

Unpacking the Ofsted research review for art and design: NSEAD response and takeaways

This review is a positive and welcome reminder of art educators professional responsibility and that teachers are not mere curriculum operatives. There is indeed a great deal of helpful subject advocacy to celebrate.

In particular, we are pleased that the need for school leaders to provide adequate time, resources and professional development for teachers is recognised. Encouragingly also, Ofsted say: 'Art should command an important place in every school.' NSEAD would go further: **To ensure every child has access to high-quality art, craft and design education, we believe that art *must* have an important place in every school.**

Our response follow Ofsted's five areas of focus – we have colour coded each section and highlighted our takeaways for teachers. We have aimed to make the content as accessible as possible.

We welcome Ofsted's explicit references to the complexity of our subject, that there are no curriculum orthodoxies or a singular pedagogical approach. We welcome the emphasis on the importance of art, craft and design in *your* curriculum, community, and for *every* learner.

Visit NSEAD's Ofsted review section of our website for links and downloads to:

- [A recording of NSEAD's Ofsted review panel discussion held 16 match 2023 \(for NSEAD members\)](#)
- [Slides of key advocacy quotes selected from Ofsted's review](#) – highlighting the importance of our subject and how high-quality art, craft and design can be achieved
- [A podcast of the review's launch at the V&A, 22 February 2023](#)
- [Links to the research review and also to the review in a helpful 42-page downloadable document](#)

Ofsted research review and NSEAD teacher takeaways



Ofsted Review section and key quotes

NSEAD response and takeaways

Press release

Art should command an important place in every school.*

*NSEAD welcomes this statement which provides helpful subject advocacy. We would say: 'Art *must* have an important place in every school.'

Introduction:

At its best, the subject is both intellectually challenging and creatively demanding.

In this research review, we use the term 'art' to refer collectively to the curriculum content and related pedagogy that could be used in teaching 'art and design' and 'art, craft and design' as school subjects.

The study of art enables pupils to understand, appreciate and contribute to a dimension of life that taps into and expresses human innovation, imagination and thought. At its best, the subject is both intellectually challenging and creatively demanding.

At an individual level, a high-quality art education can build pupils' ability to 'appreciate and interpret what they observe, communicate what they think and feel, or make what they imagine and invent.

The building blocks of the subject enable pupils to see, to know and to experience art.


Art and traditions of art education are broad and diverse. There is no single way to provide a high-quality education in the subject.

Through this work, we hope to contribute to raising the quality of art education for all young people.*

Whilst in the review 'art' is used as terminology, in the footnote Ofsted helpfully reference the subject as 'art and design' – as in the National Curriculum – and as 'art, craft and design' as the subject more broadly. In this commentary we will use the term 'art and design.'

We welcome the description of our subject, quoted from *Making a Mark*, 2012 which emphasises that art and design builds the ability to 'appreciate and interpret, observe and communication, think, feel or make'.

NSEAD's *Why art, craft and design matters* offers (2018) also provides guidance on the purpose and scope of our subject.



Why art, craft and design matters

When we talk and listen to our members, it's increasingly apparent that there is a need for a wide variety of advocacy materials for art, craft and design education.

Members of the Society, through our NSEAD Forum, have discussed and authored advocacy content to support conversations amongst ourselves, and to make explicit the value of our subject to parents and carers, head teachers, senior leaders and the public at large.

We are, therefore, delighted to present our NSEAD art, craft and design advocacy poster, 'Art, craft and design is for...' and the following guidance that includes the evidence, views and voices of our aspects in the field. We hope this will guide discussions with the people you need to influence. To ensure children, young people and learners across all phases are able to confidently choose and engage in our subject.

With many thanks to everyone who contributed to this work.

What is art, craft and design?

Art, craft and design, as a combination of disciplines, defines and generates our world. It is a discipline that is both ancient and contemporary, and is a discipline that is both individual and collective. It is a discipline that is both creative and practical, and is a discipline that is both intellectual and emotional. It is a discipline that is both personal and social, and is a discipline that is both individual and collective. It is a discipline that is both creative and practical, and is a discipline that is both intellectual and emotional. It is a discipline that is both personal and social, and is a discipline that is both individual and collective.

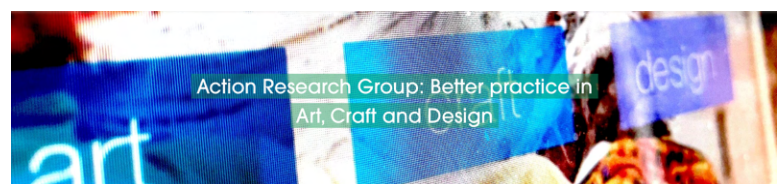
Why must art, craft and design be on the curriculum?

Art, craft and design makes use of critical thinking, imagination and innovation. It shapes ideas to become practical and artistic propositions for seen and unseen. It is a discipline that is both individual and collective. It is a discipline that is both creative and practical, and is a discipline that is both intellectual and emotional. It is a discipline that is both personal and social, and is a discipline that is both individual and collective.

Art, craft and design is manifest everywhere, not only in galleries and museums, but also in the design and manufacture of our clothes, soft furnishings and intelligent fabrics.

We agree that art does enable pupils to see, to know and to experience art. We would add that art also enables pupils to experience, understand and express their feelings.

We agree that there is no definitive or single way to provide art, craft and design education. NSEAD's Better Practice Research Group and their Art and Design Big Landscape framework, launching in May 2023, will support members in the making of a 21st century, fit-for-purpose and inclusive curriculum. We believe that this review indicates that departments may wish to create a departmental curriculum policy document.



Chairing our Ofsted review panel discussion (16 March 2023), Michele Gregson, general secretary and CEO of NSEAD said:

*'This review isn't intended to be a blueprint for high-quality education... this review sets the scene for inspection...but as this review tells us, there is no right... and whose knowledge is right?' Michele applauded the Ofsted inspection's intention.**

Context

The nature of art, craft and design

Art, craft and design are practical in nature, and are partly based on studio practices. They are also informed by related academic disciplines, including the history of art, aesthetics and art criticism. The school subject of art draws on concepts and ideas from all of these traditions. The possible content is vast and subject leaders and curriculum designers need to be selective in what they include in their art curriculums.

Art is a rich and varied set of practices central to human civilisation. Art itself is not static, and its purposes, materials and methods are always evolving.

It is not easy to draw a clear line between art, craft and design, because the boundaries between them have changed over time; these fields continue to inform and enrich each other. Together, they are the basis of art education in schools.

Art education concerns why pupils are learning the subject, what they might be taught, and how to teach and assess them.

The possible content is vast and subject leaders and curriculum designers need to be selective in what they include in their art curriculums.

The education inspection framework states that a high-quality education includes an ambitious curriculum that gives pupils 'the knowledge and cultural capital they need to succeed in life'

Here, Ofsted helpfully set out the scope of art, craft and design (to include design and craft in graphics, typography, textiles and ceramics) and, that it is also informed by art history.

Ofsted state that the possible content of our subject 'is vast and subject leaders and curriculum designers need to be selective in what they include in their art curriculums'. This does not preclude provision of breadth and depth of experience in our subject. Equally, we agree that 'a mile high and an inch deep approach' to curriculum content doesn't serve learners. However, decisions about content and breadth of coverage shouldn't be driven by lack of curriculum time and limited resources. High-quality education requires adequate investment.

