

ENGAGE: Watch this space

Drawing together:  
art, craft and design in schools  
and galleries

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# Structure of the Art, Craft and Design Subject Report

*Drawing together: art, craft and design in schools, 2005-08*

## Provision and outcomes in the subject 2005-8 (Part A)

- Achievement and standards in art, craft and design
- Teaching and learning in art, craft and design
- The art, craft and design curriculum
- Leadership and management in art, craft and design

## Subject Issues 2005-8 (Part B)

- How inclusive is art, craft & design education?
- How creative is subject teaching, learning and outcomes?
- What is the impact of the subject on individual pupils, their schools and communities?



## Key findings

'Visits to art galleries and work with visiting artists played an important role and often had an immediate impact on pupils' aspirations and achievement, but such experiences were rarely available to all pupils. Sustained links, including those with the creative industries, were underdeveloped'

'Pupils were inquisitive about the work of different artists, but their limited breadth of knowledge, depth of understanding and range of analytical skills often constrained their ability to draw on such work. Too many pupils relied on secondary sources and remained uncritical about imagery encountered through ICT'



## Key findings

- aspiration
- achievement
- understanding
- analyse and criticise



# Recommendations

The Department for Children, Schools and Families (DCSF) and the Department for Culture, Media and Sport (DCMS) should:

'Promote opportunities for every child and teacher of the subject to have the opportunity to work in an art gallery, or with an artist, craftworker or designer as part of their cultural entitlement'

Local authorities and headteachers should:

'Increase pupils' first-hand experience by developing sustained partnerships between schools, creative industries, galleries and artists in the locality'

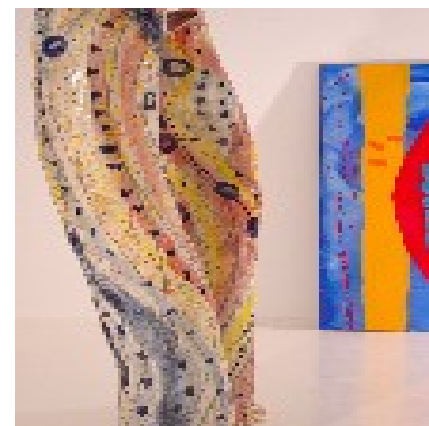


## Recommendations

Teachers should:

'establish more differentiated starting points for pupils, based on developing their skills, deepening their knowledge and capitalising on their creativity'

'ensure that provision is relevant and wide-ranging for boys and girls, and includes first-hand experience and enrichment outside lessons'



## Establishing starting points for teachers and learners

'Few schools evaluated the impact of CPD on teaching and learning successfully, largely because they failed to identify, at the planning stage, its intended outcomes and suitable evaluation methods'

The Logical Chain: Continuing Professional Development in Effective Schools

Ofsted 2006



## What is the overall effectiveness of art, craft and design?

### *Positive evidence:*

Enjoyment strong

*Popular option in relation to other arts subjects*

Standards high

*GCSE grades higher than other subjects*

Teaching and learning effective

*Leading assessment for learning in many schools*

Curriculum innovative

*Partnerships with galleries and artists exemplary*

Leadership and management driven

*High visibility of subject at whole school level*



What is the overall effectiveness of art, craft and design?

*Areas for development:*

Enjoyment strong?

*Proportion of students choosing the subject static*

Standards high?

*Girls continue to outperform boys at every level*

Teaching and learning effective?

*Creative individuals but not always creative teaching*

Curriculum innovative?

*Contemporary craft and design remain neglected*

Leadership and management driven?

*Improvement planning rarely about the above*



## Key finding:

One third of primary lessons good or better

### Strengths:

Pupils were responsive to high expectation from EYFS onwards

Regular use of sketchbooks across the curriculum underpinned the best work

Visits to galleries or visits by artists often used well, including as CPD

Where expressive or issues based work existed, pupils responded well

Subject leaders clear about the value of the subject having significant impact through specialist teaching

