MAKING, KNOWING AND SEEING ART

An exploration into the importance of art knowledge for teaching within a broad and rich primary school curriculum

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Abstract

This thesis explores the importance of art knowledge for teaching within a broad and rich primary school curriculum. The research was conducted across an English city and surrounding area over a ten-month period, during the academic year of September 2022 – July 2023, using an exploratory, mixed methods, case study approach underpinned by a constructionist/ interpretivist positionality. Survey questionnaires, semi-structured 1-1 interviews and group interviews were used to gather data. Participants consisted of five primary art subject lead teachers, two generalist primary teachers, 11 teachers-in-training, two teacher-educators, two gallery learning and engagement officers and an artist-in-residence.

Initial findings indicate that art is valued highly by many educators working and training within primary education today, largely because it acts as a means for children's creative self-expression. However, differences in the amount of time and priority afforded to the study of art in primary schools was evident across the data gathered. Where provision was good, this tended to reflect the visible presence and passion of a knowledgeable art lead teacher responsible for whole school curriculum planning and progression, supported by their senior leadership team. In addition, my findings revealed that many primary schools are implementing schemes of work to ensure sufficient coverage of the art curriculum across the key stages. Although welcomed by most school-based participants, this invites questions around the purpose of schemes and their role in supplementing teachers' depth and breadth of knowledge, given that some teachers reported that professional development opportunities to build their art knowledge for teaching were constrained by time, budgets, and school leadership priorities. The widespread use of schemes for art also raises questions around teachers' professional autonomy and whether prescriptive schemes could limit creative pedagogies and exploratory practice in the primary classroom. Concurrently, my analysis of trainee teacher comments suggests that some trainees may lack confidence in their abilities to teach art, including teaching children about the contested notion of who or what is a "great artist", due to a lack of in-depth knowledge in this domain (DfE, 2013, p.176). This suggests increased time spent on acquiring art knowledge for teaching, during Initial Teacher Education (ITE) and beyond, would be beneficial. Initial research findings also suggest that a lack of opportunity to specialise in art during ITE could impact upon the pool of expertise available to lead the subject in schools.

A further significant finding was that school visits to see original artworks displayed in galleries were rarely prioritised, largely due to time and budget constraints combined with wider curriculum demands. Some teachers reported that they are utilising digital technologies in the classroom to compensate for this. The study concludes by suggesting that a matter of time and increased support for teachers to build their art knowledge for teaching, during ITE and whilst in school, may positively impact upon children's access to a broad and rich primary school curriculum which includes *making*, *knowing* and *seeing* art.

Key words: Art; Teaching; Primary Education; Subject Knowledge; Cultural Capital

Acknowledgements and Thanks

For R & D

The only good is knowledge…

(Attributed to Socrates, Greek Philosopher, 470- 399 BCE)

A note to the reader

1. Throughout this thesis, I use the terms "art" and "primary art and design" interchangeably. The term "art", although a contested concept (see Hickman, 2010, p.13), is used in my general discussion to define creative and imaginative acts of expression which represent the development of human culture and aesthetics throughout time and place (see Williams, 1976, p.41, for further definitions of keywords). Concurrently, the term "art and design" is applied when making explicit reference to education policy texts such as the Primary National Curriculum for England (DfE, 2013), which encompasses the traditions of art, craft, and design education. Because strong distinctions can be drawn between the concept of art, craft, and design, I have addressed this by providing the reader with a definition of key terms in a glossary which can be found at the end of this thesis, on page 207.

2. Numerous research studies have reported on the decline in "arts" education over recent years; art being one of many subjects which sit alongside other creative disciplines such as drama and music (see Cooper, 2018). I acknowledge, in this introductory note to readers, that "the arts" is a rather general, all-encompassing term, but when considered in the context of this thesis, I am alluding to the study of visual art within this ensemble as is required to be taught as part of a child's broad and balanced primary education (DfE, 2013, p.5).

3. My title for this study includes the words: *making, knowing* and *seeing* art. I have chosen this as a strapline to highlight the different forms of art knowledge and skills planned and taught in primary schools (DfE, 2013). This includes the practice of making art, knowing about art, and providing opportunities to see and discuss art, which broadly corresponds with recent recommendations set out in the Ofsted (2023) Art and Design Research Review, for the teaching of art.

4. Where *italics* have been applied in general discussion, this is used to emphasise a point made by the author.

List of Abbreviations

APPG	All-Party Parliamentary Group for Art, Craft ad Design in Education
CLA	Cultural Learning Alliance
DCSF	Department for Children, Schools, and Families
DfES	Department of Education and Science
DfE	Department for Education
EEE	Education, Excellence, Everywhere
EIF	Education Inspection Framework (Ofsted)
ERA	Education Reform Act
HEI	Higher Education Institution
KS1	Key Stage 1
KS2	Key Stage 2
NFER	National Federation for Educational Research
NSEAD	National Society for Education in Art and Design
OFA	Opportunity for All
Ofsted	Office for Standards in Education, Children's Services and Skills
PG	Post-Graduate
PGCE	Post-graduate Certificate in Education
QCA	Qualifications and Curriculum Authority
SATs	Standard Assessment Tests
SK	Subject Knowledge
STEM	Science, Technology, Engineering and Mathematics
UG	Undergraduate

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PART I.

