



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



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President's foreword

Many parents believe that the curriculum is an entitlement and that their children should have a choice to study subjects to examination level where they show exceptional abilities and commitment. Until recently such an entitlement has meant that children and young people could pursue their interests in education, leading to careers in the creative, media and design industries. These same industries are the envy of the world and continue to be one of the most successful sectors in the UK, outperforming most others.

This is why this survey report comes at such a crucial time for art, craft and design education. It is a health check for our subject, with findings that indicate a context of increasing misunderstanding and less regard for art, craft and design education, the arts and technology. Without this survey, there would be little evidence of the impact of government policy and the restructured curriculum, which seeks to address the very real problem of standards in English and mathematics and the qualification profile at 16 plus. However important it is to address such problems, it is never appropriate to do so by limiting curriculum breadth or subjects which contribute towards the personal growth and aspirations of children and young people, as well as their future career choices.

This survey provides evidence of the growing impact of these changes, foisted on schools through a culture of subject devaluation by policies which imply that even successful study and high standards of achievement in the arts will limit career and university choices. For those who would benefit from the transferable skills accessed through the arts, or for those who aspire to a successful, rewarding and world-class career in one of our creative and media industries, this report identifies how policy decisions are beginning to disadvantage some children and young people.

Furthermore, the impact of policies on the dedicated teachers who deliver our subject is also carefully evidenced in this report. In the wake of the Department for Education's *Government Response to the Workload Challenge, 2015*¹, the NSEAD's key survey findings show that the wellbeing and workload of art and design teachers should be urgently considered and addressed.

There are important messages here for parents and carers, teachers, senior leaders and school governors, as well as Ofsted inspectors, politicians and leaders of industry. I urge you to read this survey and recognise the descriptions of circumstances and damage that has already been done within our schools, and to the aspirations of children and young people who want to develop their creative skills to enrich our culture, contributing to future prosperity and industry.



Ged Gast
President, NSEAD

¹ *Government response to the Workload Challenge*, February 2015, Department for Education
www.gov.uk/government/uploads/system/uploads/attachment_data/file/415874/Government_Response_to_the_Workload_Challenge.pdf

Acknowledgements

NSEAD wishes to thank Jenny Evans, Dr Emese Hall, Rachel Payne, members of NSEAD's Finance & General Purposes Committee, NSEAD's Council, the Publications Board, the Professional Development Board, and the Curriculum Board, all of whom supported the design, analysis and/or review of the questionnaire and survey report. NSEAD would also like to thank all the teachers and lecturers who completed the questionnaire.

1. 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.

2. Introduction

The National Society for Education in Art and Design (NSEAD) is the leading national authority for art, craft and design, representing all phases of education in the UK. The NSEAD's principal aims are to promote outstanding art, craft and design education, and to look after the professional interests of teachers and lecturers across all phases of learning. To achieve these aims the Society, year-on-year, gathers qualitative and quantitative data to assess how government policy has impacted on art, craft and design education. In 2015, over a five-week period, NSEAD completed its fifth, largest and most comprehensive survey to date, the principal aim being to answer the question: 'In the last five years, how has government policy impacted on art, craft and design education?'

3. Methodology

The questionnaire was compiled using questions from each of NSEAD's four past educator surveys (2011-14), alongside recommendations submitted by NSEAD's Finance and General Purpose Committee; NSEAD's Council; the Continuing Professional Development Board, and the Curriculum and Publications boards. Each of the Society's boards is made up of practising art, craft and design teachers and lecturers, expert subject advisors and consultants. Each board reviewed the draft survey and ahead of its publication the survey was piloted with art, craft and design teacher educators representing the Early Years Foundation Stage (EYFS) and key stages 1-5.

To ensure the survey's widespread distribution, NSEAD employed the services of Sprint Education, an independent mailing organisationⁱ. One electronic mailout was sent to 3296 heads of art and design and 1405 teachers of art and design. The same organisation emailed the survey to 17,200 generic teachers (to include senior leaders and generalist primary teachers; 63% of the mailout recipients indicated they worked in secondary sector schools or colleges; 17% were primary educators, 15% were post 16 teachers). 67% of primary respondents were art and design co-ordinators, while 33% were generalist teachers. Members of NSEAD were also invited to participate in the survey via two consecutive NSEAD members' e-bulletins; 21% of survey respondents were NSEAD members. Invitations to participate in the survey were also posted via social media (e.g. Twitter) and the NSEAD website landing page, where any educator visiting the website was invited to participate. All respondents were asked to specify their school or college's phase of learning, region and sector type. Data was collected and analysed using Qualtrics Research Suiteⁱⁱ.

4. Participation

Between 16 June and 22 July 2015, 1191 teachers, lecturers and coordinators of art, craft and design completed the questionnaire. Respondents came from a range of school sectors, phases of learning and regions in England. Nearly seven times as many respondents participated in this questionnaire than in 2014.

Respondents by school sector (table 1): There was a moderately even spread of completed questionnaires by teachers and lecturers working in independent schools, academy sponsors, academy convertors, community, and foundation and free schools. This has facilitated comparisons amongst these school sector types. The relatively low percentage of respondents teaching in free school studios and UTCs led to data provided by such teachers being incorporated, when appropriate, into results for 'all school sectors combined'. Those respondents who indicated 'Other sector' mostly indicated they were from HE, FE and SEN sectors (primary, secondary, independent).

All respondents were self-selecting and completed surveys were anonymous; teachers did not share their school names and multiple responses may have been completed from members of one school.

Table 1: Percentage of art and design teachers by school sectors

School type	Percentage	Numbers
Academy convertor	19	226
Other	19	226
Primary	16	191
Academy sponsor	15	179
Community and Foundation	11	131
Independent	10	119
Free school mainstream	7	83
Sixth form college	2	24
Free School Studio	0.5	2
UTC (University Technical Colleges)	0.5	1

Respondents by phase of learning (table 2): There were 858 respondents teaching in secondary phases, 238 from primary schools, and 203 Post 16 (and VI forms). Some respondents (*n*.180 in total) worked across different phases, e.g. post 16 (key stage 5) and secondary (key stages 3-4). As the numbers of respondents in middle schools (*n*.36) and the EYFS (*n*.36) were low, results from both these phases were, where applicable, incorporated into 'All art and design teachers'.

Table 2. Numbers of teachers by learning phase

Phase	Percentage*	Number of respondents
Secondary	63	858
Primary	17	238
Post 16	15	203
Middle	3	36
EYFS	3	36

*Percentages have been rounded up and down to nearest whole number (the total therefore appears as 101% instead of 100%).

Respondents by region (table 3): A high number of teachers indicated they work in the South East region. A very low number of respondents came from Wales. These locations aside, respondents' geographical locations were relatively evenly spread. This report does not include regional comparisons, but this is an area that could be explored in the future.

Table 3. Percentage of teachers by region

Region	Percentage*	Number of respondents
South East	30	357
London	13	155
North West	11	131
South West	10	119
West Midlands	9	107
North East	8	95
Yorkshire	7	83
East Midlands	6	72
East of England	5	60
Wales	1	12

5. Survey and report structure

To answer the survey's overarching question: 'In the last five years, how has government policy impacted on art, craft and design education?', the questionnaire was divided into four key sections. Each section addressed one area of government policy in education. The same sections form the structure of this report, and for each section the results, discussion and key findings are presented in turn.

A. Curriculum provision in art and design

The data and findings regarding curriculum provision in art and design are organised by key stages, beginning with key stage 1 and ending with key stage 5. Changes to allocations of time and provision for art and design, standards at secondary transfer, sector differences, and the impact of performance measures are identified in this section.

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

Three benchmarks are used to assess the value given to art and design in schools and colleges. These are: the allocation of pupil premium to support learning in art and design; access to art and design qualifications for pupils of differing ability levels; and the support given by schools to the principle that examination groups should engage first hand with original artworks, either in a gallery or museum and/or through meeting art, craft and design practitioners.

C. Professional development opportunities in art and design

Results and findings in this section examine art and design teachers' access to subject specific, continuing professional development in primary schools, independent and state schools.

D. Wellbeing and workload of art and design teachers

This section examines changes to art and design teacher workload and wellbeing in the last five years. Reasons for art and design teachers leaving or wanting to leave the profession are identified.

Survey report terms:

For the purpose of this report:

- Art, craft and design education is referred to as 'art and design'.
- Art, craft and design teachers, co-ordinators, generalist teachers and or/lecturers are referred to as respondents, or art and design teachers.
- Schools and colleges are referred to as 'schools'.

6. Findings

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

A. Curriculum provision in art and design

Primary key stages 1-2 curriculum provision in art and design

Participant numbers: *n.*238 respondents in total (67% were key stage 1-2 teachers in charge of art and design, and 33% were generalist teachers).

Changes in the last five years to the time allocated for the art and design at key stage 1-2

Key stage 1: 43% of key stage 1 respondents indicated that the time allocated for art and design had decreased. 7% reported an increase (in all sectors).

Key stage 2: 38% of key stage 2 respondents indicated that the time allocated for art and design had decreased. 8% reported an increase (in all sectors).