Display used effectively to celebrate and evaluate achievement

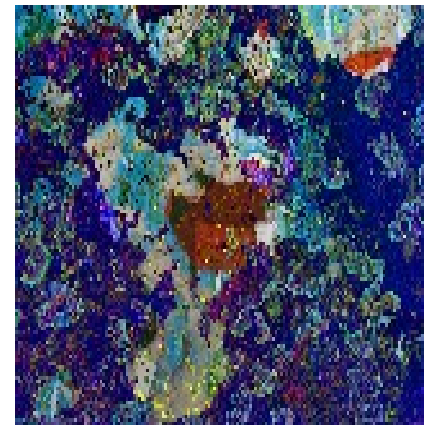


## Key finding:

One third of primary lessons good or better

### Weaknesses:

- Standards and provision were too variable
- Pupils considered drawing and creativity innate rather than learned
- Pupils made few decisions remaining dependent on adults
- Progress limited by teachers' weak subject knowledge, skills and confidence, particularly in teaching drawing
- Dependency on schemes of work constrained quality of teaching and creativity of outcomes
- Evaluation of pupils' work or subject teaching was insufficiently critical. Senior support and challenge weak



## Key finding:

Two thirds of secondary lessons good or better

### Strengths:

- Students committed, expressed their imagination confidently, developed and presented ideas particularly well
- Good proportion continue to examination courses and attain higher grades. Gap between boys and girls slowly narrowing
- First hand experiences including life drawing and gallery based work profound influences
- Impact of contemporary work on students' conceptual understanding and creative aspirations significant
- Often well trained teachers working to their strengths and experience
- Where course choices were wide, depth and diversity of work evident



## Key finding:

Two thirds of secondary lessons good or better

### Weaknesses:

- Students' attainment in the subject at the start of secondary school too often unknown or evaluated; uniform expectations
- Mismatch between creativity of approaches/ statements of intent
- Many students stay with the familiar rather than work outside their comfort zone, particularly at examination level
- Teacher direction dominates, students low on initiative and refining skills. Low level writing and homework tasks set
- Students have insecure understanding about how and why the work of others exists and continue to focus on art at the expense of craft and design



## Features of outstanding practice

'The factor that separated outstanding from good was the degree of personal stake'

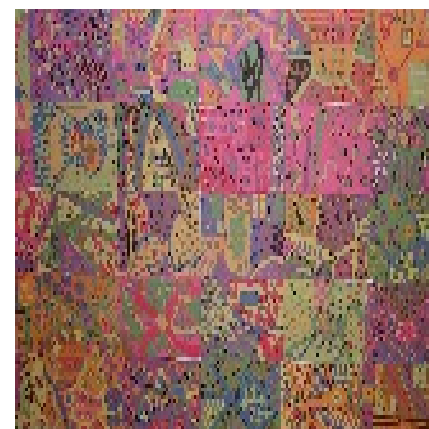
Outstanding pupils' work was often:

- Multi-disciplinary
- Creative
- Contemporary
- Collaborative



## Multi-disciplinary

- Different media
- Different subjects
- Different ways of working
- Different applications



## Creative

*'The UK has the largest creative sector in the EU'*

*'...the creative and cultural industries play an increasingly important role in economic life'*

*'the UK's powerful art and design school tradition needs to be celebrated, nurtured and developed. There needs to be greater understanding about career paths in the creative economy for students at schools'*

Staying Ahead: the economic performance of the UK's creative industries (June 2007)



# Creative

## Inspection issues:

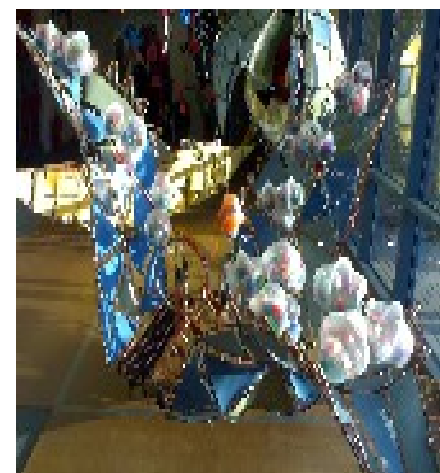
- Curriculum contexts for promoting creativity
- Teaching for creativity and learning objectives
- Creativity, gifted and talented
- Assessment of creative development
- Achievement, Standards and creativity
- Personal Development and creativity
- Developing and applying creativity in context
- Course and careers guidance and creativity



