



ARTIST TEACHER SCHEME EVALUATION 2005-2006

FINAL REPORT

**Prepared for the Artist Teacher Scheme
Management Group
July 2006**

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University of Warwick**

**ARTIST
TEACHER
SCHEME**



hmm
Creative Partnerships
exciting minds



Acknowledgements

We are grateful to the many people who have made this study possible. They include artist teachers, gallery staff, those working in higher education institutions and freelance artists and art educators. They are not named here to maintain the confidentiality which was agreed. In particular we thank those who provided documents, contributed to the questionnaire survey, welcomed us to events and shared their time and thoughts with us in interviews.

We have benefited from the interest of and feedback from the national Artist Teacher Management Group especially Viv Reiss Senior Visual Arts Officer at Arts Council England, and Professor Nick Stanley and John Steers, respectively President and General Secretary of the National Association for Education in Art and Design. Ian Cole, the Artist Teacher Scheme National Co-ordinator, has helped the project team in many ways and we appreciate his support.

We should like to thank the funders Arts Council England and Creative Partnerships for commissioning this study which has given us the chance to meet so many talented and committed people and to document continuing professional development in its fullest sense.

Any errors or omissions lie with the project team.

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Published by
National Society for Education in Art & Design 2006
The Gatehouse
Corsham Court
Corsham
Wiltshire SN13 0 BZ

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ISBN 978-0-904684-32-2



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Summary

Since 1999 the Artist Teacher Scheme (ATS) has helped galleries and higher education institutions in partnership to offer high quality professional development: short courses, intensive summer schools, MA courses and other events. **By 2005-06, 10 centres were involved in England.** The ATS is financed mainly by Arts Council England through the National Society for Education in Art and Design (NSEAD), with additional funds in 2005-06 from Creative Partnerships and the Department for Education and Skills. Course fees are mostly paid by the individual or his/her employer. The Scheme is administered by a Management Group of key stakeholders with centres supported by the part-time ATS National Co-ordinator.

The funders wanted to take stock of the expanding Scheme's achievements and record the experience gained, to inform its future development. The Warwick team was commissioned in July 2005 to complete a national evaluation by 31st July 2006. This project would:

- assess locally and nationally administrative and delivery structures, and marketing and publicity arrangements;
- gather evidence on how the Scheme helps raise teaching standards, how sustainable this is and forms of future reinforcement;
- assess how the Scheme supports partnership working and increases access to the arts and culture;
- make suggestions for the future development and evaluation of the Scheme.

The team used a mix of quantitative and qualitative methods:

- reviewing documents about each local scheme;
- making site visits to meet providers and participants;
- interviewing centre and course leaders and artist teachers;
- through a postal survey of participants in 2005-06.

22 centre and course leaders were interviewed, alongside many less formal conversations with artist tutors and participants. We did 9 site visits, joined 6 ATS sessions in progress, and interviewed 25 artist teachers. The postal survey involved the 145 participants for whom we had information.

Three key beliefs underpin the Scheme:

- that teachers' personal development as artists can have a directly beneficial impact on their effectiveness as teachers and, as a result, on their students' learning and creativity;
- that the richness and complexity of contemporary fine art practice and the diversity of thinking and influences which inform it can enhance teachers' subject knowledge (an identified need for art teachers) and can enable them to make positive contributions to the delivery of the curriculum;
- that partnerships between major galleries and museums of contemporary art and prestigious institutions of higher education can provide the most stimulating locations and contexts in which to achieve these ends, can foster the raising of teaching standards and pupils' attainment and can assist cultural entitlement by creating greater access to the visual arts and culture.

The evaluation focused on the 10 English centres for 2005-06. (In 2006-07, the courses were offered at 12 English centres, 2 in Wales and 1 in Scotland.) A

federated model of provision has evolved using the resources and expertise available in each partnership. The national Management Group and Co-ordinator provide support but have to date had little leverage to ensure compliance with any conditions they might want to recommend.

The Scheme's fluidity has enabled **many ideas and opportunities to blossom**, with centres having a **high degree of autonomy**. The resulting diversity raises issues about comparability and how far, in the future, schemes can or should continue operating wholly within their own framework.

Artist teachers usually said that administration procedures had been straightforward for them. Some centre contacts had concerns about the **time** given to administration. (Some also attended Saturday events which were not necessarily part of the 'official' workload.)

Very large institutions have a profile and resources to promote recruitment, with marketing/publicity departments, good mailing lists and the ability to cross-recruit. Smaller institutions and those offering a more limited programme still play a vital role in making the ATS available nation-wide. There may be ways for the national Scheme to assist marketing in centres which are less well resourced. Almost 48% of participants heard of their course from an NSEAD mailing; 18% through a gallery mailing. **Other networks** of art teachers could provide additional marketing channels. Arts Council regional visual arts officers could help highlight ATS opportunities locally. Some centre leaders considered 'word of mouth' important in recruitment (though the survey records that only 11 % of respondents heard about a course this way). 'Word of mouth' and demonstrated activity can be powerful in securing further support from a school. Clearly a range of information channels should be retained and developed. Where well established centres embed ATS information within their overall publicity, **the Scheme benefits; however this may limit the impact of the ATS marque.**

In marketing, 'relevance to the classroom' is seen by some providers as a 'turn-off'. Some artist teachers would be discouraged by this emphasis, but others are attracted to it as an additional strength.

Liverpool and Tyneside joint sessions provide **networking** for their MA students. The London Symposium offers a national platform. It would be good to foster more **opportunities to share experience** and promote the Scheme. A sharper national profile could help in marketing local schemes.

Web site visibility for the ATS is variable. Aside from the NSEAD web site, local centres carry information within their own web sites, but do not always underline that the ATS is a national Scheme, offering courses elsewhere.

The **synergy within a partnership** can be powerful. An MA cohort boosts the audience for gallery workshops and exhibitions. HEIs benefit when the gallery is a 'draw' which helps recruitment. Mixing recent graduates or postgraduates with artist teachers has proved stimulating at some events. Partnerships between galleries and HEIs bring a range of expert input but it **requires negotiation and co-ordination**. Across HE departments too, collaboration can call for compromise eg over assessment procedures.

The 9 Primer Programme events (2005 only) were overall viewed positively by participants. It would be **good if this programme's lessons could inform the on-going ATS**: without continued funding they are feeding into galleries' other short events for teachers. **Links between the various levels** (and between levels across the Scheme) are important and should be nurtured. To date some have been less clear than they might be eg there is no agreement programme-wide about how an Intermediate course can contribute towards an MA degree.

Funds are used by centres in diverse ways: the Management Group may wish, depending on the Scheme's development, to give more guidance here.

The ATS is **expanding** but a few short courses did not recruit sufficiently. HEIs also experience **fluctuating intakes**: other courses are affected if there is cross-recruitment, or if one course acts as a feeder for a 'higher level' one.

Having evolved from the particular **strengths of local partnerships, the curricula are not standardised** and the depth/approach have not been precisely comparable. The various approaches taken mean that **'meeting the needs' of artist teachers is addressed selectively**. It is a fine balancing act to **relate possible pedagogical intentions to the prime artistic aims of the Scheme**. **Some participants see this distinction is critical. For others, what motivates them is the integration of the two.**

The quantitative research used two data sources:

- **The Teachers' Profile Forms (TPFs)** first issued in spring 2005 (and also used to define the population for the survey).
- **The postal survey** (March/April 2006) to participants on courses in the 2005-06 programme. This was designed as a baseline exercise which could be repeated or adapted in the future.

Completion of the TPFs depended on various people as mediators and proved less than 100% reliable. The obligatory **Teachers' Registration Form has replaced them to produce more comprehensive information for the future management of the Scheme.**

39% of respondents did Primer Programme courses (only available in 2005) and 42% Entry level courses. 26 people (13%) who filled in a TPF were doing an MA course. 81% of participants were female. Almost one-third came from each of the three age groups 22-35, 36-45, and 46-55. 79% worked in state funded secondary schools with 21% from independent schools (meaning that independent schools were over-represented among participants). **One third were heads of department.** All but three people had a degree; 33% had a Fine Art degree. 10% already had an MA.

Course fees were paid mainly by the employer (48%) and the individual (34%), with employers more likely to pay for short Primer or Entry level courses. 64% of those on more costly MA courses paid their own fees.

Questionnaires were sent to the 145 people whose names were available. The **high response rate of 57% shows strong engagement** with the ATS.

Artist teachers were **significantly more confident in their abilities as art educators than in their abilities as artists. They were more satisfied with their work as art educators than with their work as artists.** These findings point to the value of follow-up studies to track longer-term change in confidence and satisfaction in these areas.

Regarding objectives, 95% wanted to improve their art practice, 88% to interact with other artists, 87% to gain knowledge and understanding of art, and 82% to gain confidence as an artist. 82% wanted to develop their teaching skills. Only 46% attended to enhance their career prospects (more often those on Intermediate or MA courses). The most frequently reported objectives were those most widely reported as being met. The least positive responses concerned particular media, techniques or technologies.

Courses were highly rated with positive evaluations of the content, quality of delivery and overall value of the experience in excess of 85%. It is a very powerful endorsement that 86% of participants across all levels would recommend the course to a colleague.

When asked how the course had affected the respondent as an artist, **two-thirds were positive about how the ATS had improved their knowledge of art theory and understanding of contemporary art. Over half were very positive about its having developed their practical skills, expanded their repertoire of media and techniques and their confidence as artists.**

Fewer respondents were spending more time on their creative work or exhibiting more (but many had yet to complete their courses, so this is another area to track over time). **Involvement in networks was relatively low.** This too may reflect their having yet to complete. It could also indicate an area for future support by the national Scheme. Often centres invite participants to previews etc, but there may be other ways to sustain participation in this community of practice. In interviews artist teachers clearly valued this.

59% of respondents said that they had made use in their teaching of techniques or material encountered on their ATS course. 57% were more confident in developing students' critical analysis skills and 50% said that they made more use of galleries. For 51%, the ATS supported their department's development plan. 50% of respondents said that, since their own ATS involvement, their students were more creative in their art work. Fewer said that their students' attainment had improved (44%), that students are more confident (44%) or more motivated in their art studies (40%).

Artist teachers most often noted the effects of the Scheme on their conception of themselves as artists and on their own practice. They described effects on their thinking and pedagogy, but were more reticent about effects on pupils' attainment, though there are **examples of this among responses to the open ended survey questions and in the interviews.**

We broadly designate commitment to a course as being for 'artistic' reasons, 'teacherly' reasons and/or 'artist teacher' reasons. **Some teachers are quite resistant to the idea that the course could directly serve their teaching. Yet**

others found its dual aspect attractive. Artist teachers deciding to attend a course considered factors such as: geography, timing, time commitment, cost, and course level.

The effects of such professional development may take time to show, but an immediate impact for some is in **seeing oneself as an artist**. This relates partly to the **culture** established on a course, partly to producing work to meet **deadlines**. They welcomed the chance to **experiment** and to move **outside one's 'comfort zone'**. Artist teachers often mentioned their **increased confidence in critical debate**.

Interviewees cited **effects on educational thinking and pedagogy**, with examples showing teachers using their ATS experience in school (though for many this had not been the prime reason for doing the course). These ranged from simple replication of techniques, to referring more to contemporary works, to drawing on their greater confidence in discussion with students. Having regained their own zest for critical debate and/or studio language, teachers noted that the **critical dialogue** between students and themselves was much enhanced. Many found the experience of being a learner again stimulating. **'Progression' can be seen in the academic, linear sense but also as a rethinking, deepening or widening of practice**, with no new qualification. Not every participant seeks conventional accreditation.

Restricted teaching time commonly hinders sustained development and sometimes **resources** were lacking. **Departmental pressures** could operate against maintaining one's creative practice, and some said that **examination priorities** limited the introduction of new approaches with students. **Trips out of school** require cover for a teacher's classes and meet colleagues' concerns about disruption to students' learning. Rural schools face particular hurdles. Transport costs can be an issue, while rules about forward planning stopped one teacher from taking students out. **However some schools do encourage gallery trips, do reinforce the art department's high profile and do give art status.**

Some notable effects on pupils were reported, though most interviewees were quite cautious about identifying such effects.

Conceptualising **ATS as an example of 'situated learning'** may help to position it more clearly as a particular type of professional development.

Issues raised by this evaluation for consideration in the future development of the ATS include:

On administration and marketing:

- the value of clarifying local administrative roles;
- the importance of the new Registration Forms and the need for a central database;
- continued promotion by NSEAD and the value of the proposed virtual gallery of work;
- the need to balance the visibility given through centres' own marketing material with the need to strengthen the ATS marque.

On effects on teaching practice:

The evidence both quantitative and qualitative shows many participants rethinking their artistic and educational practice and developing new ways of working. It would be good to create more opportunities to share this experience between themselves and with others outside the Scheme. Other routes to publicise the Scheme's achievements could be pursued. A bank of detailed case studies would be a useful resource for providers and artist teachers. Follow-up study of participants could track longer-term effects.

Many statements about the ATS mention enjoyment: this should remain at the forefront as the Scheme develops.

On partnership working and access to the arts

The Management Group has been limited in how far it can influence local partnerships. There may be a case for a minimal agreement about what constitutes a 'partnership'. In some cases, synergy between the various elements might be maximised by specifying responsibilities and standards in relation to the artist teacher element.

The ATS increases access to the arts through gallery visits and contact with practising artists and curatorial staff. Participants became more confident in talking about challenging work and many had now taken students to see contemporary work. To counter reported obstacles to visits, the positive messages of the ATS need to be conveyed to school senior managers.

The Scheme's future development and evaluation

The Management Group will want to consider how to balance maintaining the distinctiveness and originality of activity at local centres with any further systematisation of the Scheme should it expand beyond the present provision.

Centre and course leaders did not favour the idea of standardisation at MA level; courses already face HE validation and inspection. However the relationship between the various levels could be clarified.

Beyond NSEAD's membership, existing teachers' networks offer channels to promote the ATS. Arts Council England's regional visual arts officers could also promote the local schemes.

The ATS competes for teachers' time and money. Having been mainly producer-driven, it may be time to look more closely at the market and also at alternative modes of delivery. This might involve new kinds of partners.

In assessing participants' needs, certain centres are very experienced but this is not the case everywhere. This report gives information on teachers' objectives and motives, but more targeted information may also be needed.

Participants seek 'like-minded' people, and many want to retain links with their peer group after a course. Developing networks has not been a priority for all local

centres. The national Scheme may be able to help here, since such contact is one way to sustain professional development after a course.

Participants stressed the qualitative nature of their experience. Though they responded well to the survey, they were often reticent about pinpointing effects on pupils which can be 'intangible'. A mix of research methods is needed to capture the subtlety of such effects. This study offers a baseline which could be adapted in the future to track over time particular aspects of the ATS Scheme.



Artist Teacher Scheme National Evaluation

1 Introduction: the rationale for the national evaluation

Since 1999 the Artist Teacher Scheme (ATS) has helped galleries and higher education institutions to collaborate in offering a programme of high quality professional development opportunities. These include short courses, intensive summer schools, masters' level courses and other events, including an annual symposium. By 2005-06, the Scheme had expanded to include ten centres.

The Scheme is financed mainly by Arts Council England through the National Society for Education in Art and Design, which is one of the Arts Council's regularly funded organisations. In 2005, additional funding came from Creative Partnerships to support teachers' course attendance and from the Department for Education and Skills to deliver a new 'Primer Programme'. Most of the cost of particular courses is met by fees paid by a teacher's employer or by the individual. Administration by the NSEAD national office is complemented by a Management Group comprising key stakeholders which meets several times yearly. Centres are also supported by the ATS National Co-ordinator who works part-time.

With increasing interest from additional galleries and colleges, and an already very diverse range of provision, the funders wanted to take stock of the achievements of the ATS and to document the experience already gained while looking to the future development of the Scheme. They commissioned the Warwick team in July 2005 to conduct a national evaluation by 31st July 2006. Most of the centres seek feedback from participants and many evaluate individual programmes in some way, but this information is mainly used internally. This evaluation concerns the Scheme as a whole.

The scope of this study was:

- to evaluate the working model and provision of each Artist Teacher Scheme and of the national programme by assessing administrative and delivery structures, and marketing and publicity procedures;
- to gather evidence of how the Scheme helps raise teaching standards, how far this can be self-sustaining and/or possible forms of future reinforcement;
- to assess the extent to which the Scheme supports partnership working and increases access to the arts and culture;
- to make recommendations for the progressive development and continuing evaluation of the Scheme.

Section 2 of this report sets out the methodological approach taken. Section 3 considers the variety and scope of the Scheme. Section 4 addresses mainly matters to do with administration. Section 5 reports on the quantitative research and Section 6 gives a thematic analysis of the qualitative findings. Section 7 gives concluding comments and issues for consideration by the Management Group.

2 The Warwick approach

To capture ATS activity and effects overall, the team combined complementary qualitative and quantitative data collection and analysis. The aim was firstly to document and assess progress to date but also to provide a possible 'baseline' assessment which might be replicated or adapted in the future. The main research methods were:

- a review of documents about the operation of the different provision within the scheme
- a series of site visits to centres and schools to meet course leaders, facilitators, artist teachers and where possible, pupils
- a programme of interviews, face-to-face and on the telephone with artist teachers and course leaders
- a questionnaire survey early in 2006 of all those participating in the ATS between 1st April 2005 and 31st March 2006.

In 2005 we concentrated mainly on initial collection of information and contact with providers. Site visits took place at times which were convenient to centre leaders; this varied according to the centre. In 2006 the focus was on artist teachers through the questionnaire survey and interviews. Interview data was collected as late as possible so that those completing long courses would have more to say. Interviews with centre contacts and with artist teachers used semi-structured agenda (see Annexes 1 and 2). Most were recorded and transcribed or used as the basis for edited notes.

We interviewed 22 centre and course leaders and partners and also met many tutors less formally during the 9 site visits. Of the 23 interviews, 13 were face-to-face and 10 on the telephone (usually a follow-up with someone already met at an event). 13 people were gallery based (e.g. curators, education officers, audience development officers) and 10 were based in higher education (though some continued their own artistic practice). The project's start date prevented attendance at some summer schools, and all the Primer Programme sessions had taken place, but we were able to join six ATS sessions in progress. This was not formal observation in order to make judgments about the quality of the provision; it was rather to gain understanding of the varied activities offered under the Scheme, to have a picture of the interactions taking place, and to have the benefit of participants' immediate responses. 25 artist teachers were formally interviewed, 13 face to face and 4 in their own schools. We also talked informally with participants at ATS events.

This qualitative material sits alongside the data resulting from the questionnaire survey. The recently introduced Teacher Profile Forms were used to create lists of participants who would receive the postal questionnaire survey. Details of this are in Section 5, while the letter to artist teachers and the questionnaire itself are in Annexes 3 and 4.

3 The national Scheme

3.1 The principles underpinning the Scheme

Three key beliefs underpin the Artist Teacher Scheme:

- that teachers' personal development as artists can have a directly beneficial impact on their effectiveness as teachers and, as a result, on their students' learning and creativity;
- that the richness and complexity of contemporary fine art practice and the diversity of thinking and influences which inform it can enhance teachers' subject knowledge (an identified need for art teachers) and can enable them to make positive contributions to the delivery of the curriculum;
- that partnerships between major galleries and museums of contemporary art and prestigious institutions of higher education can provide the most stimulating locations and contexts in which to achieve these ends, can foster the raising of teaching standards and pupil attainment and can assist cultural entitlement by creating greater access to the visual arts and culture.

(Report on the Artist Teacher Scheme Primer Programme February – July 2005, p1)

Each separate centre aligns itself with these beliefs in developing provision which is associated with the Scheme.

3.2 The variety and scope of the Scheme

The Scheme has grown organically with centres largely shaping the format, location, timing, content and style of their provision. Factors such as the nature of their collections (if any) and the expertise available through the galleries and academic departments involved influence courses. This evaluation concentrated on the 10 centres which offered 30 events or courses in 2005-06 as shown in Table 1. The larger 2006-07 programme is given in Annex 6, the new English centres being:

- East Sussex and the South East: De Le Warr Pavilion, Bexhill and Towner Art Gallery Eastbourne in collaboration with Creative Partnerships, Hastings and East Sussex
- London Area 4: Kingston University
- Oxfordshire and the South Midlands: Modern Art Oxford and Oxford Brooks University
- Yorkshire and the North: Yorkshire Sculpture Park

Three additional centres are operating in 2006-07:

- Wales - Wrexham and North Wales: North Wales School of Art and Design
- Wales - Swansea and South Wales: Swansea Institute of Higher Education
- Scotland - Glasgow and the West of Scotland with Glasgow School of Art

Alongside movement into the Scheme, there was movement out and also reduced provision where certain courses were cancelled.