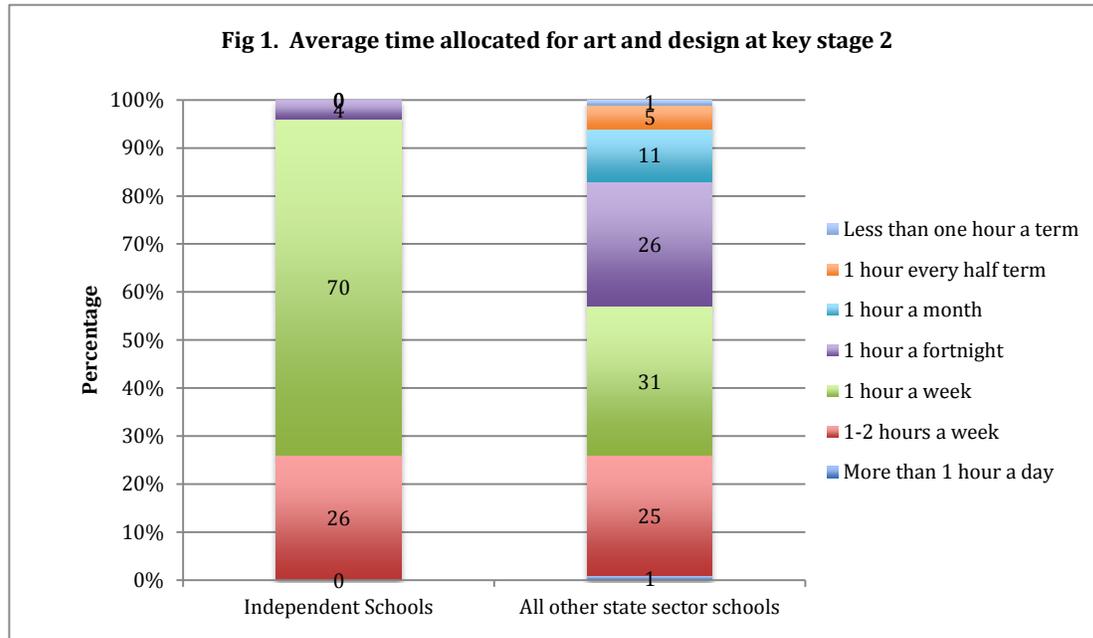
Curriculum time allocated for art and design

Key stage 1: 35% of key stage 1 respondents in state primary schools and 63% in independent primary schools said pupils in their schools access curriculum time for art and design for one hour a week on average.

Key stage 2: 31% of key stage 2 respondents in state primary schools and 70% in independent schools said pupils in their school access curriculum time for art and design for one hour a week on average (Fig. 1).

17% of key stage 2 respondents in state primary schools reported that pupils in their schools access art and design one hour a month or even less (Fig. 1). In contrast, there were no

independent school respondents who indicated that their schools allocate less than one hour a fortnight for art and design (Fig. 1).



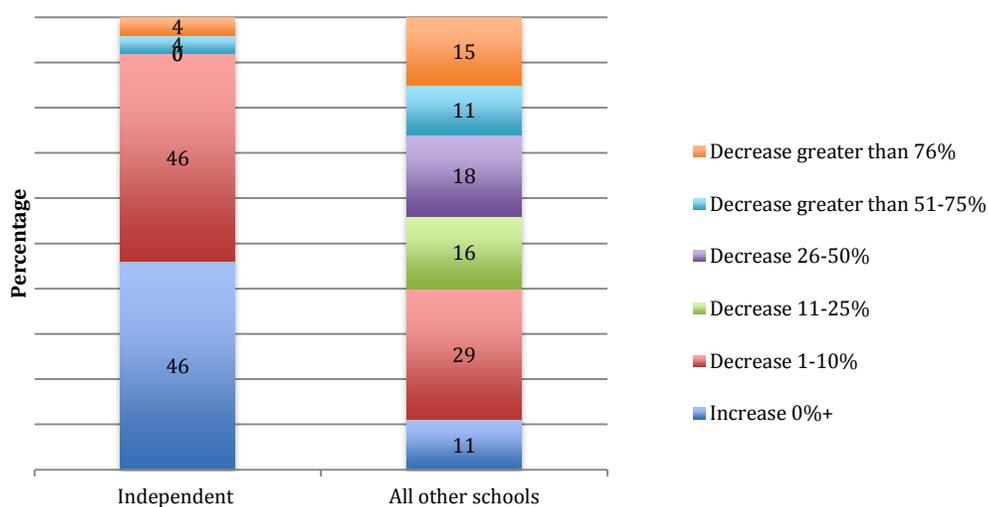
Reduction in the time allocated for art and design in the two terms before key stage 2 national curriculum tests (Fig. 2):

89% of primary teacher respondents in all state schools indicated that in the last five years, and in the two terms before key stage 2 National curriculum tests (year 6), the time allocated for art and design had reduced. In contrast, a decrease in time was reported by only 54% of independent school art and design respondents.

A reduction of 51% or more time in the two terms before key stage 2 national curriculum tests was indicated by 26% of all state school teachers; considerably fewer respondents in independent schools (8%) reported the same reduction.

11% of all state primary school respondents indicated that the time given to art and design before key stage 2 tests had stayed the same or increased. This contrasts with independent school art and design respondents where 46% reported that the time allocated had stayed the same or increased.

Fig. 2. Sector differences in the reduction in time allocated for art and design in the two terms before National Curriculum tests in the last five years



Summary: Key stages 1-2 curriculum provision in art and design

- In the last five years, for key stages 1 and 2, the curriculum time allocated for art and design has fallen.
- The time allocated for art and design in key stage 1 and 2 is greater in independent schools than in state schools. In state schools, in the two terms before key stage National curriculum tests, the time allocated for art and design has notably decreased. This contrasts with the same period in independent primary schools where nearly half of all teachers or art and design co-ordinators reported that the allocated time had stayed the same or increased.

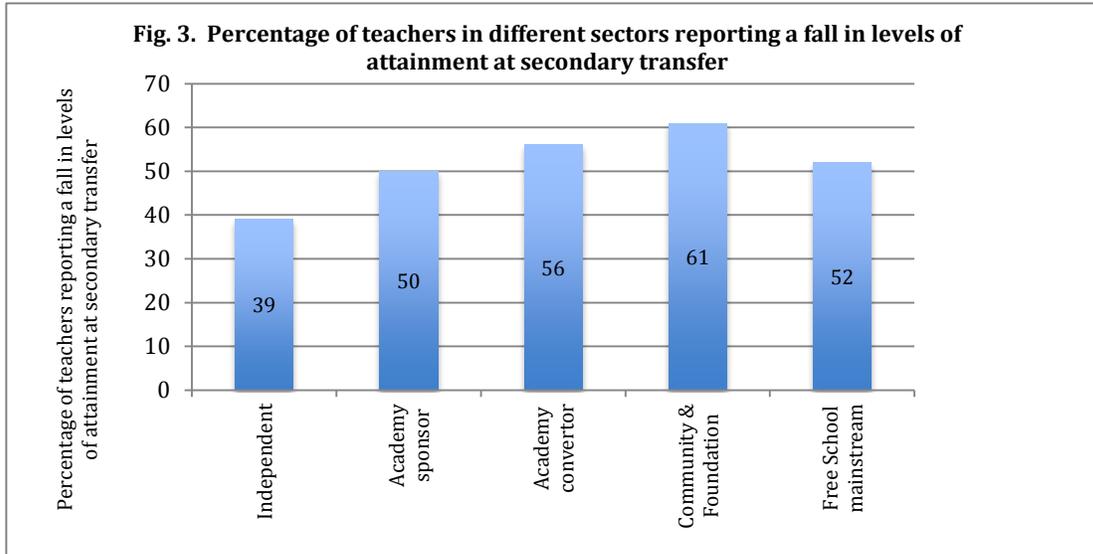
Secondary – Key stage 3 curriculum provision in art and design

Participant numbers: A total of *n*.765 respondents completed this section.

Standards achieved in art and design by pupils joining schools in year 7 (Fig. 3)

Between 50-61% of state sector key stage 3 art and design teachers reported that in the last five years and on entry to year 7 there had been a fall in art and design standards reached by pupils joining their school. Only 6% of respondents reported an increase in standards.

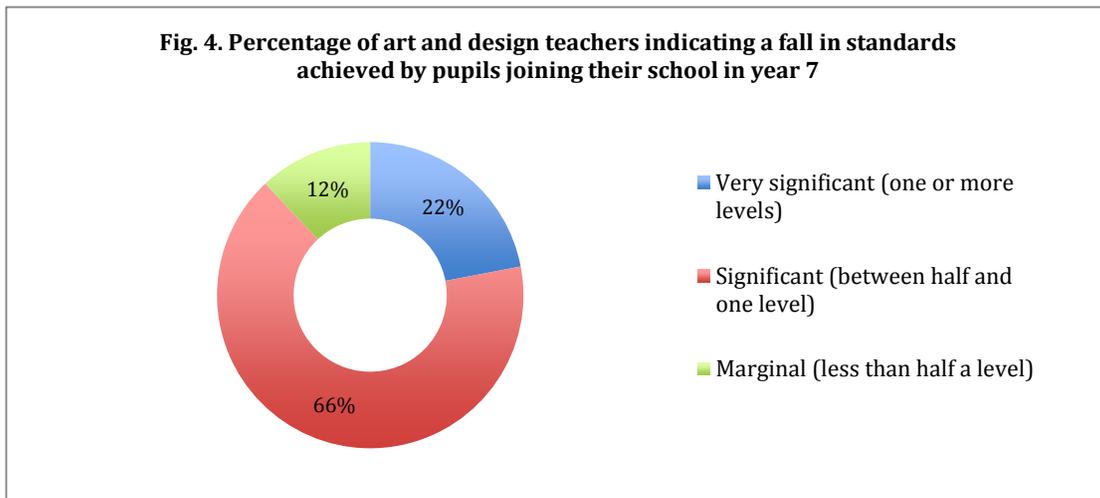
The highest proportion of teachers to report a fall in art and design standards reached by the pupils who had joined their schools in year 7 were community and foundation school teachers (61%). Fewer teachers in independent schools (39%) and academy sponsors (50%) reported a fall in standards.