## Contemporary

*'when the conditions are right, all young people can discover in themselves profound resources of talent, ingenuity and aesthetic judgement. These conditions include environments where the practice of the arts is taken seriously and where there is expert and passionate teaching. They include having time for ideas to evolve and the right ideas to form them. And they include an understanding of the real nature of the creative process, with its twists and turns, false starts and uncertain outcomes'*

ENGAGE Inspiring learning in galleries (2008)



# Contemporary

## Key research findings

- Gallery based learning less solitary
- Success of the low achievers and disengaged
- Keen to return to galleries: a richer cultural life
- Attitudes to contemporary art transformed
- Increased art skills; particularly in digital media
- Increased life skills; taking decisions, teamwork
- Artists present different possibilities and thinking
- Artists seen as facilitators; young people trusted
- Reflection and CPD for artists and teachers

ENGAGE Inspiring learning in galleries (2008)



# Contemporary

## Inspection issues:

Breadth, depth and diversity in relation to:

- Contemporary art, craft and design
- Contemporary art
- Contemporary conceptual art
- Contemporary conceptual art a particular gallery

## Relationships between:

- Thinking and making
- Traditional and contemporary
- Artists in school, in galleries, on websites
- Different cultures in a contemporary context



## Collaborative

*'Participation in cultural activity enriches lives. It helps young people to develop creative skills and can contribute to meeting all 'Every Child Matters' outcomes.*

*We will work towards a position where no matter where they live, or what their background, all children and young people will have the opportunities to access the very best of culture and make the most of their creative talents both in and out of school'*

Creative and Cultural Education Advisory Board



## Collaborative

- Collaboration with and between boys and girls:  
*Art & design GCSE attracts 1 in 4 pupils  
(broadly 1 in 5 boys and 1 in 3 girls)  
Art & design A-level girls outnumber boys 2:1*
- Collaboration with and between pupils with different abilities and from different backgrounds:  
*Art & design GCSE attracts a higher proportion of non-FSM pupils and non-SEN pupils and is more popular in selective than comprehensive schools*
- Collaborative work: *Diminishes between pupils at GCSE but at best involves external collaboration*



## Cross-phase Collaboration: Early Years

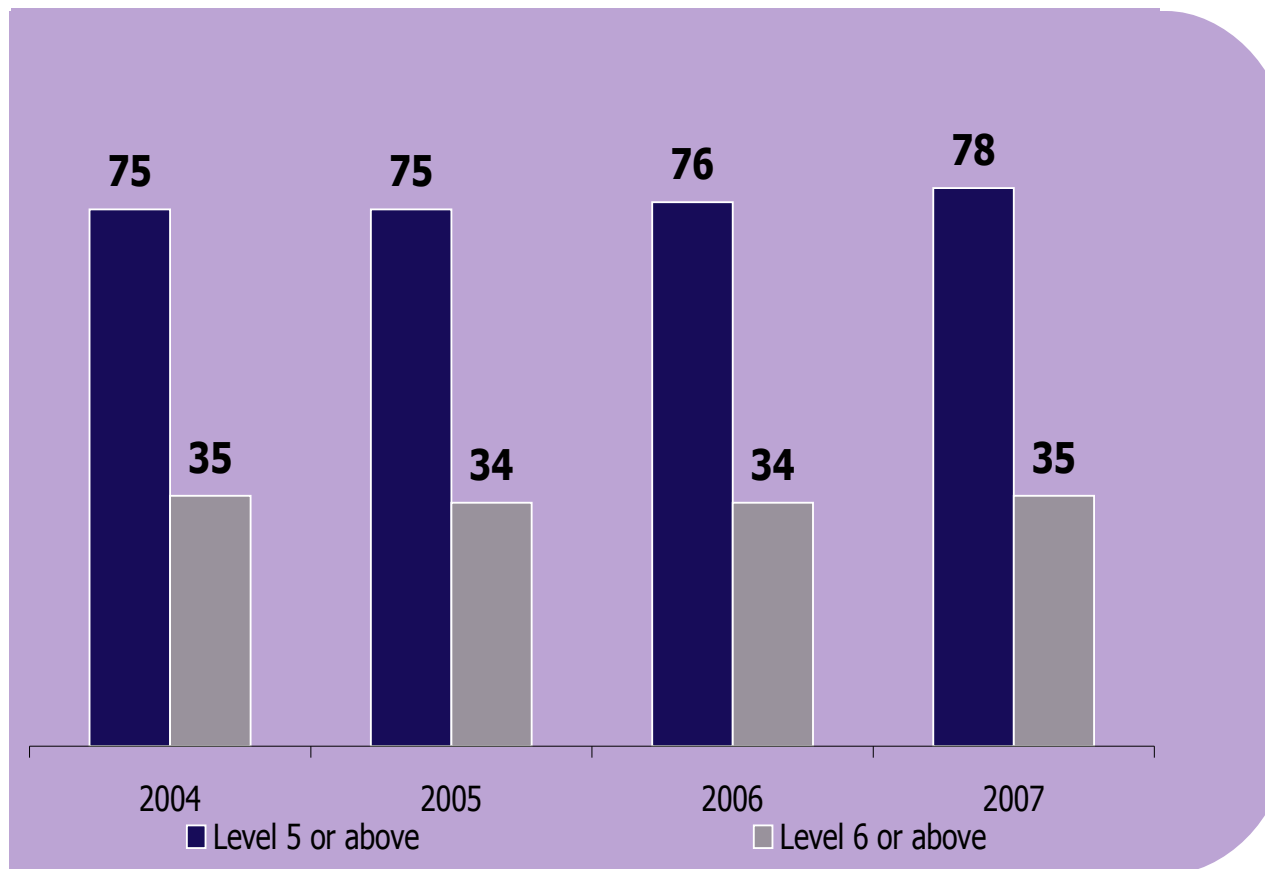
*'In their creative development, girls achieved more rapidly than boys because they chose creative activities more frequently and persisted with them for longer'*