Ofsted acknowledge that art, craft and design inform and enrich each other, and that collectively and together they are the basis of art education in schools.

Both NSEAD and Ofsted emphasise the importance of 'Why, what and how' to teach and to assess our subject.

The NSEAD [Parallel Curriculum](#) also emphasises art and design's contribution to the development of skills, and that a future facing art and design curriculum will equip children and young people with the skills they need for the 21st century.

NSEAD also emphasises art and design's important contribution to culture, values and society. The NSEAD subject-specific paper [Exploring and Developing the](#)

[Social, Moral and Cultural Dimensions of Art and Design](#),

authored by Ged Gast supports this dimension.

NSEAD would welcome additional examples of how art and design can contribute, reinforce and build cultural capital. See NSEAD's special interest group's films 'Unlocking Cultural Capital' [here](#).

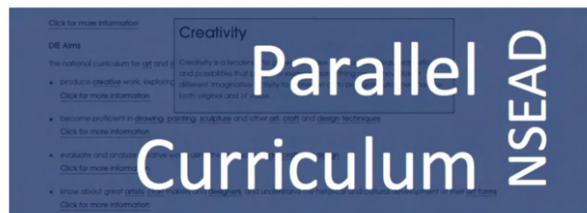


The national context

Art makes an important contribution to pupils' overall education. Schools must offer a broad and balanced curriculum, according to the law. This expectation is reflected in the national curriculum and is at the heart of our education inspection framework, which states that a high-quality education consists of pupils being taught 'a full range of subjects for as long as possible'

NSEAD believes art and design makes not *only* an 'important contribution to pupils' overall education' but that its contribution is vital.

We welcome Ofsted's signposting of NSEAD's [Parallel Curriculum](#). Our curriculum follows the Department for Education's (DfE) national curriculum, for key stages 1-3. It also expands on the curriculum and is therefore termed a 'parallel curriculum' for art and design. NSEAD provides a glossary for art and design where terms and definitions are given.



Early education and primary schools

High-quality practice in the early years stimulates children's interest and imagination in the materials and media they encounter, and provides the necessary foundations for future learning.

It is important for children to engage with the arts regularly and to explore a range of materials and media.

'Primary teachers lack the skills, training and experience to teach a high-quality art curriculum' *Primary Colours*, Fabian Society Report, 2019

NSEAD welcomes Ofsted's early years subject advocacy. As well as stimulating children's interest and imagination in materials and media, we would further add that the haptic and experiential nature of art and design enables children to experience the world, and to learn about themselves and others.

Of note, it is worth remembering that the Early Learning Goals (ELG), outlined by the DfE, reference art development. For example:

'ELG: Fine Motor Skills: Children at the expected level of development will: - Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases; Use a range of small tools, including scissors, paint brushes and cutlery; Begin to show accuracy and care when drawing.

'ELG: The Natural World: Children at the expected level of development will: Explore the natural world around them, making observations and drawing pictures of animals and plants'.

We welcome Ofsted asking if primary subject leaders of art and design have sufficient specialist training.

The *Primary Colours* [Fabian Society Report](#) shared by Ofsted in this subject review, highlights a decline in both the quality and quantity of art education in primary schools. In 2019, NSEAD welcomed the report's recommendations which included the call for more ring-fenced funding for arts in primary schools. NSEAD also welcomed *Primary Colours'* recommendation that no school should be judged 'outstanding' by Ofsted unless it offers high-quality arts education as part of a broad and balanced curriculum. Ofsted helpfully cite their own research which identified some primary schools focussing on tests rather than a broad and balanced curriculum. Read our summary of the Ofsted inspection framework research and its implications for art and design [here](#) (2019).

Secondary Schools

The key stage 3 curriculum is important for a variety of reasons. Key stage 3 may be the last opportunity for a pupil to engage critically and creatively with art during their education.

It is the time when pupils build on the knowledge they learned at primary school, and when teachers address gaps in pupils' subject knowledge.

An art curriculum that significantly limits the amount of time given to the subject is unlikely to benefit pupils*.

In 2021, the Department for Education reported that there were 1,040 fewer art and design teachers in 2020 than there

NSEAD welcomes acknowledgment of the need to 'address gaps in pupils' subject knowledge'. We believe this is best achieved by benchmarking pupils' experience, knowledge, skills and understanding of art and design at the start of secondary schools – these should not be based on standard assessments of core subjects. Y7 [Baseline Thinking in art and design](#) is a member paper that provides helpful guidance for benchmarking.

*NSEAD would emphasize that a curriculum that significantly limits the time given to the subject will *not* benefit pupils.

had been in 2010. This equated to a decline of about 8%.

Data from the Joint Council for Qualifications (JCQ) suggests there were more entries for GCSE art and design in 2022 than in 2010.

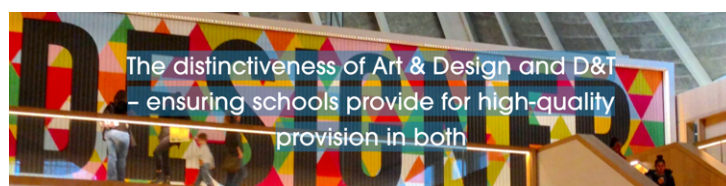
For some pupils, the art and design curriculum is the only subject available to them that aligns closely with future training, education and work opportunities within the creative industries. In 2019, the creative industries made a significant contribution (£115.9 billion) to the UK economy. Many roles in these industries require a qualification in art and design.**

In the review Ofsted refer to D&T as an arts-based subject. This is not a helpful description: 'Notably, the number of entries for other arts-based subjects, such as design and technology'. We recommend D&T is described as a design, technology and engineering subject.

Ofsted cite the Cultural Learning Alliance (CLA) data which indicates that pupils were taught fewer hours of art and design at secondary level in 2020 than in 2010.

NSEAD reports year on year on [candidate numbers and trends](#) for our subject. We note that using raw numbers of candidates is *not* helpful as candidate numbers fluctuate with population fluctuations. The average percentage of students taking art and design between 2022 and 2010 is 3.48 and between 2009 and 2000 it was 3.63 percent. In other words, since 2010 the overall percentage of candidates studying art and design has fallen.

NSEAD notes that GCSE candidate numbers did proportionally fall in [2022](#). We are also concerned that there has been an increase in art and design specifications and courses taught by and in D&T. NSEAD first reported on this trend in [2019](#). To support members, the NSEAD paper [The distinctiveness of Art & Design and D&T](#) examines the differences as well as the complementary nature of both subjects.



** Ofsted helpfully acknowledges art and design's important pipeline into education and future career paths including the creative industries.

Curriculum

Summary

The art and design curriculum in schools sets out how pupils can 'get better' at the subject.

We would also stress that the purpose of education is indeed to develop **making, theory and skills** in art and design. But, it is also to enable children and young people to be responsible, healthy and active participants in their communities. Our subject helps young people to reflect, understand others, and to build values and social

Pupils can develop practical knowledge.

They can also build theoretical knowledge of the tools, materials and history of art, craft and design.

Pupils make progress in the art curriculum when they build practical, theoretical and disciplinary knowledge.

A high-quality art and design curriculum sequences the knowledge that pupils learn. This helps pupils to get better as they move through early years, primary and secondary education.

tolerance. Learning *through* our subject is as important for society as learning about our subject.

NSEAD stress that experience and expertise are not linear. For example, some pupils may develop strong practical skills working in 3-dimensions in clay, but the same child may make slower progress with pencil drawings.