CHAPTER 1

"...knowledge and learning are the basis for renewal and transformation."

<div align="right">(UNESCO, 2021, p.1)</div>

INTRODUCTION TO THE RESEARCH STUDY

I will begin this introductory chapter by outlining my aims and objectives for undertaking this professional doctoral research study into primary art education in England and justify why I believe it is of value at the time of writing. I will then proceed to introduce the contextual background to the study, including reference to government policy texts and research literature, which will be explored in greater depth in Chapter Two, my literature review. This will be followed by a brief outline of my personal ontological stance. An overview of my chosen methodological approach will also be presented in this introductory chapter as will my substantive research questions. To conclude, I will sum up the key issues and debates which underpin my line of enquiry into the importance of art knowledge for teaching followed by a short synopsis of the content of subsequent chapters. For issues of clarity, henceforth, I will refer to my work as "my research study".

1.1. Research Aims and Objectives

My research study concerns the importance of teaching art within a broad and rich primary school curriculum with particular focus on teachers' depth and breadth of art knowledge to underpin school-based practice. Essentially, I wanted to find out *how* and *where* teachers, both in training and in school, acquire and build their substantive knowledge for teaching and how sufficiently trained and knowledgeable teachers feel about delivering different forms of art knowledge within their localized classroom contexts. To help me gain a broader understanding of how art is planned and taught in schools—in other words, the "ecology" (Ball, 2017, p.7) of primary art education—my research was open to a range of professionals working and training in the education and cultural learning sectors. This comprised of primary trainee teachers, generalist teachers, art subject-specialist teachers, teacher-educators, learning and engagement officers based at local galleries, and an artist-in-residence. Underlying my interest in the

importance of knowledge for teaching is the symbiotic relationship between art, knowledge acquisition, and cultural capital; cultural capital being defined by Bourdieu (1986, p.245) as: "culturally valued forms of privilege", the exact notion of which will be explored shortly in section 1.6.

1.2. Rationale

My justification for undertaking this topic is two-fold. Firstly, it stems from my interpretation and understanding(s) of a range of government policy pronouncements about the importance of teaching a broad, ambitious and "knowledge-rich" curriculum (see Gibb, 2021; DfE 2022a) which includes primary art and design—a subject which must be taught in all state maintained English schools by law (DfE, 2013). Moreover, the Office for Standards in Education (Ofsted), whose remit since its formation in 1992, is to regulate educational standards in England, has strengthened the importance of providing all state-maintained educated children with a richer, broader, and more balanced school curriculum stating that a "quality" education should be delivered by "well-trained" teachers with "good subject knowledge" of the subjects they teach (EIF, 2019, p.9). In addition, Ofsted state that children should: "… study the full curriculum" and be provided with "the knowledge and cultural capital they need to succeed in life", especially children experiencing childhood "disadvantage" (EIF, 2019, p.9).

However, in recent years, there have been growing concerns over children's general access to an arts education, especially children attending state-funded schools in England, which suggests policy texts and policy enactment do not always align (see Ball *et al.,* 2012). This has been evidenced by numerous research studies, such as the National Society for Education in Art and Design (NSEAD, 2016), who examined the impact of government policy on the teaching and learning of art between the years 2011-2015. Their findings suggest that the marginalization of the teaching of art in schools has impacted upon children's personal growth, aspirations, and future career choices. NSEAD also suggested that the decreasing time allocated to teaching art was "limiting curriculum breadth" (NSEAD, 2016, p.3). Cooper (2018, p.4), who conducted research on behalf of the Fabian Society, has similarly reported on the decline in primary arts education in England, suggesting the current situation is limiting children's horizons which could exacerbate social inequalities; whilst a more recent report into *Arts in Schools,* supported by the Calouste Gulbenkian Foundation (see glossary of terms, p.207) and led by Tambling and Bacon (2023), suggests that children have

unequal access to an arts-rich education, especially children who attend state-funded schools.

These research findings all indicate that despite policy pronouncements around the importance of children studying the full-curriculum (Ofsted, 2019, p.9), opportunities to engage in the arts might not be available to all children living in England, especially children who attend schools that are not arts-rich (see Tambling and Bacon, 2023). As such, my research study is concerned with the ongoing decline in children's access to art in primary education, which may reflect deeper societal issues around social equity and inclusive practice.

In addition to exploring issues around equity of experience with regards to art provision, a second rationale for pursuing my research study into the importance of art knowledge for teaching is my professional commitment to the principle of knowledge co-construction. Subsequently, I wanted to find our whether there is sufficient time and support within ITE programmes to enable beginning teachers to build their knowledge about art to underpin their classroom practices.