*'Girls' better linguistic development helped them to sustain imaginative activities and involve others in fantasy play. There was a clear link between communication skills and the development of creativity'*

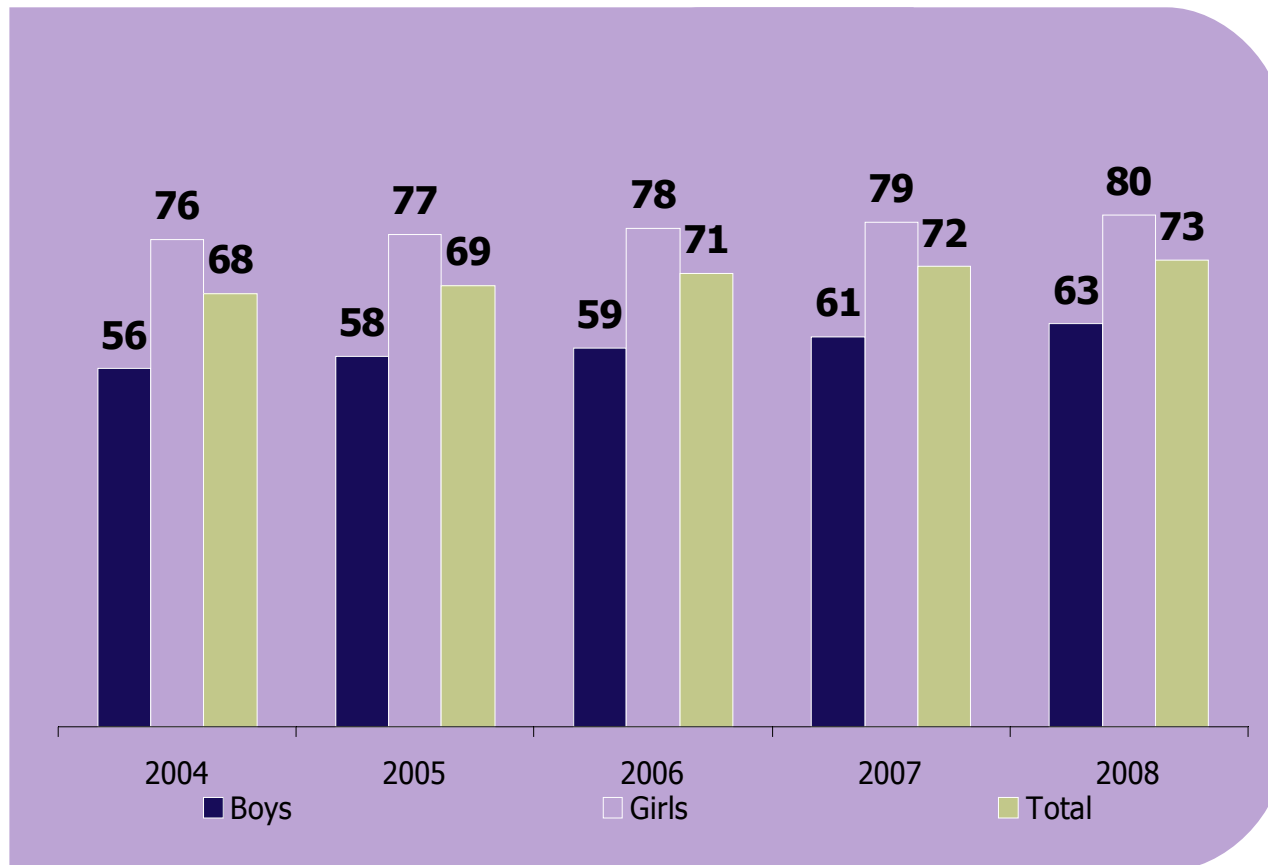
*'Boys enjoyed the practical elements of the curriculum and showed good spatial awareness. While boys were more proficient in using a range of large equipment, girls showed better dexterity'*