Table 1 Artist Teacher Scheme Provision 2005 – 2006 (as at July 2005)

	LOCATION	GALLERY	HIGHER EDUCATION INSTITUTION	PRIMER		ENTRY		INTERMEDIATE	MA FT/PT	
1	Bath & West of England		Bath School of Art & Design at Bath Spa University College			9 - 11 Sept 05 Residential weekend drawing course		Nov 05 – March 06 Studio Programme 15 weeks various activities		
									MA Fine Art PT Oct 05 – Sept 06 6 semesters (45 weeks over 2 yrs)	
2	Birmingham, Walsall & West Midlands		Birmingham Institute of Art & Design University of Central England			Mon 25 July – Fri 29 July 05 Intensive 5 day course			MA Fine Art 2 yrs PT 1yr FT	MA Art & Ed 2yrs PT 1yr FT
		The New Art Gallery Walsall						Sept 05 – July 06 8 Saturday workshops		
3	Bristol & South West	Arnolfini		28 – 29 June 05 Two 1-day workshops						
4	Kent & South East	Turner Contemporary, Margate		Sat 19 March 05 Workshop						
			Canterbury School of Fine Art Kent Institute of Art & Design	Sat 7 May 05 Workshop		Wed 27 July – Fri 29 July 05 Summer School				
5	Liverpool & North West	Tate Liverpool (+FACT)		26 Feb 05	Sat 4 June 05	29 March – 1 April 05 Easter School		5-6 th Nov 05 Residential course		
			Liverpool John Moores University						Artist Teacher MA (Recruits every 2 years)	
6	London & Metropolitan Area/1	Tate Britain	Chelsea College of Art & Design, University of the Arts			Sat 12 – Tues 15 Feb 05				
7	London & Metropolitan Area/2	Tate Modern	Wimbledon School of Art			11 June 05	31 Aug – 2 Sept 05		MA Fine Art (Artist Teacher mode) PT over 3 years	
8	London & Metropolitan Area/3	Whitechapel Art Gallery	London Metropolitan University			Mon 25 – Fri 29 July 05 Stage 1 Summer School	27 Sept 05 – 31 Jan 06 Stage 1 Additional option Taster for MA	Dates to be announced 5 day Easter course		
9	Poole & South	The Study Gallery, Poole		19 March 05	9 July 05					
10	Tyneside & North East	Baltic Centre for Contemporary Art		Sat 7 May 05	Sat 4 June 05	22 – 26 Aug 05 Summer School				
			Northumbria University					May – Sept 06 5 Weekend sessions	MA Fine Art & Education 2 vrs PT	

3.3 Summary of activity at ten centres

1 Bath

Bath School of Art and Design at Bath Spa University College

Bath offers a MA in Fine Art which can be taken full time or part-time. This has a strong focus on practice and a particular emphasis on development of contemporary practice. There is a longstanding link with the Arnolfini Gallery and the programme builds in other exhibition related visits with galleries and gallery professionals. Artist-teachers' needs (there were 5 part-timers in 2005-06) are met through a programme of studio based learning, supplemented by seminars and interpretation, which is designed to be responsive to the particular needs of individual participants. In addition, Bath has run a 15 week Studio Programme, which includes evening drawing classes and a number of Saturday sessions, some of which involve gallery visits. This is a practice based programme organised around a negotiated student project. This programme did not operate in 2003-04 or 2005-06 due to lack of take up. However, it was fully subscribed with 15 students in 2004-05 and 5 of these progressed onto the MA in Fine Art.

NSEAD

The Bath Power Drawing weekend is unlike other ATS programmes in that it is run directly by NSEAD though it has been hosted by the School of Art and Design at Bath Spa University College. It is also associated with the Power Drawing programme of the Campaign for Drawing. This well established, long-running and very popular event attracted 75 participants in 2005-6. The weekend offered a choice of drawing workshops led by contemporary artists of 'national stature'. The variety of workshops permitted alternative accounts of 'contemporary practice'. Although classified as Entry level, it is attended by a wide range of artist-teachers, many of whom have considerable experience and higher qualifications. Uniquely the Power Drawing weekend attracts high levels of repeat attendance. NSEAD already runs a similar weekend in Glasgow and in 2006 it ran a similar weekend at the University of Kingston.



2 Birmingham, Walsall and the Midlands

The New Art Gallery, Walsall

Birmingham Institute of Art and Design, University of Central England

Established since 1999, the Birmingham scheme operates at three levels, with a 'Stage 1' five-day Summer School at Entry level, then a 'Stage 2' programme of Saturday sessions at Intermediate level. Most of Stage 1 takes place at the Institute, and Stage 2 alternately at the Institute and the gallery. ATS administration is done by the Institute's PGCE course leader; gallery sessions, organised by Walsall staff, are led by curatorial staff, freelance artists and artist educators. These link to touring exhibitions e.g. 'Back to Black', including some artists' talks. Walsall participates at Entry and Intermediate level, in 2005-06 replacing the previous partner, the Ikon Gallery. Courses have a high level of critical debate and interpretation with rather less time given to practical making for the final exhibition. The MA Fine Art and Art and Education courses associated with the ATS are administered through the University of Central England. They are part-time and full-time, but the need to attend on Wednesday afternoons has prevented some teachers from registering for the Art in Education MA. The 'individual practitioner pathway', previously an element of the Art in Education MA has been revised to provide the basis for a new Artist Teacher Scheme MA starting in autumn 2006.

3 Bristol and the South West

Arnolfini

The Arnolfini Gallery offered two well-attended Primer Programme workshops on weekdays in term-time. There was no higher education involvement in 2005-06 (though there had historically been a connection with Bath Spa University). Since the gallery was closed for refurbishment at the time, these events were based in alternative premises nearby. They involved practical opportunities to make 2D work after research focused on public art in the city. Arnolfini is not participating in the ATS 2006-07, but continues a wide variety of inset and other work with schools and teachers, sending a termly newsletter to about 700 people in the former Avon area.

4 Kent and the South East

Turner Contemporary, Margate

Canterbury School of Fine Art at Kent Institute of Art and Design (KIAD) - now University College for the Creative Arts at Canterbury (UCCA)

Turner Contemporary's audience development officer planned and recruited for the two Primer Programme Saturday events in March and May and the 4 day Summer School. Courses were led by KIAD art tutors and freelance artists booked by Turner Contemporary. KIAD had previously found it difficult to recruit to ATS associated events, and welcomed the efforts made by gallery staff which resulted in 8 people for the March Primer Programme session and about 20 for the Summer School. As the gallery in Margate has yet to be built, Turner Contemporary welcomed the use of resources at the School of Fine Art (and in Canterbury Cathedral's grounds). In May 2006 the gallery organised a 'taster' evening to give potential participants an idea of what the Summer School offers. UCCA sees the ATS against the Fine Art Department's commitment to lifelong learning. A possible new post covering

knowledge transfer and CPD opportunities across the college may bring changes to the administration of courses at UCCA.

5 Liverpool and the North West

Tate Liverpool

Liverpool John Moores University (JMU)

In 2005-6 Tate Liverpool, in partnership with JMU, offered a series of short courses: two 1 day Primer Programme courses, a 4 day Easter school, a one day and a 2 day Intermediate level drawing session. These involved responses to particular exhibitions, working with contemporary artists and exploration of digital technology. Many of these sessions are also attended by some MA students and were conceived as particularly addressing elements of the MA programme. However, they also recruit other teachers and, sometimes, artists. They are marketed through Tate Liverpool's teacher and broader marketing newsletters, mailings and website, as addressing artistic practice. These short courses represent a strong partnership between JMU and Tate Liverpool as they are jointly designed and planned, jointly delivered, jointly funded, jointly recruited and marketed in order to meet the overlapping objectives of the two organisations.

JMU's Artist Teacher MA is well established. Unlike Fine Art MAs, this course is targeted at *teachers*. It is marketed as 'personal professional development'. There is a strong emphasis on practice; however the domains of critical theory, gallery studies and digital or new media are also important. The course is jointly taught by staff from Liverpool Arts School and the School of Education. It runs on Tuesday evenings; in addition about 2 weekends and another 2 Saturdays might be required, per term. A number of joint sessions are run with Tate Liverpool and a practical session addressing digital art is run in collaboration with the Foundation for Art and Creative Technology (FACT).



6 London Area 1

Tate Britain

Chelsea College of Art and Design, University of the Arts

Tate Britain and Chelsea College of Art have run short courses together since 2003. In 2005 they jointly ran a 4 day Entry level course which involved gallery-based interpretation and practical activities in response to Tate Britain's Caro exhibition. This was jointly planned and delivered together with two freelance artists. It was administered by Chelsea College but marketed largely by Tate Britain through their teacher mailings and website. Tate Britain intended the focus to be personal and creative and to link with contemporary practice, in contrast to other professional development programmes they provided for teachers. 6 artist-teachers participated. The 2006 short course did not recruit sufficiently and did not run.

7 London Area 2

Tate Modern

Wimbledon School of Art

Tate Modern is a well-established, high-profile provider of professional development for teachers. In 2005-6, Tate Modern ran a one day 'Taster' and a 3 day Summer School at Entry level. The focus was on critical responses to works in Tate Modern collections as way of developing participants' own art practice. Both courses were targeted at artist teachers with a fine art background. The courses were organised and delivered by Tate Modern staff and marketed through Tate Modern channels where they were clearly distinguished from professional development which served the needs of teachers.

It does not appear that Wimbledon School of Art's MA Fine Art (Artist-Teacher Mode) ran in 2005-6 although the programme has been offered there in the past. For 2006-7, Tate Modern has formed a new partnership with Goldsmiths College who will be offering an MA Artist Teachers and Contemporary Practices.

8 London Area 3

Whitechapel Art Gallery

London Metropolitan University

Whitechapel Art Gallery offers a range of professional development activities and events for teachers which relate to current exhibitions. Whitechapel's philosophy is to bring together critical and creative responses and sessions for teachers are often co-led by artists and art-educators. The 5 day Entry level Summer School and the Intermediate level Easter Course that Whitechapel offered in 2005-6, as part of the ATS, had a similar approach. However, they are longer than other Whitechapel courses for teachers and they draw on a partnership with the London Metropolitan University.

The Summer School was largely practical and gallery-based. It was designed to encourage artistic experimentation leading to a one day exhibition in the light of critical responses to a particular exhibition. The Easter Holiday course was intended to consist of practical and theoretical workshops at Londonmet but it did not run because of low take up. Communication between the two institutions appears to

have been interrupted at times. Of the 8 people who attended the summer school, 5 were recruited through gallery mailings and flyers and 3 through NSEAD marketing. Both the courses were intended to introduce artist-teachers to Londonmet's MA.

In 2005-06 Londonmet's MA by Research was marketed as a MA level ATS course. It is organised around the planning, identification, development, delivery and communication of a research project which can be practical. The domain is wide including art, design, crafts, applied arts, music technology, conservation etc. The course is marketed as suitable for those 'wishing to re-energise and transform their practice; and people wanting to undertake specific research projects'. In 2005-06 there were some 60 part-time and full time students on this MA but it is not clear how many of them could be described as artist-teachers. In 2006-7 NSEAD ceased marketing this course as an ATS MA. However, Londonmet continues to work in partnership with Whitechapel on Entry level courses so this MA may still offer progression for some artist-teachers.

9 Poole and the South

The Study Gallery, Poole

The Study Gallery had no HE partner and provided two Primer Programme events on Saturdays in 2005. The Education Officer recruited participants and she and the gallery Director contributed to the sessions with input also from a freelance artist. Teachers' TV filmed one event. The gallery is in contact with teachers and schools over a wide area and intends to develop further its CPD activities, but in the absence of Primer Programme funding in 2006-07 it is not repeating these sessions and is not at present formally associated with the ATS though it is involved in another pioneering initiative.

10 Tyneside and the North East

BALTIC Centre for Contemporary Art Northumbria University

The Tyneside scheme drew on the Liverpool scheme's experience. In 2005-06 it offered two new events, the Primer Programme days, as well as its main programme. The well-established 5 day Summer School serves as Element 1 of the MA in Fine Art and Education. Though open to any artist teacher, those already committed to the MA had priority. At Intermediate level, Element 2, a year-long series of Saturday workshops, administered and organised by Baltic staff, draws on the gallery's core group of artists and artist educators as well as artist tutors through the University of Northumbria. Element 2 is only open to those registered on the MA. ATS courses are advertised through BALTIC's (increasingly personalised) mailing to all primary and secondary schools in the North East region.

Element 3 enables artist teachers to complete the MA in Fine Art and Education at the University. This is provided through a collaboration between the Department of Fine Art and that of Pre- and School Learning. The MA (part-time over two years) offers each year two 30 credit modules in Fine Art Practice and one 30 credit module in Art in Educational Contexts. It involves much 1:1 work and discussion, with attention given to forming networks. Questioning, challenging orthodoxy and considering interpretation are key features. A course leader stressed that the MA is not about 'pedagogy in the classroom' but about art education in a wider context. It

has a strong research component and from the educational side, students are encouraged to take an action research approach.

Some MA students attended the Primer Programme events where they had been offered places at no cost. Those who register for the MA do not pay fees for the Summer School (Element 1). Some MA students are mentors for the University's PGCE students.

The MA now recruits every other year, with a cohort equivalent to about 10-12 annually. About 20 students attend the Intermediate level Summer School each year.



4 Organisational issues

4.1 The federated model

The federated model which has developed has inherent strengths and weaknesses as a national scheme and at local level. Separate centres build on their resources, whether artistic, technical or professional and seek to deploy them alongside those of their partners in ways which are sometimes purely pragmatic, but at other times more philosophical or strategic. The Scheme has been able to expand to something approaching national availability by assimilating local courses to an approach defined by existing partners or by developing new courses within the broad principles of the ATS. The ATS Management Group and national Co-ordinator provide support and guidance but have not to date had sanctions to ensure compliance with any terms or conditions they might recommend. At times communication between partners and NSEAD or the National Coordinator has been interrupted and direct communication between local centres was not previously a priority of the Scheme. The fluidity of the relationship between the national Scheme and the separate centres has allowed many ideas and opportunities to blossom, and has enabled centres to retain a high degree of autonomy. The size of a local scheme also affects the degree to which it needs support, as does its longevity. This diversity raises issues about comparability and the extent to which, looking ahead, schemes can or should continue to operate wholly within their own framework.

4.2 Centre administration and marketing

In some cases all administration is done by one institution in a local partnership, while in others the tasks are shared. Few artist teachers made any comment in interview about the application and other procedures other than to say that it had been straightforward. However some centre contacts expressed concern about the time which they give over the year to answering comments from potential participants, and some attend weekend ATS events which are not always seen as part of their 'official' workload. The size of the institution is a factor here. Tyneside exemplifies an established partnership where the administration is shared: general enquiries for ATS activities are handled by Baltic's education staff, while enquiries about MA courses are passed to staff at the University of Northumbria to process and these courses are administered there.

The centre leader at Birmingham's Institute of Art and Design has always handled ATS administration. This experience meant that a change of gallery partner was accommodated smoothly. In 2005-06, there were three changes in staff responsible for the ATS at the New Art Gallery Walsall: this made the stability offered by the Institute especially important.

Use of different types of marketing

Very large well known institutions have a profile and resources which promote recruitment. They are likely to have marketing and publicity departments, extensive mailing lists and other ongoing activities through which they can cross-recruit. More modest sized galleries have fewer resources and those with only a small involvement in ATS may expend much energy in order to introduce the Scheme and foster links with teachers. However these institutions play a vital role in making ATS provision nationally available.

NSEAD does market all ATS courses together and the questionnaire survey shows that almost 48 per cent of participants heard of the ATS through one of NSEAD's mailings. In practice most centres recruit the majority of their participants locally (the Bath Power Drawing course being the main exception) and the survey showed 18 per cent of participants heard about the course through a gallery mailing. There may be ways to put resources into consolidating the marketing of those centres which are less well resourced. In the London area some potential participants now have the option of four possible venues, and here there may be a case for some kind of city-wide marketing.

There are other possible marketing channels. In Kent, Turner Contemporary's Audience Development Officer has had discussions with a Local Education Authority art advisor, and sees this a possible future route to participants. An artist teacher in the Leicester area belongs to an active local art teachers' group, but attended the Birmingham course. Using existing networks of teachers could help spread awareness of ATS beyond the immediate hinterland of the centres. Apart from educational links, regional Arts Council visual arts officers could help highlight the opportunities available through the Scheme.

Promoting 'relevance to the classroom' can be a two-edged sword. One gallery which has experienced difficulties in recruiting took the view that any such suggestion in the marketing literature would be a 'turnoff'. This provider also said that it was difficult to communicate the opportunities for sharing and networking through marketing. Some centre leaders feel that the unusual nature of ATS work was best conveyed by personal explanation and gallery staff in Kent and Poole gave time to this. Wider dissemination and visibility of what is undertaken through the ATS would help here and the proposed virtual gallery of work on the ATS web pages will be a useful resource. Front-loading 'relevance to teaching' would certainly discourage the many participants who say in interview that they most value this very distance between school priorities and the activities on the course. Yet it is clear that others are in various ways taking back into school their ATS experience.

One HEI which has had difficulties in recruiting for a 15 week Intermediate course relies on the NSEAD mailing and web site, its own brochures and website and a direct pitch and a follow up mailing through the linked entry course. The Head of School does not see the problem as one of communication but believes that the environment of an art school, combined with the emphasis on contemporary practice, is daunting for teachers.

Several centre leaders said that 'word of mouth' is important in recruiting participants, though our survey shows that only 11 per cent of respondents heard of a course that way. Artist teachers spoke in interview about information from NSEAD and also of hearing about a course

- through a gallery membership scheme;
- from a gallery flyer linked to an exhibition;
- from existing contact with a curator or gallery educator;
- from someone in higher education;
- through knowing the work of an artist delivering the course and
- through involvement in other courses or sessions run by the institution or one of its partners.

Feedback and evidence of activity does have an effect in predisposing employers to future support: one Midlands artist teacher had been so enthused by her experience on a year-long Intermediate course that her school paid for her and a colleague to attend the Bath Power Drawing course.

Tate Modern's high level of CPD activity means that the ATS has a ready home and the Scheme features in a termly CPD newsletter to teachers. This ensures good distribution, but here as in some other cases, the leaflet focuses on the gallery's provision, with little indication that ATS is a national scheme.

Box 1 Effective Marketing

The Bath Power Drawing weekend recruits 75 participants but is over-subscribed. NSEAD has responded by replicating the programme in Glasgow and Kingston. 43% of Bath participants are NSEAD members and some become NSEAD members as a consequence of attendance. Information about the Bath Power Drawing weekend is contained in both the general ATS mailings that go in spring and early summer to all secondary schools and, through NSEAD's primary mailing list, to selected primary schools. An additional bespoke leaflet for the Bath Power Drawing weekend goes out with the national mailing and the weekend is regularly flagged in NSEAD's members' newsletter. The weekend benefits from a core of regular attendees (NSEAD estimates some 30%) who often book well in advance. Recruitment is also supported by the workshop leaders' activity and reputation – some participants said that they signed up because of a particular workshop leader. The venue is also a magnet – a well known art school in an attractive city. Building up a track record like this takes time and some centres still have to exploit all the possible routes available to them to publicise the courses.

There is some evidence of networking between centres with Newcastle and Liverpool MA students travelling to share events. This has developed organically but there may be other opportunities to build in such networking. The 2006 London ATS Symposium gave a platform to some of the work undertaken through ATS, and some artist teachers also mentioned the 2005 symposium in interviews. It may be worth exploring more targeted events organised on a regional basis which would share practice and experience. A sharper profile for the Scheme nationally would also be useful in circulating information about the ATS locally or regionally and in marketing local schemes.

These suggestions can be seen against Pratley's (2006) report to Arts Council England which points to the value of greater advocacy by NSEAD at local level, even to agreements to service clusters of schools.

Higher education institutions face increasingly competitive markets for CPD. Shaw & Allen's (2001) research argued for co-operation or co-ordination between HEI providers as a way of meeting increasingly discerning consumers' needs. ATS already requires co-ordination between HEIs and galleries which might provide the basis for developing connections of this sort. Nevertheless, the pressures on HEIs suggest that such collaboration may well be initiated more effectively through ATS galleries than through HEIs.