At the launch of the Ofsted review Amanda Spielman chief HMI, helpfully described the purpose of education, 'It should broaden their minds and horizons, it should help them [children and young people] to enjoy our culture, and to use their creativity to add to it. It should help them hold a conversation, not just a job. And ultimately, it should help them to contribute to the advancement of civilisation. Not just economic development.' So, let's not forget the importance of art, craft and design in helping to achieve all of this. This is a [podcast](#) of the review's launch.

The national curriculum and the school art curriculum

There is an important distinction between the national curriculum and the school subject curriculum in art. The national curriculum sets out the aims of the subject and an outline of the content* pupils should study.

Aims of the art and design national curriculum:

- produce creative work, exploring their ideas and recording experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques**

In this section Ofsted have emphasised the difference between the national curriculum and local school curriculums. They note that academies are expected to offer pupils a broad curriculum that should be 'similar in breadth and ambition to the national curriculum'.

*NSEAD notes that the national curriculum does not set out the content pupils should study. Neither does it set out the 'concepts and practices' that pupils need to learn. This means that teachers, subject leaders, and curriculum designers are able to select content.

We welcome the recognition that schools should have full ownership of their curriculum, designing programmes of study that meet the needs, aspirations and interests of their learners.

**The review quotes the aims of the curriculum. We note however, that 'become proficient' is not sufficiently challenging.

Domains of knowledge

- 'practical knowledge', which is about developing technical proficiency
- 'theoretical knowledge', which is the cultural and contextual content that pupils learn about artists and artwork
- 'disciplinary knowledge', which is what pupils learn about how art is studied, discussed and judged

The 3 domains build on the different ways that knowledge about art has been discussed in recent research. For instance, some researchers put forward 'foundational art disciplines', which include art production, art history, art criticism and aesthetics. They suggest that pupils build knowledge in these domains when they study art. Some literature refers to 'productive', 'critical' and 'cultural' domains in art education. Other approaches refer to the types of knowledge that pupils learn when they learn 'about' art, 'with' art, 'in' art and 'through' art.

Forms of knowledge that we will explore are types of expertise that pupils can build over time. This expertise is both productive (pupils becoming proficient in the aspects of art or producing art) and receptive (pupils learning about aspects of art).

Subject leaders and curriculum designers should have a sound rationale for why the combination of areas of making they include in the curriculum is cumulatively sufficient... They will need to have a rationale for which areas of making they teach and revisit over time, and which areas they will not teach. This prevents the art curriculum from collapsing into a superficial tour of different areas of making.

Ofsted helpfully state there is no need to use 'domains of knowledge' or similar terminology.

Ofsted identify three different forms of knowledge: Practical, Theoretical and Disciplinary Knowledge'

Ofsted quote Lars Lindström's 'learning about, with, in, and through art'. Dr Emese Hall, former vice president of NSEAD, refers to this as the 'WAIT' model (With, About, In and Through). She says this model: 'Highlights the wonderful versatility of art, craft, and design education.'

Note: Ofsted use 'Domains of knowledge' to refer to what pupils learn in art (sometimes called the 'curriculum objects'), including concepts and/or principles. Ofsted also focus on 'expertise that is 'productive (pupils becoming proficient in the aspects of art or producing art) and receptive (pupils learning about aspects of art)'.

The forms of knowledge [Practical, Theoretical and Disciplinary Knowledge] have also been described as 'domains'. Ofsted say there are 'types of expertise (of which there are two types) – 'productive and receptive'.

NSEAD stresses that domains of knowledge should not be equally weighted in terms of allocated time. Whilst art history is a vital subject, we also note that theoretical knowledge may be learned and reinforced through hands-on experience. In other words: Practical knowledge can be experientially gained to inform theoretical knowledge.

As noted in our introduction, NSEAD's **Big Landscape** will be a curriculum planning, review and development tool. It will suggest domains of knowledge with some similarity to Ofsted's model. The Big Landscape, will also use the 'Conceptual' and 'Affective' domains which both address knowledge more practically, supporting creativity, student reflection, personal values, appreciation and personal responses. Learn more about the Big Landscape in *AD* issue 37 (published May 2023).

- **KNOW WHAT** (*facts & theory*) – **Explicit**
- **KNOW HOW** (*experience*) – **Tacit**

- **KNOW ABOUT** (*critical & contextual, aesthetics, , other cultures*) – **Conceptual**
- **KNOW SELF** (*self-perception, reflection, metacognition, motivation, feelings & emotions, making meaning*) – **Affective**

Read more about AD [here](#), published May 2023.

In the NSEAD Ofsted review panel discussion, Ged Gast, co-chair of the [NSEAD Better Practice Research Group](#), said:

'Affective domain is very important in our subject; Teachers can make their own decisions about the knowledge model they select... the point is that they need to be able to explain their model, and how it makes a difference overall to the quality of learning.'

Neil Walton, PGCE lead Goldsmith's University London, said:

'The conversations around knowledge should be embraced. Ofsted have attempted to combine earlier domain thinking with educationalists such as Elliot Eisner and Brian Allison with current writers, Christine Counsell and Michael Young. This review document will spark further helpful conversations around skills and knowledge, concepts, beliefs and dispositions.'

Practical knowledge

Practical knowledge allows pupils to make choices based on what they know about the limits and possibilities of materials and media.

Practical knowledge also includes the various components of artistic practice. These are the elements of practical knowledge that give pupils the ability to represent physically whatever they have envisaged.

A school art curriculum is unlikely to be able to cover all the areas of making in sufficient depth for pupils to engage meaningfully with them. *

While pupils will not be able to engage meaningfully in each tradition if the curriculum is 'a mile wide and an inch deep.'

Ofsted cite NSEAD's 12 skills of making, identified by NSEAD's [Parallel Curriculum](#).

We would add that NSEAD do not offer these as a fixed or static list. Art and design is a dynamic subject and practice is continually evolving.

*Ofsted helpfully also state your curriculum should have a sound rationale for why the combination of areas of making are included in the curriculum, and which areas you will NOT teach. In other words, make sure your curriculum fits your own school's context.

'Drawing' is described as a foundational aspect of making. We note that drawing has many functions throughout art

Curriculum planners do not need to prioritise traditional expressions of art.

and art education – for creativity to designing; from early childhood to research.

Ofsted provide a distinction between 'receptive' and 'productive' expertise. NSEAD suggests this means pupils acquire knowledge first and then have first-hand experience of these skills. NSEAD asks if this distinction is helpful.

Ofsted use the mostly American term 'value' instead of 'tone'. Members note that this may cause confusion.

NSEAD recommends that 'practical knowledge' means what skills and understanding students will learn; and through the mastery of what techniques and experiences. This will be most helpful for your learners if this fits *your* school's context. Your learners must also be aware of the skills, understanding, techniques and experiences acquired.

Drawing is central to art and design curriculums at primary and secondary level.

Pupils therefore build up different examples of the diversity of art, craft and design traditions.

The drawing review and examples given by Ofsted suggest that drawing can be practised at 'appropriate stages' and that there are components of drawing which can be practised at stages. It states: 'Once pupils have learned the components of drawing, they can gain further knowledge and explore creative possibilities.'

This approach appears linear and sequential, with creativity coming at a later point. It does not give value to expression, experimentation, invention or communication – all so vital for *all* stages. It is unclear when for example the 'components' given would be taught. A list of component styles is provided which do not make explicit the importance of drawing for learning to think, reflect and experiment. The list more so, offers what we would term are examples of diverse stylistic conventions.