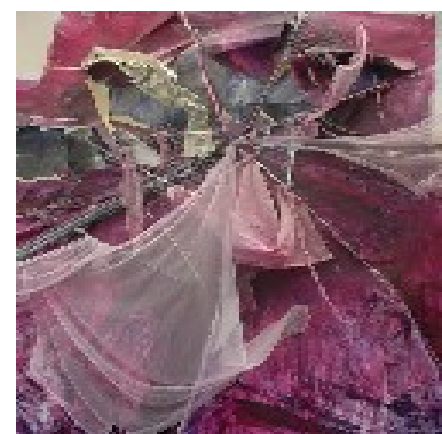
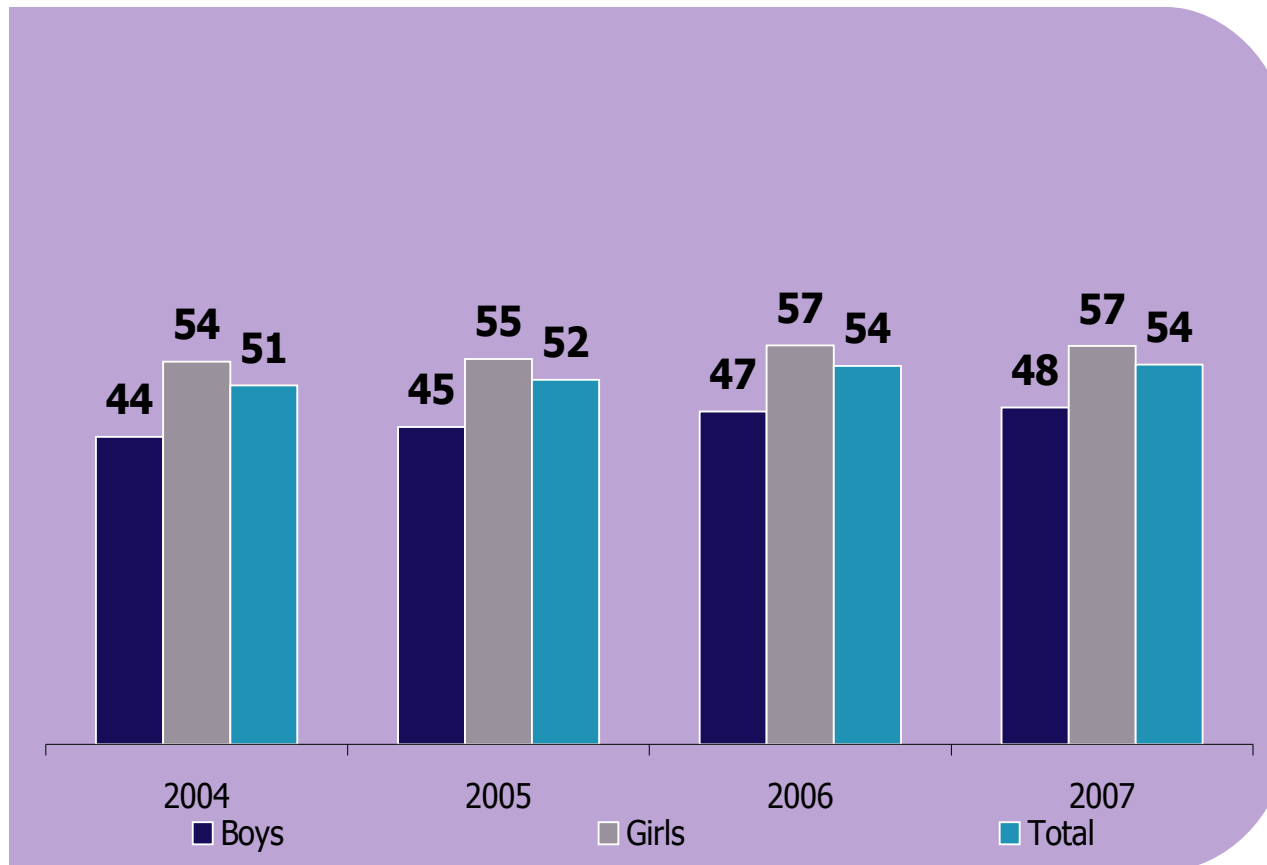
## Key Stage 3