Visibility for the ATS through galleries' and HEIs' web sites is very patchy. People now look to the web as a first source of information and it is essential that what they find there gives a clear picture of what the ATS is, and what a specific course offers if it is designed under the umbrella of the ATS. In preparing for site visits we have ourselves experienced the variability of web site information about the Scheme.

These matters of distribution vary according to the character of each centre's provision. Moreover the national scheme is itself a partnership with several stakeholders. NSEAD in particular has been involved to different degrees in:

- marketing
- endorsement
- providing recognition
- co-ordination
- quality assurance
- distributing funds
- encouraging growth

In practical terms, the National Co-ordinator assists in several of the above activities.

4.3 Partnership issues

Many of the schemes' strengths derive from the partnerships and resulting synergy. This may be simply in sharing costs: Tate Liverpool and JMU can hire a top artist between them, sharing the costs and jointly generating the audience.

The existence of a keen MA cohort provides a core audience for gallery workshops, short courses and exhibitions. In some cases the gallery is evidently a 'draw' for artist teachers, thereby helping the HEI to recruit to courses.

The mix of participants on a course affects its dynamics. No London Metropolitan MA students attended the summer school delivered with the Whitechapel Gallery which may have made it more difficult for Whitechapel to recruit and focus the course (those who attended had very different perspectives). But for Kent and Tyneside, mixing recently graduated or postgraduate students with artist teachers proved stimulating.

Some HEIs offer further opportunities for inter-departmental collaboration through courses which bring in expertise variously from education, fine art, cultural studies or other departments. This inevitably calls for at the least careful briefing and in the more formal relationships it may require negotiation and compromise, for instance over assessment approaches and procedures. Universities can also help contribute a strong research focus.

Regional networking events, web site fora or hard copy bulletins or newsletters might help to share practice, disseminate ideas and profile examples of work completed at different levels through the ATS.

The 10 Primer Programme events planned for 2005 happened in that year only. 9 actually took place (Liverpool Tate found one event oversubscribed, but the other failed to recruit enough people.) Reports by the centres indicate lively activity. The

teachers' evaluation forms are mainly enthusiastic, with few negative comments. Primer Programme events, though brief, should not be seen as inferior in quality to those at other levels (we consider matters of progression in Section 6). Without dedicated funding in 2006-07, most centres were unable to sustain this ATS style provision. However most are doing other work with teachers and the experience gained from the Primer Programme will have fed into other inset and short courses. But the 'one-off' nature of the Primer Programme funding meant that an opportunity was lost to consolidate and build on that experience.

Links between the Entry, Intermediate and MA level courses are not always clear-cut. They serve each other but have different institutional contexts and cultures, and there are variations in funding, recruitment, accreditation and quality assurance. These links between courses create a valuable symbiosis which needs to be nurtured.

Quality assurance is a central concern for the HEIs: they must meet their own MA validation processes regardless of partnership priorities. Selection for MA courses tends to be by interview and one centre leader spoke of how an applicant who seemed to need a firmer foundation might be counselled towards an alternative course as preparation for an MA the following year.

Because of the Scheme's diverse history and validation procedures, there is currently no programme-wide agreement about how far an Intermediate course may contribute towards a Masters degree. Perhaps in some centres this will always remain a matter for individual negotiation, but if the Scheme continues to expand nationally, this is one area which would benefit from clarification.

4.4 Funding

While the Primer Programme offered centres a model budget for their events, the resources allocated through NSEAD to long-standing providers are used in diverse ways. One centre reported that it was difficult for them to use these resources because the institution's budgetary systems did not permit them to do this so they were not able to take up resources. Another centre divided £1700 into five bursaries which were divided between MA and short course students taking account of need. They have since concluded that it would be better to use the resources to support short course provision or to buy in a high profile artist – whose impact might spread across several courses. For a third centre, the funds represented a windfall: fees were not normally charged so the additional resources served to reduce the cost of a short course for the organisation. A similar approach was taken by an HEI where funding via NSEAD was used to pay half the year's fees for all 5 MA students. Elsewhere, a 'discount' arrangement reduced fees for all participants on an Intermediate course. Another gallery made a 'bursary' offer to all teachers on two Primer Programme Saturday events. One course leader much appreciated the 'superb materials budget' for its two Primer Programme workshops. In general it appears that such resources are likely to be highly valued by smaller galleries, used to running programmes on modest project budgets.

4.5 Fluctuation and continuity

While the Scheme is expanding overall, there is some fluctuation in recruitment at local centre level. Some courses are fully subscribed and continue to 'snowball'

additional applicants, while others have struggled to reach a viable intake, or were cancelled because of low uptake, as with short courses at Whitechapel and Tate Britain and a Primer Programme evening at FACT. (Similarly the programme at the Yorkshire Sculpture Park first scheduled for 2006-07.) Some factors which may contribute to such fluctuation are:

- tight funding
- effectiveness of the marketing
- understanding of the aims of the Artist Teacher Scheme
- skills and resources of the provider
- image of the provider

In contrast, Arnolfini's two Primer Programme events were fully booked two weeks before the dates even though the gallery was at that time closed.

HEIs also experience fluctuating intakes: Bath has only secured sufficient numbers for its 15 week Studio Programme in 1 of the last 3 years and is moving to biennial recruitment as is London Metropolitan for its MA. Liverpool John Moores University has moved between annual and biennial. An institution's changing needs and budgetary criteria can lead it unilaterally to vary MA courses, with a knock-on effect on ATS provision overall. If other courses feed these or are in some way co-resourced, this can affect more than just the MA course. In one case, changes in the MA may have contributed to the cancellation of a short course. HEIs' need to cover student costs mean that if a cohort falls below what is needed to break even, the ATS course will be vulnerable. In this situation, the commitment of the HEI will depend on its view of the quality and profile of the course. This can determine the decision about whether to continue running a course if there is financial uncertainty.

It is difficult to see how, under the present constitution of the Scheme, the Management Group could help smooth out all the peaks and troughs, but it may be worth encouraging centres to share any strategies they have to mitigate the consequences of variable demand. This again will require channels of communication between centres or events to draw them together.

4.6 What counts as ATS

Partly because the ATS exploits partners' particular strengths, the curricula are far from standard and the depth and/or approach have not been precisely comparable. The Bath MA is a Master of Fine Art, the London Metropolitan MA is a Masters by Project with a strong research focus. Tyneside MA students have input from two divisions of Northumbria University: Fine Art and Pre- and School Learning. The former Birmingham MA Art in Education has been retained as Art in Education pure and simple, while the 'Individual Practice Pathway' which it previously included is now the basis of a new Artist Teacher MA. At Entry and Intermediate levels too, there is variation e.g. in whether a course is discourse-based or practice-based.

Course design in relation to need

Addressing the needs of teachers and the curriculum has never been the prime purpose of ATS which is designed to address their artistic needs in the first instance. However, course providers say they have been informed by research into the school

art curriculum, while the focus on contemporary practice, which is a rationale for the programme as a whole, is understood to address a deficiency in school art (Downing and Watson, 2004).

One gallery provided a course based on a current exhibition which focused on 3D work, believing that this addressed a deficit area in the curriculum, while another programme provides opportunities for teachers to learn how to “do” New Media and this is identified as meeting a professional need for teachers in relation to the curriculum.

There is inevitably some selectivity in the way that the needs of teachers and schools are addressed. It is conceivable that the appeal of the ATS could be extended if teachers’ needs were not always regarded as being wholly met by addressing their artistic needs. This is a fine balancing act. The new Goldsmith MA in conjunction with Tate Modern offers a distinct module in art education, which may imply this approach, while the Tyneside MA as indicated above, provides specialist input from separate departments. Those who can ‘wear two hats’ are well placed to understand artist teachers’ priorities:

I work on a PGCE course, I’ve taught in secondary schools, so I feel they’re my constituency, and I know where they’re at, and I know where they’re coming from, and I know what they want to do with this.

(Centre and course leader)

One MA programme includes a secondary Senior Teacher as part of the team, responsible for professional development with a brief to make connections with teacher practice. This is still seen as being subsidiary to personal and artistic development. Indeed it is not clear that all students have wanted to draw out implications for their professional practice as teachers. Yet for others, it is exactly that integration of the two which motivates them. This is considered in Section 6.



Section 5 Findings from the quantitative research

5.1 Sources of data

The analysis draws on two data sources, the Teacher Profile Forms (TPF) and the project questionnaire.

- Since spring 2005, Teachers' Profile Forms have been sent by the ATS Co-ordinator to course providers prior to the course for distribution to all participants. They are intended to collect some basic demographic details on the individuals attending the courses. These data should in theory be available for all individuals who attended any ATS provision.
- A project questionnaire was specifically designed for the evaluation to collect detailed views on the quality of the provision and the impact of the ATS as perceived by participating artist-teachers. This questionnaire was sent to all participants recorded on the TPF database, as indicated above.

We therefore hoped that the TPF database would give us comprehensive coverage of all ATS participants in terms of age, sex, qualifications, school type etc. The questionnaire would also give us further data, in a consistent form across all courses, on participants' evaluation of the quality and impact of the ATS provision. Additionally by matching the questionnaire returns against the TPF we could establish how representative the sample returning the questionnaire was of the total population attending ATS provision.

These two data sources are described fully below.

5.2 Analysis of the Teacher Profile Forms

Methodology

At the start of the project, the ATS co-ordinator had in place a system whereby he sent centres TPF forms for completion by each participant at the start of the course. It was decided to build on this system. The Teacher Profile Forms sent by the national co-ordinator to centre contacts are given out by that person, or a course leader or tutor, so we cannot guarantee that all participants received a form. Nor can we be sure that every participant who was given a form completed it and returned it to the course leader to send on to the national co-ordinator. Nevertheless, it was at that time the best source of comprehensive information on ATS participants.

We created a database to store and analyse the TPFs. The original TPFs did not request contact details such as postal address or e-mail to allow us to contact the individual concerned. We therefore created a revised TPF which did request these details and made some other minor amendments to the information requested, such as asking for date of birth. We also formally indicated we would like to follow up ATS participants with a questionnaire in order to evaluate the ATS provision. For ethical reasons a consent box was included to allow individuals to 'opt out' of the questionnaire if they did not wish to participate.

In order to select a representative slice of provision, we decided to focus on all participants who attended any ATS provision in the course of one calendar year. Because of the variety of course provision, the period chosen was from 1st April 2005 to 31st March 2006. In principle this would provide data that would give a base against which to compare subsequent years and a cohort that could be followed up in the future to consider progress and development.

Coverage

In the event, the coverage of TPFs proved less than perfect and there were four centres that had not submitted any TPFs. We therefore contacted these centres directly to request contact details for the course participants. Three providers were able to supply contact details for participants. The TPF database therefore is populated from two sources, as listed in Table 2 below. Information on course attended, level and gender is available for all participants. Data on other characteristics, collected on the TPFs, is only available for the 160 who completed the TPFs.

TABLE 2: The Teacher Profile Forms database

Source	Number	percentage
TPF forms	160	79.6%
No forms - centres provided lists of names and contact details	41	20.4%

Results

The following tables present descriptive statistics from the TPF database.

Course provider

Table 3 gives a breakdown of the number of ATS profile forms returned by course providers. As mentioned earlier, the TPFs are given out by the course leader or tutor so we cannot guarantee that all participants received a form. Nor can we be sure that every participant who was given a form completed it and returned it to the course leader to send on to the national co-ordinator. Nevertheless, these were the best estimates available as to ATS participation for 2005-06.

Bath & West of England had the highest numbers, accounting for 24% of all participants. London1 (Tate Britain/Chelsea) did not submit TPFs and were not able to provide contact details for any participants. However further investigation revealed that only five students were recruited. The absence of such a small number of participants does not seriously skew the TPF database as a representative sample.

Course level

In Table 4 profiles are classified into four levels, from one day Primer Programme events through to full Masters Level provision. The majority of

Table 3: Profiles supplied by different course providers

Provider	No. profiles	valid %
Bath & West England	48	23.9
Birmingham, Walsall & West Mid.	23	11.4
Bristol & SW	28	13.9
Kent & SE	20	10.0
Liverpool & NW	26	12.9
London 1 (Tate Britain/Chelsea)	0	0.0
London 2 (Tate Modern/Wimbledon)	10	5.0
London 3 (Whitechapel/Metro.)	7	3.5
Poole & South	12	6.0
Tyneside & NE	27	13.4
Total	201	100.0

Table 4: Profiles for each course level

Course Level	No. profiles	Valid %
Primer	78	38.8
entry (weekend/summer)	85	42.3
Intermediate	12	6.0
Masters	26	12.9
Total	201	100.0

Table 5: Profiles from course providers by level

Provider	Level				Total
	Primer	Entry	Inter-mediate	Masters	
1 Bath & West England	0	43	0	5	48
2 Birmingham, Walsall & West Midlands	0	11	12	0	23
3 Bristol	28	0	0	0	28
4 Kent & SE	11	9	0	0	20
5 Liverpool & NW	15	0	0	11	26
6 London 1 (Tate Britain/Chelsea)	0	0	0	0	0
7 London 2 (Tate Modern/Wimbledon)	0	10	0	0	10
8 London 3 (Whitechapel/Metro.)	0	7	0	0	7
9 Poole & South	12	0	0	0	12
10 Tyneside & NE	12	5	0	10	27
Total	78	85	12	26	201

participants completing TPFs were attending primer (39%) or entry level (42%) courses and only a small number (12) were undertaking Intermediate provision. However 26 individuals (13%) were undertaking Masters level provision.

Course provider by level

Table 5 gives a breakdown of profiles from the different course providers by level. Forms from Entry level courses were most widely available, being provided by six centres. Five centres (Bristol, Kent, Liverpool, Poole & Tyneside) provided forms from Primer Programme courses. Three centres (Bath, Liverpool & Tyneside) provided Masters Level information. Only Birmingham produced forms from any Intermediate level provision.

Table 6: Participation by gender

Gender	No. profiles	Valid %
Male	37	18.6
Female	162	81.4
Total	199	
Missing	2	

The vast majority of participants were female, accounting for four-fifths (81%) of all participants.

Table 7: Participation by age

Age range	No. profiles	valid %
less than 22 years	1	0.6
22-35	47	30.3
36-45	47	30.3
46-55	48	31.0
56 years and above	12	7.7
Total	155	
Missing	46	

A small number of participants (8%) were aged 56 years or above and one participant was aged below 22 years. The majority of participants were split equally across the three age ranges 22-35, 36-45 and 46-55, with roughly one-third in each age group.

Age range by course level

Table 8 presents a cross tabulation of course level by age. (Information on age was only available for the 155 teachers who completed the TPF. None of the 12 teachers taking Intermediate courses completed a TPF.) This table reveals a slightly younger age profile for those attending the Primer Programme courses compared to the Entry or Masters level provision. Thus 27% of those attending Primer courses were aged

46 or above, compared to 45% of those attending Entry level and 44% of those attending Masters level.

Table 8: Age range by course level

Age range		Level				
		Primer	Entry	Inter-mediate	Masters	Total
<22 years	n	0	1	0	0	1
	%	0.0	1.2	0.0	0.0	0.65
22-35 years	n	19	20	0	8	47
	%	38.8	24.7	0.0	32.0	30.3
36-45 years	n	17	24	0	6	47
	%	34.7	29.6	0.0	24.0	30.3
46-55 years	n	10	28	0	10	48
	%	20.4	34.6	0.0	40.0	31.0
56+ years	n	3	8	0	1	12
	%	6.1	9.9	0.0	4.0	7.7
Total	n	49	81	0	25	155
	%	100	100	100	100	100

Table 9: Educational establishment

Educational establishment	No. of profiles	Valid %
nursery school	1	0.7
primary/middle school	16	10.8
secondary school	106	71.6
sixth form college	7	4.7
FE, HE, Adult Education	11	7.4
Special school	2	1.4
cross phase	5	3.4
Total	148	100.0
Missing	53	

The majority of participants (72%) were from secondary schools. Smaller numbers were from primary or middle schools (16 participants or 11%), FE, HE or Adult Education (11 participants or 7%) and sixth form colleges (7 participants or 5%).

A subsidiary question asked whether the educational establishment was a state maintained or independent educational establishment. This was answered by 94 participants. The majority of those responding (79%) were from state funded establishments, with a minority (21%) from the Independent sector. Independent schools represent 9% of all schools in England, so independent schools are actually over-represented among those attending ATS provision.

Table 10: Professional status

Professional status	No. of profiles	Valid %
Newly Qualified Teacher (NQT)	9	5.8
Teacher	59	37.8
Advanced Skills Teacher (AST)	2	1.3
Art co-ordinator	11	7.1
Head of Department, Faculty or School	52	33.3
Lecturer	12	7.7
Artist	2	1.3
Other	9	5.8
Total	156	100.0
Missing	45	

Participants were asked to describe their professional status. Where they indicated multiple status the more senior position was recorded. For example if a respondent recorded both teacher and Art Co-ordinator, then Art Co-ordinator was recorded. Table 10 above shows that a large proportion of attendees were at Head of Department level, accounting for a third of all participants.

Table 11: Qualifications

First Degree	N	Valid %
Fine Art	49	32.7%
Textiles	9	6.0%
B.Ed.	8	5.3%
3D design	7	4.7%
Ceramics/Glass	7	4.7%
Sculpture	7	4.7%
Graphic design	5	3.3%
Combined Art + Other	4	2.7%
History of Art	4	2.7%
Photography	3	2.0%
Other art subject	27	18.0%
Not arts related	4	2.7%
Subject not specified	16	10.7%
Total	150	
Missing	51	

All but a small minority of participants had a degree (three had a diploma in Art and Design). Table 11 above shows that the subject most often reported was Fine Art, reported by close to a third (33%) of all participants. A range of other arts subjects were specified, as listed in the above table in descending order, including Textiles, 3D design, Ceramics/glass, Sculpture, Graphic design, Combined honours, History of Art and Photography. A substantial proportion (18%) were in other arts subjects too numerous to mention. Only a small proportion (3%) had a first degree in a non-arts based subject. 16 participants did not specify the subject of their degree.

Participants were also asked if they held a Masters level degree. 15 participants (10%) reported they did. Of these 9 were MA in Fine Art or in other Arts subjects.

Three were in non-art subjects and three did not specify the subject in which the Masters was held.

Table 12: Source of payment of fees

Fees	N	Valid %
Employer pays all	72	47.7
mixed employer/self/grant	12	7.9
fully grant	16	10.6
fully self	51	33.8
Total	151	100.0
Missing	50	

We asked who paid the course fees. Table 12 shows that for the majority of participants (48%) the fees were paid by the employer. Around a third of participants (34%) paid the fees themselves, and 11% had the fees paid by a grant. The remaining 8% met the fees from a combination of all three above sources.

Table 13 below cross-tabulates fee sources by course level. Employers were more likely to pay all the fees for the short courses, paying all the fees for 57% of participants on Primer Programme courses and 54% of participants on Entry level courses. In contrast full self funding was more prevalent for the longer Masters level provision, where 64% of the 25 participants who responded reported paying all of their fees themselves.

Table 13: Fee source by course level

Course level	Fees				Total
	Employer pays all	mixed employer/self/grant	fully grant	fully self	
Primer course	56.5	0.0	21.7	21.7	100.0
Entry level	53.8	7.5	7.5	31.3	100.0
Masters level	12.0	24.0	0.0	64.0	100.0
Total	47.7	7.9	10.6	33.8	100.0

5.3 The Project Questionnaire

Design of the questionnaire

A draft questionnaire was created by the project team, drawing on previous research in the area (Hyde, 2004a, 2004b) and on the programme - wide experience of the Warwick team. The draft questionnaire was circulated to two practising artist teachers, to the ATS co-ordinator and to the ATS Steering Group. The detailed feedback gained was used to redraft and refine the final questionnaire.

Distribution of the questionnaire

A total of 201 participants' details were held in the 2005/06 TPF database, gained through a combination of completed TPFs and contact details requested directly from course providers. Of these 201 records, 11 (6%) were duplicates where individuals had attended more than one course or event. Twenty-six (13%) did not have contact details, and providers were not able to supply them, so the individuals were not contactable. 17 (9%) of participants declined to participate in further research, and two (1%) had provided only an e-mail address which proved invalid. In total therefore 145 individuals were eligible to receive the questionnaires and 145 were distributed. Table 13 below summarises the identification of these cases.

