appreciate what good practice, high standards and outstanding learning looks like in art, craft and design.
- Provide a tangible, pro-active stance in briefing parents and young people considering options for key stage 4 and 5 about the value of an art and design qualification to future higher education choices, career paths and the positive employability rates in the creative, media and design industries¹.
- Ensure that primary teachers and teachers of art and design access an annual entitlement to high-level, research-informed professional development programmes to extend subject leadership, practical skills, creative and personal practice, and an awareness and understanding of the relationship of art, craft and design to the creative, cultural, digital and heritage industries.
- Ensure that a designated governor of the school has the remit for, and appropriate training in, identifying and encouraging a sustainable cultural offer within the school for parents, teachers and children and young people to include the celebration of the art and design work of the children and young people in the school, and active advocacy for the subject across the whole school community. Ensure that teachers of art and design, especially those working at key stage 4, are actively enabled and encouraged to receive their entitlement to first-hand experience by regularly taking their children and young

¹ *Creative Industries Economic Estimates - January 2016 - Key Findings* 'Total employment in the Creative Economy across the UK increased by 5.0 per cent between 2013 and 2014 (2.6 million to 2.8 million jobs), compared with a 2.1 per cent increase in the total number of jobs in the wider UK economy over the same period'. gov.uk/government/publications/creative-industries-economic-estimates-january-2016/creative-industries-economic-estimates-january-2016-key-findings

people to visit galleries and access workshops with creative practitioners through agencies and organisations working within education in the cultural sector.

- Actively promote and strengthen links with other subjects to build on the value of the contribution of art and design to the STEM subjects.
- Make better use of Pupil Premium to support learning and promote success in art and design for disadvantaged children and young people.
- Ensure that children and young people of both high and low ability can access art and design on the curriculum by choice across all phases, by recognising and valuing the significant career opportunities available through the creative, cultural, digital and heritage industries.

Parents should

- Through membership of parent teacher associations and as parent governors, hold the governance and management of the school accountable for the appropriate time, resources, facilities and value given to art and design on the curriculum and the professional development of its teachers and support staff.
- Actively support primary schools and art and design departments by attending and celebrating the exhibitions, performances and opportunities that showcase the achievements of children and young people in the subject.

Ofsted should

- Ensure that teachers of art, craft and design receive regular reports about their specific impact on pupils' achievement and personal development in order to maximise their contribution to school improvement, and pupils' spiritual, moral, social and cultural development.
- Ensure that inspectors receive specialist subject training in order to use evidence of teaching and learning in art and design more readily when inspecting schools and colleges. Provide feedback to school leaders and governors with clear recommendations for further improvement and professional development.
- Ensure that the Ofsted inspection framework is revised to challenge schools and colleges more effectively about the quality and impact of the arts curriculum. In particular, take greater account of pupils who are disadvantaged by cultural factors that limit their engagement in museums, galleries, with creative practitioners and the creative industries.

Higher Education Institutions should

- With relevant stakeholders to include Council for Higher Education in Art & Design (CHEAD), The Group for Learning in Art & Design (GLAD), United Kingdom Arts and Design Institutions Association (ukadia) and subject associations, write and disseminate guidance for parents and young people that describes the value of art and design education, and advocates for the 'facilitating' qualities of art and design subjects.

- Build sustainable partnerships with schools to provide opportunities for teachers, children and young people to access professional development, advice and guidance about the value of art and design for personal fulfilment and as a career path through higher education.
- Provide sufficient time for primary teacher trainees in all settings to learn the specialist skills and knowledge to plan for a relevant and engaging art and design curriculum at key stage 1 and 2.

The Local Government Association should

- Communicate findings with Chief Executive Officers via the LGA (Local Government Association) regarding the value of creative education, in supporting innovation, growth and employment to local economies. In addition how arts education develops creative thinking and skills that are required by local government in addressing the significant budget challenges and consequent transformation. A quality arts education enables expertise in developing new solutions in service design; resilience in communities and supports civic leadership. The slow decline in the value of arts education in the UK will cause a skills shortage and knowledge gap in the next five to 10 years and beyond.

The Creative Industries Federation and creative Industry leaders should

- Actively engage with the education community to include subject associations and cultural organisations working in formal education to champion the subject at the highest level and signpost career paths for young people and professional development opportunities for teachers.

Arts Council England should

- Create clear goals in ACE's Schools' Entitlement Document to ensure a parity of esteem for investment and partnership work in and across all art forms.
- Through Bridge Organisations and National Portfolio Organisations, monitor, advocate for and prioritise gallery visits and engagement with creative practitioners for young people studying art and design in all key stages.
- Through Bridge Organisations and National Portfolio Organisations, work to develop sustainable partnerships between the museum and gallery sectors and schools.

The Department of Education should

- Decline from stating or inferring that higher education and career opportunities will be limited by examination study in art and design, thus misrepresenting the subject to parents and young people.
- With relevant stakeholders to include subject associations and Ofqual, consult and signpost to an intelligent accountability, assessment and progression system that supports and not restricts the subject, to include the reform of the existing EBacc as a

performance measure to restore a parity of esteem across all subjects and freedom of choice unhindered by accounting procedures.

- With relevant stakeholders to include subject associations, the Creative Industries Federation, arts, crafts and design councils and sector skills councils, take immediate and strategic action to reverse the ‘unintended consequences’ of government policy through investment in a high-level media campaign for the public and a national subject-specific professional development programme for teachers of art and design to ensure that the value, time and resources are restored and upheld for the subject, its teachers and students.
- Working with relevant stakeholders to include subject associations, the Creative Industries Federation and arts, crafts and design councils ensure parity of esteem between investment in education across the art forms; for example, Visual Arts Hubs as well as Music Hubs, and bursaries for trainee teachers in all arts subjects.
- Work collaboratively with The Department for Business, Innovation & Skills (BIS) and the Department for Culture, Media and Sport (DCMS) to ensure the position and value of art and design education and its very significant role in developing young designers and the future wellbeing of the creative, cultural, digital and heritage industries is clearly articulated and actioned at the highest strategic level.
- Working collaboratively with stakeholders to include subject associations, the National Careers Service and sector skills councils take immediate and strategic action to invest in or provide resources and professional development programmes for teachers of art and design to access regular, consistent and professionally assured career advice linking art and design to careers in the creative, cultural, digital and heritage industries and more widely.
- Work with the National College for Teaching and Leadership (NCTL) to achieve parity of ITT trainee bursaries, ensuring the value and need for expert art and design teachers is recognised and a teacher recruitment crisis is averted.

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