1.3. Co-Constructing Knowledge and Enquiry-Based Learning

As a teacher-educator with specific responsibility for facilitating primary art learning with both undergraduate (UG) and postgraduate (PG) trainee teachers, I have been concerned with the diminishing time allocated to art within initial teacher education (ITE) over recent years, as has been reported by APPG (2023); Thomson and Vainker (2022); Menter (2010). Moreover, prior research studies suggest that lessening time and resource for art, during ITE, can affect teacher competence and confidence in facilitating art lessons in the primary classroom (see Tambling and Bacon, 2023; APPG, 2023; Gregory, 2017; 2019; Gatt and Karpinnen, 2014; Garvis *et al.,* 2011). Consequentially, this raises questions around children's experiences of art and their access to expert knowledge, given that opportunities for trainee teachers to specialise in primary art are now reportedly rare on ITE pathways (see Gregory, 2019; Hickman, 2014). Yet Ofsted maintain that the curriculum should be delivered by "well-trained" teachers with "good subject knowledge" of the subjects they teach (EIF, 2019, p.9). However, it could be argued that the de-prioritisation of the arts within the context of ITE parallels the situation unfolding in primary schools over recent decades where a shift towards the standardization, centralization, and the marketization of education has

impeded children's access to a more rounded experience (see Tambling and Bacon, 2023, p.69; Atkinson, 2022 p.749). As Adams (2011, p.158) suggests:

> The ideology that drives pedagogy out of teacher education, and teacher education out of universities, and finally the arts out of our schools, is rooted in individualism and models of social behaviour modelled by the market, and is at the expense of progressive forms of education that are informed by principles of social justice.

With less time for art within ITE, I have been reflecting on how the acquisition of rudimentary practice-based skills and techniques, linked to the NC statutory requirements for teaching art and design (DfE, 2013, p.176), can often take precedence over deeper learning and conceptual questioning (see APPG, 2023; Furlong *et al.,* 2020; Burn *et al.,* 2020; Loughran and Mentor, 2018). Moreover, it could be suggested that opportunities to establish a community of learners engaged in the co-construction of knowledge and enquiry-based learning (see Bruner, 1977; Lave and Wenger, 1991) are difficult to foster between teachers-as-learners within the current time available. Consequently, this could hinder opportunities for trainee teachers to explore and develop creative pedagogies to take into the primary classroom. Dezunni and Jetnikoff (2011, p. 264) define creative pedagogies as: "the imaginative and innovative arrangements of curricular and teaching strategies…and the development of students' creative capacities". However, UNESCO (2021), in their report: *Reimagining Our Future Together*, discuss the need for a new social contract for education which reimagines how we think and learn. With regards to higher education, UNESCO (2021, p.60) emphasise how teaching needs to be infused with different forms of pedagogy where cooperative work between students; problem solving activities; field study; research projects; seminar dialogue and so forth, is encouraged to promote new ways of thinking and learning. Furthermore, by engaging in critical dialogue and reflective practice, this may bring about new ways of knowing art by providing teachers with opportunities to "illuminate how knowledge has been historically constituted and constructed" (UNESCO, 2021, p.54).

As I am conducting a professional doctorate in education, I wanted to problematise an issue in teaching and learning, thus leading to new knowledge in my chosen area: primary art education. Hence, my rationale for pursuing this research into art knowledge has therefore been motivated, in part, by my commitment to learning *from* and *with* other people who are training and working in the field of art and cultural education

today. Moreover, I wanted to consider the challenges we face, with regards to art provision within different educational contexts. In so doing, I hope to explore new ways we can work together to ensure all children, no matter where they live and whatever their socio-economic background or circumstance, receive a broad and rich primary art education which includes the arts. This is important because I believe all young people should have the opportunity to explore their artistic and creative potential driven by a sense of curiosity, imagination, and enquiry-based learning.

1.4. Introduction to Education Policy Contexts: Setting the Scene

The primary school curriculum (ages 5-11 years) sets out all the learning experiences schools must plan for children (DfE, 2013, p.5). The current NC for England (DfE, 2013) consists of three core subjects: maths, English and science, which are deemed by government policy makers as essential elements of a child's education, alongside eight foundation subjects, one of which is art and design (the inclusion of which was made statutory for children aged 5-14 years in 1992). By stipulating the subject content to be taught under each key stage (KS) of a child's state education, government intent has been to ensure that there is a regulated and unified approach to the teaching of essential knowledge, skills, and understanding(s) across all mainstream schools in England (see Ball, 2017).

Although there have been several significant policy cycles within primary education since the first curriculum was introduced in England and Wales (ERA, 1988; DfES, 1989), the current iteration, created under the directive of Michael Gove, former Secretary of State for Education (2010-2014), reflects a neo-conservative ideological shift towards a more traditional, subject-focused, knowledge-based curriculum (see Young and Lambert, 2014; Yandell, 2017). The legal requirement for every state-funded school in England to offer children a curriculum: "…which is balanced and broadly based…' and which promotes the "…cultural development of pupils and schools…" (DfE, 2013, p.5) has been maintained.

Nevertheless, as previously alluded, since its inception, numerous research studies have reported a growing devaluation of arts-based teaching in schools (see NSEAD, 2016; CLA, 2017; Cooper, 2018; Durham Commission, 2019; APPG, 2023). This is the case with many other foundation subjects (see Dunscombe *et al.,* 2018), thus indicating that the study of art is not valued as highly as the core disciplines of maths, English and science. Furthermore, the reduced scope and amount of content now needed to be taught

within the re-structured, "slimmed-down" two-page policy document (DfE, 2011a, p.8), has been an ongoing matter of concern. As Steers (2013, p.20) comments, when writing at the time of publication:

> The government's insistence on a 'slimmed down' curriculum in which the arts are at best marginal and possibly absent sends out a highly misguided and damaging message: it tells children, schools (and too often their parents) very clearly that the arts are unimportant.