Table 14: Identification of individuals for the survey

	N	Sample	%
Records in contacts database	-	201	
duplicate records	11	190	5.5%
no contact address or e-mail available	26	164	12.9%
declined to participate in further research	17	147	8.5%
e-mail only contact, but address not valid	2	145	1.0%
Questionnaires sent out 30/03/06	-	145	72.1%
Questionnaires returned 22/05/06	-	82	56.6%

The initial questionnaires were distributed on 30th March 2006 with a specified return date of 21st April 2006.

A reminder letter and a further copy of the questionnaire was sent to all those who had not returned their questionnaires on 24th April 2006.

By the end of May we had received 82 responses, a response rate of 57%. This response rate is very high for postal questionnaires. It is not uncommon to achieve response rates of only 20% or less in many postal surveys. The high response rate indicates a high degree of interest and engagement by ATS participants.

Results

Is the sample returning the questionnaire representative of those attending ATS provision in 2005/06?

Although the response rate to the survey is very high, there is still a question about how representative respondents may be of the wider population who attended ATS provision, relative to those who did not return the questionnaire. We matched each questionnaire return back to the original TPF database to determine whether the sample of participants returning the questionnaires was representative of the population attending ATS provision in 2005-06, as indexed by the TPF database.

The group that returned the questionnaires was by and large representative of the larger TPF population. A comparison of sex and age indicates broadly similar proportions among those who returned questionnaires (n=82) and the TPF database population (n=160). Participants on Primer courses were slightly less likely to return the questionnaires, constituting 39% of the returns in the database but only 20% of the questionnaire returns. Heads of Departments were slightly more likely to return the questionnaires, constituting 42% of records in the questionnaire sample against 33% in the TPF database. However broadly speaking there is no systematic difference between those returning the questionnaires and those who did not return.

Table 15: Comparison of those returning questionnaires with TPF database

Variable	values	Returned Questionnaires		TPF database
		n	%	%
Sex	Male	14	17%	19%
	Female	68	83%	81%
Age	2.00 22-35	16	25%	30%
	3.00 36-45	16	25%	30%
	4.00 46-55	27	42%	31%
	5.00 56+	6	9%	8%
Course Level	Primer	16	20%	39%
	Entry (weekend/summer)	43	52%	42%
	Intermediate	8	10%	6%
	Masters	15	18%	13%
Professional Status	NQT	1	2%	6%
	Teacher	26	40%	38%
	Art co-ordinator	5	8%	7%
	Head of Department	27	42%	33%
	Lecturer	4	6%	8%
	Artist	1	2%	1%
	Other	1	2%	6%

As a result we can consider the questionnaire responses to be broadly representative of the population attending ATS courses in 2005/06, as indicated by the TPF database. This approach provides a discrete 'one-year' cohort which can in principle provide a baseline picture of the Scheme. The cohort can also be followed up in later years if a longitudinal tracking element is required.

We now turn to an analysis of the responses to the questionnaire.

Overview of current confidence and satisfaction in roles

We asked participants to rate themselves on a 1 to 10 scale in terms of their satisfaction with, and confidence of their abilities in, their work as (a) art educators and (b) their work as artists. The results are presented in Table 15.

Table 16: Confidence and satisfaction in work as an art educator / artist

General thoughts about where you are now	mean score	stan. dev.	n
I am confident in my abilities as an art educator	7.8	1.8	82
I am confident in my abilities as an artist	6.2	2.2	82
I am satisfied with my work as an art educator	7.2	1.9	80
I am satisfied with my work as an artist	5.1	2.1	80

It is clear from these scores that artist-teachers are significantly more confident in their abilities as art educators than they are in their abilities as artists (*mean scores 7.8 vs 6.2, $t=6.84$, $df=79$, $p<.0001$*).

They are also significantly more satisfied with their work as art educators than they are with their work as artists (*mean scores 7.2 vs 5.1, $t=6.85$, $df=81$, $p<.0001$*).

These differences are seen clearly in Figure 1 and Figure 2 which show the number of respondents giving each score for each dimension.

It is also noteworthy that the scores for 'satisfaction with my work as an artist' are even lower than scores for 'confidence in my abilities as an artist' (*mean scores 6.2 vs 5.1, $t=4.83$, $df=79$, $p<.0001$*).

These results highlight their work as artists as a central concern for artist-teachers, and particularly their satisfaction with their work as artists. This result should be considered in planning future provision within the ATS.

These four questions were designed to give an option of future longitudinal follow up of the sample. Given the wide score range available there is sufficient flexibility for a future survey to determine the extent of any change in ATS participants' confidence and satisfaction in both main spheres of their work.

Figure 1: I am confident in my abilities as an art educator / artist

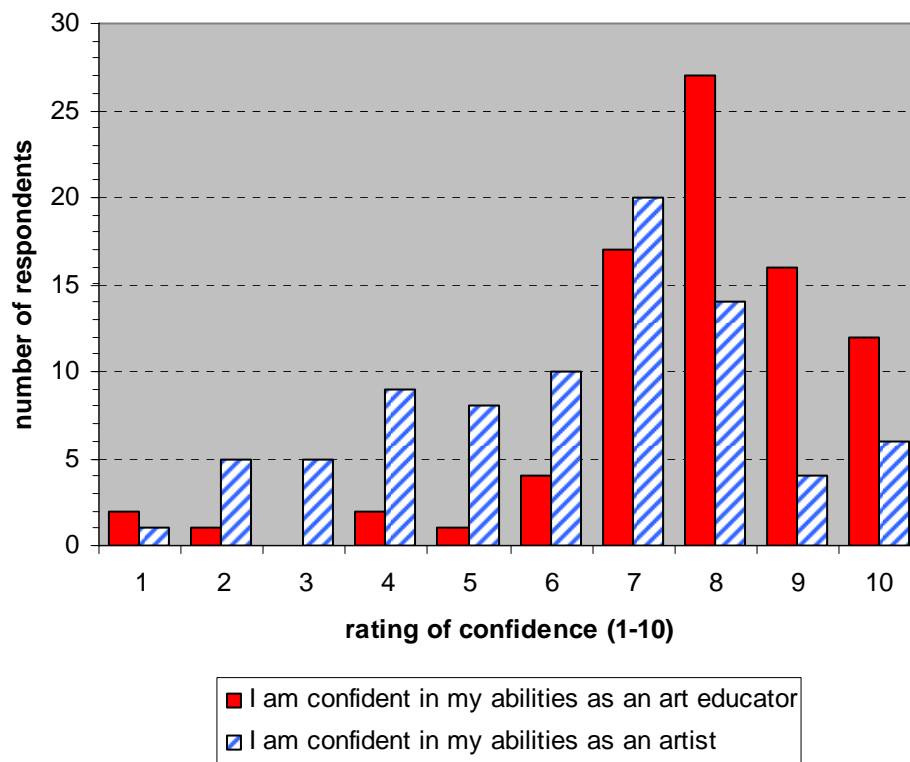
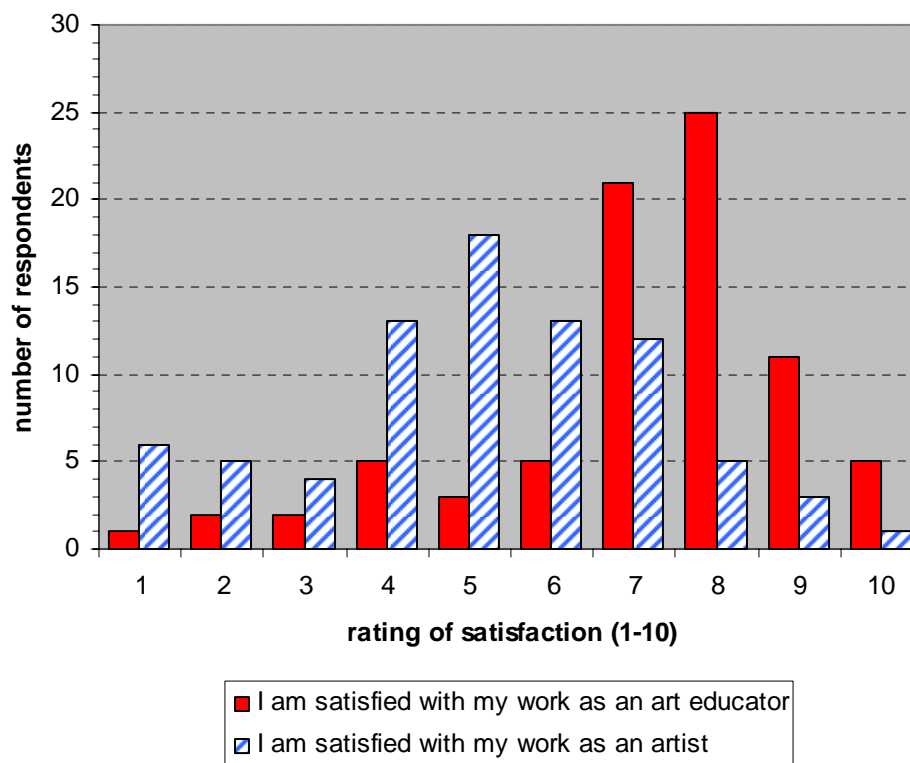


Figure 2: I am satisfied with my work as an art educator / artist



How did you hear about the ATS course you attended?

Over half of respondents (54%) had heard about the ATS course they attended from an NSEAD source, either the newsletter (25%), school mailing (23%) or website (6%). The next most common source of information was a gallery or museum source (26%), typically a mailing (19%) but also the website (8%). Word of mouth accounted for 11% and HEI mailing 1%. Six respondents indicated other sources, four citing 'gallery invitation', one citing 'HEI website' and one citing 'word of mouth'.

Table 17: Source of information about the course

Source of information	N	Valid %
1 NSEAD website	5	6.3
2 NSEAD newsletter (A 'n' D)	20	25.0
3 NSEAD school mailing	18	22.5
5 Word of mouth	9	11.3
6 Gallery/Museum website	6	7.5
7 Gallery/Museum mailing	15	18.8
9 HEI mailing	1	1.3
10 Other	6	7.5
Total	80	

What were your objectives in attending the ATS course?

We asked participants to indicate whether any of eight options had been important in deciding to attend the course. If they indicated the option was one of their objectives, then we asked them to indicate how successful the course had been in meeting that objective (very well through to not at all). The results are summarised in Table 18.

The objectives

Table 18 has been sorted so the objective most frequently chosen is listed at the top. 95% of respondents indicated they had attended the course to improve their art practice. A high proportion also had attended the course in order to interact with other artists (88%), to gain knowledge and understanding of art (87%), to gain confidence as an artist (82%) and to develop their teaching skills (82%). Less frequently mentioned, but still indicated by over half the group were to gain experience of traditional media or techniques (61%) and to gain experience of new media and digital technologies (52%). Just under half (46%) had attended the course to enhance their career prospects.

We might speculate about the fairly low level of career intentions. First, the prime purpose of the course is that it is designed to address personal artistic aims. Secondly, since a third are already Heads of Department, they may have reached their career plateau anyway and other things have become more important to them. Thirdly, while people are looking to enrich and develop their artistic practice, they may not necessarily want to think of their investment in ATS as a route to promotion.

Table 18: Objectives in attending the course

Objective in attending ATS course	% indicating this was an objective	% indicating objective was met					well or better
		not at all	to some extent	adequately	Well	Very Well	
To revitalise my art practice	95.1%	2.6%	7.7%	20.5%	33.3%	35.9%	69.2%
To interact with other artists	87.8%	0.0%	8.3%	13.9%	41.7%	36.1%	77.8%
To enhance my knowledge and understanding of art	86.6%	2.8%	9.9%	12.7%	43.7%	31.0%	74.6%
To gain confidence as an artist	81.7%	1.5%	11.9%	20.9%	38.8%	26.9%	65.7%
To develop my teaching skills	81.7%	9.0%	16.4%	19.4%	41.8%	13.4%	55.2%
To gain experience of traditional media or techniques	61.0%	8.0%	24.0%	24.0%	28.0%	16.0%	44.0%
To gain experience of 'new media' & digital technologies	52.4%	11.6%	25.6%	25.6%	20.9%	16.3%	37.2%
To enhance my career prospects	46.3%	26.3%	28.9%	13.2%	26.3%	5.3%	31.6%

We also included two free response questions, inviting participants to give other reasons if relevant. Most respondents indicated no other reasons. Nine respondents did supply other reasons which often overlapped with the above categories, but also provided the following additional objectives, each mentioned by one individual: “to have some time for myself”; “Intellectual stimulation”; “to meet & chat to like minded souls”; “to be inspired” ; “to become part of a peer group”, and; “to network”.

Variation in objectives by course level

Table 19 shows the frequency with which each objective was cited for each course level. Two points are worthy of comment. First, participants on Primer Programme courses were much less likely than those on other types of course to cite ‘enhancing their knowledge and understanding of art’ as an objective. Their main motivation was to ‘revitalise their art practice’. Second, participants taking Intermediate or MA courses were more likely to cite ‘enhancing my career prospects’ as an objective.

However none of the above differences are statistically significant, so for the purpose of the overall evaluation we will not distinguish further between course levels.

Table 19: Variation in objectives by course level

Objectives in attending	Percentage citing each objective:				Total
	primer	Entr y	Inter-med	MA	
To revitalise my art practice	100%	95%	88%	93%	95%
To interact with other artists	75%	91%	100%	87%	88%
To enhance my knowledge and understanding of art	69%	88%	100%	93%	87%
To gain confidence as an artist	63%	84%	88%	93%	82%
To develop my teaching skills	81%	84%	88%	73%	82%
To gain experience of traditional media or techniques	50%	67%	63%	53%	61%
To gain experience of 'new media' & digital technologies	50%	44%	88%	60%	52%
To enhance my career prospects	31%	44%	63%	60%	46%
number responding	16	43	8	15	82

Were the objectives met?

The most frequently mentioned objectives were also those most widely reported as being met. Thus three quarters of those who attended to interact with other artists, or to enhance their knowledge and understanding of art, reported that the objectives were met well or very well. There was a mixed response to developing teaching skills, where only 55% felt the course had met their objectives well or very well.

However responses were least positive among those whose objectives had been to gain experience in particular media, techniques or technologies. Around one third felt their needs had only been met “to some extent” or “not at all”. This was true both of those looking to gain experience of traditional media and those seeking experience of new media. The lesson here may be to make provision aimed at particular techniques available across a range of centres so that it is nationally available, rather than just available at a particular centre and therefore accessible only to a particular geographic region. Note that in interview artist teachers tended to enthuse about their creative exploration, the interaction with others, and intellectual stimulation, rather than mentioning specific techniques.

Course quality

We asked five questions specifically about the perceived quality of the course attended. These are summarised in Table 20.

Table 20: Assessment of the quality of the course

Question	respondents	% strongly disagree	% disagree	% neither agree nor disagree	% agree	% strongly agree	% agree or higher
The content of the course was appropriate	80	3	4	4	60	30	90.0
The quality of the course delivery was good	82	4	2	7	46	40	86.6
The course struck a good balance between practice and theory	81	1	12	16	44	26	70.4
The course was a valuable experience	82	1	2	7	33	56	89.0
I would recommend this course to an artist-teacher colleague	81	2	1	10	28	58	86.4

Generally the courses were highly rated, with positive evaluations of the content, quality of delivery, and overall value of the experience in excess of 85%. It is a very powerful result that 86% of participants would recommend the course they attended to a colleague. The only area of relative dissatisfaction was the balance between practice and theory, where 13% disagreed that there was a good balance. However the overall picture is very positive.

We summed the five dimensions to calculate an overall rating of perceived quality. We then compared this satisfaction score against different control variables. There were no significant differences in satisfaction for different course levels (Primer / Entry / Intermediate / Masters) or by the professional status of participants.

One course provider did achieve a lower rating than the nine others. The score was based on a sample of only four participants attending the course, so it may be unwise to put too much emphasis on this finding. However it was the course with the lowest attendance, and there may be an issue of needing a certain 'critical mass' for a course to operate successfully.

5.4 The impact of the ATS

We asked questions about the impact of the ATS along three dimensions:

- Impact on me as an artist (9 items)
- Impact on me as a teacher (6 items)
- Impact on my students (5 items)

For each statement, participants were asked to indicate their strength of agreement with the statement ranging from 1 (strongly disagree) to 5 (strongly agree).

Table 21: Impact on me as an artist

Question	Number respondents	% strongly disagree	% disagree	% neither agree nor disagree	% agree	% strongly agree	% agree or higher
The ATS has improved my knowledge of art theory	82	5	11	22	43	20	62.2
The ATS has improved my understanding of contemporary art	82	2	7	27	39	24	63.4
The amount of time I spend on my own creative work has increased since my participation in the ATS	82	6	28	23	22	21	42.7
I am exhibiting more since my participation in the ATS	79	28	42	15	9	6	15.2
I am more confident as an artist	79	3	16	28	42	11	53.2
I am more creative as an artist	80	3	14	44	25	15	40.0
I have further developed my existing practical skills	81	5	17	21	40	17	56.8
I have extended my repertoire of media and techniques	78	4	17	28	33	18	51.3
I am more involved in professional groups or artist networks	77	13	35	26	14	12	26.0

Impact on me as an artist

Overall, the evaluations are positive. Two thirds of respondents agree or strongly agree that the ATS has improved their knowledge of art theory and has improved their understanding of contemporary art, and over half agree or strongly agree that they have further developed their practical skills, expanded their repertoire of media and techniques and are more confident as artists.

There is slightly more equivocal support for 'the amount of time I spend on my own creative work has increased' and 'I am more creative as an artist'. But in both cases the level of agreement is higher than the level of disagreement (43% vs. 34% and 40% vs. 17% respectively).

There are low levels of agreement for two questions. First, only 15% agree they are 'exhibiting more since their participation in the ATS' and 70% disagree with the statement. It may be too much to expect such an effect from Primer Programme events, or Entry or even Intermediate courses. However even among those on Master level courses only 35% agreed and 50% disagreed. This is probably because those on long courses were still working to complete and prepare their final exhibition. This would be an interesting area to track over time to see whether the level of exhibition does in fact increase.

Second, only 26% agree that they are 'more involved in professional groups or artist networks' and 50% disagree with the statement. Similar arguments to those proposed above may apply. Very few of the Primer Programme or Entry level course participants agreed with this statement, as may be expected given the brief duration of these courses. However even among masters level participants, while 50% agreed, the other 50% disagreed with the statement. Those presently on long courses still have their peer group support, and in interview many say that they would like to maintain the connection. Some who finished last year have been able to continue their contact – but apparently not all. It may be that galleries need to make more of an effort to build networks, inviting past students to previews etc. This could occur not only for Masters courses but for other ATS provision also. At present this does not appear to be built in everywhere. An issue here could be how a larger but more formalised ATS might help foster such groups in those places where galleries and HEIs have not managed to do so. And whether, under any different structure in the future, centres might be strongly encouraged to develop such groups.

Generally, it is notable that the ratings above are less positive than the ratings given to course quality and to how well the course met objectives. For example, of those who indicated that gaining confidence as an artist was an important objective, 66% reported the course had met the objective well or very well. However in the above question, reviewing the wider impact of the ATS, only 53% say they are more confident as an artist. This indicates how hard it is to build from a positive experience in a specific course to effecting change in the real context, with all the other competing pressures that exist.

Impact on me as a teacher

Again, in Table 22 results are positive in terms of artist-teachers' assessment of the impact of the ATS on their role as teachers. A majority agree or strongly agree that they make use in their teaching of specific techniques or material they encountered on their ATS course (59%), they are more confident in developing students' critical analysis skills (57%), they make more use of galleries (50%) and the ATS supports the objectives of their department's development plan (51%). 44% agree or strongly agree they are more confident as a teacher (as opposed to 13% who disagree) and 43% agree or strongly agree they are making more use of their own art work as a part of their teaching (as opposed to 27% who disagree).

Impact on my students

Table 23 shows that artist-teachers gave positive ratings of the impact of the ATS on their students. 50% agree or strongly agree that their students are more creative in their art work, 44% agree or strongly agree that their students attainment in art has improved, 44% agree or strongly agree that their students have improved in confidence, and 40% agree or strongly agree that their students are more motivated in their art studies. Only 28% agree that their students are making more use of galleries, close to the 26% who disagree or strongly disagree. (Section 6 covers the obstacles which many teachers encounter when trying to take pupils out of school.)