What does the fall in art and design standards look like? (Fig. 4)

Of all secondary art and design teachers (53%, all sectors combined) who reported the drop in art and design standards reached by pupils joining their schools in year 7, 66% said the drop was 'significant (between half and one curriculum level*)'. A further 22% described the drop in standards as 'Very significant (one or more curriculum level)'. Only 12% said the drop was 'Marginal (less than one curriculum level)'.

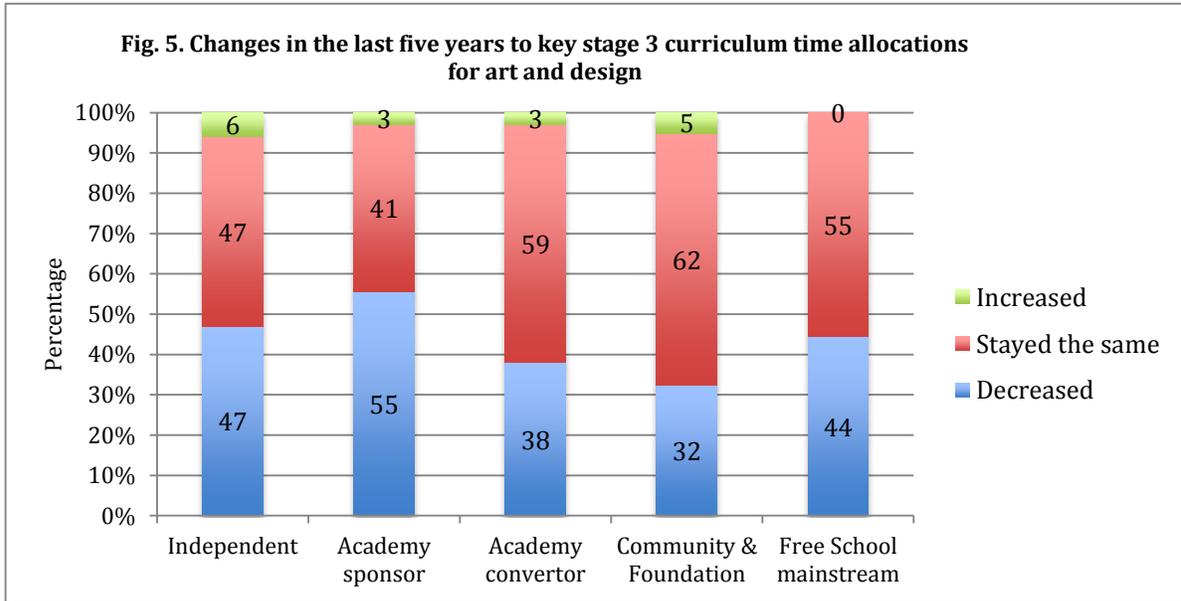
*The 2008-14 National curriculum art and design levels were used as a referenceⁱⁱⁱ.



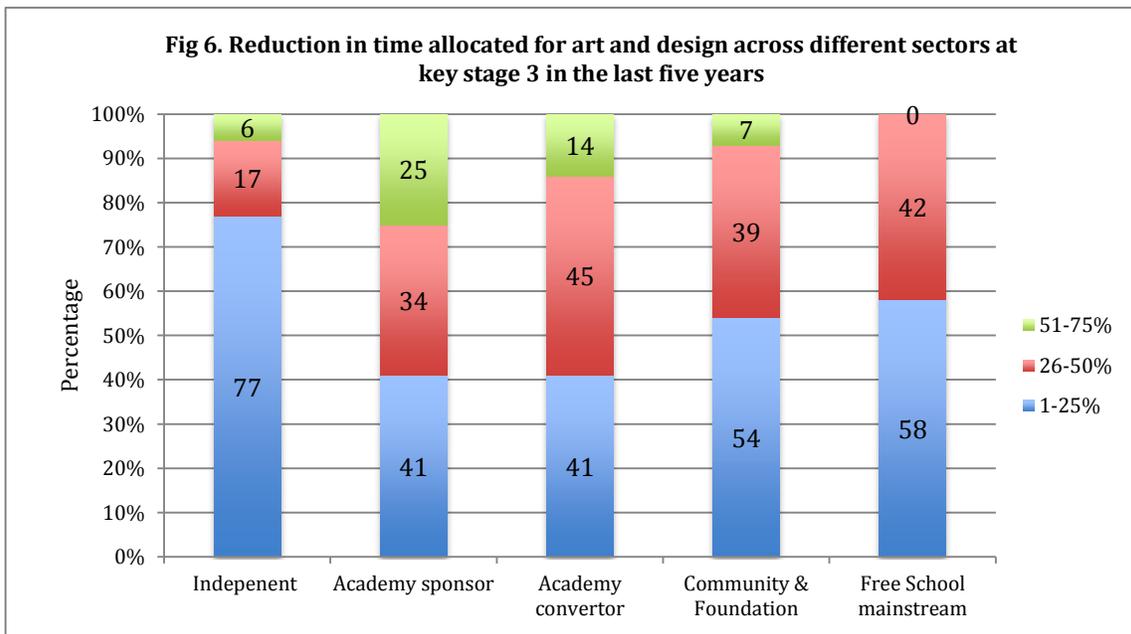
Changes in the last five years to key stage 3 curriculum time allocations for art and design

44% of art and design key stage 3 teachers (all school sectors combined) said in the last five years the time allocated for art and design had decreased. Only 4% of respondents reported an increase in time.

More teachers (55%) reported a decrease in time allocated for art and design in academy sponsors than any other sector (Fig. 5). Art and design teachers (32%) in community and foundation schools were the least likely to report a decrease in the time allocated for art and design at key stage 3.



Of those secondary art and design respondents who indicated the time allocated for art and design had decreased (44%), the most substantial reduction in time was reported by academy sponsor art and design teachers (see Fig. 6). A quarter (25%) of these teachers reported a 51-75% reduction. The same comparable reduction in time allocated for art and design was reported by only 7% of teachers in community and foundation schools and 6% of teachers in independent schools.



Reasons for the decrease in time allocated for art and design at key stage 3 in the last five years: Of respondents (44% across all sectors combined) who reported a reduction in time allocated for art and design the most frequently cited reasons for the reduction were:

- **The introduction of an arts carousel system** [allocated time on timetables shared with rotating arts subjects over the course of a year] **(36%)**
- **Shorter length of art and design lessons (36%)**
- **Key stage 3 ending in year 8** [key stage 4 beginning in year 9] **(34%)**

There were notable variances amongst the different school sectors; for example 49% of art and design teachers in academy convertors cited key stage 3 ending in year 8. In contrast, this was reported as a far less frequent reason in independent schools (14%), while the arts carousel system was cited as a reason for the reduction in time allocated for art and design by 37% of art and design teachers in academy convertors and 36% in academy sponsors. Fewer teachers (24%) in independent schools cited the same reason.

The impact of the reduction in time allocated for art and design at key state 3: Of the secondary art and design teachers (44% across all sectors) who reported a reduction in time allocated for art and design, the vast majority (93%) said the reduction in allocated time had negatively impacted on the learning of key stage 3 students. Poor skill development at key stage 3 and not being prepared for GCSE were frequently given examples of negative impact.

The negative impact of the reduction in time allocated for art and design at key stage 3 were described by respondents in the following ways:

Pupils can no longer cover all the basic skills and so enter GCSE unprepared for the rigour, independence and skill required.

Students can only develop skills to a certain standard as they are in carousels and leave art for too long, so when they come back after 4 or 5 months their skills have to be "rebuilt" again.

They [students] have not built up a skills base to access the key stage 4 art and design curriculum.

Lower levels and curriculum are not covered.

There has been a narrowing of the range of media that students will work with, particularly impacting upon 3D teaching, textiles and other applied arts disciplines.

Pupils get 50% less art time – each year group gets 7 double lessons per year, which is simply not enough to prepare them for GCSE.

The lack of time to develop basic skills in junior years will eventually impact on attainment as these pupils progress through the school because they do not have the skills required for examinable courses.

Students sitting exams in year 9 are not reaching their full potential. For example, if a student who gained a B GCSE in year 9 had sat this in a later year they could have achieved an A.

Less time to develop skills, get to know students, lack of maturity in their artwork by the time they choose options, and a drop in uptake at GCSE.

They only have 18 lessons a year in one term so have lost skills by the time they have art again the following year. Less opting for art at KS4 too.

Summary: Secondary – key stage 3 curriculum provision in art and design

- 44% of key stage 3 teachers report a reduction in time allocated for art and design at key stage 3. Teachers in academy sponsors (55%) were the most likely to report a decrease in time allocated for the subject. Fewer teachers (32%) in community and foundation schools reported a decrease in the time allocated for art and design.
- The biggest percentage fall or reduction in time allocated for art and design was also identified in academy sponsors. A quarter of these teachers reported a 51-75% reduction.
- Across different school sectors the reasons for the decline allocated for art and design varied: a notable proportion of teachers in academy convertors attributed the decrease in curriculum time to key stage 3 ending in year 8. In both academy convertors and academy sponsors teachers also attributed the introduction of arts carousel systems as a significant reason for the decline in art and design at key stage 3.
- The reduction in time for art and design has negatively impacted on learning and progression across key stage 3, with some teachers observing that students are entering GCSE courses with limited experience and without the skills required for the course.