Responding to criticism about the narrowing of the curriculum, in April 2021, Ofsted began issuing a series of research reviews and subject reports to evaluate the quality of education on offer in primary schools today. The review for art and design was published in February 2023, midway through my data collection period. The review not only outlines good practice, which reflects the core elements of the Ofsted Inspection Framework (EIF, 2019), but reinforces children's entitlement to a broad and balanced education emphasising that there should be: "…enough time in the timetable for teachers to teach an ambitious curriculum that empowers pupils to build broad, rich and detailed knowledge in art and design"(Ofsted, 2023, p.39). The review also states that teachers should:

> …have enough professional development opportunities to acquire a wide range of knowledge about art education that will inform ongoing curriculum development. They also have opportunities to improve their pedagogical content knowledge about ways of making and teaching art and design.
>
> (Ofsted, 2023, p.39)

At the time of writing, this non-statutory guidance is in its infancy. Nevertheless, schools are now advised to dedicate greater time and resource to the teaching of art if they are to provide a "high-quality" mainstream primary education for *all* children in England. Furthermore, Ofsted's updated inspection framework for schools (EIF, 2019) has strengthened the importance of children's access to a broad and rich learning experience and has gone some way in ensuring this is happening by implementing "deep dives" (see glossary of terms, p.207) into how well *all* curriculum subjects are being taught. This has led to some schools judged as requiring improvement if they simply focus on the core subjects (maths and English) at the expense of other curriculum areas (see Ofsted, 2019, p.6; Ofsted, 2019/2020).

Yet despite the need for a more rounded primary school curriculum, central government's past and present accountability and standards agenda suggests there are competing ideologies operating within the educational field which may impact upon the effectiveness of the guidance laid out in Ofsted's art and design review, especially as teachers struggle to put "slippery" policy texts into practice (Ball, 2017, p.9). As Ball (1990, p.211) asserts: "education policy is infused with economic, political and ideological contradictions", and the reasons for this can often be the result of conflicting priorities.

1.5. The Teaching of Primary Art and Design

As with previous iterations, the 2013 primary art and design curriculum bullet points the essential knowledge and skills policy makers have deemed worthy of being reproduced in schools, whilst giving teachers the "professional autonomy over how to teach it" (DfE, 2016, p.89). Under the broad statement of aims, it maintains that all pupils should:

- Produce creative work, exploring their ideas and recording their experiences.
- Become proficient in drawing, painting, sculpture and other art, craft, and design techniques.
- Evaluate and analyse creative works using the language of art, craft, and design.
- Know about great artists, craft makers and designers, and understand the historical and cultural developments of their art forms.

(DfE, 2013, p.176)

In terms of curriculum planning for art, the NC (DfE, 2013) offers little in the way of detailed guidance on the exact content knowledge teachers should teach. Consequently, schools need to interpret the curriculum aims and decide *how* and *what* they are going to cover at each stage in a child's primary education to enable children to learn and build progress in art. This should include ways of making art as well as learning about the historical and cultural development of different artforms. To support schools with the implementation of the art curriculum, the Ofsted review for art and design (2023) advises that there are three subject-specific domains of knowledge that should be taught: practical, theoretical, and disciplinary, all of which are mirrored in the curriculum aims presented above.

1.   Practical knowledge involves developing children's technical skills and proficiency in art (Ofsted, 2023, p.10).

2.   Disciplinary knowledge concerns knowing what it means to be an artist, how art is studied, discussed, and judged (Ofsted, 2023, pp.8-9).

3.   Theoretical knowledge concerns the imparting of cultural and contextual content knowledge which includes acquainting children with a range of artists and artworks whilst making links between past, present, and future artforms (Ofsted, 2023, p.14).

When interconnected, these three forms of knowledge should, in theory, provide children with the building blocks to make sufficient progress in art by acquiring a broad and rich range of knowledge, skills, and understanding(s) which include *making, knowing,* and *seeing* art.

Nevertheless, although it is a statutory requirement to teach children about the work of "great artists…" (DfE, 2013, p.176), previous evidence-led research conducted by Hallam *et al.,* (2007; 2008) reported that many teachers tend to focus on shaping children's practical activities rather than introducing children to the work of famous artists. This suggests that the teaching of theoretical and disciplinary art knowledge may be overlooked by some teachers, with art being associated with the act of making, rather than art appreciation. Furthermore, the current primary art and design curriculum (DfE, 2013) does not specify *who* or *what* is a "great artist…", leaving this for schools, and more specifically teachers to implement their own professional judgement, values, and preferences which may vary across and between schools, depending on teacher knowledge and their understanding(s) of contested notions around what constitutes "great art".

It could, therefore, be argued that if teachers do not feel sufficiently trained or knowledgeable about teaching different forms of art knowledge or are unable to provide sufficient opportunities for *making, knowing,* and *seeing* art within their localised contexts, this may impact upon children's ability to build their cultural capital as part of a broad and rich primary education.