NSEAD supports the Campaign for Drawing's – now The Big Draw's - three purposes of drawing: Perception, Communication and Invention. We believe these are essential to building confidence in drawing across all key phases (see [Drawing](#), NSEAD).

Drawing projects



I Can Draw: Inset Inspiration

This resource provides ideas for whole school or departmental CPD to improve teachers' confidence when drawing.

Find out more >



Activities

A visual essay about how, where and why young people draw. This resource was authored by Eileen Adams.

Find out more >



Drawing to Learn, Learning to Draw

An illustrated paper discussing the use of drawing as a medium for learning, arguing that it is not only possible to learn to draw, you can draw to learn....

Find out more >



Projects - case studies

Projects include a wide range of themes and case studies authored by art, craft and design educators and edited by Eileen Adams.

Find out more >



Road Trip

A collaborative project carried out using the Royal Mail service recording summer journeys. Facilitated by Georgia Nash and Karen Wicks



Sketchbook Circle

A description of the development of collaborative work with shared sketchbooks. Written by Susan Coles



Mail Art

A description of the collaborative projects carried out using the Royal Mail service to include the Envelope Project, the Russian Dolls, Lonely Hearts....



The Social Media Story

A PowerPoint presentation describing how collaboration through social media platforms supported the TEA programme. Written by Susan Coles

In order to avoid cultural appropriation, NSEAD advises that using 'dots of colour' in the traditions of Indigenous Australian art would need very careful consideration.

Ofsted have noted that introducing diversity into the curriculum is important. NSEAD would however welcome more references to the diverse reading, research and resources, and to the important role art, craft and design has in contributing to advancing anti-racism in education (see [NSEAD's Anti-racist Art Education Action](#) resources and reviewed materials).

NSEAD's member [magazine, AD, #36](#), guest edited by Marlene Wylie, president of NSEAD (Jan 2023), offers key examples of how art, craft and design departments, across all learning phases, are diversifying and decolonising their art, craft and design curriculums.



Concluding this section, Ofsted note that the review draws on cognitive science. NSEAD believes that it is true that art and design education involves the acquisition of knowledge and development of skills, but it is also about experience and expression, creativity and culture, risk, identity, and values.

In the NSEAD Ofsted review panel discussion Frances Akinde, Council member, consultant and former headteacher, said:

'I think the review could have been more radical. It could have gone a lot further with how we support SEND, how we support children in the primary phase, around creativity, visual thinking, neurodiversity, diversity and wellbeing... I was concerned about the narrow examples. Teachers will be tempted to go safe: "These are the artists – for example Picasso and Goldsworthy, both male, that are mentioned – so these are the artists they will use.

'It does acknowledge challenges around budget. Time is needed for practising skills. NSEAD is important for further thinking and further resources and training. Questioning skills, criticality and connections could have been emphasised more. I was especially pleased that it said, art should not just be an after-school club!'

Theoretical knowledge

The second domain of knowledge in the art and design curriculum is theoretical knowledge. This enables pupils to make connections between art's past, present and future.

The theoretical knowledge, including art history, that pupils gain is not simply knowing dates or facts about artists and their artwork.*

High-quality art curriculums should plan for pupils to develop sufficient knowledge to make sense of artists, artwork and art traditions.

When pupils learn theoretical knowledge about art, craft and design,

*To the list of knowledge Ofsted note that pupils learn about (see below), NSEAD adds 'Cultures and traditions':

- meaning and interpretations
- materials and processes
- journeys and connections through time
- cultures and traditions

In this section Ofsted note the importance of diversity:

- art, craft, design work produced outside Europe
- artists, craft-makers and designers from diverse communities

they learn about themes and diverse connections that have existed over time and in different places. ...

The meaning of images, objects and artefacts can also change over time. Art takes place within cultures, societies and history. If teachers do not contextualise art, craft, and design traditions, pupils can build profound misconceptions about the ways that humans make and understand art

High-quality art curriculums should plan for pupils to develop sufficient knowledge to make sense of artists, artwork and art traditions**.

The broad range of curriculum content, beyond a single painting, helps pupils to avoid simplistic or narrow perspectives such as 'Van Gogh worked in the field of impressionism and painted sunflowers'.

It is important for leaders and curriculum designers to carefully plan the theoretical knowledge pupils should learn in the art curriculum. It helps pupils understand that art is a product of human culture, and is affected by human culture. Subject leaders need to make sure they identify and teach this type of knowledge. It would be 'unreasonable' and 'a fallacy' to assume that pupils will acquire it simply by learning practical knowledge.

Theoretical knowledge also helps pupils to develop their practical art-making. Subject leaders and curriculum designers ***can link theoretical and practical knowledge in a variety of ways,

- traditional and contemporary forms of art, craft and design'

Ofsted helpfully state: 'Subject leaders and curriculum designers should think carefully about the examples and case studies they include in the curriculum to illustrate the variety of established, contested and neglected stories of art'. So, in the second list above we would add different places, times, heritage and histories.

**Ofsted do note that high-quality art curriculums 'will' give examples of Western and non-Western traditions of art, craft and design. We would add this is essential.

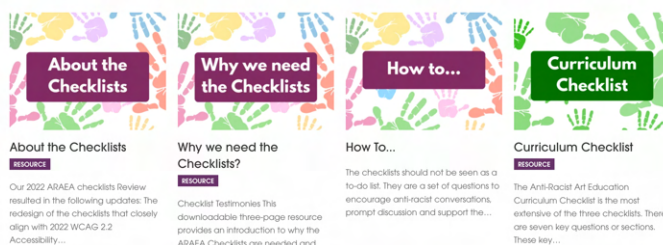
Chila Kumari Singh Burman MBE's '*If There is No Struggle, There is No Progress – Uprisings*' (1981) is a helpful example of 'theoretical' knowledge. Ofsted list what pupils might need to know about when making 'sense of this piece' e.g. materials and techniques; process; ideas concerning racial discrimination; social and political knowledge; broader historical knowledge. Ofsted stress that this knowledge might vary from school to school.

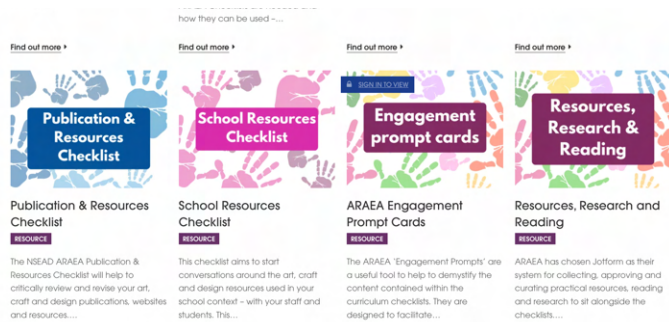
The potential for our subject to learn about different communities, contexts and cultures is helpfully addressed in this example.

***'can'. We would assert that in our subject theoretical and practical knowledge must link. This will enable better progress and understanding.

We advise constant review of theoretical 'knowledge', not least of which we recommend that art educators draw on local culture, communities, heritage and histories. See NSEAD's [ARAEA](#) (Anti-Racist Art Education Action) resources for reading, resources and ways to review and decolonise your curriculum.