Secondary – key stage 4 curriculum provision in art and design

Participant numbers: A total of *n*.718 respondents completed this section

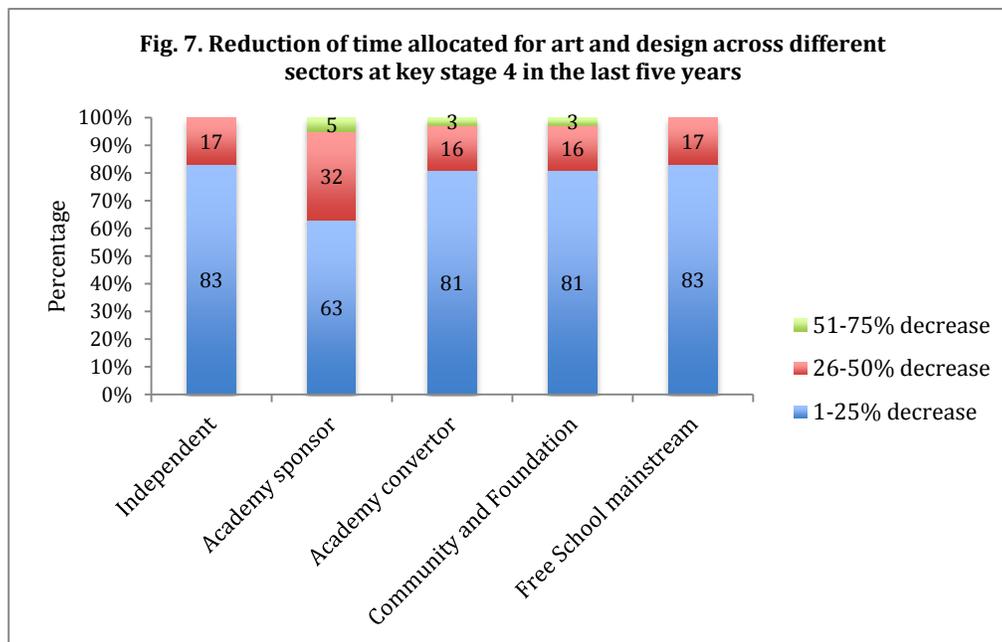
Changes to the curriculum time allocated for art and design at key stage 4 in the last five years

A third (33%) of key stage 4 art and design teachers (in all sectors combined) reported that the curriculum time for art and design had decreased in the last five years. 9% of all key stage 4 teachers reported an increase in time allocation.

More teachers in academy sponsors (42%) than in any other sector reported that in the last five years there had been a reduction in the time allocated for art and design at key stage 4. Half as many independent respondents (21%) reported a reduction of time allocated for art and design; in academy convertors and community and foundation schools 32% reported a reduction in allocated time. A higher proportion of teachers in independent schools (16%) reported an increase in time allocated for art and design than in any other sector, which included 11% of art and design teachers in academy convertors, community and foundation schools, 7% in academy sponsors, and 3% in free school mainstream schools.

Reduction to the amount of allocated time for art and design at key stage 4 (Fig. 7)

Of all key stage 4 respondents (33%) who stated that in the last five years the time allocated for art and design at key stage 4 had decreased, the reduction in time was less in academy convertors, community and foundation schools and free school (mainstreams) and more in academy sponsors. For example nearly a third (32%) of art and design teachers in academy sponsors reported a reduction of between 26-50% compared to 17% in free schools (mainstream), 16% in academy convertor, community and foundation schools.



The impact of the reduction of time allocated for art and design on opportunities for students to select art and design at key stage 4: Of the key stage 4 art and design teachers (33%) who reported that curriculum time for art and design had decreased in the last five years:

- 93% (of state school teachers) agreed/strongly agreed that the **English Baccalaureate (EBacc)** had reduced the opportunity for students to select art and design GCSE. This contrasts with independent school art and design teachers where half as many, 46%, agreed or strongly agreed that the EBacc had reduced opportunities for students to select art and design GCSE.
- 69% (of state school teachers) agreed/strongly agreed that **Progress 8** had reduced the opportunity for students to select art and design GCSE. This contrasts with independent school art and design teachers where 16% agreed/strongly agreed that Progress 8 had reduced the opportunity for students to select art and design GCSE.
- 61% (of state school teachers) agreed/strongly agreed that **discount codes** for art and design specifications had reduced the opportunity for students to select art and design

GCSE. This contrasts sharply with independent school art and design teachers where only 8% agreed that discount codes had reduced the opportunity for students to select art and design GCSE.

- 80% (of state school teachers) agreed/strongly agreed that the reduction in the number of **option blocks** that art and design qualifications are listed in had reduced opportunity for students to select art and design GCSE. This contrasts with independent school art and design teachers where 69% agreed that there was a reduction in the number of option blocks art and design is listed in, which had reduced opportunity for students to select art and design.

Summary: Key stage 4 curriculum provision in art and design

- In the last five years across all school sectors the time allocated for art and design has reduced.
- More teachers in academy sponsors (42%) reported that there had been a reduction in the time allocated for art and design at key stage 4 than in any other sector. Only 21% of art and design teachers in independent schools reported a reduction of time allocated for art and design at key stage 4.
- The reported reduction in time has been less in academy convertors, community and foundation schools, and free schools, and more in academy sponsors.
- In state schools (33%) where there has been a reduction in time allocated for art and design, 93% of art and design teachers agreed/strongly agreed that the EBacc had reduced opportunities for students to select art and design GCSE. Progress 8, Discount Codes and reductions in the number of option blocks where art and design is presented were also reported to have reduced opportunity for students to select art and design.

Changes to GCSE course length

Length of art and design GCSEs: Between 17-25% of state school teachers indicated that their schools had organised three-year art and design GCSEs; 72-80% two-year GCSEs; 1-8% one-year GCSEs.

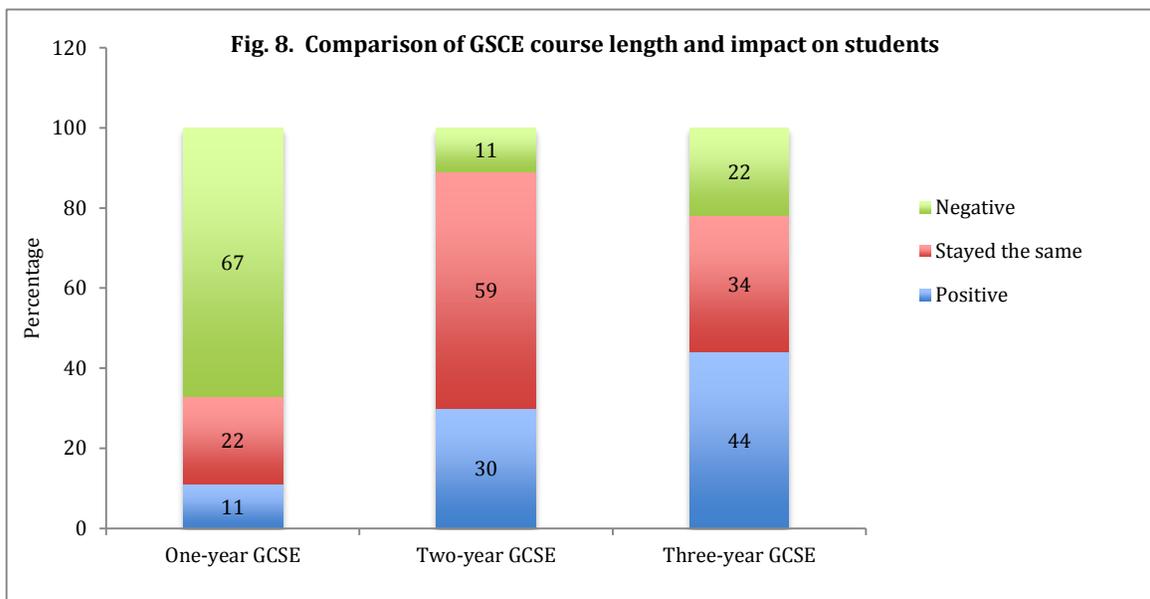
One-year art and design GCSEs (completed in year 9, 10 or 11): A higher proportion of teachers in free schools (8%) and academy convertors (7%) reported that their schools offer one-year GCSEs. 1% of teachers in both independent and community & foundation schools reported introducing one-year art and design GCSEs.

Two-year art and design GCSEs (completed in years 9-10, or 10-11): More schools in the independent sector were reported by art and design teachers to be offering two-year GCSEs than any other sector: 97% of independent schools and between 72-80% of state sector schools teach two-year GCSEs.

Three-year art and design GCSEs (completed between years 9-11): More teachers in both academy sponsors (27%) and academy convertors (25%) indicated that their schools offer three-year art and design GCSE courses than in any other sector. 17% of community and foundation

schools and 19% of free school (mainstream) teachers indicated that their schools offer a three-year GCSE. Only 1.5% of independent-school teachers reported their schools offer three-year GCSE art and design courses. The impact on learning of differing course lengths is reported below:

The impact of GCSE course lengths on students’ learning (Fig. 8)



One-year art and design GCSEs: Of respondents (in all sectors) who reported they had experience of teaching one-year GCSEs, 67% indicated that this length of course had a mostly negative impact on students studying art and design GCSE. Only 11% of teachers said the one-year GCSE had a mostly positive impact on students; 22% said the one-year GCSE had neither a positive nor negative (stayed the same) impact on students studying the subject.

Teachers provided examples of the impact of the one-year GCSE on students’ learning and progression:

One-year GCSE course lengths; examples given regarding the negative impact on learning, achievement and progression:

No depth, and purely about getting passes. Teaching to the exam, tricking the system.

Pupils do not have the range of skills or developmental time to complete independent projects, and have to be spoon fed by the teacher.

Not having time to embed knowledge and skills, and having in effect a third less time as the course ends in early May.

Limited variation in student outcomes.