1.6. What is Cultural Capital?

The notion of cultural capital was first postulated by the French sociologist Pierre Bourdieu (1984;1986) as a critique on how some people get on in society by acquiring

certain forms of knowledge, valued by the elite, which act as a mechanism for maintaining status. Rooted in Marxist ideology (see Carver and Farr, 2015), Bourdieu suggests that knowledge which is deemed "legitimate" and valued by the elite, not only reinforces the arbitrary power which establishes and conceals it (Bourdieu and Passerson, 1977, p.13), but individuals not occupying positions of power and privilege may be excluded from accessing cultural capital through lack of opportunity (Bourdieu, 1984; 1986; Webb *et al.,* 2001). Consequently, some people may be unable to fully participate in "the game" (Bourdieu, 1994, p.63). By this, Bourdieu is alluding to his theory that participating in high culture, like elite sporting activities, is reserved for the few who feel at ease in this social world, thus limiting the idea of "fair play" (Bourdieu, 1984, p.214). As Webb *et al.,* (2001, p.173) explains with reference to art:

> Someone…who grew up in a family where art was considered important, and where the family members were knowledgeable about, and comfortable with art will have been continually exposed to art and to information about art; will be able, without thinking about it, to make the sort of statement and moves that display their own 'feel for the game'

Webb's point aptly relates to Bourdieu's (1984) theory on how the transmission of legitimate knowledge, through familial networks, acts as a hidden form of capital which reinforces privilege. However, in an attempt to address issues around social mobility, recent government policy discourses, such as the Ofsted Inspection Framework for Schools (EIF, 2019, p.9), have co-opted the term "cultural capital" as meaning introducing children to the "best of what has been thought and said" through the education system (see Tambling and Bacon, 2023, p.51). This is a phrase originally coined by Arnold (1932 [1869]) in his text *Culture and Anarchy*, and now presented within the National Curriculum (NC) for England (DfE, 2013, p.3) as a way in which to provide state educated children with a knowledge-rich education.

The acquisition of cultural capital in schools has also been presented by the former chief inspector of Ofsted, Amanda Spielman (2020), as being evidenced by: "…the extent to which a school provides a broad and rich curriculum, and how well that curriculum is taught". This statement suggests, that if children gain access to a body of ascribed knowledge and skills delivered through a broad and knowledge-rich curriculum—which includes the arts—they will acquire the cultural capital needed to succeed in life, especially children experiencing "disadvantage" (EIF, 2019, p.9). However, not only is

access to a broad and rich education problematic in that not everyone may have access to "culturally valued forms of privilege" (Bourdieu, 1986, p.245), a further criticism of Ofsted's appropriation of the term "cultural capital" is the issue around what counts as valuable knowledge. Moreover, whose culture is valued within social systems, especially given that there is a wealth of valuable knowledge circulating within society. As such, the idea of teaching children about the "best" knowledge in the field, is contestable because if this is narrowly defined and only an elite body of knowledge is reproduced in schools, this ignores the rich cultural traditions and diverse contemporary practices of wider communities and therefore only perpetuates social inequalities (see Tambling and Bacon, 2023, p.51; Cultural Learning Alliance, 2019).

1.7. Positionality

I currently work as a teacher-educator in higher education (HE) with specific reference to primary art. I am also a practising artist and former early years class teacher (ages 5-7 years) with prior responsibility for leading art across the primary school. Based on my personal and professional experience, it is my view that making art and learning about a diverse range of contemporary and traditional visual art practices and contexts can cultivate the mind and encourage a sense of curiosity whilst fostering individual creativity, imagination, and critical thinking skills. Moreover, I believe that all young people have the human right to access an arts-rich education and that every person has creative potential. I also concur with UNESCO (2021, p.73) in that:

> Artmaking provides new languages and means through which to make sense of the world, engage in cultural critique and take political action. Curricula can also cultivate appreciation and engagement with cultural heritage and the powerful symbols, repertoires, and references of our collective identities.

Hence, engaging with art can provide young people with opportunities to celebrate their collective identities and cultural heritage where all forms of knowledge are equally valued. Yet, as already discussed in section 1.2., prior evidence-led research suggests that opportunities for children to participate in the arts within state-maintained primary schools in England, have become increasingly limited which is impacting on curriculum breadth of study (see Tambling and Bacon, 2023; APPG, 2023; Cooper, 2018; NSEAD, 2016). This is concerning because Cooper (2018, p.4) contends that: "...narrowing of access risks widening existing inequalities in access to the arts and limits the horizons of young people". This is especially the case for children experiencing childhood

disadvantage. Concurrently, the development of teachers' art knowledge to underpin school-based practice is a matter of ongoing issue (see Tambling and Bacon, 2023; APPG, 2023; Cooper, 2018) with recent reports suggesting there is a "deficit" in the time dedicated to art training during ITE, and the lack of professional development opportunities for teachers to build their art knowledge bases whilst in role, is a matter of concern (see APPG, 2023, p.10). As such, children's ability to accumulate a wealth of knowledge and shared cultural capital could be impeded by a lack of opportunity to gain access to an arts-rich education facilitated by "well-trained" teachers.

I therefore consider my position as a teacher-educator, with specific reference to art and design, is to support, guide, encourage, and facilitate art practices within ITE to help beginning teachers build their art knowledge for teaching. Moreover, I value working as a community of co-learners, engaged in creative pedagogies and exploratory practices which foster children's meaning making, artistic dispositions, and learner agency, through the co-construction of art knowledge and skills. As such, I hope, as teachers and learners, we can address issues around children's access to the arts in primary education as a matter of social equity. Fundamentally, the story of the arts matter to us all, because it reflects who and what we are. Hence, I concur with Atkinson (2024) in that now is the time to reclaim art in education and bring it out from the shadows so that its place within the curriculum has parity with other subject disciplines.