Table 22: Impact on me as a teacher

Question	Number respondents	% strongly disagree	% disagree	% neither agree nor disagree	% agree	% strongly agree	% agree or higher
I am more confident as a teacher	82	1	12	43	32	12	43.9
I make more use of galleries and practicing artists in my teaching	82	5	16	29	39	11	50.0
I make use in my teaching of specific techniques or material that I encountered on my ATS course	82	4	15	23	39	20	58.5
I am making more use of my own art work as part of my teaching	82	7	20	30	29	13	42.7
I am more confident in developing my students' critical analysis skills	82	4	10	29	40	17	57.3
The ATS supports the objectives of my department's development plan	79	3	11	35	38	13	50.6

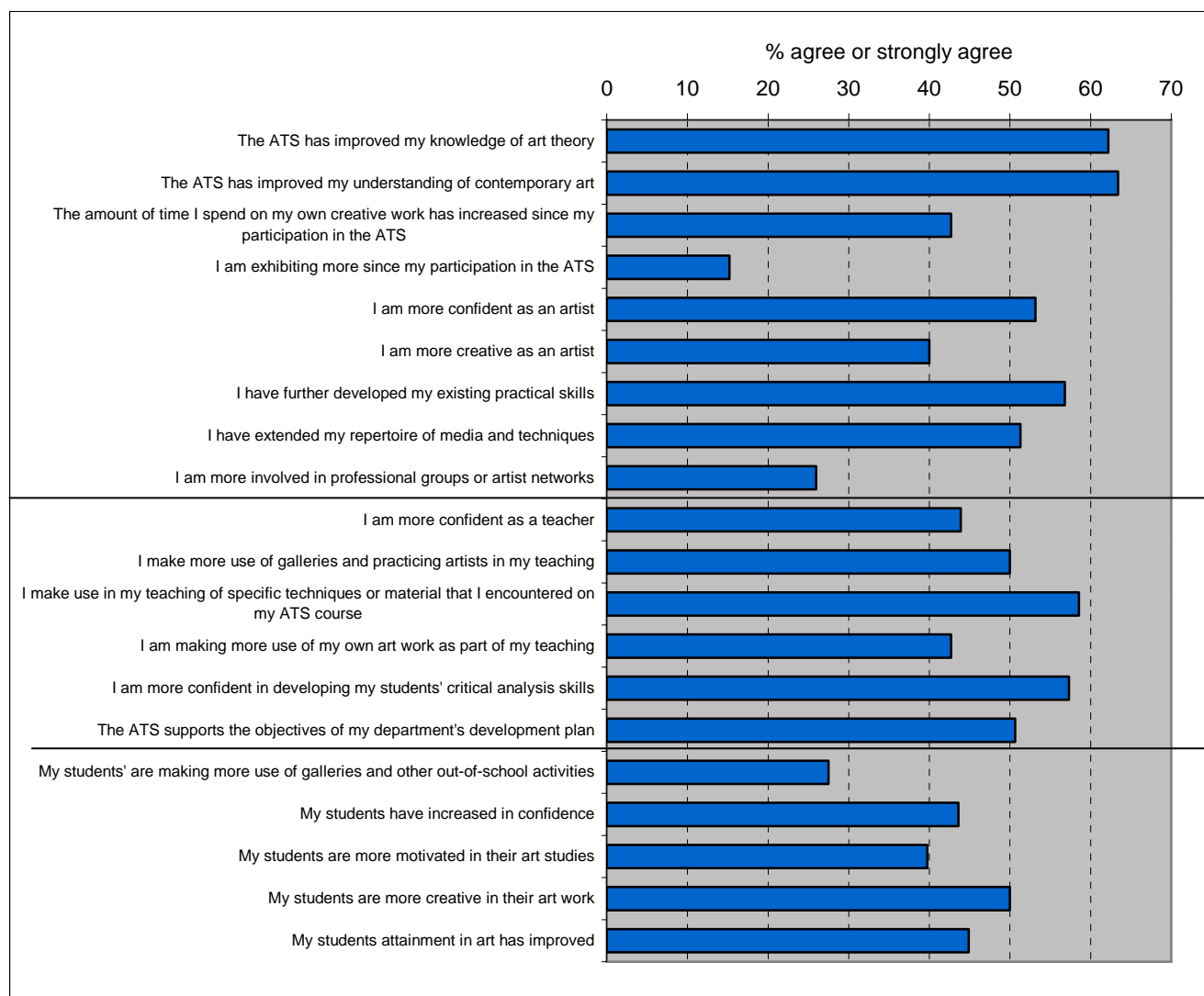
Table 23: Impact on my students

Question	Number respondents	% strongly disagree	% disagree	% neither agree nor disagree	% agree	% strongly agree	% agree or higher
My students are making more use of galleries and other out-of-school activities	80	8	18	48	16	11	27.5
My students have increased in confidence	78	3	9	45	36	8	43.6
My students are more motivated in their art studies	78	3	12	46	32	8	39.7
My students are more creative in their art work	78	3	9	38	42	8	50.0
My students' attainment in art has improved	78	1	10	44	35	10	44.9

Summary

Figure 3 presents a summary of the proportion which agree or strongly agree with each question about impact, separately for the 9 questions for impact on me as an artist, the 6 questions for impact on me as a teacher, and the 5 questions for impact on my students.

Figure 3: Agree or strongly agree with each of the 20 questions on the impact of the ATS



While these results are generally positive, teachers' ratings of the impact of the ATS on their students tend to be somewhat lower than their rating of the impact on themselves as teachers, which are in turn lower than their rating of the impact on themselves as artists. However this may mirror the way in which we might expect impacts to occur.

Theoretically we might posit that the impact of the ATS would first and foremost be on the teachers' conceptions of themselves as artists, especially as this is the area most individuals feel least confident in. By boosting their confidence and satisfaction in their work as artists we might then see this feed through to improve their (already

high) teaching ability and confidence and ultimately into an impact on student outcomes. Indications of this process may be gleaned from teachers' responses to the open ended questions. For example:

Confidence in my own knowledge & skills has enhanced the students' learning experience & generated better quality work as a result.

Direct effects on outcomes very difficult to place, feel effects more on my approach, giving me a boost, revitalising my interest, broadening my horizons. I am now questioning my role as teacher, considering other areas. This has created inspiration & frustration in equal measure

I feel more creative & confident therefore my pupils pick up on this & are more confident to explore art ideas.

I have always believed in the impact my own learning inevitably has on my enthusiasm for the subject and in turn the students, but this is not necessarily tangible.

5.5 Responses to open ended questions

We asked three open ended questions.

- What have been the most valuable aspects of the ATS for you?
- Could you offer any evidence of effects on student outcomes that resulted from your participation in the programme?
- Have any particular aspects of your school's context helped or limited your ability to put into practice the ideas developed in the course/event?

78 participants (95%) responded to the first question, 69 (84%) responded to the second question and 62 (76%) responded to the third question. This is an encouraging response since they could easily have chosen to ignore these questions.

The impact tables and the open ended responses give some indication, as do the interviews, that participants feel that aspects of their teaching practice have 'improved'. There is slimmer evidence about effects on pupils and pupil attainment in teachers' statements. Alongside some examples of positive effects on pupils, a number of the open ended responses about effects on pupil outcomes are either negative or very restrained, with teachers resisting making that judgment.

The more important 'clusters' of issues appearing in the open ended boxes are summarised below, along with a selection of comments made by respondents.

Most valuable aspects?

- Contact with like-minded people: with art teachers, with artists; with gallery staff; HE staff
- Self-image: seeing oneself as an artist
- Time and structure to focus on creative work
- Enhanced skills and new skills
- Particular techniques eg drawing, installation
- Experimentation
- Being a learner again
- Quality of support from gallery and HE staff
- Exhibiting
- Intellectual stimulus; challenging assumptions; critique of work; critical debate
- Increased confidence
- Confidence to consider further study
- Better knowledge of contemporary practice

The selection of comments below demonstrates how some artist teachers described the most valuable aspects of the ATS:

Encouraged me to look at and justify myself as an artist. Revealed assumptions about art/artists/audiences/role of art which I held and forced me to question them. Gave me the confidence to move forward as an artist.

Giving me more experience of contemporary art practice and analysis. Giving me fresh approaches to pass on to my students. Giving me a reason to do my own work and to continue it.

Actually making time to do own artwork again on more regular basis being able to feel inspired and gathering my confidence back where my artwork is concerned. Meeting others who feel same way - getting together to discuss ideas and learning new ICT technique.

An entry into understanding post-modernism and contemporary art. Encouragement to create my own works and support and belief in validity. Through greater understanding and contemporary art have been able to introduce examples of contemporary practice into my teaching.

Forced to spend more time on own art practice. Revisiting theory as discussion, as shared experience rather than just personal reading. Discussion in the environment of an excellent gallery/art collection.

Having greater confidence in using contemporary art with my students. Feeling confident to use museum/galleries as resources.

Most valuable aspect of ATS has been knowledge of contemporary practice that I have gained and can confidently share with my students. It has also encouraged me to take an MFA p/t which I would never have considered before.

Meeting other teachers/artists and having time to discuss ideas and put them into practice. Remembering how much fun art can be, instead of the dull/dreary QCA.

Effects on student outcomes?

- Talking with students more confidently, encouraging critical debate
- Students talking about contemporary work
- Students relate to teacher as a practitioner
- Wide range of student work
- Students benefit from replication of teacher's course experience
- Improved exam marks in Art History
- Students visited more galleries
- Own work used as a stimulus for students
- ICT used more fully
- A few responses indicate that they cannot give evidence of effects relating to student outcomes
- One response antagonistic to any attempt to identify such effects at all.

Below are some of the ways in which artist teachers spoke about possible effects on their students:

Set up trip for Yr 10 pupils to gallery we all loved it and want to go again. Work with different Yr 11 group has been more experimental i.e. mobiles and small installations. Desire to take group or groups each year to an exhibition, Other staff impressed and stimulated. Offered support.

Am a primary school teacher. The experience of installations have inspired me to promote this kind of working in my school. Only allowed 40 mins a week so it is limited. Have also selected the work of living artists to share with students.

After course I substantially increased visits and interactions with live art work in Tate Modern. My A Level students have developed projects more closely related to specific pieces of Art they have selected following our visits and interaction with Tate Modern.

I am able to discuss what other people on the ATS are exploring, link that with practising artists and give them some ideas for thinking 'outside the box' to create work which is less like 'school art'.

Sixth Form conceptual work - resulting in video and sculpture (A Level 2005)

I used/revisited the problem solving and creative thinking qualities in working with a Yr 10 GCSE class in a project inspired by the Anthony Caro exhibition. The project took place in the summer & autumn of 2005 following the workshop.

My students have become more experimental during research/development of ideas. They are more excited about their work and are a lot happier with their performance.

No. I attended the course as an aid to revitalising my own work. I already spend far too much time involved in the changing intricacies of art education. (and I very much dislike the term 'student outcomes' - we don't have to copy government/Ofsted speak).

No. I have always worked creatively with Nursery children - they are naturally creative anyway.

This will take more time, I need to reflect on and then use aspects of art etc that are appropriate for students at the school where I work.

I really enjoyed the art day however have not been able to put all experiences into practice with the children due to our school following QCA documentation and resources.

Art History improved moderation marks. Use of contemporary artists and better use of video, Powerpoint Use of digital manipulation as integral in the SOW in KS3 & KS4.

I have been on the course every year since I started. Over those years our GCSE results have marked improved. Obviously there were also other factors involved as well.

My increased confidence and upgrading & understanding of new media and current practice have resulted in our students achieving higher grades and visiting more galleries. Grade A in 2003-20%, Grade A in 2005-50%

Aspects of school context?

- Timetabling issues
- Budgetary issues
- Resource issues eg lack of materials, ICT access
- Lack of support from school
- Strong support from school
- Lack of support from department
- Good support from departmental colleagues
- Own workload/ lack of time
- Moderator did not view conceptual work positively
- City centre location gives easy access to galleries
- Art has low status in the school
- Art is appreciated by the school

Some of the comments made about the school context were:

Issues which can be problematic: Space - always problematic, time - lessons are so short, numbers in classes.

50 minute lesson time recently introduced - severely affects learning.

The college A Level timetable of 55 minute sessions makes the delivery of a meaningful experience impossible. Extended drawing/thinking just doesn't happen.

Access to a small gallery space has helped. Lack of access to ICT has hindered.

Financial constraints and poor understanding of what ATS is trying to/achieves.

The course was not appropriate to teaching in a special needs school but I didn't expect it to be or attend it in order to develop teaching practices.

School finance especially paying for cover added to cost of trip for student limits taking students to gallery spaces. Time restraints limit taking students out. GCSE/A Level pressure for results limits experimentation with new media. Class size at KS3 limits possibilities.

Helped:-school is in city centre therefore able to access museums, galleries and street art without any expense. Limited:-small school on an even smaller budget, art never comes top of the list budget wise!!

Limited by inadequately managed department resources, no fixed programme for art gallery visits or artists in residence, poor library, no technician or help with preparation of materials e.g. clay.

Moderator seemed to find it hard to understand more conceptual work even though very firm research basis - did not mean marks changed but quite subtle and creative work (created and designed by student alone) not viewed positively. Not all students willing.

My Head of Department's attendance on the course and her enthusiasm enabled us both to put into practice ideas gained from the course.

My school is very supportive of any ideas, new developments I like to introduce. I teach in a private school and am not in any way restricted by national curriculum.

School has been very supportive and appreciative of the results in the pupils work. Work within the department has been of a very high standard but very similar in traditional style for a long time. We are now moving on.

I was given protected time in order to attend. I am given free reign over the projects I develop for students.

Because it is a hugely creative environment I am lucky to be able to put any creative ideas (appropriate ones of course) into practice.

My school is very supportive of me attending such courses (and pay for them). Also enjoy the high profile Art gives the school.

The above analyses of the TPFs and the questionnaires provide one picture of the ATS. Many comments made in the open-ended responses are reinforced in the interview data on which we draw in Section 6.



Section 6 Thematic analysis from the qualitative research

For the interviews we were informed to varying degrees by the publicity material, course outlines and evaluation reports which some centres supplied, as well as by information gleaned from their web sites. Of the 23 centre contacts interviewed, 13 were mainly gallery or practice-based, and 8 had an academic role. We also had less formal conversations with several tutors. Site visits enabled us to meet artist teachers in passing and we did 25 interviews, 13 face-to-face and 12 on the telephone. Names in the boxes are pseudonyms. This section draws mainly on data from contacts with centre and course leaders and with artist teachers.

6.1 Needs and motivation to commit to a course

While the questionnaire survey asked participants about their specific 'objectives' in doing a course, and gave a list of suggested objectives, the interviews asked about their reasons for doing the course, leaving this open. We report in this section in terms of motivation and needs; these are summarised below (recognising that the boundaries between these categories are often blurred):

'Artistic' reasons

- Looking to rekindle and rebuild one's own artistic activity
- Looking to make time and space for one's creative work
- Looking to explore different media or genres from those with which I am familiar
- Looking for contact with other artists or art
- Wanted to engage with modern art and a modern gallery and ideas

'Teacherly' reasons

- Looking to develop particular skills eg drawing perceived as deficient
- Wanted to research a project eg Art history teacher researching black issues
- Felt isolated - the only art teacher in the school, or at this site; needed contact with others
- Felt isolated - sought contact with a peer group (local networks defunct or eroded, teachers no longer brought together for moderation, LEA no longer has advisory staff for art)
- Looking for new ideas
- Wanted to work with a particular collection
- Went with a colleague to help team building

'Artist teacher' reasons

- Wanted to do it for myself: chance to put myself first and replenish skills, knowledge and creativity rather than put all energy into nurturing others
- Attracted to the idea of going back to studio/art school (retrieval or cyclical model)
- Time to refresh ideas since teachers in this country don't get sabbaticals
- Wanted to get back into creative work after seven years teaching
- Didn't want to wait until retirement to go back to creating
- Began MA course to sustain development and momentum built up through an Intermediate level course
- Seeking intellectual challenge and critical debate

These reasons can be seen alongside the open ended responses given in the questionnaire survey.

One teacher saw himself as drawing on a finite fund of knowledge and skills he had acquired in his foundation and degree studies which were not limited but were making it difficult for him to empathise with his own pupils. In his view, his pupils' art is tied to a sense of making and discovery rather than drawing from a set of past knowledge or past activity. His account confirms how lifelong learning is essential for a teacher particularly because it helps him or her to understand the learner's perspective.

Some course participants are quite resistant to the idea that the ATS course directly serves their teaching, as we noted earlier. An MA teacher said that he would not have been ready to do the course if it had an explicit module or focus on pedagogy because 'there is so much personal time and money going in, I would have felt that it would have been inappropriate'. (He was paying 50% of his fees.) He believed that there would be an impact, but that it would follow from his own work and development.

It may be that impact upon teaching and pupils is just as great for such teachers as it is for those with a more 'teacherly' motivation. However, the evidence is that most of the artist-teachers who were interviewed are more conscious of impact on their artistic practice than on their classroom practice. This is in line with the survey findings (Figure 3). Note however that almost all these artist teachers were within a year of completing their course, and most of the MA students interviewed had yet to complete. A follow-up study of these people, tracking their on-going development, combined with a retrospective review could provide very strong qualitative data over time. It is perhaps the more remarkable that within the time frame for this project we are able to document some very significant examples of rethinking and changed practice (eg Boxes 10 and 12).

Box 2 Teacher and artist needs reinforce each other

As Head of an Art Department Marie wanted professional development to support her own drawing skills after an Ofsted inspection which identified drawing as a departmental weakness. A local evening class in drawing lacked the content and quality that she was after – it was 'full of old grannies'. She then found and attended an ATS course that focused on drawing which boosted her skills and confidence.

With a first degree in textiles, she reported that she believed that she had never been taught drawing, throughout the whole of her art education. She had only acquired basic techniques such as perspective while she was a teacher, from fellow art teachers.

She has gone on to incorporate her drawing skills into her own work. She recently submitted a piece for a county artists' society. This was accepted and subsequently, to her delight, won a prize and then was sold.

The ATS course was originally sought out to address her needs as a teacher and department head but has subsequently contributed to her emerging needs and interests as an artist. This symbiosis has been sustained over time: Marie has been

able to attend the short drawing course for the past five years. In this time she has progressed from her departmental needs (which have been addressed by other means such as new appointments) to her developing artistic and creative activity. It may be that it has been easier to make this kind of inter-professional journey in the company of a reference group (artist teachers rather than ‘grannies’) who are on the same or a similar journey.

6.2 Factors affecting choices

Numerous factors affect people’s decision to commit to a course and their choice of which course is right for them. At present the ATS offers varying provision at local centres, so these decisions are highly shaped by individual features, including:

Geography

Location of the course, of the teacher’s home, of the teacher’s place of work, and travel time to and from sessions

Timing

Prime time requires approval from the school for release from lessons and for the cost of supply or internal cover, and agreement to any related discontinuity in pupils’ progress.

Twilight sessions call for teachers’ readiness to travel to a course after a full day’s teaching.

Weekend events may be more feasible for some but for others are less attractive.

Residential events are highly rated by those who have no family commitments or who can organise their family lives so as to take part.

Time commitment

The time commitment of an annual residential weekend cannot easily be compared to that required for a series of Saturday workshops. While some potential participants will find one suits their circumstances, others will find this not practicable and will choose a different format.

For some, a one-day course may be all that is possible. One-day Primer Programme workshops at Poole and Kent (on Saturdays) and at the Arnolfini (on weekdays in term time) were all able to attract artist teachers.

Cost

Dedicated funds to support the Primer Programme sessions mentioned above clearly played a part.

Decisions about Intermediate and MA courses are more complicated. Overall, the questionnaire survey showed that almost half of the courses represented were paid for by the employer. From the interviews, we note that while some artist teachers have had a degree of financial support from their school, many are themselves funding the course completely, as well as the associated costs of research, travel and materials. Several had not approached their school for financial support and some said that they saw this as a personal endeavour and did not want to be beholden to the school with whatever obligations that might entail.

Level

There is obviously variability in that the Scheme can offer MA courses at some centres but not at others. The consumer may find it necessary to do an Intermediate course before committing personal time, energy and money to a longer term, more expensive course (Box 3).

There is also some blurring over level. An artist teacher who has for three years attended the Bath Power Drawing course may be very advanced in certain skills compared with those registered for an MA at another institution. But someone who has completed a long Intermediate course (like the Birmingham Stage 2) may have advanced further in areas which are not addressed and not assessed during the Bath residential course (eg curatorial and interpretation skills).

The relationship between Intermediate long courses and MA courses is a key one. In Birmingham, the Intermediate precedes the MA (though one teacher has done both concurrently). Another artist teacher who was considering the MA but was very pressured at work, chose the Intermediate level Stage 1 (Intensive Summer School) followed by Stage 2 (year-long Saturday sessions, ending with an exhibition at the gallery) as a way to check whether the MA course would justify the commitment. In the Tyneside scheme, the Intermediate course consists of people who are already registered for the MA and it supports their work towards that qualification.