[The one-year GCSE] massively knocked the confidence/self-belief of those who need more time to explore, refine and reflect.

Grades lower than if they had that extra year.

Students do not have the opportunity to be fully reflective and extend their skills sufficiently to reach A levels.*

Not enough time to get higher grades / outcomes from students.

A and A grades are suffering in my experience.*

Insufficient time to develop skills fundamental to success. Students lack the maturity imagination and insight that comes with sustained engagement in the arts.

Year 9 not age appropriate - advised not to by [our] exam board.

The artificially created pressures put many off advancing to A Level study.

One-year GCSE course lengths; examples given of positive impact on learning, achievement and progression:

5 hrs a week regular contact with students and skills developed quickly.

The amount of hours helped keep pupils focused.

Results were much improved and students had 6 hours a week. They could immerse themselves in the course more fully and outcomes were improved.

Note: Of teachers that offer GCSE art and design for years 9-10, only 15% indicated that their schools offer students an additional opportunity of taking further specialist art and design qualifications before the end of year 11.

Two-year art and design GCSEs: Of teachers who reported they had experience of teaching the two-year art and design GCSEs, 59% said the two-year GCSE had neither a positive or negative (stayed the same) impact on students studying art and design. Only 11% said that this length of course had a mostly negative impact on students studying the subject. 30% said the two-year GCSE had a mostly positive impact on students studying art and design. Teachers reported that the two-year course allowed ample time for maturation of ideas and experimentation, and that the course length enabled pupils to achieve their potential. Teachers' negative comments were mostly focussed on disruptions to courses due to revision in other subjects, and the unintended consequences of teaching students who had experienced less allocated time at key stage 3:

Two-year GCSE course lengths; examples given of negative impact on learning, achievement and progression:

Lots of students pulled out of art for catch up/intervention for core subjects, and time is lost usually when it is exam prep.

Art and design is often the first choice for revision slots in other subjects.

Students start the course with poor skills due to 66% less time in KS3. Grades are lower, as students are less confident once in KS4.

Pupils are less committed and less focused as they are more relaxed about the deadline.

Two-year GCSE course lengths; examples given of positive impact on learning, achievement and progression:

Appropriate time to develop and have wide ranging experiences.

Pupils have the summer to develop.

Numbers have increased.

The pupils increase in confidence, ability and understanding over the course.

They are more mature and independent.

Students develop and mature over the two years and culminate in work that truly reflects their ability and motivation.

We have just returned to two-year courses as the one-year course was too rushed and did not allow the same time for quality or progression of work.

Just the right length of time for our current students to achieve high levels.

Three-year art and design GCSEs: Of teachers who reported they had experience of teaching three-year art and design GCSE, 44% mostly agreed that the three-year GCSE course had a mostly positive impact on students; and 34% said the three-year GCSE had neither a positive or negative impact (stayed the same) on students studying art and design. Nearly a quarter (22%) said that this length of course had mostly a negative impact on students studying art and design. The negative impact on students' learning included concerns that students are selecting subjects before they are ready to decide their options, and that the longer key stage 4 means a shorter key stage 3².

² Limitations of survey: This question did not quantitatively address the reported reduction in time and curriculum provision for art and design at key stage 3 and the increase in time afforded by the three-year GCSE key stage 4. Some respondents gave qualitative examples of the negative impact of the three-year GCSE on the reduction of key stage 3 for all students

Examples of the positive impact of the three-year GCSE on students' learning included the increase in curriculum time that offers more opportunity for skills development:

Three-year GCSE course lengths; examples given of negative impact on learning, achievement and progression:

Learners are not fully ready to commit to the subject so early, nor are their skills developed sufficiently to be indicative of potential success in the subject.

Students are not mature enough at the end of Y8 to pick options.

Students are not sure of their skills in year 8 and do not know what subjects to take.

Although more time for maturity to develop the fewer lessons per week impacts on continuity of experience and any absences or interventions impact significantly.

The negative is that less pupils are receiving an art and design education in year 9.

Some students do no more [art] after year 8, which seems an incredible shame.

Some students have started slipping because they have realised that art is not what they wanted to do towards the end of year 9... but are now not allowed to change, which is causing some behaviour issues already.

Three-year GCSE course lengths; examples given of positive impact on learning, achievement and progression:

Allows for practical skills to be developed and pupils feel confident enough to create personal and independent work.

Starting the GCSE in Year 9 means we don't have to rush quite so much giving more time for development and refinement.

Students have time to build on their skills, experiment with new materials and processes and gain confidence.

Greater opportunity to refine skills, breadth and embed GCSE practice with the students.

Pupils feel confident enough to create personal and independent work.

Weaker pupils are able to do better over the three years. Improved overall attainment.

Allows for a 'skills' year to determine a student's preferences within in art and design and allows for students abilities and skills to mature.

Gives time for learners to mature and produce higher quality outcomes that prepare them better for KS5 study.

Summary: Changes to GCSE course length

- The one-year GCSE was identified as having the most negative impact on key stage 4 students' learning, achievement and progression.
- The two-year GCSE was identified as having the least negative impact on key stage 4 students' learning.
- The three-year GCSE was identified as having the most positive impact on students studying art and design at key stage 4. However, teachers' qualitative reports indicated that there are negative consequences for key stage 3 with some students being too young to select options, and that key stage 3 ends for some at aged 13 (year 8).

Post 16 – Key stage 5 curriculum provision in art and design

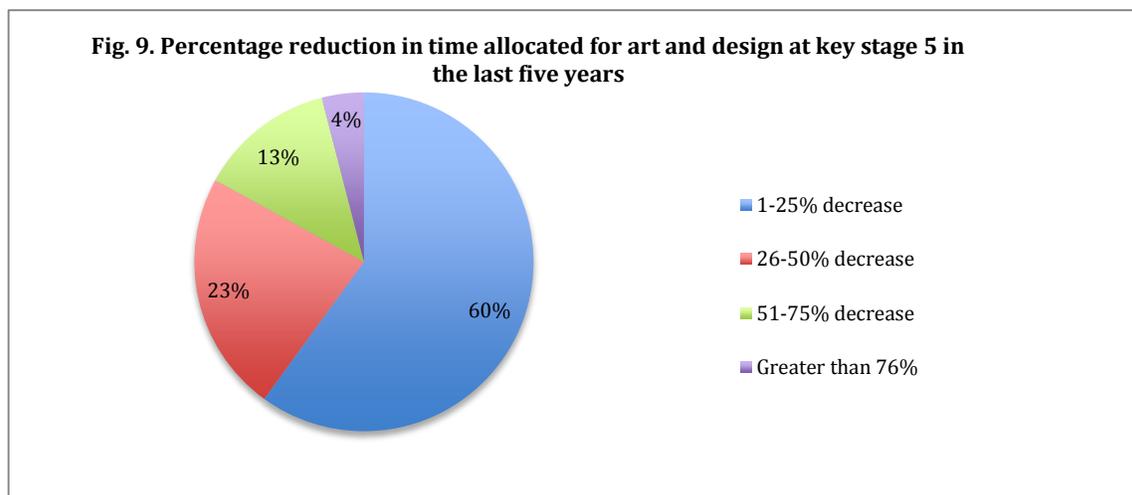
Participant numbers: A total of *n*.130 respondents completed this section

Changes in the last five years to the curriculum time allocated for art and design at key stage 5

38% of key stage 5 teachers said that there had been a decrease in the curriculum time allocated for art and design in the last five years. Only 6% of respondents reported an increase.

Reduction to the amount of allocated time for art and design at key stage 5 (Fig. 9)

Of those respondents (38%) who reported a decrease in the curriculum time allocated for the art and design at key stage 5, nearly a quarter (23%) reported that there had been a reduction of between 26-50%. A further 17% of key stage 5 teachers reported a reduction in allocated time of 51% or more.



Changes in the last five years to the numbers of students studying art and design at key stage 5

Half (50%) of all key stage 5 teachers reported a decrease in the total number of students studying level 3 qualifications in art and design. 25% reported an increase.

Qualitative reasons³ given by teachers for the reduction in numbers of students studying art and design at key stage 5 were:

- Students are concerned that art and design is no longer considered a facilitating subject that will assist entry to non- art and design degrees^{iv} (76%)
- Parental pressure (76%)
- Students are concerned about degree fees (47%)
- Careers advice was not helpful (43%)

Course closures at key stage 5

Over a third (34%) of all art and design key stage 5 teachers in schools report that in the last five years courses have closed.

The majority of courses listed as having closed were design-related courses, including:

- BTEC 1 & 2 art and design
- Photography
- Graphic design
- Fashion and textiles
- 3D design
- Textiles
- Product design
- A-level graphic products
- Animation

Summary: Key stage 5 curriculum provision in art and design

- In the last five years 50% of teachers report that the time allocated for art and design at post 16 (key stage 5) has decreased.
- Over a third of art and design teachers report art and design course closures.
- In some VI form and/or post 16 centres, course closures have reduced the range and provision of art and design qualifications that are now offered.
- The fall in numbers studying art and design at key stage 5 is attributed mostly to parental pressure and also to students now being concerned that art and design is no longer considered a facilitating subject that will assist entry to non- art and design degrees.

³ Respondents could indicate more than one reason.

Key findings: How has government policy impacted on curriculum provision in art and design in the last five years?

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 have been 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 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

Participant numbers: A total of *n*.761 respondents completed this section.

To report on the value given to art and design in schools the survey used three benchmarks:

- Do schools allocate pupil premium for art and design?
- Do student ability levels impact on their access to art and design qualifications?
- Do schools and colleges support the principle that examination groups should engage with original artworks first hand, either in a gallery or museum and/or through meeting art, craft and design practitioners?