1.8. Contribution to New Knowledge

As already outlined, prior research has reported on the decline in arts education in the primary school (see Cooper, 2018) and many studies have highlighted the limitations regarding training and support available for teachers to build their competences and confidence for teaching art knowledge and skills (see NSEAD, 2016; Gregory, 2017; 2019; APPG, 2023). My study adds to this growing corpus of research literature by offering a unique perspective into teacher education, whilst simultaneously exploring what is going on in schools—both contexts which warrant further research (see Gregory, 2005; 2017; APPG, 2023). Furthermore, by widening my scope of participants to people working in education and the cultural learning sectors, including learning and engagement officers based at local art galleries and an artist-in-residence, I offer a broader insight into the context of art teaching in one geographical region, from the ground up.

As such, my initial insights, which will be presented and discussed in full in Chapter Four and Five, indicate that despite government pronouncements on the need to teach a broad and rich primary curriculum to build children's cultural capital, differences in experiences were evident across different sites of learning. This suggests tensions may exist between policy words, texts, and school-based practices (Ball, 1994; Ball *et al.,* 2012).

1.9.   INTRODUCTION TO METHODOLOGY

My philosophical positionality for this study is underpinned by social constructionism (Berger and Luckman, 1966; Burr, 1995; 2015) as I take the view that all meaningful everyday realities are not fixed but are relative and dependent upon human practices constructed within the social world in which we live (Crotty, 2014). As Cresswell (2013, pp.24-25) purports:

> …individuals seek understanding of the world in which they live and work. They develop subjective meanings of their experiences… These meanings are varied and multiple, leading the researcher to look for the complexity of views…

Hence, the research paradigm I have employed for my study is interpretivist with elements of philosophical hermeneutics (Gadamer 2004a; 2004b). This is because I consider peoples' realities and common-sense interpretations of their everyday worlds to be socially and historically constructed through subjective language and thought. However, I also believe the act of asking participants to focus on a phenomenon, such as the importance of teaching art, involves a level of consciousness which draws upon people's thoughts in the moment of reflection. Furthermore, as the researcher, I acknowledge that my interpretation of events is inter-subjective as ideas are reconstructed through the process of interaction (see Smith and Osborn, 2015; Grich, 2013).

1.10. Research Methodology and Structures

My research utilized a case study approach, as I wanted to explore an issue in depth by gathering the views and opinions of a range of participants working and training across the field of art and visual cultural education in one region (see Bell and Waters, 2017, p. 30). I therefore refer to my research methodology as an exploratory case study, bounded by geographical location: a city in England, and subject matter: primary art education (Stake, 1988). When gathering data, I chose to employ a mixed methods design

(Cresswell, 2014), utilizing multiple sources and using different tools (Yin, 2014; Punch, 2009; Bell, 1987). For example, survey questionnaires with key sections which reflected my main areas of interest (see Appendix A13; A15), 1-1 semi-structured qualitative interviews, and group interviews.

Although Denzin and Lincoln (2013) highlight that a case study approach means researchers are unable to generalise findings, that was not my intent. Rather, I wanted my research to offer an authentic insight into specific cases and contexts i.e., trainee teachers' experiences of art during their ITE; the role of the art subject-specialist teacher in school; a whole school approach to art education policy and practice; the views of expert colleagues working in the cultural learning sectors. Gathering both individual and group perspectives on the issues researched, whilst utilizing a mixed method approach, I felt would offer a rich set of perspectives to draw upon and provide a broad and holistic picture of the ecology of primary art education, in one place and time.

To support with the analysis of data, I referred to the work of Braun and Clarke (2006) and their six-step version of thematical analysis (TA). This involved familiarizing myself with all the data gathered, looking for patterns across data sets, identifying themes, creating mind maps with initial themes, and presenting key themes to be discussed in relation to previous research literature reviewed.

1.11. Context of Study

My research study was conducted across a city and surrounding area in England. The city has a diverse population of around 472,000 people with large pockets of deprivation: 17.9% of children under 16 live in low-income families (Anonymised body, *Key facts*, 2022). According to recent school census data (2021) published by the council, 38% of children attending local schools are not 'White British' which indicates the rich cultural diversity of school populations. The Office for National Statistics (ONS) census data (2011), also reports that there are 91 main languages spoken in the region.

There are over 100 government funded primary schools in the region (Gov.UK), many of which are part of an Academy Trust, (see glossary of terms, p.207) whilst others are local education authority-maintained (LEAs). In addition, there are several fee-paying independent schools in the bounded area where this research took place thus signifying extremities in wealth and opportunity. According to research led by Tambling and

Bacon (2023, p.13), access to the arts in the state education sector is not equitable with the independent sector, and this is reflected in the spending on, and attainment in the arts. Moreover, children growing up in poverty may have fewer opportunities to progress in the arts (see Tambling and Bacon, 2023, p.74).

The primary schools and trainee teacher school placement experiences referred to during the interviews for my research, were government funded and were situated across the city and surrounds, thus encompassing a range of socio-economic demographics. Some, but not all, schools were located in deprived areas.