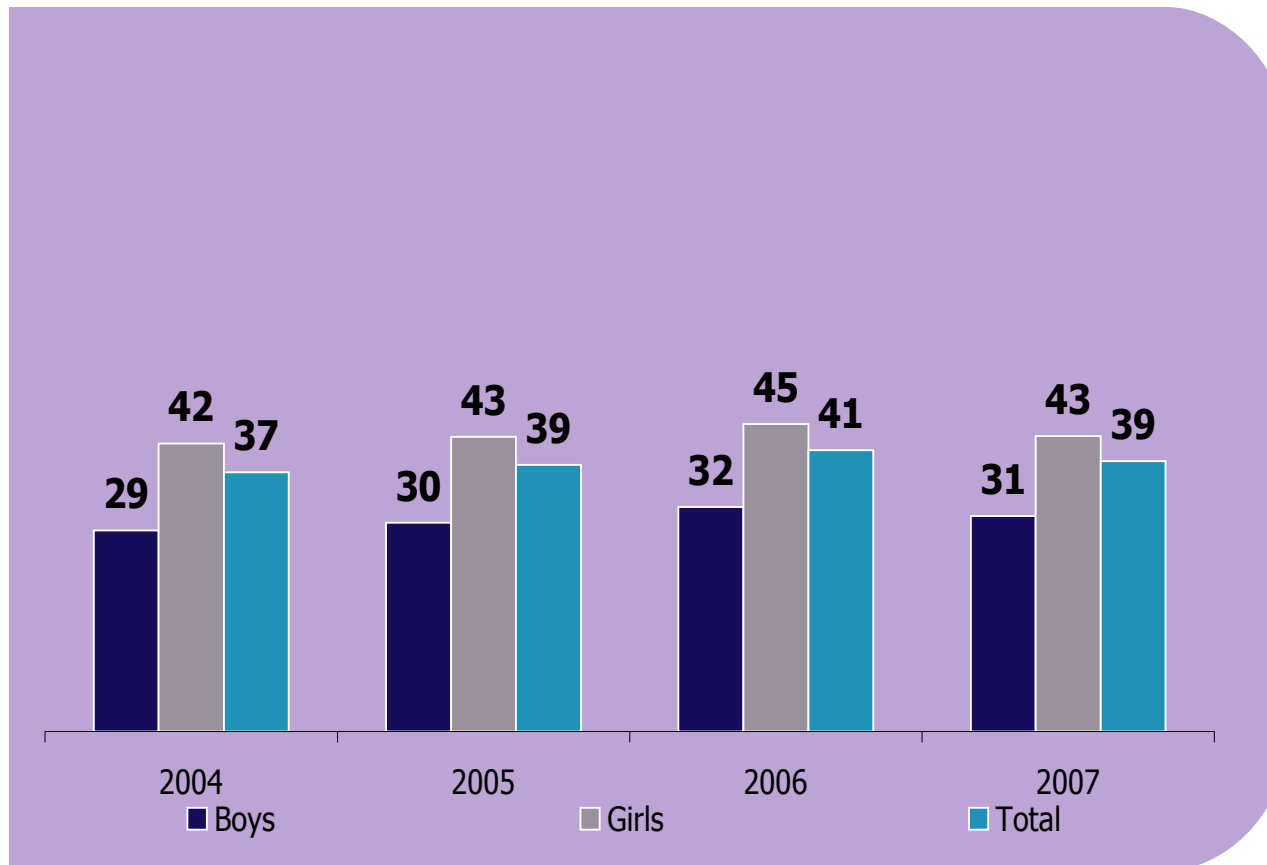
## Key Stage 4 A\*-C GCSE Grades in Art and Design