Each question is reported on in turn:

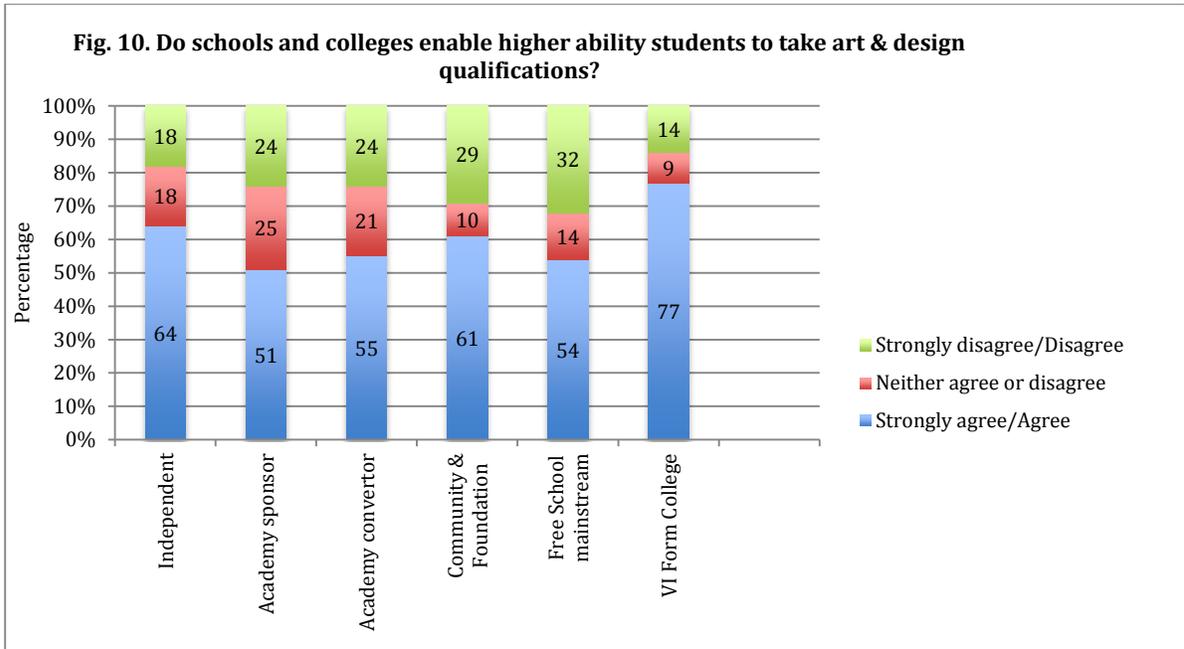
Pupil premium and the value given to art and design in schools

The majority of art and design teachers in all state schools (56%) indicated that pupil premium funding was not allocated to support learning of pupil premium students in art and design.

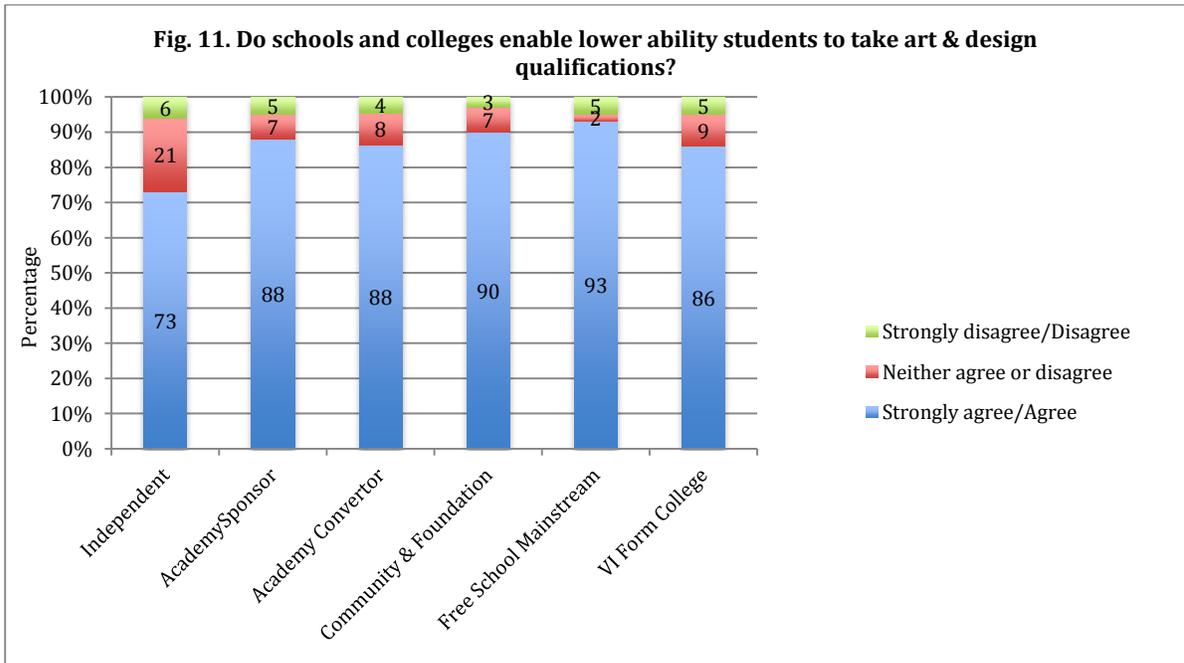
The use of pupil premium to support learning does not vary widely according to sector. The percentage range between differing types of state sector schools and their use of pupil premium was small (5%): 53% of free school studio art and design teachers stated their schools did not use pupil premium, and 58% in convertor academies and community and foundation schools. However, the majority of state school sectors do not provide pupil premium to support learning in the subject.

Ability and access to art and design qualifications (Fig. 10)

Higher ability students: The highest proportion of respondents (77%) who agreed/strongly agreed that their school or college had enabled higher ability students to take art and design qualifications were teachers in VI form and/or post 16 schools and colleges. A high proportion of teachers in both independent (64%) and community and foundation schools (61%) also indicated their schools enabled higher ability students to take art and design qualifications. Fewer art and design teachers in academy sponsors (51%) agreed/strongly agreed that their school enabled higher ability students to take art and design qualifications. The largest percentage of respondents (32%) to disagree/strongly disagree that their school had enabled higher ability students to take art and design qualifications taught in free schools.



Access for lower ability students (Fig. 11): 93% of art and design teachers in free schools; 90% of art and design teachers in community and foundation and 88% in academy sponsors agreed/strongly agreed that their schools enabled lower ability students to take art and design qualifications. By contrast, 73% of art and design teachers in independent schools agreed/strongly agreed that their schools had enabled lower ability students to study art and design qualifications.



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. Sector type influenced the choice of qualifications available to both higher and lower ability students. Respondents teaching in free schools were very likely (93%) to agree/strongly agree that their school had enabled lower ability students to study art and design; independent school teachers were identified as the least likely to agree/strongly agree (73%) that their schools enabled lower ability students to study art and design qualifications. Post 16 aside, independent school art and design teachers were also the most likely (64%) to agree/strongly agree that higher ability students are enabled to take art and design qualifications.

Summary: Allocation of pupil premium and access to art and design qualifications for students with higher and lower ability

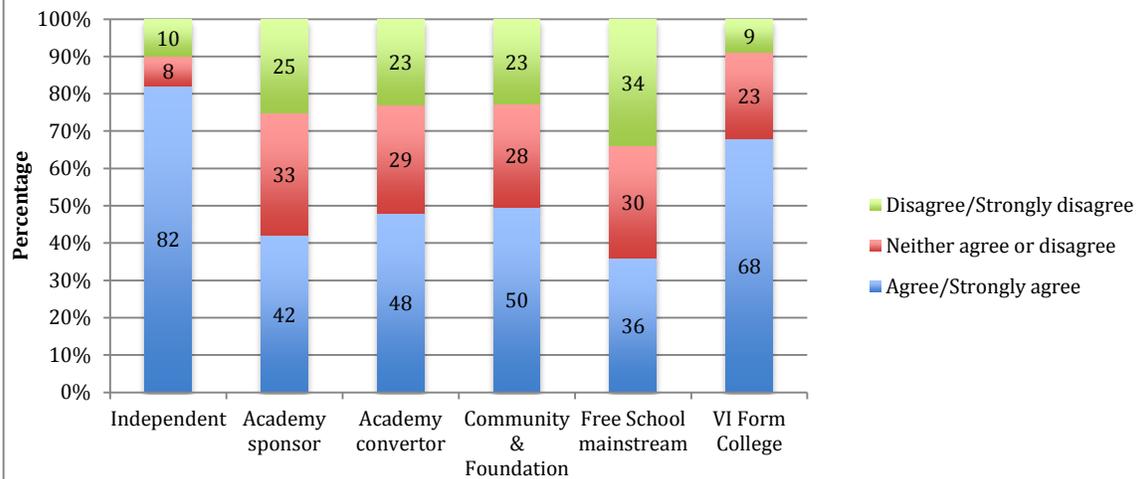
- Teachers across all sectors indicated that their schools were more likely to enable lower ability students to take art and design qualifications than higher ability students.
- Choice and provision of art and design qualifications varies according to sector and the ability level of students: 32% of teachers in free school mainstreams disagreed/strongly disagreed that their schools enable higher ability students to take art and design qualifications, but teachers from this sector were the most likely (93%) to agree/strongly agree that their schools enabled lower ability students to take art and design qualifications.
- Art and design teachers in independent schools indicated that their schools were the most likely to enable higher ability (64%) students to take art and design qualifications and the least likely to enable lower ability (73%).
- The majority of schools do not use pupil premium to support learning in art and design.