There are several major art venues located in the city centre many of which offer free access to the public, including schools. The local council's cultural investment programme (2023-2027) supplies public funds to cultural sites of learning to encourage local people to access arts and cultural activities. However, although access to mainstream culture, such as visiting museums and art galleries, may serve as a resource advantage for some people, such opportunities may not be as available to all children living in the region. This could impact on children who might not live near cultural sites of learning or who attend state-funded primary schools where the arts and/or school visits to galleries and museums may not be high on the agenda, due to a narrowing of the curriculum and/or funding issues (see Tambling and Bacon, 2023, p.13; Cooper, 2018).

The city has various routes into education and training for adults who wish to become schoolteachers, including undergraduate (UG) and post-graduate (PG) courses provided by higher education institutions (HEIs).

1.12. Research Participants

All the participants who chose to "opt in" to my research study were either directly or indirectly involved with children's primary art education in the region, thus occupying different field positions, whilst holding varying levels of experience and subject expertise.

Table 1.1. Summary of Participants

Role	Organisation	Method of Engagement	Number of Participants

Art subject specialist	Primary school	1-1 interview	n=5
Art subject specialist/ teacher	Primary School	Survey questionnaire	n=7
Generalist Teacher	Primary School	1-1 interview	n=2
Teacher Educators	Higher Education Institution	1-1 interview	n=2
Undergraduate Trainee Teachers	Higher Education Institution	Group Interview	n=1 group of 4 n=1 group of 3
Postgraduate Trainee Teachers	Higher Education Institution	Group Interview	n=1 group of 4
UG and PG Trainee Teachers	Higher Education Institution	Survey questionnaire	n=53
Learning and engagement officers	Public Art Gallery	1-1 interview	n=2
Artist-in-residence	Self-employed/ freelance	1-1 interview	n=1

Researching with such a wide range of professional educators enabled me to gain a rich understanding of real "contexts, communities, and individuals" (Hamilton and Corbett-Whittier, 2013, p.3). As such, my findings have been triangulated through sampling rather than method.

All data was gathered over a ten-month academic year between September 22 – July 2023.

1.13. RESEARCH QUESTIONS

After reflecting on education policy, theory and previous research literature undertaken in the field, the following substantive questions have been used to orientate my study:

1. What are educators' understanding(s) and perspectives on the purpose and value of art, both in primary education and within the wider context of human experience?

2. To what extent is the subject of art being prioritized within a broad and rich primary school curriculum?

3. How sufficiently trained and supported do primary educators feel about teaching different forms of art knowledge with specific reference to knowing about "great artists"?

4. How are primary educators interpreting the notion of 'cultural capital' and how is this concept being implemented in the primary school classroom during the teaching of art?

5. How might local galleries and museums support primary schools with the learning and teaching of art?

1.14. CONCLUSION

The Conservative government (2010-2024) emphasized the need to provide all mainstream state educated children in England with access to a broad and "knowledge-rich" curriculum (Gibb, 2021), thus signifying the importance of teaching and learning the full range of core and foundation subject disciplines as outlined within the primary NC for England (DfE, 2013; DfE, 2016; EIF, 2019). In addition, Ofsted professes that NC subjects should be delivered by "well-trained" teachers with "good subject knowledge" of the subjects they teach (EIF, 2019, p.9). These pronouncements have been reiterated in the recently published curriculum review for art and design (Ofsted, 2023) which sets out the key features schools should embrace, if they are to provide a "high-quality" art education. This includes *time* to teach an ambitious curriculum offer and *support* for teachers to develop their subject knowledge for teaching.

However, it could be suggested that there is a mismatch between policy text, speak and enactment (see Ball *et al.,* 2012; Ball 1994) in that prior research suggests not all teachers in schools or in-training, are receiving the time and support required to teach substantive art knowledge and skills confidently or competently (see Gregory, 2017; 2019) or consider themselves to be "well trained" through existing training and professional development opportunities (see APPG, 2023; Cooper, 2018; NSEAD, 2016). As such, a shortfall in time and support available for teachers to develop their art knowledge for teaching may have consequences regarding children's access to an arts-rich education (see Tambling and Bacon, 2023) and opportunities to build cultural capital.

By capturing a range of voices on the importance of art knowledge for teaching within a broad and rich primary school curriculum, my research study therefore attempts to examine any contradictions or inconsistences between policy texts, which codify government priorities (Bowe *et al.,* 1994), and school-based practices. As such, I hope to offer the reader a deeper insight into what is going on within the field of primary art education, in one geographical area of England at the time of researching.

1.15. THESIS STRUCTURE

This thesis has been organised into three parts. **Part I.** comprises of this introductory chapter and the literature review (Chapter Two) where I critically engage with selected research, theory, and policy relating to the teaching and learning of art. To help structure my writing, I have used four overarching sub-headings: Art *in* Education: Policy Contexts; The Practice of Teaching Primary Art; Acquiring Knowledge for Teaching; The Capital of Art. I begin by discussing how government education policy texts and speak have impacted on the teaching of art, past and present, before moving on to discuss how changing conceptualisations of art have shaped teachers' pedagogical practices and planning processes. I next examine issues around training, support, and professional development opportunities to aid the teaching of art before concluding the literature review with a discussion around the work of Bourdieu (1984;1986) on cultural capital. Reference to key policy is woven throughout.