Anti-Racist Art Education (ARAE) Resources





In the NSEAD Ofsted review panel discussion Paul Carney, author and art education consultant, said:

'As noted here, the three domains of knowledge should not be equally weighted. Disciplinary knowledge for example can be woven into the curriculum... What I would expect for all key stage 3 pupils is for them to leave with a secure grounding in culture, and for them not to be taught to GCSE objectives.'

Frances Akinde said:

'There is no mention of race and they don't talk about anti-racism... We are in 2023, it would have been a great opportunity to talk about some of the current issues that we are facing. NSEAD's ARAEA resources, gives people examples of what they need to put in place. It is a pity that it's not bolder, we need to talk about different lenses and cultures. There is mention of human condition and experience. I will take those words.'

Disciplinary knowledge

Through the curriculum pupils learn:

- how aesthetic judgements are formed and claimed
- how art is studied
- how to participate in the discourses of artists, scholars and critics*

It is important for pupils to learn disciplinary knowledge because art is not fixed. It is fluid and dynamic. It changes through encounters and exchanges with new technologies, new ways of thinking and new opportunities. When pupils learn disciplinary knowledge, they participate in discussions about big ideas in art. They explore, among other things, concepts of quality, value and purpose.

*NSEAD adds to Ofsted's list of Disciplinary Knowledge both critical thinking and contextual dimensions. NSEAD believes criticality and understanding of critical discourse is a vital part of the art and design curriculum. To learn more about 'Criticality' visit our ARAEA Curriculum checklist and our section titled ['Criticality'](#)

Ofsted helpfully recommend that curriculum designers and subject leaders will need curriculum content that is well-selected and diverse, and includes a range of forms and cultures. They continue, 'The content should illustrate the plurality of art, craft, design and associated traditions. When pupils are familiar with this content, they can learn disciplinary knowledge about art.' NSEAD would not

We emphasise the importance of knowledge that helps pupils to make sense of what the subject is and how it came to be. When pupils learn disciplinary knowledge, they participate in discussions about big ideas in art. They explore, among other things, concepts of **quality**, **value** and **purpose**.

Disciplinary knowledge is not bound to a specific 'way of making'. Instead, it transcends different areas of making, and focuses on the norms, products and purposes of art... This knowledge contributes to pupils' capacities to interpret art.

This review does not advocate any specific disciplinary approach. Instead, we emphasise the importance of knowledge that helps pupils to make sense of what the subject is and how it came to be.

'if pupils are to build up sufficient knowledge about these abstract ideas, they will need curriculum content that is well-selected and diverse, and includes a range of forms and cultures.

They can ground their curriculum content in the kinds of questions that artists, critics and scholars ask.

suggest that disciplinary knowledge *follows* theoretical knowledge or vice-a-versa. They co-exist and are complementary. Disciplinary knowledge deepens over time as and whilst pupils build theoretical knowledge. This enables pupils to make connections and to think critically.

In our panel discussion, Neil Walton said:

'Art history is not facts and dates, or a bolt on, more so it is a way of making links that artists draw on predecessors and divers histories ... We should be teaching about the history of biases. But the emphasis on sequential learning implies a much more linear learning.'

Curriculum progression

'Developing expertise' means that pupils build sufficient knowledge and skills that could enable them to achieve high degrees of specialism and proficiency in art.

Progression...is a 'process of qualitative change as well as cumulative acquisition'.

They [Subject leaders and curriculum designers] need to make sure it is sequenced so that it brings about this qualitative change in pupils and helps them to achieve the subject-specific goals of the curriculum.

NSEAD notes that the term 'know more and remember more' is reductive. Our definition of progression is more expansive: Pupils' experience and maturation will all also impact on progress.

In art and design, progression will involve sequential development of practical skills, experience and intention.

Ofsted note that the curriculum concentrates in enough depth on chosen areas of making for pupils to gain proficiency in those areas. There is no exemplification of 'proficiency' – meaning that this will be hard to demonstrate.

Sequencing art and design content towards end points

High-quality curriculums build on what pupils already know and prepare them for what is to come. This is important because it is pupils' breadth of

Cognitive development is very important in art and design and will be influenced by many factors. In our subject, 'maturation' will influence understanding of concepts, purposes and values.

knowledge that they draw on to make sense of new content or engage in new ideas. Pupils' cognitive development* depends on, among other things, having the knowledge necessary for the next stage of learning.

In art, sequence pertains to the organisation of activities so that they [the activities] challenge, develop, and build upon the ideas and skills that students have previously acquired.

Building towards divergent and convergent end points in the curriculum

When pupils achieve convergent goals in art education, we describe them as learning 'about' and 'with' art.

When pupils achieve divergent goals, we describe them as learning 'in' and 'through' art. This is when we do not know how pupils will use the knowledge.

In high-quality art and design curriculums, subject leaders and curriculum designers structure the content in 2 [divergent and convergent] ways.

When planning curriculum content, NSEAD recommends there is opportunity for learning and practising (skill development). This will provide opportunity for 'original' [divergent] work.

Ofsted state: 'In the second way [divergent], pupils' own understanding of the world contributes to what they produce or learn.' NSEAD agrees with this statement, as it recognises that in art, students bring a wealth of their own and others' experience – this includes sharing, celebrating and building on their own and others' experience.

We note that student intention should not be of less importance than the setting of convergent learning goals.

Building in practice along the way

Practice is vital if pupils are to achieve the goals of the curriculum... However, it is important for subject leaders and curriculum planners to recognise that practice needs to be 'built in' to the curriculum.

The structure of the curriculum should enable pupils to achieve particular goals. This is not the same as planning activities in steps to produce a particular creative product (such as recording initial ideas, then developing a response to an artist, and then experimenting with different media). Important as that kind of sequencing is, it is not the same as sequencing that makes sure sufficient practice is built in. Instead, 'sequencing for practice' occurs when subject leaders give pupils enough regular opportunities to work with

Ofsted state that it is important for subject leaders and curriculum planners to recognise that practice needs to be 'built in' to the curriculum.

related content to help them learn that content in the long term.

Creativity

A subject-specific conception of creativity may be useful when describing the kinds of outputs, dispositions and aptitudes that emerge as pupils journey through the art curriculum. In 2019, the Durham Commission described creativity as the 'capacity to imagine, conceive, express, or make something that was not there before'.

Ofsted state: 'A subject-specific use of the term 'creativity' includes the central idea that pupils can make creative contributions in art, craft and design if their knowledge and skills in a particular area (domain) are sufficiently developed.' NSEAD asks if this is the case, where is this centrally cited.

Ofsted also state that each area (art, craft and design) has its own conception of what constitutes creativity within that tradition. Again, NSEAD welcomes citation of each creative domain.

Readers of this review may also find helpful the [Durham Commission on Creativity and Education](#). Published in 2019, this report provides helpful definitions and conditions for creativity and what characterises creative thinking schools. These include Cremin et al's conditions for creativity, 2006 (page 65).

Not referenced in Ofsted's review, but also helpful for art educators, is Sir Ken Robinson's three levels of creativity outlined in: *Out of Our Minds, Learning to be Creative*, 2001, Capstone. Robinson's reference to three levels is not a hierarchy or assessment, but rather a definition of different amounts of creativity shown by students. The 'lowest' level of creativity is shown when students demonstrate original ideas that are original to them. As a teacher you may hear the same solution or creative idea from students each year, but for that student at that time, they believe they are having an original idea. The second level of creativity, innovation, is shown when a student describes an original creative idea that is original for that age group and amongst that community. Other similar students may have similar ideas, but they all believe they are being original. The third and highest level of creativity is true originality, where that student is the only student who has had that idea and can claim to be completely original. The three levels, *Creativity, innovation and originality* may be helpful when considering progression.