Support for the principle that every examination group should engage with original artworks first hand, either in a gallery or museum and/or through meeting art, craft and design practitioners (Fig. 12)

This benchmark was selected in response to recommendations published by Ofsted^v and GCSE guidance provided by awarding organisations^{vi}. Both identify the value for students of gallery, museum and site visits.

There is a disparity between independent and state schools and the principle that every examination group should engage with original artworks first hand, either in a gallery or museum and/or through meeting art, craft and design practitioners. A notable percentage (82%) of independent art and design teachers indicated that their schools support the principle that every examination group should engage with original artworks, either first hand in a gallery or museum and/or through meeting art, craft and design practitioners. This compared with only 48% of art and design teachers in all other sectors combined. Only 10% of art and design teachers in independent schools indicated that their schools disagreed/strongly disagreed with this principle compared to 24% of art and design teachers in all state schools (combined).

Fig. 12. Schools and colleges support for the principle that every examination group should engage with artworks in galleries and museums and/or through meeting practitioners



Support for the principle that every examination group should engage with original artworks first hand, either in a gallery or museum and/or through meeting art, craft and design practitioners varies according to state school sectors. For example, 36% of art and design teachers in free schools indicated that their school supports this principle, compared to 50% of art and design teachers in community and foundation schools and 48% in academy convertors.

Summary: Support for the principle that every examination group should engage with artworks in galleries and museums and/or through meeting practitioners

- Free schools were the least likely to enable higher ability students to select art and design and also the least likely to support the principle that examination groups should engage with artworks in galleries and museums and/or through meeting practitioners.
- Teacher respondents in independent schools indicated that their schools' support for the principle that every examination group should engage with artworks in galleries and museums and/or through meeting practitioners was greater than in any other school sector: 82% agreed/strongly agreed that their schools support this principle compared to 36% of respondents in free school mainstream schools.

Key findings: How has government policy impacted on the value given to art and design in schools and 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.

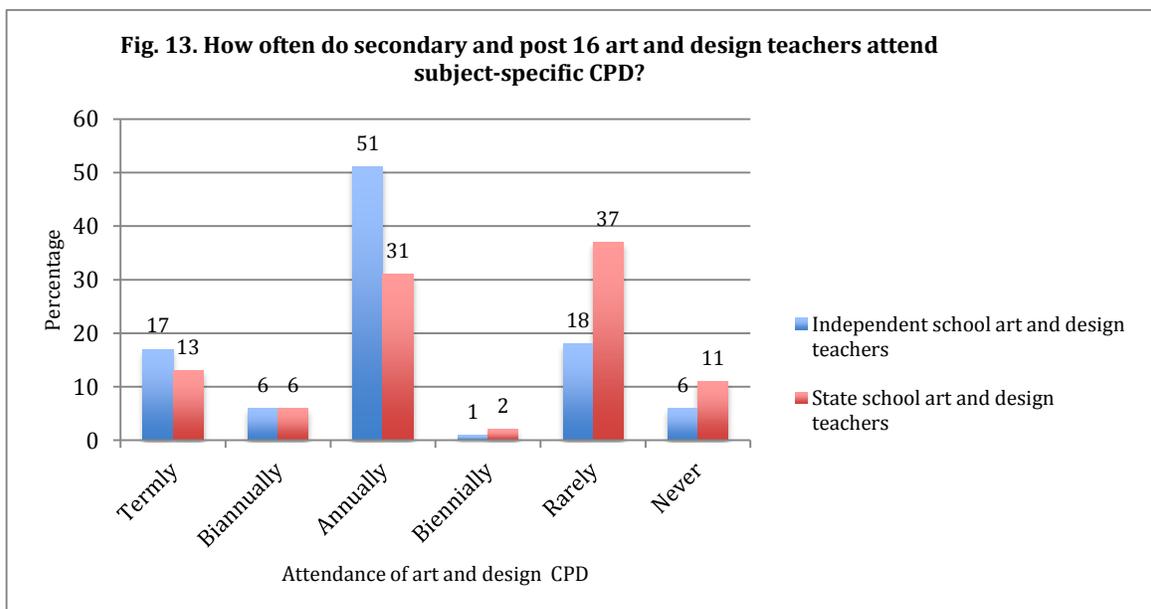
C. Professional development opportunities in art and design

Participant numbers: A total of *n*.758 respondents (secondary, VI form and post 16) and *n*.139 primary co-ordinators and EYFS teachers completed this section.

Access to subject-specific continuing professional development (Fig. 13)

Nearly half (48%) of all art and design teachers in state schools (not primary) indicated that they rarely or never attended subject-specific CPD. In contrast half as many (24%) art and design teachers in independent schools said they rarely or never attended subject-specific CPD.

Only 31% of teachers in all state schools indicated they attend subject-specific CPD annually. This compares with 51% in independent schools.



Primary teachers and art and design coordinator access to subject-specific CPD

35% of primary subject coordinators or specialist art and design primary teachers said they rarely attend subject-specific CPD and 20% said that they never attended subject-specific CPD (Table 4).

Table 4. Attendance of art and design coordinator and/or specialist art and design primary teacher subject-specific CPD	Percentage
Weekly (e.g. you are completing an MA)	4%
Termly	17%
Biannually	4%
Annually	21%
Biennially	0%
Rarely	35%
Never	20%

Class teacher access to subject-specific CPD

43% of primary coordinators reported that their primary class teacher colleagues have never accessed or attended subject-specific CPD. (Table 5).

Table 5. Attendance of generalist primary class teachers subject-specific CPD design CPD	Percentage
At least once a year	20%
Once every two years	11%
Once every three years	11%
Once every four years	14%
They have never accessed or attended subject specific CPD in art and design	43%

Self-funded CPD and networks across all phases

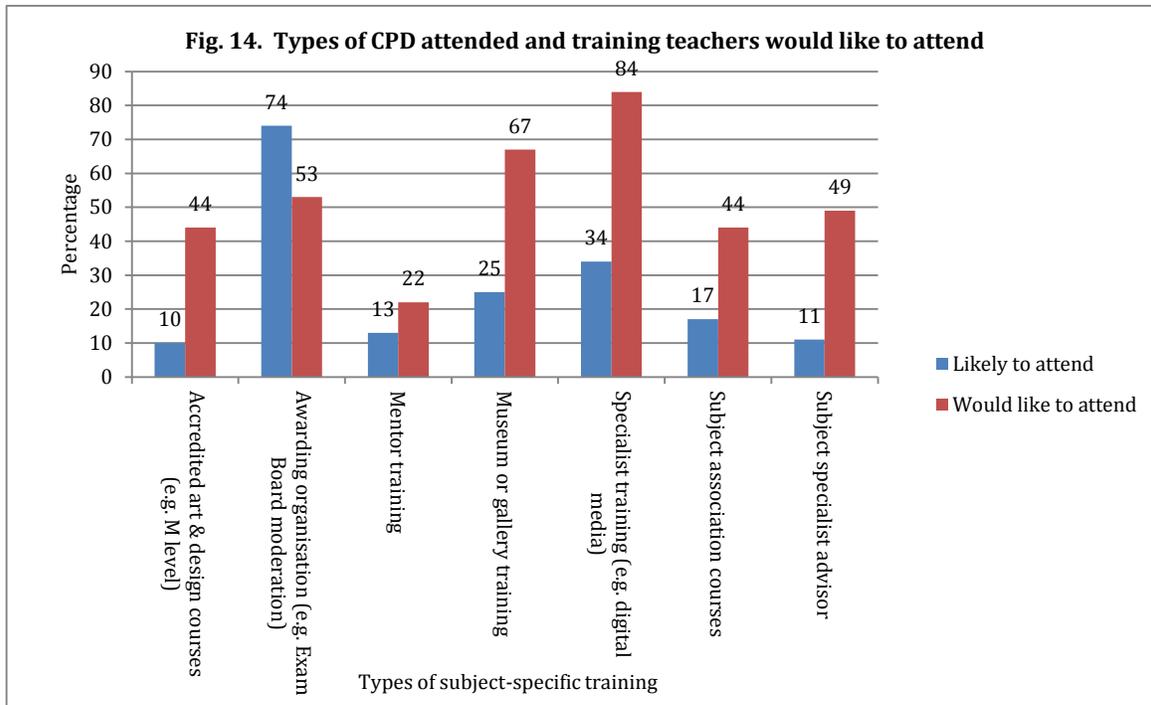
47% of teachers in all schools combined said they attend regional network groups (organised and attended on a voluntary basis, evening and/or weekends) and 50% said they self fund and attend external courses in their own time.

Types of CPD attended and training teachers would like to attend (Fig. 14)

Teachers (all phases combined) indicated they were most likely (74%) to attend CPD provided by awarding organisations and least likely to attend accredited courses (10%) or subject specialist consultant or advisor training (11%).

Relevance of training attended for teachers

There is a disparity between subject-specific courses teachers are required to attend and courses teachers seek to attend: 84% of teachers would like to attend specialist art, craft or design training events (e.g. ICT, printmaking, light or lens-based and digital media CPD) but only 34% said they were likely to attend specialist training. Only 11% of teachers said they were likely to attend subject specialist consultant or advisor training. However, 49% indicated they would like to attend such training. 67% would like to attend museum or gallery training opportunities but only 25% attend such courses.