The questionnaire survey gives one measure of how far respondents' objectives were met through ATS provision. We look now at the degree to which artist teachers identified particular effects on their own creative practice and their teaching practice.

6.3 Impact on artistic thinking and practice

For some participants there is an immediate impact on the level of their artistic activity. This was partly in terms of seeing oneself as an artist and partly in having to produce work to meet course deadlines.

- One secondary teacher reported that her short course had encouraged her to spend more time on her art and that her head was 'buzzing with ideas' – so much so that she found it hard 'to leave my stuff alone'.
- Another said that her course had 'completely changed my art making' and described returning to a piece of work she had started before the course, to transform it in the light of ideas and practice which she had developed on the course.
- A design and technology teacher was pleased that she had created her own art, believing that this would make her a better teacher even though she was not an art teacher.
- One artist teacher reported a burst of activity as a painter after a short gallery based course, which led to an exhibition after a five-year lull in creative activity. This happened in the context of a sabbatical term.

- At least five artist teachers welcomed the structure and discipline of their Intermediate or MA courses, recognising that assignments, deadlines and exhibitions obliged them to protect their time sufficiently to produce work.
- In contrast, one person doing an MA said that his own art production has slowed because of travel and his workload for the degree.

There is always the risk of frustration for those who, like one secondary teacher on a weekend course who found that it 'revealed what I would like to be doing but cannot'.

The impact was sometimes in enhanced skills or the chance to experiment and push oneself using specific techniques. The notion of moving 'outside one's comfort zone' was welcomed (see Warwick interim report, January 2006). Seeking challenge was common, as for the secondary teacher who said 'I looked to see what would stretch me.. I did not want to do something that I already knew about'.

- A teacher with a background in ceramics and 3D work felt her confidence much improved by a figure drawing course. Previously she had 'always felt I was making it up'. The course had helped her produce art which she believed was more 'realistic... more acceptable in terms of figure drawing' and more in line with what she wanted to achieve.
- An MA student, seeing the work of other participants, had 'notched back his blinkers' particularly regarding multi-media work.

The aim of regenerating artistic practice is at the core of the ATS. Centre contacts can point to individual artist teachers whose practice has evidently changed after their course. Those who are close to participants or can follow their development over time, as in MA courses, observe such effects, as did this MA course leader:

Through thinking about herself as an artist she's also now thinking of herself as an artist teacher, and as a result encouraging the kids to be 'artist pupils' if you will.

6.4 Impact on critical judgment and ability to discuss contemporary work

Greater confidence in their ability to discuss work and engage in critical debate was a major reward mentioned by most interviewees, especially those on longer courses. Many said that they felt more confident about communicating their work, methods and thoughts within the framework of the course. Opportunities for presentations, critical discussion and mutual recognition are designed into ATS programmes, and are evidently valued and enjoyed by participants.

Artist teachers have enough common ground to be able to take the risk of sharing work in progress; they seem pleased to find an audience for whom an account of their own development is interesting and relevant. One teacher on an MA course positively valued *talking* about his own art: 'verbalisation helps you to cut out the chaff'.

The courses are designed to develop the trust and language for this kind of peer review. One artist tutor emphasised how an Intermediate course was partly about regaining 'studio language'.

A gallery educator, having observed an early session of a more discourse-based Entry level Summer School, reflected on how some participants were indeed very personally and emotionally engaged but needed to develop a more critical stance. Later Intermediate level sessions at the gallery were designed to foster this:

There was a lack of critical distance... you often get that in the very early stage. They're very personally involved; everything is understood as a personal barometer.

We were wanting them to be able to absorb that personal response into something which enabled them to have a critical distance and enabled them to apply knowledge rather than it being something that reflected back a personal experience. It's what you do with that personal experience to make it personally useful.

Greater conceptual confidence feeds into the development of individual work, as an MA course leader explained:

Once they come into their second year, they are really starting to make a personal definition of what they mean as 'artist teacher'.... Many of them are engaging in shows, exhibitions.... It gives them that credibility to feel that they can be a new kind of breed of teacher.... It gives them that kind of 'I know more, I understand where my ideas are coming from. I can *tell* you now; I can *reference* people and I can also write, so I can disseminate my ideas and as a result I feel like I can be much more experimental in my approach, so I'll never get stagnant.

6.5 Impact on educational thinking and pedagogy

The impact which a course has on an artist teacher as a teacher may be seen in terms of:

- simple replication of techniques (and use of tips etc) which are easily imported into the classroom, as in: 'I've done A level lessons which have been a rerun of what I've learned'
- its effect in terms of a teacher's confidence and achievement in creative work from which s/he may personally draw specific lessons to share with students.
- its effect in enhancing a teacher's ability to discuss contemporary art with pupils at different Key Stages of the National Curriculum.

There are many other less tangible effects.

The teacher's position in a department (and the department's recognition within the school) will play a part in the degree to which increased skill and confidence can be transported into experience for pupils. Some examples of departmental effect come from Heads of Department who have greater power to shape subsequent development. An innovative teacher who goes on an ATS course but whose department has a different ideology may find it difficult to pursue new ideas. We

heard from course leaders of two cases where a teacher moved school after doing an ATS course, for reasons of this sort.

It has been suggested that doing an ATS course may support career progression. Looking at career development, we should distinguish between people who embark on an ATS course looking for professional stimulus and who may later move to another school (with or without promotion), and those who do the course and are able to take their learning and experience back into the same school – with no chance of promotion but knowing the manifest benefits to their pupils. A few teachers have taken on less demanding or part-time jobs in order to give more time to their art. For such reasons, we do not emphasise the extent to which promotion is associated with the ATS. Indeed, if the Scheme itself is one which continues to attract pioneering artist teachers, then they are self-selected: these people could well be those who would have achieved promotion even without the ATS experience.

6.6 Dialogue about contemporary art and on-going work

Repeatedly, interviewees stressed the importance of feeling that they could now converse in an informed and confident way with their students. This might include admitting that they did not understand or did not like a particular work.

Box 3 Dialogue about contemporary art

With a Fine Art degree and PGCE and 7 years teaching experience, Rita is a relatively young Head of Department with 4 FTE staff in a Community College. She did a year-long Intermediary level ATS course. She considered an MA but was not sure if all her school and moderation obligations could be fitted in along with the time commitment and associated travel for the more advanced course. Her supportive school paid part of the Intermediate course fees (which took place on Saturdays).

I can actually talk to them – especially Key Stage 4 – about certain movements and actually discuss without feeling ‘Oh, have I said the right thing?’ Just going on the course has given me confidence to do that.

The kids are also interested because they know I’m doing this, especially my Key Stage 4. I speak to them about it... We talk about the project and we exchange ideas, and that’s very important because they see you in practice at the moment. And they keep asking you saying ‘Have you done it yet? Have you finished it?’ - ‘No’.

Rita keeps her work – in terms of making - out of school, but she shares with both colleagues and students her ideas and plans and sketches. She is now able to discuss her practical work with greater confidence and this also applies when talking about theory and different movements. The dialogue she described was clearly influential:

Talking to Key Stage 4,.. giving them wider scope... because I’ve learned about artists or I learned about the work – I learned about different connections as well ... I can actually use that in the lessons.

Children actually reacting and listening to how you're dealing with projects, because at the same time they're dealing with their projects and it kind of like says 'Oh yeah, well you're finding it hard as well, Miss.'

This 'dialogue' about ideas and practice is one which several teachers pointed to. It is indicative of a lively community of practice where learners at different levels are progressing together.

Despite some impressive examples, we cannot assume that any artist teacher will in the short term make the link between their development on the course and their practice in school. One salutary case is Tessa, who has in her own view developed artistically and personally but she admits that this does not connect very much to her practice as a teacher. In such cases, the individual may have chosen to prioritise their creative practice and may decide to subordinate their teaching in some way (eg working part-time), or the personal direction of the creative work may not relate very well to school art (eg it may be too personal or too radical).

6.7 Departmental impact

Within a department, impact can be limited if there is no collective feedback or there is an element of 'sharing' but no follow through. This may be for reasons given above, but also when a teacher feels that the course is entirely for his/her individual development.

Impact on teaching can be reinforced when more than one teacher from a school attends. They have a shared interest in using their learning from the ATS course in their teaching, especially where they share the teaching of a particular course. How this happens, however, depends on how concerted the department is and what it makes of the opportunities provided by the ATS programme.



Box 4 Impact on a department 1

David attended the Bath Power Drawing weekend because he had a particular interest in drawing in his own practice and through an earlier MA in Art Education and because drawing was a particular focus for the Art department which he headed. He was already familiar with the work of the artist-educator whose session he selected and his own artistic work connected to the theme of the workshop – drawing of urban shapes. He judged the workshop and the weekend to have been ‘brilliant’.

Since doing the course my output has definitely increased, I feel more confident...I've been working for a long time in sketch books but I have now started working on a larger scale outside of sketchbooks...and devoting more of my free time to my work and actually sharing some of my ideas with my students at school as well as other teachers.

This short weekend has led to further school based developments. In his department, David has encouraged the development of the pedagogy of drawing along the lines developed by his workshop tutor. This approach emphasized group work, critical discussion, working on a larger scale, taking risks and process rather than finish. This approach has been extended right across the school from year 7 to year 13 and he reported that pupils have shown gains in confidence and in their skills both in their work and in their capacity to talk about drawing – particularly in their vocabulary.

Having personally sampled the teaching of this particular artist-educator, David knew what she could bring to his students so he brought her into school to run a very successful drawing session for A Level students. As part of the Big Draw he is organising a ‘gifted and talented’ session for local primary Year 6 pupils which will not only use this pedagogy but will be partly staffed by sixth formers who have been trained to use it.

The school is taking advantage of the fact that NSEAD has extended provision of the Power Drawing weekend and is sending two more art teachers to attend the Kingston course this year.



Box 5 Impact on a department 2

Sophie had attended an ATS course with her department and described how her experiences were converted into her teaching:

Because there were only two of us directly teaching the A level, we directly fed that into our schemes of work and our teaching. The ones that weren't directly involved in the A Level, they just used that to broaden their GCSE work. It's one of those things that is always at the back of your mind...I did use my sketchbook, which I developed while I was there...I did an introductory module for the beginning of Year 12.. and virtually did the same exercises looking at what I had done. While I was doing the exercises I had scribbled beside them key words or phrases to help me. One of the things we did was figure drawing, so I got one of the sixth formers to get into the position. Then I said that you have got to look at negative space or that you have got to use your finger tips dipped in charcoal and you just have one minute... I've got almost like lesson plans in my sketch book. But at school you just have 50 minute lessons...so you have to time encapsulate it...

The matter of restricted teaching time is one which many interviewees mentioned. And while a head of department may be well placed to introduce changes to the way in which the department operates, s/he is also under pressure for other reasons.

Box 6 Difficulties in maintaining creative practice back at school

Richard reported that one of the artists teaching on a ATS programme had already worked in the school where he was Head of Department. He liked the style, pedagogy and values the artist had shown when working with his students. Richard was looking to revisit and revive his own practice and his involvement with an artist-in-school led him into a short ATS programme as way of doing that. Although he rated the short course highly and he valued the focus on his own art that it provided, he has not been able to sustain this activity. This is because, as Head of Department, his time goes into managing staff and students and meeting externally prescribed standards. He had been able to use some of the techniques with his students and another teacher from his department had also attended the course so she would be able to pass on her learning to her students.

6.8 School contexts, 'education out of school' and gallery visits

Many aspects of the school context can affect a teacher's ability to sustain development positively or adversely. This may sometimes be simply a matter of having the right equipment, but there are also issues relating to organisational culture and to the school's location and socio-economic context. Some artist teachers described very supportive schools where art was valued and they were able to have exhibitions or on-site 'galley' arrangements and take pupils out on cultural visits.

Not all are so fortunate. Just as often, interviewees spoke of the hurdles they have to overcome in order to be out of school themselves and to take pupils out:

Getting release from a teacher's classes for a trip means:

- a) supply or internal cover for lessons and
- b) possible disruption for classes not involved in the trip.

Getting permission for students to be out of school means:

- a) securing the agreement of other staff who may be adversely affected by being called on to cover and/or by having their schedule of work for some classes disrupted and
- b) making the point that discontinuity is counterbalanced by the positive effects of the visit.

Cost of transport is always a consideration. In some schools it means that certain trips cannot be considered (eg a split-site school which had consolidated on to one site had lost its school transport, making visits much less easy).

Forward planning procedures means that some schools must have approval for trips out of school some months in advance of the scheduled date. A secondary Head of Art explained:

If there was an exhibition and I got a leaflet in saying this exhibition is showing in three weeks time at the city gallery, well that's too late, because we need to have everything done at least three months in advance – so impracticable for us – it's not really possible. So we tend not to take anybody out now.... What I do is, actually, get in artists now.

So a whole range of internal and external factors tend for many art teachers to limit the ability to take pupils to galleries and exhibitions. Despite social deprivation, some city schools are better placed than rural schools because they have more galleries nearby. In considering how far pupils are able to access the visual arts and other cultural activity, such factors are important.



Box 7 Rural locations: lack of access to galleries

John moved from a city school to be Head of Faculty in a rural school:

There are big issues about getting out. It's a large department in student numbers, but our staffing is small. We're constantly stretched. It's difficult to do additional things...It's quite difficult to get released in the working day. People don't like lots of students being released. Classes must be covered – there's the expense and lack of continuity for students. People have concerns about the other lessons which they miss. I think the more we take them out the better - many lessons in school result in minimal learning.

This is a very rural school. Cultural experience is very limited. Family experience is limited. It was a shock for me after teaching in London for several years.

You're trying as an art teacher to broaden their cultural experience but there's limited curriculum time and opportunities for visits. They're not getting cultural experiences individually.

On taking up his post at this school, John had found that even an Upper 6th A level student had never visited any gallery and he said that this obviously 'has an impact on what we do'. He would have expected A level students to be making independent visits but they did not and this seemed to be a part of a prevailing local attitude to cultural activity. He had organised trips to London but only after overcoming the obstacles indicated above.

6.9 Being a learner again

One message from interviewees was the value of the experience of being a learner again, which helps adults to appreciate the experience of students. A secondary teacher remarked that the chance to take a workshop where you will be challenged helps you to understand what learning is like for pupils and also their fears: 'it gets you back in touch with the child'. The culture of the course has an effect. On the Bath Power Drawing course, participants are relaxed after the summer, and seem ready to be enthused for a new year of teaching. This culture seems to be well established in this long-standing course. However programmes which focus more on a critical response to art or art-related theories do not necessarily share this 'teacherly' culture. And the next step of transposing one's own learning into teaching is not always simple.

Box 8 Unanticipated benefits: bringing ATS experience into school

Having attended a gallery based course, Sarah expressed disappointment that it focused on broad issues of identity rather than Black art (which was the theme of the linked exhibition). Nevertheless, she said that the course, jointly led by an artist and a gallery educator, had encouraged her to invite an artist into school to do work with KS 4 pupils on that theme. In addition, it had given her the opportunity to work across media and to bring film-making into her work; she had subsequently drawn on this experience to incorporate film-making into her teaching. She said that the course had made her more exploratory in her approach and led her to see that an artist could contribute to an art and technology project in school, perhaps by “unblocking” pupils, in a way that a design professional might not. Though this course had not wholly fulfilled Sarah’s specific art criticism interest, it did help her develop her school’s curriculum. Her own experience in learning from and with artists showed her how artists could contribute to the learning of her pupils.

Box 9 Transposing adult experience to the classroom

Jill had done an experimental activity involving collective mark-making to music during the ATS course. She tried this out in school, reporting that her pupils had found it hard to share their mark-making. She considered that, despite their resistance, they had come up with fantastic drawings. Jill felt that she was still grappling with how she could orchestrate such an activity in the classroom.

In the case above, the teacher has not yet been able to make a straightforward translation from the artistic to educational experience. At the least, this example confirms that ATS programmes usually leave to their participants a teacher task, namely to work out how best to use their experience in their teaching.

This ‘knowledge transfer’ may be easier to tackle collectively if some teachers remain individually unable to convert their experience into successful teaching. The risk then is that a teacher becomes dispirited and regards himself as a failure. They may also distinguish sharply between the liberating ambience of the course and their day-to-day working environment.

6.10 What is ‘progression’?

The most obvious vehicles for progression are the short courses which support and motivate progression to an MA. At one HEI, one third of the short course participants progressed on to an MA. One is doing a PhD, and doctoral study is a feature at another centre as well. Some Entry level or Intermediate level courses are taken after or concurrently with an ATS related MA.

Within HEIs, the place of progression and the place of MAs is locally understood. Beyond that, there is some uncertainty about what ‘progression’ should mean. One gallery course provider asked:

Is it OK not to do an MA or should that be the goal? Is it too much of an escalator? Perhaps there could be other ways of progressing apart from the MA?

As recorded in this report, there clearly are other ways to progress. The prospect of the MA is attractive to many participants and some do embrace it as a way of moving on. However others feel unable to progress that way or feel uncertain about whether this is right for them. The Scheme accommodates the familiar pattern of HEI linear progression but perhaps it is time to think about an alternative model for 'progression' or alternative ways of recognising 'progression'.

'Progression' can mean many things within the ATS, but it is not necessarily a simple linear progression. Primer Programme events offered less chance to influence an individual's development markedly, though they encouraged less confident teachers to put a toe in the water. Yet they also attracted a very well qualified and very experienced clientele (Box 10). Indeed one higher education artist tutor observed:

The information that teachers are forced to learn is fascinating for us because they talk about learning procedures, the content of how someone learns and that is quite fascinating when you bring it into this environment.

Matching the level of the course, the readiness of the participants and the ability of tutors is not simple. An artist tutor recalled the end of a four day Summer School:

We had a crit day on that last day that was every bit as stimulating, challenging and confusing as any crit that you'd expect to have with second, third year or even first year Masters students because they were about adult issues. So what they were doing was finding meaning through their work at the end of the week.

These reflections emphasise how the impact of a course will depend partly on what the participant can bring to it, and the prior learning and experience which some artist teachers have can be considerable. In lifelong learning courses it may be that some career stages are particularly conducive to learning.



Box 10 Progression

Jane has taught for 17 years following a five year MA in Art and Art History. She is Head of Art (the department's only full-timer) at a small rural comprehensive school with a track record of pioneering work despite being "far away from mainstream art". Location, her existing qualifications and experience, and her workload meant that she did not want a MA course. Lacking CPD provision or support groups locally, she booked on to a Primer Programme workshop because:

I felt the need at the time to have some intellectual stimulation with other adults... like-minded I think was really what I was wanting.

Asked whether the course linked in any way with departmental or school development plans she replied 'Absolutely not!' but continued:

Not at the time. But when I came back and reflected on what we'd done I realised how useful it was because it was all to do with problem solving.. and of course problem solving and independent learning is very much a part of what we are trying to achieve.

After a lively recollection of the event (a year before), she explained:

The way it was set up, the way we were challenged, the teams that we went into gave us a broad range of experience in each team – and the fact that it almost became quite competitive between teams. But as well as that a lot of discussion, and sometimes quite heated, which was good.

This session did not offer new techniques but it had two clear consequences. One of her professional development targets was to start to practise again much more:

That I think will help my education, you know, my educating, but it will also do me an awful lot of good. I'm finding myself getting quite frustrated that I'm thinking up great projects for the kids that I want to do myself. And I'm planning ways round where I can almost become partly an artist in residence within the teaching I do at school.

She planned to discuss with senior management whether she could choose to work alongside A level students as they worked independently, and would also ask if a couple of her free periods could be protected for her to give time to her own work. She had also taken a new approach with students starting a project, drawing on the workshop style and herself producing work to demonstrate what the project was addressing: "I suspect I might not have done that if I hadn't been on that course". On the evaluation form Jane had written 'Enjoyment' and she stressed the event's personal and professional stimulus. In the arts, she said:

The teachers are 100% vocational and usually practitioners as well as teachers and I think that enjoyment, that exhilaration that you get from practising yourself is something that shouldn't be neglected.

6.11 Contemporary practice

Above and in the examples, various approaches to 'contemporary practice' are recorded. Some artist teachers we met were dubious about very theoretical lectures in this area - especially when they had travelled after work to a twilight session. This does not imply an unwillingness to address theoretical matters, just that they must be introduced in the right way.

A good way may be what is in other sectors seen as work-based professional learning... in other words, learning in the studio, and using what a Kent tutor described as 'the vocabulary of the studio itself'.