## Key Stage 5 A-B Grades in A-Level Art and Design



## Key Stage 5 A-B Grades in AS Art and Design



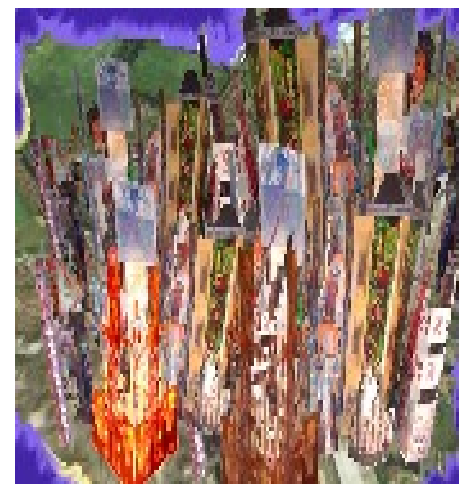
## Responsive to new opportunities

*'In most of the schools visited, the innovations led to clear improvements in pupils' achievement and personal development'*

Successful innovation was linked to:

- strong leadership at all levels
- detailed planning linked to rigorous self-evaluation
- clear systems, timescales, criteria for evaluating impact
- drawing on information from a wide range of stakeholders
- carefully designed professional development programmes for staff to implement the new approaches

*'...they often used opportunities for learning outside the classroom to make the curriculum relevant'*



## Responsive to new opportunities

The principal barriers to innovation included:

- anxiety from staff about a possible negative impact on national test and examination results
- concerns about inspectors' attitudes to innovation
- uncertainty about longer-term finance/resources
- concerns about the reluctance or inability of staff to implement change
- possible resistance to change amongst governors, parents and the local community'

Curriculum Innovation in Schools, Ofsted 2008

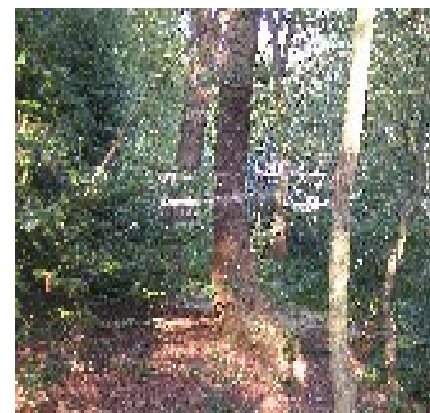


## Responsive to new opportunities

*'When planned and implemented well, learning outside the classroom contributed significantly to raising standards and improving pupils' personal, social and emotional development'*

*'...it was most successful when it was an integral element of long-term curriculum planning and closely linked to classroom activities'*

Learning outside the classroom, Ofsted 2008



# Responsive to new opportunities

## Inspection issues:

- Planning often unrelated to the school or wider art, craft and design curriculum
- Specific aims not always articulated
- Timing lessens impact on pupils' subsequent achievement and personal development
- Partnerships not always managed well
- A culture of celebration neglects evaluation designed to sustain and build other partnerships
- Innovation could be better informed about, or enriched by, prior experience



# Challenging

## New secondary curriculum

*'They learn to think and act as artists, craftspeople and designers, working creatively and intelligently. They develop an appreciation of art, craft and design, and its role in the creative and cultural industries that enrich their lives'*



## Challenging

- How do artists, craft workers and designers think and act?
- How do art educators ensure that pupils work creatively and intelligently?
- How do art educators ensure that pupils understand the role of art, craft and design in the creative and cultural industries?



## Meeting the challenge by building and sustaining partnerships

- Identify starting points for teachers and pupils by using information about specific individuals/groups
- Establish specific roles and make responsibilities clear, including and involving learners
- Evaluate the impact on pupils' achievement and personal, including creative, development