In our panel discussion, Paul Carney said:

'The review is right to say that creativity does indeed link to knowing more and doing more. I welcome that art learning should have unpredictable outcomes. But the Durham Commission report has been left out. Pedagogical approaches, being imaginative, play, taking risks, having determination. These don't always come from knowing more. We can teach these. Students need to learn how to synthesise knowledge. So by leaving them out - some schools might teach a reductive curriculum. These are included in the NSEAD's four pillars (domains) of a good education. So reflection and recognising what we need to do next are not there.'

Marlene Wylie, president of NSEAD and Visualise Project Lead, said:

'Creativity is synonymous with our subject area. But there is a lack of training around creativity – and its rigour – and how it can be assessed. More would be helpful – we have an opportunity to fill in the gaps.'

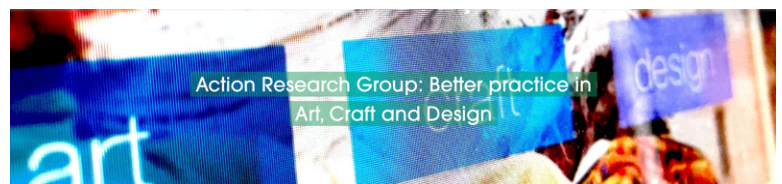
Pedagogy

Summary

Effective pedagogical choices help to develop pupils' subject expertise, in practical, theoretical and disciplinary domains, over time. Pupils need many opportunities to practise, to receive feedback and to revisit previous knowledge in contexts that are fresh, but connected. When teachers model work effectively, provide clear explanations and point out connections between content, they support pupils, including pupils who need the most support, to learn the curriculum in the long term

Ofsted helpfully note: In high-quality art and design education, teachers recognise that the curriculum content related to practical, theoretical and disciplinary domains is interconnected.

In this section, Ofsted consider the teaching methods, approaches and means of teaching art and design for pupils to make progress in our subject. [NSEAD's Big Landscape for art, craft and design](#) (launching Summer term 2023) will amplify and support this section.



Teaching the curriculum

In high-quality art education, teachers recognise that specific pedagogies will

NSEAD support Ofsted's signposting of research on art and design education which blends the areas of

be necessary to teach different forms of subject knowledge (practical, theoretical and disciplinary).

Pedagogical considerations when teaching practical knowledge

When teachers make pedagogical decisions, they should be clear about what they want pupils to learn (the curriculum object). They should also make sure that pupils practise the building blocks of subject knowledge along the way. Just as pupils need to have sufficient repeated encounters with concepts, they also need sufficient practice 'in the moment' when learning practical knowledge.

Pedagogical considerations when teaching theoretical knowledge

Teachers need to consider which approaches will focus pupils' attention on the ideas, concepts and principles they want them to learn.

- teachers direct pupils' attention to the main concepts, themes and ideas that they are exploring

curriculum (what pupils learn) with pedagogy (how the curriculum is taught).

Ofsted says: 'As pupils become more proficient in areas of practical knowledge, classroom activities become increasingly varied and open ended'. NSEAD believe this could be misinterpreted as only proposing variety and open-ended activities in later years.

Ofsted have selected literature to support cognitive overload, e.g. 'People can only deal with between 4 and 7 pieces of new information at one time'. Whilst this may well be helpful for some students, the signpost of 'chunking' ignores pupils with, for example, higher learning potential. We are concerned that this section provides pedagogies that assume one-size-fits-all.

However, later in this section, Ofsted do state: 'Some literature suggests that pupils with greater expertise can benefit from varied practice' and they note that teachers can help pupils to become more autonomous by choosing [a range of] pedagogical activities that build competencies.

Ofsted note that, 'Teachers should use the teaching methods that will best enable pupils to **know** and **remember** this content in the long term.' We note that earlier in the review, Ofsted have helpfully examined the different types of knowledge, and ask if 'know' and 'remember' sufficiently describes the purpose of theoretical knowledge.

NSEAD emphasises the importance of using pedagogies which create opportunities to draw on and adapt to suit the needs of your learners and your learning community.

Helpful examples are given, e.g:

- highlighting connections, similarities and conflicts in art, craft or design work that may not be immediately apparent to pupils.
- juxtaposing 2 pieces of art in a deliberate way, explaining and asking pupils about their similarities and differences.

Pedagogical considerations when teaching disciplinary knowledge

When teachers want pupils to learn disciplinary knowledge about art, craft and design, they may wish to take them on trips and to events. This will show pupils what kind of art, craft and design work is currently being created and celebrated in galleries, industry and the fields of new and emergent technology. Teachers may therefore plan alternative sites for learning, such as galleries, exhibitions, community projects and/or the studios of practising artists, designers and craft-makers. [footnote 123] They may also plan activities that teach pupils about the 'real-life' roles, jobs and work of critics, commentators and curators. These sorts of activities give pupils a broader appreciation of contemporary art, craft and design, to help them overcome misconceptions about the subject. However, they rely on pupils already having the knowledge necessary to make sense of the experience.

Supporting pupils with special educational needs and/or disabilities

It would be inappropriate to adopt a single, generic approach to SEND in the art classroom. Nevertheless, it is important that the art curriculum is ambitious for all children and pupils.

Sometimes, teachers unnecessarily lower their expectations for pupils with SEND. For example, they remove parts of the art curriculum instead of adapting them so that pupils with SEND can study the same areas as other pupils.

For example, they remove parts of the art curriculum instead of adapting them so that pupils with SEND can study the same areas as other pupils. ...pupils should learn about as broad a range of artists as possible.

Recent research* has drawn attention to the idea of 'ability' in art education, and what it means for teachers and educators. [iJADE, C Penketh] Much of

NSEAD welcomes Ofsted's acknowledgement of the learning that is achieved beyond the classroom. The review states: 'Teachers may therefore plan alternative sites for learning, such as galleries, exhibitions, community projects and/or the studios of practising artists, designers and craft-makers.' We believe that 'first-hand experience' beyond the classroom or studio creates a meaningful experience that transcends just looking at screens, or copies of works of art, objects and outcomes.

Making connections with students' everyday lives is welcomed by NSEAD. e.g: 'Teachers can use 'in the moment' questioning to draw out examples of pupils' experiences of abstract concepts.' And, 'Teachers may ask pupils to reflect on their own interests, passions and experiences so that they can incorporate these into their personal responses.'

NSEAD welcomes the range of mediums noted for exploring and recording pupils' ideas about specific content, such as in written, photographic, film or sound form.

NSEAD emphasises the importance and need for inclusion of Disabled artists in the curriculum. NSEAD welcomes the footnote (131) which states: 'Concerning curriculum, teachers may wish to include specific content about how disability features in the history of art, as part of the art curriculum, in order to build pupils' knowledge of how art develops and changes over time. They may also wish to include 'broader experiential art forms within contemporary art'.

*We welcome the final paragraph in this section which acknowledges the importance of anti-ableist pedagogies that can positively challenge deficit ideas regarding disability and the transformational potential of diversity.

the discussion considers the implications of words such as 'disability' and 'ableism'.

More information about anti-ableist pedagogies in art education can be found in the anti-ableist pedagogies special issue of [AD magazine #35](#) and by joining NSEAD's anti-ableist [pedagogies research group](#).



Assessment

Summary

High-quality assessment in art and design uses different types of assessment for different purposes.