Some distinctive approaches have developed. LJMU trace this back to the thinking of Pam Meecham and Jeff Adams (who created the programme) through which conceptual and theoretical understanding enables practice to develop. Tate Modern emphasises learning from critical engagement with the work of other artists. Tyneside combines elements of these with an action-research perspective. Kent's courses have a strong studio element and are seen against a lifelong learning perspective. Bath Power Drawing emphasises practical art making with theory being introduced by teachers or other artists. These approaches are likely to be found together in some courses – with a particular local emphasis.

6.12 Effects on pupils

In the questionnaire survey teachers were reticent about identifying effects on pupils. However the open ended questions and the interview data provide more information about this. One aspect is the degree to which teachers – and students - must cope with the external examination system. This has two effects: it may constrain what art teachers can do, reaching down to lower school curricula, and the assessment system may not recognise more innovative work.

Box 11 The grip of examinations

Jo deployed an experimental group mark making activity with her lower school secondary classes. She said that the activity had given her pupils an extra challenge and she had been surprised at who had 'stepped forward' to meet the challenge. She concluded that certain pupils had benefited, that there had been a personal development dimension for them and that her own knowledge of her students had been extended.

However, Jo admitted that she had subsequently allowed this new pedagogical approach to lapse, saying that the 'exam routine' with a concomitant emphasis on individual work had come to dominate her teaching as the year progressed. This shows the difficulty of sustaining innovation over time and demonstrates that other factors can work against change.

Other teachers referred to the effect of examination priorities as a constraint. Some said that pupils responded very well to the more creative, experimental art making that they had brought from their ATS programmes but that, as teachers, they felt

unable to give much time to this, particularly as students moved towards assessment. One secondary teacher who was able to make space for some innovative drawing work attributed this to a lucky coincidence rather than to any planning: 'We were fortunately doing a project on the figure, so all that experimenting looked fantastic in their portfolios'.

One of the open ended responses to the questionnaire survey reported that an external examination moderator had reacted negatively to a student's conceptual work. This poses the question for the teacher : is it better to support more innovative work from students or is it better to ensure that their work avoids such confrontation?

Any effect on pupils comes at the end of a complex chain of influences and is located within a particular school context. Each of the following three vignettes provides a glimpse of how pupils became a part of their teachers' ATS experience. These are presented with minimal commentary so that the reader can arrive at his/her own conclusions. Each example also exemplifies certain other aspects of the Artist Teacher Scheme. The three examples concern first, a secondary school, second, a pupil referral unit, and third, a first school. These teachers had done Intermediate and/or MA level courses.

Box 12 Life cycle choices and changes in philosophy and pedagogy

Elizabeth has taught for 20 years after a BA in Fine Art and a PGCE. She heads an art department of almost 5 full time equivalent posts, in an 11-18 comprehensive school which is now a specialist arts college with a strong reputation for work which is at the forefront (regular artist in residences, exhibitions in school, and work with local primary schools). She knew of the ATS Intermediate course from the centre leader and had reached a critical point in her professional life, coincidentally matched by major changes in the school affecting the art department's premises.

My natural inclination is to nurture other people ... I thought it was about time, after 19 years, that I had some sort of practical and theoretical input myself. Even if the things that I was going to be learning were not new, it would be interesting to be in an environment with like-minded practitioners. And it was. It was so supportive, it's not true. I thoroughly enjoyed that year – it was fabulous....

Most of the people on my course were Heads of Department and they were about my age and it was just wonderful to connect with people in the same position as yourself and basically starved of ideas...discussing with people in their own peer group.

She paid the course fees and met the cost of her exhibition work, a large-scale installation costing £1,500. She spent three weeks of the school holidays to research and to make the work. Over a 7 month period she operated as an 'artist in residence':

I was there permanently, working in my lunchtime, working at break times, working after school, working actually in the lessons with the sixth formers creating this work. So all the time the children were coming in they were having a dialogue with me about what it was I was trying to do and what they were doing in their lessons.

The same theme was used with several classes over some months and provoked both in-depth discussion as their work and hers progressed, also drawing suggestions from students about how she might tackle technical problems. 'Dialogue' of this sort is a key element of studio practice and critical debate.

This momentous year had completely changed Elizabeth's approach to teaching. Having previously felt that to get good results from children a teacher had to focus wholly on their development, putting her own practice aside, she now said:

Actually for me to be a happy and successful individual, I really need also to engage in the activity that they are engaging in.. I have totally reviewed my ideas on this and I think that they should be able to accommodate me and I should be able to accommodate them and we actually have a learning curve together... My whole philosophy's changed and I believe that as artists it is a whole collective thing that's going on and you should all move forward as a result of the process....

Now they realise I'm an artist in my own right and they see you struggling alongside them and it's not just this great divulger of information.

She produced as evidence of the effect on students a pile of Year 10 sketchbooks, demonstrating how different pupils had developed their research:

Evidence is in the fact that it's in their sketchbooks and they've been using it in terms of their coursework for GCSE and A level and A2 level so it's definitely been used. Definitely. There is definite, hardcore evidence... You will see their work running parallel to mine... Look at that – it's absolutely gorgeous! It's nice because the kids have done better than I have.

The future holds many possibilities:

Doing the ATS has almost given me another boost.... I've got other things I want to investigate, to do with me as an artist and the kids learning via me as an artist teacher to see what happens. To see what it's like when you put the emphasis on the arts... I want to see what happens when you mix it right in there with your own teaching and see how it comes out.

She plans to start a part-time MA. Alongside the support and stimulation of the course, her tutors and her peers, Elizabeth has provided for students an apprenticeship model within a community of creative practice in the school.

BOX 13 Contemporary art in a Pupil Referral Unit

Mark had a BA Hons and PGCE, had taught secondary art for 31 years, increasingly holding senior management roles in the school. A merger gave him the chance to take early retirement and work part-time in a Pupil Referral Unit while doing an MA, as well as completing an ATS Intermediate level course. He relished his new working environment despite the challenges:

I've got to know most of the pupils very quickly, I've got classes of – the

maximum I get is - five, compared to 34 in the Year 7 class at my last school. I get an hour and a half long lessons, much better equipped art room and you can actually feel that you have achieved something at the end. For some of these students to stay in the classroom for an hour and a half, to do a little bit of work is an achievement.

The biggest change in his art teaching was that he now looked not just for 'the old favourites' but for 'modern, accessible stuff that will work with the students', allowing for the fact that many are emotionally or behaviourally disturbed.

We've looked at people like Michael Craig-Martin and Julian Opie who are much more current than I would have used before. I'd have probably gone back to even the... Renaissance and the 'Vanitas' paintings, looking at what a skull means - whereas now, I'm looking at much more modern issues and they're fine... They don't go to galleries; they will take what you throw at them in a sense... something which is made in the 1990s or the 2000s is probably preferable to them. And relates more to the CD covers and things that they're used to, so it's trying to pull those in as much as you can... I have a support worker with me who never ceases to say 'I just can't believe what they're doing and how they're working and the fact that you can keep them in the same room for an hour and a half'.

BOX 14 Effects on pedagogy in a first school

Susan embarked on an MA with a mix of reasons. With a BEd and 30 years teaching experience, she was Head of a First School and:

My own art practice had suffered really from being just so busy at school and school always coming first. I could do a week 'taster'... to see whether I liked the elements of the course and then continue at a higher level if I wanted to so that was attractive. I wasn't fully committing until I knew what it was about.

The dual aspects of the course appealed:

It brought together two strong elements for me, because it was my own personal interest to develop my art education, and the fact that it was education based as well – I felt justified in doing it, finding the time to do it I didn't feel totally selfish...

The education element clinched it as something that I felt was totally relevant to my professional development. Without that I would have felt because I'm a primary school teacher maybe it would be only about myself, and you feel as if you have to justify everything within the school context.

The MA course itself proved a very positive experience. Working in a 'totally new and unexpected' direction, on the advice of tutors she built up a body of photographic work and showed it at exhibitions for the course and publicly with two fellow students. She was invited by a commercial gallery to exhibit and sold some pieces as a result.

In her professional life as a teacher, the first effect was that Susan now sought to 'bring contemporary art into the classroom', but there were other pedagogical effects too. Her staff had worked on thinking skills activities, accelerated learning, and multiple intelligence:

While I was doing research on that I came across Howard Gardner's 'entry points' into looking at.. well they could be looking at anything ... You interpret something from different points of view – so I used that to look at my own art work with the children... Children who would respond to art work in a practical way, and want to produce something – could. Children who would respond and tell a story could also do that. Children who wanted to understand why the artist had produced the work – they had an entry point... That is quite a good technique for teachers with very little artistic knowledge... they've got a strategy for getting the children to talk about art which doesn't depend on them knowing everything. And it means contemporary art can be accessed.

Susan was about to do a staff meeting on this and planned to use interactive white boards to show contemporary work, posing questions for teachers to use to trigger responses.

*Sometimes contemporary art is just dismissed as not accessible for young children but in actual fact there are some pieces that you can talk about and the children can feel things.
The explanation from the artist's point of view can be shared with the children but sometimes that's not necessary, sometimes the children are just having a go, because in galleries, particularly with contemporary art, sometimes there isn't much of an explanation there of what's going on, so they've just got to feel that they can access it.*

A colleague working on pupils' emotional intelligence and bullying subsequently gave children digital cameras to provide images for collages and to trigger written work. Susan had been the only primary person on her course, and initially wondered whether it would be as relevant to her working environment as to secondary participants. Less than a year after finishing the MA both her own creative work and the new developments she had encouraged in school had proved the value of the course.

The impressive 'outcomes' of this process had not been defined ahead of her initial registration on the course. They were therefore not planned, but nor were they a matter of serendipity. When a highly experienced artist teacher can make the space and has the support to embark on a journey like Susan's, their learning and the use they make of it may not be predictable, but it may well be remarkable.

These three examples demonstrate in different ways how a teacher's own development can contribute to pupil experience even if that was not the prime purpose of the teacher at the start. In each case, the teacher has been able to take his or her own learning, absorb it and make it part of their own thinking, and use it to enrich their teaching practice. None of these examples concerns mere replication; each demonstrates a deeper and more powerful type of professional development. Some teachers will find it harder than others to transpose their learning between the

two arenas, but many are doing it in modest ways as well as through the creation of major work in school.



Section 7 Concluding commentary and issues for consideration by the Management Group

7.1 Commentary

Thinking about this Scheme is underpinned by the model of the artist teacher who develops personally and artistically, which in turn leads to professional development as a teacher. The personal/artistic development may be in response to different personal or artistic needs but whatever these are, they are individual. The course and events however may have and may be designed to have other effects. They may address personal/artistic needs which have no obvious relation to teaching. Others may address professional development needs which contribute less to personal/artistic development.

One issue here is how focussed ATS programmes should be and whether they should develop an element which helps to make this connection and to balance out diverse aims and input. While marketing in terms of 'relevance to the classroom' may be risky, some teachers do change their thinking and pedagogy.

Even on the longer courses which encourage further development, it may still be difficult for some people to make the link between their own personal/artistic development and their practice as a teacher. We document some telling examples of artist teachers who have achieved this with great success, but it cannot be taken for granted. Leaving aside personal aptitude for making such connections, many aspects of the school context may inhibit rather than support development.

7.2 The ATS as continuing professional development

The ATS could of course be characterised as a form of lifelong learning. However we find it helpful to see it as a type of continuing professional development. The Scheme has been described as an 'immersion' process (Stanley, 2004) and this model was endorsed by those who appreciate the detachment from work and home commitments especially on residential courses. Some artist teachers describe time spent on their own art work as time for oneself- in other words this kind of professional development is individually or personally fulfilling.

Probably the most powerful recent influence on thinking about professional development was the work of Schön which starts from a critique of technical rationality in conveying professional practice. He stresses the often unarticulated forms of knowledge used in working environments: 'Competent practitioners usually know more than they can say and exhibit a kind of "knowing-in-practice" most of which is tacit.' (Schön, 1983 p.viii). The ATS can be seen against his analysis of the reflective practitioner and of the 'professional artistry' in confronting 'indeterminate zones of practice – uncertainty, uniqueness and value-conflict' (Schön, 1987, p.6). A key feature of professional work is the extent to which practitioners face non-routine situations where merely applying rules is insufficient. They must instead make judgments on a complex amalgam of knowledge, skills and expertise accumulated over time and in different operational settings. While artist teachers did report instances where they simply replicated a session they had attended, their learning and what they took back to the classroom was usually more profound; it was a form

of learning which would prepare them to handle the sorts of professional situations which Schön outlines.

Other conceptual approaches against which the ATS could be located would be Stenhouse's 'extended professional', premised on the idea of the 'teacher as researcher', or the work of Kolb (1984). Links could also be made with analyses of career in terms of novice, advanced beginner, competent, proficient and expert (Dreyfus, Dreyfus and Anthanasiou, 1986; Benner, 1984).

Most interesting however for the ATS is the concept of situated learning (Lave and Wenger, 1991; Chaiklin and Lave, 1993). This moves away completely from conventional notions of learning as a passive process of digesting factual information. Learning, say Lave and Wenger, is essentially social and involves participation in communities of practice as well as complex processes of incorporating theory into everyday work practice. The fundamental aspect of situated learning is the process of 'legitimate peripheral participation' through which newcomers become part of a community of practice. Starting from notions of apprenticeship, and exploring the interaction between 'newcomers' and 'old-timers', they trace 'the gradual process of fashioning relations of identity as a full practitioner'. (Lave and Wenger, 1991, p.121).

What we know about the ATS experience aligns well with this model. Artist teachers stressed how they valued contact with other artists, and especially the teaching, criticism, comment and support of professional artists who are well established and able to bring their own work to bear in their teaching. Visiting artist sessions and studio visits were mentioned as being particularly meaningful to participants. This contact and exchange provides 'apprentice artists' with guidance and its credibility is vouched for by the track record and commitment of the artist who is currently operating as an educator. The social contact helps to confirm for the participant her aspirational identity as an artist.

This social dimension is helped by the reciprocal learning and teaching which goes on collectively. Within the context of an ATS course, participants recognise each other as artists, rather than teachers (or secondary school teachers, or NQTs or Heads of Department). They exchange ideas, attitudes, techniques and experiences in a way which contributes to their developing artistic identity. These interchanges are both informal and formal – with the latter sometimes being orchestrated by artist educators who can endorse such critical exchanges as relevant and valid for artists. They also grow into – or back into - the professional discourse or what one tutor described as 'the vocabulary of the studio'.

Wenger and Lave have described how an aspirant learner passes, over time, from the periphery to the centre of the community of practice. This passage is marked by increasing skills, social respect, responsibilities, self-confidence and critically, a developing role as an educator of more peripheral, less competent learners.

Some ATS local schemes do provide opportunities for such progression, though this is not so far highly developed. The specific community of practice is short-lived and does not witness the longer-term growth of an artist teacher. We have noted how many participants approaching the end of a course hope that they will be able to retain contact with their peers.

What is available for each artist teacher is an enhanced recognition and practice as an artist in their school, in relation to other teachers, and in relation to pupils. Boxes 10 and 12 show one teacher moving towards operating as an artist in residence in her school, and another who had done so for some months. The key point is that social recognition can, for some, be highly significant and can help to confirm and support further progress.

The community of practice where the learning takes place is likely to influence the kind of learning that goes on. If, as appears to be the case, artist teachers are comfortable to see themselves equally as teachers as well as artists when they learn together, then it is likely that their learning will be carried forward in both spheres, since learning for teaching will be as legitimate as learning to exhibit or to curate or for personal expression. We have seen that some (though not all) are very able to move between their artistic and their educational roles, and to transpose their learning from the former to the latter arena.

This model may be useful in thinking about the further development of the ATS.

7.3 Issues for consideration by the Management Group

The recent Review of the NSEAD (Pratley, 2006) poses a number of issues about which decisions will be made shortly. These will impinge on the future management and development of the Artist Teacher Scheme. Without prejudging those decisions, it seems likely that the Scheme, if it continues to grow as it has done recently, will need to have a more structured relationship with the constituent local centres. The nature of that relationship will depend on many things. This evaluation has focused primarily on the way in which the Scheme has functioned to date; it does not directly address the major strategic issues set out in the Pratley report.

Some key issues emerging from this research are considered in four areas.

1 The local schemes' and the national programme's approach to administration, marketing and publicity.

- While local schemes will want to retain their own approach to administration, it may benefit the Scheme as well as those who operate it locally for the responsibility of administering the ATS to be clarified.
- The evaluation has been formative in demonstrating the need for the national programme to have up-to-date information about those who have participated. The Teacher Profile Forms introduced early in 2005 were not completed by every participant; these have become Registration Forms and each course attendee should now complete one. To manage the Scheme nationally, and to promote it in the future, it will be important for this information to be held on a central database and to be kept up to date.
- The NSEAD offers a prime marketing route and the creation of a virtual gallery showing work by artist teachers will further support the promotion of the Scheme.

- Individual schemes often locate information about ATS provision within their own marketing framework and publicity leaflets, web pages and so on: this benefits the ATS by ensuring wider circulation. However embedding the information within a specific institution's distinctive format can also reduce the impact of the ATS marque. Centres should be obliged to give more visibility to the Scheme and to include the logo and an agreed description of the national ATS alongside information about their local provision. At the very least, a link should be offered on all web sites to the ATS web pages. In this way, potential course participants would become more aware of the range of the Scheme; they might themselves pass information to teachers in other areas.

2 The effects of the ATS on teaching practice

- Much of the evidence comes from teachers' own reflections on their practice, and their reports of activity in schools. Both quantitative and qualitative evidence shows that many artist teachers have fundamentally rethought their practice and developed new ways of working in school. Their practice has been strengthened, deepened and widened in many ways and some are also using their own creative work in school. Some accounts are inspiring and it would be helpful if such examples could be shared more widely: we suggest in the report some ways in which this might be achieved (eg more opportunities to network between centres and regional workshops or events to share good practice and innovative ways of working).
- The Management Group could consider other ways in which evidence of changed practice might be circulated, through publications including iJADE as well as events.
- A bank of case studies would be one way to reflect the complex professional development which is taking place under the ATS. Building on from the longer vignettes presented in this report, case studies can offer a rounded picture of individual experience, school context and effects on pupils, including visual images. Such 'real time' in-depth case study is labour-intensive, but allows the researcher to track developments as they occur. Such a compendium would be a useful resource for both providers and artist teachers.
- This evaluation provides a 'snapshot' of artist teachers who are still on courses or have completed in the past year. For some it is early days and there is a case for returning to course participants at a later date. Follow-up studies combined with retrospective material could provide strong data over a longer time scale.
- Artist teachers often mention their enjoyment on evaluation forms and in interviews. This distinguishes the ATS from most in-service training. They relish the challenges which the Scheme offers; they reflect enthusiastically on their own progression, and share that enthusiasm

with colleagues and pupils. Enjoyment is a telling feature which should be protected as the Scheme develops.

3 Partnership working within the ATS and access to the arts and culture

- Partnerships within the scheme vary markedly. The Management Group has not so far been in a strong position to influence this and indeed might well prefer not to express views about partnerships directly so as to leave the 'ownership' with the local Centres. However it may want to consider whether there is a case for a minimal agreement about what constitutes an ATS partnership. If substantial core funding were to be available and a more formal relationship established, some degree of consensus would be called for, and no doubt also a higher degree of accountability.
- We could ask whether opportunities for achieving the synergies between the various elements are always maximised within all partnerships. This is about how the specifically artist teacher element is addressed and whether the person who runs the scheme has a responsibility to make sure that this is properly articulated, and informed by practice across the Scheme.
- The Scheme increases access to the visual arts because many courses include gallery visits and opportunities to work with curatorial staff and with practising artists. Many artist teachers have spoken of their greater confidence in engaging with contemporary work and in discussing it with pupils. Others report taking school groups to galleries: these may of course be the more pro-active teachers who would do this anyway, but many do speak about these activities as being triggered by their ATS experience. Their greater confidence makes them more at ease with unfamiliar and sometimes challenging work and better prepared to help pupils to think about it. The obstacles facing those who organise gallery visits have been noted and, taking account of those, some teachers book artists to work in school, which increases access in a different way, or they organise internal gallery space. The culture of a school and its view of the value of art is important in enabling or hindering such opportunities. The Management Group could consider whether there are ways in which the positive messages of the ATS can be brought to the notice of senior managers in schools.