Summary: Access to subject-specific continuing professional development

- Art and design teachers in independent schools have more access to specialist CPD than art and design teachers in state schools. Over half (51%) of all art and design teachers in independent schools attend CPD annually; this drops to just under a third (31%) of all art and design teachers in the state sector. Provision of subject-specific CPD improves for VI form teachers or lecturers, although only 45% attend art and design training annually.
- 55% of teachers in charge of art and design in primary schools rarely or never attend subject-specific CPD. 43% of generalist primary teachers are reported to have never attended art and design CPD. Art and design teachers want to attend CPD with nearly a half reporting that they attend external courses or networks in their own time and 50% funding their own training. Teachers also indicated they want to attend relevant specialist training courses but are unlikely to do so.

Key findings: How has government policy impacted on teachers' professional development?

Access to relevant 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 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

Participant numbers: A total of *n*.929 respondents across all sectors and phases completed this section.

Leaving the teaching profession

When art and design teachers (in all phases and sectors combined) were asked if they had left or had considered leaving the teaching profession in the last five years, 55% said 'yes' and an additional 18% said that 'maybe' they had considered leaving or had left teaching profession⁴.

Leaving the teaching profession and sector differences (Table 6)

Fewer art and design teachers (58%) in independent schools said 'yes' (47%) and 'maybe' (11%) they had considered or had left the teaching profession. In all other school sectors, 73% said 'yes/maybe' they had left or had considered leaving the teaching profession.

Teachers in the state sector who were the most likely to have considered or have left the teaching profession were working in academy convertors, where 64% said they had considered leaving or had left the teaching profession. In community and foundation schools 62% said 'yes' and in VI forms 60% also said 'yes' they had considered leaving the teaching profession.

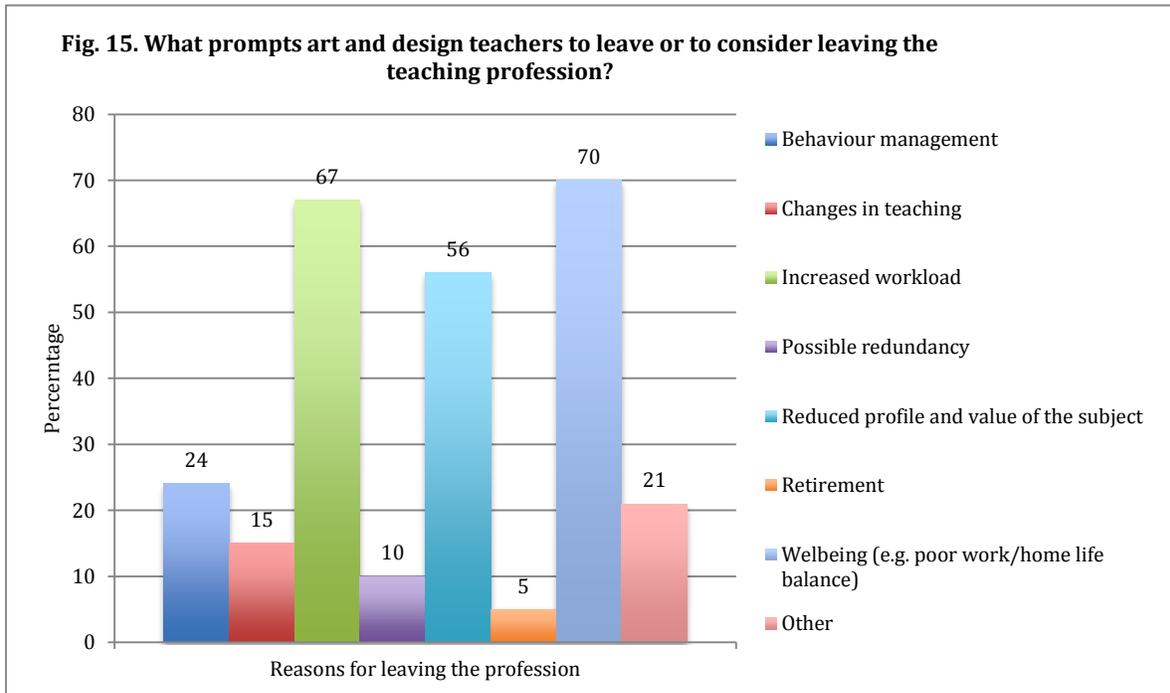
Independent (42%), primary (37%) and academy sponsor (31%) teachers were the least likely to indicate that 'no' they had not considered leaving or had left the teaching profession in the last five years.

⁴ Only teachers who were currently teaching or had been a teacher in the last two years were asked to complete the questionnaire.

Table 6. Percentage of art and design teachers by sector indicating they had left or had considered leaving the teaching profession								
	All other schools %	Independent %	Academy Sponsors %	Academy Convertors %	Community and Foundation %	Free School and mainstream %	VI form %	Primary %
No	27	42	31	23	20	23	20	37
Yes	55	47	53	64	62	58	60	45
Maybe	18	11	16	13	18	18	20	18
Yes+maybe	73	58	69	77	80	76	80	63

Reasons for art and design teachers leaving or considering leaving the teaching profession (Fig. 15)

All teachers, across all sectors and phases, indicated reasons for leaving or considering leaving the teaching profession. Respondents could cite more than one reason:



The most commonly cited reasons for art and design teachers and lecturers leaving or considering leaving the profession were wellbeing, e.g. poor work/home balance (70%), increased workload (67%), and the reduced profile and value of the subject (56%).

Art and design teachers gave the following reasons for wanting to leave or leaving the teaching profession:

Exhaustion and disillusionment.

Changes to everything; government forcing us to rewrite SOW/lesson plans/FEF, SIP/ OFSTED documents over and over every year.

Staff morale was low and within two years, in a department of just four, seven positions were advertised.

Government devaluing of the subject and losing specialist college status.

Art is not valued by the management team

It's a constant battle to inform parents of the exciting choices art and design offers their children.

Health.

Data driven education is too depressing.

Lack of progression of opportunity.

Reduced funding for the subject and losing my art technician.

The feeling of being de-skilled and undervalued as a professional. Disempowerment. Over reliance on inaccurate data and target setting.

I was teaching in an independent sector and left because the hours were too great. I was working six days a week from 8am to 7pm every day. I need to have more time to help my family and to have a better work life balance.

Changes to art and design teacher workload in the last five years:

79% of all art and design teachers reported that workload had increased in the last five years. 18% reported workload had stayed the same; only 4% said it had decreased.

Teachers described how their art and design teaching workload had increased in the following ways:

The art technician has been made redundant.

Non-specialist teacher put into the department.

More administration expectations from senior leadership.

Reporting has become relentless in our school.

Working in a studio school has its drawbacks. Don't get any support as in learning support or TAs in lessons.

More time tracking data.

Data, emails, tracking data, evidence, lesson plans, extra-curricular links, reviews, appraisals, marking, assessment.

Larger groups sizes and increased 'things to cover' in lesson plans.

More monitoring of my department, with lots more after-school sessions with exam classes to ensure high attainment (this has become an expectation); masses more marking and feedback; inputting data much more regularly; and working through lunchtime is a norm with students.

Paperwork! Having to justify and provide written examples of pupils learning. One colleague was suggested to record all verbal feedback to provide evidence.

Constantly asked for data, ways to record, focused marking polices that do not relate to art. Rewriting levels, constant improvement plans for everything.

Drowning under a sea of paperwork, and constant accountability.

When teachers described how their art and design teaching workload had decreased, the reasons given mostly indicated they were teaching less art and design but had experienced an increase in other subjects:

Less opportunity to teach my subject (reduced pupil numbers)... resulted in me teaching outside my subject area.

I now have to teach other subjects.

Less art and design, more English and maths due to new [primary] national curriculum.

The school's art specialism has gone, so no longer making displays around the school.

The 'less rigorous' art and design has been dropped in favour of 'more rigorous' lessons such as additional maths to keep progress and attainment high in those subjects.

I changed schools and reduced my working hours from a 55 hr+ to 15 hrs+ per week (not including marking after school).

Summary: Wellbeing and workload of art and design teachers

- Over half (55%) of all art and design teachers in state schools and colleges said ‘yes’ in the last five years that they had left or considered leaving the teaching profession.
- The most commonly given reasons for teachers wanting to leave or leaving the profession were: wellbeing, e.g. poor work/home balance (70%), increased workload (67%) and the reduced profile and value of the subject (56%). Staff morale, not feeling valued (by government and school management), ‘data driven education’, and ‘changes to everything’ were qualitative examples of changes that have led to teachers leaving or wanting to leave the profession.
- 79% of all art and design teachers reported that workload had increased in the last five years.
- Reasons for the reported increase in workload included: paperwork, monitoring, loss of specialist staff and technicians, ‘constant improvement plans for everything’, and accountability.

Key findings: How has government policy impacted wellbeing and workload of art and design educators

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 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 industries⁵.
- 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

⁵ *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

regularly taking their children and young 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.

8. Endnotes

ⁱ Mailing organisation: Sprint Education www.sprint-education.co.uk

ⁱⁱ Qualtrics survey platform: www.qualtrics.com/research-suite/

ⁱⁱⁱ *Level descriptions for art and design, 2008-2014*, Department for Education
webarchive.nationalarchives.gov.uk/20110813032310/http://curriculum.qcda.gov.uk/key-stages-3-and-4/subjects/key-stage-3/art-and-design/Level-descriptions/index.aspx

^{iv} *A Russell Group guide to making decisions about post-16 education, 2015/16 Fourth edition*, P.27, Russell Group

^v *Making a Mark: Art, Craft and Design Education 2008/11*, p. 4, 2012, Ofsted

^{vi} AQA Art and Design Specification, Component 1: Portfolio 'responses to gallery, museum or site visits; work placements' aqa.org.uk/subjects/art-and-design/gcse/art-and-design-8201-8206

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The National Society for Education in Art and Design Survey Report 2015-16, 9 February 2016
nsead.org/downloads/survey.pdf