Effective assessment in art and design uses various forms of information (products*) and provides feedback to pupils in the moment (process). Teachers need to be mindful of the limitations of summative assessment, especially when making evaluative judgements about artistic outcomes.

Summative assessment checks how much of the art and design curriculum pupils have learned. To make sure their assessments are valid, teachers need to be clear about what they are assessing and why they are assessing it. Effective assessment in art and design uses various forms of information (products*) and provides feedback to pupils in the moment (process). Teachers need to be mindful of the limitations of summative assessment, especially when making evaluative judgements about artistic outcomes.

Many teachers feel that assessing these is counterintuitive or overly difficult. What is most important is that the assessment fulfils its purpose.

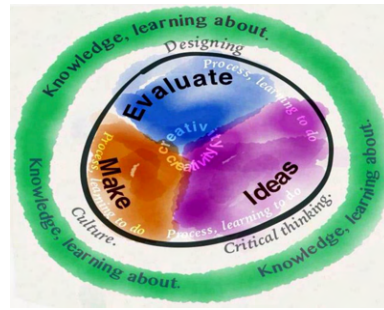
Ofsted state in the summary that 'Formative assessment provides important feedback to teachers so that they can adapt their teaching if necessary.' Later in this section formative assessment is more broadly explained e.g. it can be undertaken with pupils so that pupils understand their strengths and weaknesses and how to improve.

*Products here should not only be physical assessments. Students' behaviours, what they say and can do also form part of an assessment.

As noted early in our review, NSEAD recommends baseline or benchmark assessment when new groups reach secondary education. NSEAD's member paper [Baseline Thinking in Art and Design](#) sets out the context to the setting of GCSE target grades in art and design. The paper makes the case for adding benchmarking information on both ability and prior experience in art and design.

[NSEAD's assessment and progression](#) framework (for key stages 1-2 and 3-4) will be helpful to identify ways to assess progression across these key stages and can be adapted for all settings. We focus on four areas of learning:

- Generating ideas
- Making
- Evaluating
- Knowledge



In our panel discussion, Ged Gast said:

'Look beyond the unhelpful references to assessing remembering in the report, as Ofsted are not really talking about facts or theoretical knowledge per-se. They are talking about remembering practical, theoretical and disciplinary knowledge – so that it informs practical activity. They also make several helpful recommendations [in this section] that are worthy of showing to your senior leadership team.

- *Firstly, they recognise that summative assessment should be used 'judiciously' in art and design. That is right and really helpful.*
- *Secondly, that such assessment should be identifying the success of the curriculum, the experiences and progress in the knowledge domains. This is why they say 'the curriculum is the progression model'.*
- *In other words, summative assessment is as much an assessment of curriculum and teaching, as it is of learning and progress. In many schools, summative assessment is still about correctly assessing and grading pupils for school data records, progress monitoring and parental feedback. Schools haven't really supported subject teaching teams, to use this information and data to reflect on their own curriculum, or the effectiveness of the planning and teaching, as a measure of impact on pupil progress.*
- *Ofsted do make the point that summative assessment 'judiciously used' confirms pupil progress, identifying areas of strength and those in need of improvement. But, just as importantly, it informs subject teams where they have got the curriculum right and where there are might be*

issues. It is this second point that might cause challenges to subject leaders during an Ofsted deep-dive in art and design. You have to be able to explain how you've responded to and used your own analysis of pupil summative assessment data in the context of your curriculum knowledge model, so that you maintain, evolve and change your curriculum, planning and teaching, so as to improve standards and pupil outcomes.'

Formative assessment

Formative assessment, sometimes known as assessment for learning, plays an important role in providing feedback to pupils and teachers. It helps teachers to assess whether pupils know what has been taught, and tells pupils what they could improve. Formative assessment approaches that are based around dialogue between teachers and pupils is particularly beneficial when pupils learn practical knowledge.

Effective dialogue between teachers and pupils is likely to be timely, frequent and bite size.

There are a variety of subject-specific ways that teachers can check whether pupils have grasped individual components of practical knowledge in the art, craft and design curriculum. This assessment does not have to be limited to producing a 'final piece'.

We note that formative assessment can be built on evidence which will include:

- Do
- Make
- Say

In the NSEAD Ofsted Review Panel Discussion Susan Ogier, ITE lecturer, University of Roehampton, said:

'Even though much of this section feels more relevant to secondary art and design, Primary teachers can definitely assess our subject. Just make sure you are clear about why you are assessing art and design and focus on the learning. Formative feedback is vital. Those conversations are vital.... We are not doing A level art history. Instead, link assessment with progression at every stage. We don't want primary colleagues to think that they need to spend art lessons writing...or remembering checking for an artist's name. We want to each child to know their learning journey and to know what they are gaining. And, for teachers to know every child and how they can progress. So linking learning with assessment with progression. Know why you are assessing and what you are assessing and how you are helping individuals to feel that they are making progress. It might be different for different children. It is not a tick box, we have now done shadows, it is a spiral curriculum and we need to revisit learning.'

Summative assessment

Ofsted's subject-specific description of summative

The purpose of summative assessment, broadly, is for teachers to determine how well pupils have learned, over time, what teachers have planned for them to learn.

Teachers can make better inferences about whether pupils have learned components of the curriculum by aggregating insights from a range of sources. This also gives them a wider range of opportunities to give feedback to help pupils improve.

Often, summative assessment in art is linked to a complex final output. When teachers use these pieces of work for assessment, it is important that they are clear about what is being assessed.

It is important that summative assessments take place at sufficiently long intervals to allow time for enough curriculum content to be taught and learned.

assessment is helpful. It states 'Often, summative assessment in art is linked to a complex final output', and continues, 'Sometimes they will be integrated into portfolio examples alongside the final piece.' We would add that in art and design, formative assessment can also help assess progress over time.

We agree that both formative and summative assessment can be used at differing points and can require subject-specific approaches.

Helpfully, Ofsted state: 'It is important that summative assessments take place at sufficiently long intervals to allow time for enough curriculum content to be taught and learned.'

Ofsted note that summative assessment can be used for final pieces to identify which aspects of the curriculum pupils have 'remembered and applied.' NSEAD notes this would not be a key end goal for art and design assessment.

Systems, culture and policies

Summary

Various factors affect the quality of education in art and design in schools. Some of these are determined by the culture, systems and policies in that particular institution. Leaders should be aware of the impact of whole-school policies and how well they promote high-quality art and design. There are 2 specific areas of the subject that leaders' actions can affect significantly. First, school leaders determine the scope of art and design education, including whether there is an appropriate amount of art taught in the curriculum. Second, they can promote or hinder high-quality art and design through the extent to which they develop teachers' professional knowledge about the subject. This is important, especially given the extent to which choices about the content of the art curriculum depend on teachers' discretion and expertise.

Ofsted provide a helpful summary of the factors affecting the quality of art and design in schools. This includes the scope of art and design and, the amount of subject specific training allowed to develop teachers' professional knowledge.

In the panel discussion Susan Ogier, said:

'ITE primary trainees are often very nervous and I think the review acknowledges the art, craft and design has been the forgotten subject in so many schools for so long. I was pleased to see the broad and balanced curriculum being highlighted in the review. Ofsted are saying we understand there has been an issue [lack of subject-specific CPD] – many generalist teachers have never had training in art and design....remember this is not a curriculum – in terms of diversity they could have chosen more diverse artists. We must arm primary colleagues about the nature of the subject and let them make their own decision about what they put in the curriculum.'