4 The future development and evaluation of the Scheme

- Centre and course leaders did not think that there is a case for standardisation between MA provision; courses must already meet HEIs' validation terms and higher education quality assurance. At other levels, endorsement in effect comes from NSEAD. There has been great variety and possibly some overlap between Entry and Intermediate levels, and it is not in every case clear how far credit can be given for a prior learning to someone registering for an MA.

- While the NSEAD caters for its members, there are other existing networks (eg local networks of art teachers) which might be explored as routes to disseminate and publicise the opportunities available under the ATS.
- The ATS is a national Scheme, not simply a collection of programmes and one could ask to what extent it is meeting the needs of teachers nationally. Our research shows the benefits of participation and also some barriers, but it is not clear that all teachers can always get just what they want. We know that many teachers see ATS provision alongside a range of possibilities (eg other kinds of CPD, networking, artists in residence, gallery visits). So the Scheme competes for teachers' time and funds. Looking to future opportunities, are there other partners, other modes of delivery, and other activities which might help the ATS to reach other teachers? Should the Scheme now be a bit less producer-oriented and more market-oriented?
- Related to this, we heard little in interviews about the identification of artist teachers' needs. Most centre and course leaders seem to be confident that they know what it is that prospective participants need. For courses which are recruiting healthily, this may be the case. However if a course fails to recruit, one might ask if this is part of the reason. The Management Group may wish to consider building on the information now available through this evaluation in order to make a more targeted assessment of the needs of artist teachers.
- Seeking out 'like-minded' people is a leitmotif of the interviews. Several course participants say that they would like to continue in contact with the rest of their cohort. Some galleries and/or HEIs have been able to help in setting up networks, inviting participants to previews and artists' talks etc. This does not happen everywhere and it may be that the national Scheme could assist in this since contact with 'like-minded' people is one way to sustain and continue after the course the professional development which has already taken place. Repeat bookings for the Bath Power Drawing course demonstrate a desire to refresh one's thinking and skills. The fact that highly experienced teachers will book on to one-day workshops also shows that there is a need for provision which connects the individual with a peer group and enables him or her to work in the company of others.
- The return rate on the questionnaire survey was notable, indicating strong engagement with the Scheme. At the same time, artist teachers stressed that their own development should be seen in qualitative terms and many were cautious about describing effects on pupils which could be 'intangible'. To capture the subtlety of these effects, a mix of of research methods is appropriate.
- This evaluation can be seen as a baseline which could be replicated or adapted in the future. A repeat exercise might for instance focus qualitatively on a particular level, or the primary phase, or specific skills. Once a national database is available, it would be possible to

repeat at intervals a version of the questionnaire survey drawing in all participants to build up a longitudinal assessment of the Scheme.



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Annex 1: Interview agenda for centre contact

A Administration, delivery, marketing, publicity

A1 Administration:

Who? Responsibilities? Line management? Time allocation?

A2 Delivery:

Selection of tutors/artists? Location e.g., split between sites/other?
Scheduling (dates) Timing (Weekday/weekend/twilight etc)

A3 Marketing and publicity:

Target numbers and take-up?
Routes to potential participants ?
e.g. existing mailing lists/networks or new ones?
Web sites?
Expenditure on publicity?
Targeting primary/secondary or not?
Any selection criteria?
Any problems encountered? If so, how overcome?
Most successful aspects of marketing approach?
Do you attempt to market to and to progress teachers through successive courses?
Have you considered accreditation for non-MA courses toward MA modules?

(Check that we have received publicity material)

A4 Funding issues:

Who pays the course fees – school/college or individual?
Or a shared arrangement? Any discretionary funding?
If in school time, do you know if cover is provided?
Is there any in-kind support for individuals - or for the programme?
Any additional sources of funds or support for this ATS programme?
How do you fix your pricing? For the different courses?

B How the Scheme helps to raise teaching standards

B1 Have you detected developments in artistic practice among individual participants as a result of the course/event ?

Evidence of this?

B2 Are you aware of changes in participants' approach to teaching?

Evidence of this?

B3 Are you aware of any career development associated with teachers' having been on the course?

B4 Do you think people will be able to sustain their artistic and other development?

- B5 Do you foresee a need to reinforce the skills they have acquired?
- B6 Are you aware of any effects on students' performance or on students' attitudes?
- B7 Specific issues about course content :

The role of new technologies in your provision?

The place of art theory and critical debate in your provision?

Balance between practical activity, lectures, tours, discussion?

C How the Scheme supports partnership working

- C1 Who are your partners?
- C2 Have there been particular challenges to address?
- C3 What have been the best features of the partnership?
- C4 How do you see it developing in the future?

D Access

- D1 Does the Scheme increase access to the arts and culture?
- For artist teachers? For students? For other parties?
- In what ways?
- D 2 Have you developed any networks or groups associated with the ATS programme?
- D3 general impact on gallery partner?

E Additional questions:

- E1 Do you have views on how the school context affects implementation or follow-up of the approach developed on the course/event?
- E2 Do you see a case for greater standardisation at level 3?
- E3 What form of evaluation have you done? Is this a common gallery approach to evaluation?

(Check that we have a copy of any reports)

- E4 What are the main changes you have already made to the scheme and why?
- E5 What future changes do you envisage making and why?
- E6 What would you say are the most distinctive features of the Artist Teacher Scheme to date?

E7 Have you had any chance to learn about other programmes to compare with the work being done on your ATS courses?

Annex 2: Interview agenda for artist teacher

General

- 1 What is your current post? How long teaching? Qualifications? School?
- 2 How did you hear of the Artist Teacher Scheme course?
- 3 Why did you register for the ATS course?
- 4 Does this link with your school's development plans or departmental plans?

A Publicity, marketing, administration, delivery

- A1 What was your experience of:
the publicity and marketing material,
the application process
other administrative aspects?
- A2 Who pays the fees?
Yourself? School? Partial support?
Time off? Cover provided? Any other in-kind support?
- A3 What were your thoughts on delivery:
format, content, balance of practical/theoretical, learning styles etc? Was any of this
significant for your pedagogy etc?

B What has been the effect of the ATS?

- B1 Your creative practice:
How much time do you give to this in an average term-time week?
Over the year including holidays?
In what ways does your creative practice link with your teaching practice?
And changes in time relating to ATS?
- B2 What were the most important effects on your artistic practice as a result of the ATS course?
Attitudes, confidence, techniques, ideas, aspirations, innovation, activity (eg exhibiting)
- B3 Has your teaching practice changed since doing the ATS course?
Has there been any impact on your department or on the work of colleagues in the department?
- B4 Are you aware of any effects on pupils as a result of your involvement in the ATS programme?
Eg Impact on their confidence or work in response to changes in pedagogy, content or in schemes arising from ATS.

C The ATS partnership

C1 The ATS programme is built on partnerships between galleries and HE institutions. How did this work in the course you attended?

C2 Has your work or that of your students been affected by contact with contemporary art practice encountered through the ATS?

C3 Are you involved in any group or network associated with the ATS?
Are you part of any other group which supports your creative practice? Or supports you as a teacher of art?

D Access

D1 Does the programme increase access to the arts and culture?
For yourself? For students? --- in what ways?

E Additional questions

E1 Do you see participation in the ATS as supporting your career development? i.e as a route to promotion?

E2 Have particular aspects of your school context affected your following up the approach developed on the course/event?

E3 What have been the most valuable aspects of the ATS for you?

E4 Would you make any adaptations to improve it for someone else in your position?

E5 Have you any further plans/intentions arising from your ATS involvement? eg for further study, for career changes etc.

Annex 3: Letter sent with questionnaire

Centre for Educational Development,
Appraisal and Research

Our Ref: 201

29 March 2006

Dear

National Evaluation of the Artist Teacher Scheme

The University of Warwick has been commissioned to evaluate the Artist Teacher Scheme (ATS) in 2005-2006. The ATS provides professional development at various levels and in different formats in 10 centres in England. Most centres involve a gallery working with a higher education institution. The workshops and courses range from one-day 'primer' sessions to two-year master's degrees.

One part of the evaluation is a questionnaire, which is being sent to all Artist Teachers who attended any ATS related courses between 1st March 2005 and 31st March 2006. Our records show that you attended the following ATS course:

NAME OF COURSE ATTENDED

We would therefore be very grateful if you would take a few minutes to complete the attached questionnaire. You may have attended another ATS course in addition to the above: If this is the case, please complete the questionnaire in relation to the more advanced of the courses you attended.

Your response will provide vital evidence in assessing the impact of the ATS and in reviewing practice. All responses will be treated in confidence and no individual will be identified by name in any resulting analysis or report.

Please return the completed questionnaire in the enclosed reply paid envelope to arrive no later than **Friday 21st April 2006.**

If you have any queries please do not hesitate to contact me by phone or e-mail using the contact details below. Many thanks in anticipation of your response.



Dr Steve Strand

THE UNIVERSITY OF
WARWICK

Annex 4: Questionnaire

CEDAR
Director: Professor Geoff Lindsay

The University of Warwick
Coventry CV4 7AL United Kingdom
Tel: +44 (0) 24 7652 2197
Fax: +44 (0) 24 7652 4472
Email: Steve.Strand@warwick.ac.uk



Artist Teacher Scheme (ATS) Questionnaire

The University of Warwick has been commissioned to evaluate the Artist Teacher Scheme (ATS) in 2005-2006. One part of the evaluation is this questionnaire, which is being sent to all Artist-Teachers who have attended any ATS related courses between 1st March 2005 and 31st March 2006.

The Artist Teacher Scheme (ATS) provides professional development at various levels and in different formats at 10 centres in England. Most centres involve a gallery working with a higher education institution. The workshops and courses range from one-day 'primer' sessions to two-year master's degrees.

We would be very grateful if you would take a few minutes to complete the questionnaire. This will provide vital evidence in assessing the impact of the Artist Teacher Scheme and in reviewing practice. All responses will be treated in confidence and no individual will be identified by name in any resulting analysis or report.

About Yourself										
Which best describes your current role in Art education? <i>(please tick)</i>	In which phase of education do you mostly work? <i>(please tick)</i>									
Trainee teacher or NQT <input type="checkbox"/>	Nursery / primary school			<input type="checkbox"/>						
Teacher / Lecturer <input type="checkbox"/>	Middle school			<input type="checkbox"/>						
Advanced Skills Teacher <input type="checkbox"/>	Secondary school			<input type="checkbox"/>						
Art co-ordinator <input type="checkbox"/>	Sixth form / Further Education			<input type="checkbox"/>						
Head of Dept / Faculty / School <input type="checkbox"/>	Higher Education			<input type="checkbox"/>						
Deputy Head or Headteacher <input type="checkbox"/>	Special school or unit			<input type="checkbox"/>						
Other <i>(please specify)</i> : _____	Other <i>(please specify)</i> : _____			<input type="checkbox"/>						
Approximately how long have you been teaching (to the nearest year)?	_____ years									
I currently teach <i>(please tick as appropriate)</i> :	full-time	<input type="checkbox"/>	part-time	<input type="checkbox"/>	P/T hours per week=	_____				
Are you currently registered for a Masters degree or other postgraduate qualification?	MA	<input type="checkbox"/>	PG Cert	<input type="checkbox"/>	PG award	<input type="checkbox"/>				
If yes, please give details <i>(e.g. qualification, course title, provider and completion date)</i>										
General thoughts about where you are now:	Please circle, from 1 (not at all) to 10 (completely)									
I am satisfied with my work as an art educator	1	2	3	4	5	6	7	8	9	10

I am satisfied with my work as an artist	1	2	3	4	5	6	7	8	9	10
I am confident in my abilities as an art educator	1	2	3	4	5	6	7	8	9	10
I am confident in my abilities as an artist	1	2	3	4	5	6	7	8	9	10
About the ATS course										
The ATS course you attended was:	<Course Attended> <i>field from database</i> If you have attended more than one ATS course, please would you complete the questionnaire in relation to the more advanced course which you attended.									
How did you hear about the course?	NSEAD website	<input type="checkbox"/>	Gallery/Museum website		<input type="checkbox"/>					
	NSEAD newsletter (A'n'D')	<input type="checkbox"/>	Gallery/Museum mailing		<input type="checkbox"/>					
	NSEAD school mailing	<input type="checkbox"/>	HEI website		<input type="checkbox"/>					
	START magazine	<input type="checkbox"/>	HEI mailing		<input type="checkbox"/>					
	Word of mouth	<input type="checkbox"/>	Other (<i>please specify below</i>)		<input type="checkbox"/>					
Have you attended any other professional development training in the last three years not detailed above? If yes please give course title and dates (<i>please continue on a separate sheet if necessary</i>).	course title: _____ provider: _____ _____ date: _____									
	course title: _____ provider: _____ _____ date: _____									
What were your objectives in attending the ATS course?	<i>Please tick all those which apply</i>		How far did the course meet these objectives?							
			not at all	to some extent	adequately	well	very well			
To enhance my knowledge and understanding of art			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
To revitalise my art practice			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
To gain confidence as an artist			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
To gain experience of 'new media' & digital technologies			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
To gain experience of traditional media or techniques			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
To interact with other artists			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
To develop my teaching skills			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
To enhance my career prospects			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
Other 1. _____			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
(please add) 2. _____			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
The ATS course (continued)			strongly disagree	disagree	neither agree nor disagree	agree	strongly agree			
The content of the course was appropriate			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			

The quality of the course delivery was good	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The course struck a good balance between practice and theory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The course was a valuable experience	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would recommend this course to an artist-teacher colleague	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Impact of the Artist Teacher Scheme (ATS)	strongly disagree	disagree	neither agree nor disagree	agree	strongly agree
On me as an artist:					
The ATS has improved my knowledge of art theory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The ATS has improved my understanding of contemporary art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The amount of time I spend on my own creative work has increased since my participation in the ATS	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am exhibiting more since my participation in the ATS	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am more confident as an artist	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am more creative as an artist	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have further developed my existing practical skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have extended my repertoire of media and techniques	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am more involved in professional groups or artist networks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
On me as a teacher:					
I am more confident as a teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I make more use of galleries and practicing artists in my teaching	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I make use in my teaching of specific techniques or material that I encountered on my ATS course	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am making more use of my own art work as part of my teaching	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am more confident in developing my students' critical analysis skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The ATS supports the objectives of my department's development plan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
On my students:					
My students' are making more use of galleries and other out-of-school activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My students' have increased in confidence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My students' are more motivated in their art studies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My students' are more creative in their art work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My students' attainment in art has improved	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
General					
What have been the most valuable aspects of the ATS for you?					

Could you offer any evidence of effects on student outcomes that resulted from your participation in the programme?

Have any particular aspects of your school's context helped or limited your ability to put into practice the ideas developed in the course/event?

Many thanks for taking the time to complete this questionnaire. Please return it in the pre-paid envelope attached. For any enquiries about this questionnaire please contact Dr Steve Strand, CEDAR, University of Warwick, Coventry, CV4 7AL; Tel (024) 7652 2197; e-mail: steve.strand@warwick.ac.uk

Annex 5: Information provided by individual schemes

In July 2005 the team wrote to all centre leaders requesting information about the ten ATS schemes: publicity and marketing material, and evaluation or other reports relating to the Scheme. We were also given documents during site visits and other contact with providers. The National Co-ordinator supplied copies of some items, especially those from earlier years.

NSEAD's web site was a source of information about the Scheme throughout. We also informed ourselves prior to visiting centres by consulting the web sites of the galleries and HEIs involved. In some cases web site information on interviewees' schools was useful.

The (hard copy) material below is not referenced in the report but along with the web site information it helped us to formulate key questions and to make the most of visits and meetings with providers and artist teachers. The TPFs and evaluation forms passed on by the National Co-ordinator also gave background information.

1 Bath

Marketing information on the ATS Studio Programme
Bath Spa University College postgraduate prospectus 2005-06 MA Fine Art
NSEAD marketing brochure for intensive drawing workshops including Bath
Individual feedback forms from drawing workshop participants 2004
Studio Programme course evaluation 2004-05
Summary of feedback 2004-05
Selection of evaluation comments 2001-02

2 Birmingham

Summer Course (Entry level Stage 1) programme flyer 2005-06
Information pack with course proposal and application form 2005-06
Course information for artist teachers
Participants 2001-05
Stages 1 (Entry) and 2 (Intermediate) dates 2005-06
Flyers 2003-04, 2004-05
Artists' statements for July 2005 Ikon exhibition
Evaluation reports for 2004-05, 2003, Stage 1 2002, 2001

3 Bristol

Letters and application forms sent to teachers about the Primer Programme
Report on the two June workshops 2005 and note by work experience student

4 Kent

Art Now Network flyer 2005-06
Report on Primer Programme event 19th March 2005.
Budget for May 2006 'taster' evening session and for 2006-07 programme
Information about May 2006 'taster' session sent to teachers and feedback on the session.

5 Liverpool

Internal John Moores University evaluation of MA Programme
Programme Self-assessment and Action Document for MA AT including internal and external evaluations 2004-05
Documents and resources relating to Exhibition/Display Day 14-01-06
Module handbook
Student evaluations Easter School 2005, Easter School 2004

6 London 1 Tate Britain

Flyer 3 day course 2003
Flyer 3 day course 2004 and application forms for this course

7 London 2 Tate Modern

Booklet 3 day course 2005
Summer Institute for Teachers and Artist Teacher Programme flyer 2005
CPD booklet April – August 2005, April – August 2004, Sept 2003 – March 04
Booklet Sept 2004 - March 2005
Student evaluation forms Summer School 2004
Booklet summer school 2004
'Summer Schools for Teachers' 2004
Report and evaluation forms Spring Laboratory Course 2003
Draft questionnaire 2002
Evaluation report Summer Course 2001
Individual evaluation forms Summer School 2000
Evaluation meeting notes 2000
Course evaluation 1999
Wimbledon School of Art course validation information 1999
Critical appraisal of pilot project 1999

Tate Britain and Tate Modern

Joint marketing material

8 London 3 Whitechapel

Marketing brochure and flyer for short courses

9 Poole

'Focus on Schools' flyer 2005

10 Tyneside

Primer Programme Report on May, June 2005 events
Flyer for Summer School (Entry level – Element 1 of MA in Fine Art and Education)
for 2005-06, 2002-03, 2003-04
Module handbook: Developing Art in Educational Contexts 2005-06

Series of module evaluation forms Years 1 and 2, 2004-06 MA Fine Art and Education: Module - Art in Educational Context
MA Fine Art and Education Interim Show 2004 catalogue
Students' feedback forms Element 1 2003-04
Flyer for MA Fine Art and Education 2002, 2003
Students' brief, blank feedback form Summer School Element 1 2003

NSEAD

Course information for all ATS programmes 2005-06
Course information for all ATS programmes 2006-07
Marketing brochure for National Symposia, 2005, 2006.
ATS/professional development flyers summer programme 2002, 2003, 2004
Flyer for Power Drawing Course 2006
Flyer for Welsh programme 2006-07

Annex 6: Current ATS provision

ARTIST TEACHER SCHEME

THE NATIONAL PROGRAMME OF CONTINUING PROFESSIONAL DEVELOPMENT COURSES FOR ARTIST TEACHERS IN ENGLAND, WALES AND SCOTLAND

Supported by Arts Council England, Creative Partnerships, The Arts Council of Wales and The Scottish Arts Council
Managed by the National Society for Education in Art and Design

ATS CENTRES 2006-07

ENGLAND

BATH and the West of England

Bath School of Art and Design, Bath Spa University College

BIRMINGHAM, WALSALL and the Midlands

The New Art Gallery Walsall

Birmingham Institute of Art and Design, University of Central England

EAST SUSSEX and the South East

De La Warr Pavilion, Bexhill

Towner Art Gallery, Eastbourne

in collaboration with Creative Partnerships, Hastings & East Sussex

KENT and the South East

Turner Contemporary, Margate

University College for the Creative Arts at Canterbury

LIVERPOOL and the North West

Tate Liverpool

Liverpool John Moores University

LONDON/1

Tate Britain

Chelsea College of Art and Design

LONDON/2

Tate Modern

Goldsmiths University of London

LONDON/3

Whitechapel Art Gallery

London Metropolitan University

LONDON/4

Kingston University

OXFORDSHIRE and the South Midlands

Modern Art Oxford

Oxford Brookes University

TYNESIDE and the North East

BALTIC Centre for Contemporary Art

Northumbria University

YORKSHIRE and the North

Yorkshire Sculpture Park

WALES

WREXHAM and North Wales

North Wales School of Art and Design

SWANSEA and South Wales

Swansea Institute of Higher Education (under development)

SCOTLAND

GLASGOW and the West of Scotland

Glasgow School of Art