Do leaders' actions support art and design through subject-specificity?

Leaders should be aware of the impact of whole-school policies and how well they promote high-quality art and design.

Ofsted helpfully identify the impact of whole-school systems and policies on art and design. By way of example, the review notes that whole-school teaching strategies or assessment practices are likely to be too generic to capture the forms of knowledge that pupils build through the art and design curriculum. They indicate that this is because such generic strategies may be based on core subjects and that school leaders can avoid this issue by making sure they understand how pupils make progress in art and design.

In our panel discussion Marlene Wylie, said:

'Teachers will be very empowered by what Ofsted have said.... School leaders will need to be mindful of the scope of art education, and time on the curriculum. It is in their power to determine these things. The time given will promote or hinder the quality of art and design education.... Generic CPD hinders our teachers. This empowers teachers to ask for subject-specific CPD. I am very encouraged by this review and NSEAD's response will help teachers to access the review. This review will leverage conversations and this is very welcome.'

Do leaders prioritise art and design sufficiently?

School leaders who want to develop an ambitious art, craft and design curriculum need to consider whether they have allowed enough time for the subject.

Whether they [school leaders] choose to teach art discretely or integrate it with other subject areas, leaders can make informed decisions when they recognise that*:

- they must plan adequate time for art, craft and design. This will give pupils the opportunity to encounter and re-encounter key learning across the subject curriculum...
- A well-sequenced curriculum can help pupils make links and connections between different subject areas.... But there are risks to the quality of art, craft and design when they are taught in

The title of this section asks if school leaders are allowing enough time for our subject. Both ambition and meeting the high-level outcomes of the curriculum are noted as reasons to allocate curriculum time to our subject.

Ofsted share NSEAD's concerns about the curriculum time given to art and design: 'Concerns about the amount of curriculum time given to art, craft and design are *not* unwarranted.'

The review asks school leaders to plan for adequate time to encounter and recount key learning; they explicitly question carousels where visual and performance arts are 'lumped together'. Ofsted helpfully state that after school clubs alone will not give sufficient opportunity for all pupils to access the richness, depth and breadth of our subject.

carousel or lumped together with all content in the visual and performance curriculum

- removing art from the timetabled curriculum and teaching it optionally through after-school clubs does not give all pupils an equal opportunity to learn a full art, craft and design curriculum. This risks giving pupils a narrow curriculum

*NSEAD welcomes the list of features given by Ofsted which they say may be indicative of 'high-quality art and design'. The *Art, Craft and Design: a guide for Governing Boards* published by NSEAD in partnership with Arts Council England and the National Governors' Association helps to explain how allocating curriculum time, resources and subject-specific training can lead to an ambitious art, craft and design curriculum.



Do leaders ensure that there is sufficient support for teachers, including non-specialists?

School leaders need to ensure that they give teachers and subject leaders enough time and support to develop their subject content knowledge and pedagogical content knowledge. If teachers lack this knowledge, they will struggle to provide a rich, subject-specific curriculum that develops pupils' knowledge and capacities.

Challenges at primary level include teachers' confidence levels.

Research has highlighted limitations in initial teacher education provision to help trainees develop the subject-specific content and pedagogical content knowledge they need for art teaching.

NSEAD welcomes Ofsted's focus on subject-specific CPDL. NSEAD also asks that dedicated time is given to art and design teachers and leaders to ensure teachers remain up to date and informed. Our 'health check' on our subject, with its findings reported in the *NSEAD art and design report, 2015-16* showed that since 2010 teachers were increasingly attending training in their own time. Some teachers were also paying for their own subject-specific training. The survey findings from the [APPG survey 2022](#) confirm this.



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



Based on the above high-quality art and design

*Ofsted's helpful summary statements confirm the importance of subject-specific curriculum, pedagogy and

education may have the following features

- School leaders understand how pupils make progress in art and design. This enables them to offer art teachers appropriate challenge and support
- School policies are not unnecessarily generic. They enable leaders to match the curriculum, pedagogical practice, and assessment to the subject. This makes sure pupils can learn the subject-specific forms of knowledge in art and design*
- Teachers have enough professional development opportunities to acquire a wide range of knowledge about art education that will inform ongoing curriculum development. They also have opportunities to improve their pedagogical content knowledge about ways of making and teaching art and design**
- There is enough time in the timetable for teachers to teach an ambitious curriculum that empowers pupils to build broad, rich and detailed knowledge in art and design***

Conclusion

In this review, we have shown that the content of the curriculum really matters, just as much as the pedagogical approaches to teaching it and the experiences of pupils learning it. The content of the curriculum affects the quality of art, craft and design education. By making sure the art, craft and design curriculum has sufficient scope, coherence and rigour, educators and curriculum designers can improve the quality of subject education in this area.

We have explored the inherent value in studying art and design, and the belief that all children are better for having studied the subject.

School leaders can support teachers and subject leaders with sufficient training and support that is appropriately attuned to the curriculum.

In art and design curriculums of the highest quality, leaders will engage intellectually with complexities at the

assessment .

**Ofsted also note that subject-specific professional development may be a feature of [and lead to] high-quality art and design education.

***Ofsted helpfully state that a feature of high-quality art and design education will be enough time to enable an ambitious curriculum.

We believe that an ambitious art and design curriculum will not only 'build broad, rich and detailed knowledge in art and design', but it will also build a life-long interest, engagement and understanding in art, craft and design; skills that equip young people to live well and healthily, and it will inspire the next generation to become the art, craft and design producers of tomorrow.

NSEAD agrees with the Ofsted 'assumption' that there are both intrinsic and extrinsic reasons for studying art and design. Ofsted note: 'We have explored the inherent value in studying art and design, and the belief that all children are better for having studied the subject.'

We also support Ofsted's view that on-going training of teachers enables pupils to develop sophisticated knowledge about subject content, as well as love of a subject that is genuinely fascinating and a source of inspiration.

NSEAD adds that our subject prepares children and young people to make healthy life-style choices; to contribute to our communities and society more widely; and, to be the consumers and producers of the arts.

*As a learned society and professional body, NSEAD believes that leaders of art, craft and design education in

heart of the subject, and, on that basis, will make thoughtful and sensitive decisions about curriculum construction.*

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

schools, are best supported when they are given access to literature, research and resources to lead our subject.

In the NSEAD Ofsted review panel discussion, Michele Gregson said:

'This review is a touchstone. Let's embrace the review and enable it to work for us. There are some really strong and important messages that we can hold on to and if we want to, we can shout from the roof tops because they will help us. We have picked out some of the most positive, affirmative and subject advocacy statements that we could perhaps hope for.... If you need to quote Ofsted words to your senior leadership teams, to governors, maybe parents, maybe even an Ofsted inspector, they are there for you to use, show and share!'

Follow this [link to download NSEAD's selection of key advocacy](#) quotes from the review:



NSEAD's review of the *Ofsted Research Review: Art and Design* is member-led, driven by feedback, our Ofsted panel discussion, evidence and research. Thank you to everyone who has contributed. We [welcome](#) your comments, expertise and essentially your experience of better curriculum practice, pedagogies, assessment and systems culture and policies.

Version 1, March 2023

We hope this review helpful. The support of our professional learning community makes it possible to freely share resources like this.

There is more content available for our members on our website, so why not join NSEAD today? Find out more about membership [here](#) or by using the QR code:



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