Part II. Chapter Three sets out my research design. I begin by discussing my methodological approach: social constructionism/interpretivism, whilst presenting my axiology and ontological positionality. This is followed by a discussion on a range of theoretical understandings on the nature of research. My sampling strategy and key ethical considerations are also addressed here. This is proceeded by a section outlining the specific methods, tools, techniques, and procedures I utilised to gather data to enable me to address my research questions. I end this chapter by discussing my data collection and methods of analysis.

Part III. In Chapter Four, I present my findings as descriptive statistics, verbatim quotes, and interpretations. These are discussed in relation to the literature outlined in Chapter Two. In so doing, I draw upon the work of Braun and Clarke (2006;2021) and thematic analysis to make sense of my findings and to identify any common patterns of meanings.

I conclude my research study in Chapter Five, by summing up my main findings—what I found out and what this says about the landscape of primary art education in a city located in England where this research took place. In addition, I consider implications for professional practice and the consequences for value-led policy. I also discuss how my research has made an original contribution to knowledge by offering a new understanding of the teaching and learning of primary art based on evidence gathered from a range of participants, whilst exercising independent critical power through my understanding and interpretation of events. Reflections upon issues encountered during my research journey; the limitations and areas that needed developing or conducting differently are also considered here, as well as suggestions for future research.

CHAPTER 2: LITERATURE REVIEW

In this chapter, I will be reviewing the substantive literature, theory, and policy related to the teaching of primary art in England, whilst presenting a critical evaluation of the research literature previously published. In the main, I will draw upon studies conducted in England/UK for context and relevance. (For a list of key search terms and sources accessed, I refer the reader to Appendix A22).

To help structure my writing, the review is divided into four key parts: Art *in* Education: Policy Contexts; The Practice of Teaching Primary Art; Acquiring Knowledge for Teaching; The Capital of Art, all of which reflect my substantive research concerns surrounding the importance of art knowledge for teaching within a broad and rich primary curriculum. Throughout, I endeavour to problematise the issues around how government policy intent is being interpreted and enacted by teachers in the primary school classroom using a range of policy texts and speak to underpin the research literature presented and discussed (Braun, Maguire, Ball, 2010). Children's entitlement to a broad and "knowledge-rich" curriculum (Gibb, 2021), which includes the study of art, alongside the need for teachers to be "well-trained" and have "good subject knowledge" of the subjects they teach (EIF, 2019, p. 9) are critical themes running throughout. However, before commencing I wish to briefly summarise the findings of a pioneering report into arts education which highlights the value and place of the arts in schools in England today, key aspects of which will be revisited throughout this literature review.

2.0.0. ARTS IN SCHOOLS REPORT

The original *Arts in Schools Inquiry: Principles, Practices and Provision,* led by Ken Robinson (Sir Ken Robinson), was published in 1982 after four years research into the state of the arts in schools. Key themes from the seminal report included the purposes of schooling and the balance of the curriculum set against the backdrop of the government's standards agenda. The report's findings and recommendations cemented the important place of arts education in England and Wales and helped enshrined arts-based disciplines in the first National Curriculum (ERA, 1988; DfES, 1989). 40 years on, *Arts in Schools* has been revisited and reconceptualised as: *Foundations for the Future*. The 2023 report, led by Tambling and Bacon (2023) on behalf of the Calouste

Gulbenkian Foundation (see glossary of terms, p.207), reflects on the original findings of the 1982 report and discusses the challenges many schools, cultural organisations, and young people face *here* and *now* regarding access to an arts-rich education. Three overarching key themes emerged from the data gathered via roundtable discussions which are summarised below:

1. Engaging in the arts can improve outcomes for children and young people and support the development of skills and capacities for life and work.
2. Although the arts are a valuable life tool, many children have unequal access to the arts, especially children who attend state schools where the focus on a narrow range of subjects and funding issues have impacted on the teaching and learning of arts-based subjects.
3. Initiating a new public debate about education in England may bring about an education system change.

(see Tambling and Bacon, 2023 pp. 13-14)

Looking forwards, amongst the core principles for arts policy and practice to ensure all schools become arts-rich, the *Arts in School* enquiry argues that a clearer consensus is needed around the purpose of schooling and that the arts should have equal status with other curriculum areas within a broad and balanced curriculum. Moreover, the enquiry highlights the importance of *all* children's entitlement to an arts education built on "inclusion and equality" whilst emphasising the value of educating the "whole child" by providing a more fully rounded learning experience for all children (Tambling and Bacon, 2023, p.97).

Throughout this literature review, I will be referring to key features of this report which will be embedded within my discussion as I set about problematising the issues around teaching and learning primary art, before moving on to discuss my own research study into the importance of art knowledge for teaching.

2.1.0. ART *IN* EDUCATION: PAST AND PRESENT POLICY CONTEXTS

I begin this section by exploring the history of art *in* education and how different conceptualizations of art have shaped teachers' pedagogical approaches to practice. I then proceed to discuss how more recent government policy directives and pronouncements have impacted upon the place and purpose of art within a broad, rich and balanced primary school curriculum.

2.1.1. A Historical Context

Originally art did not form part of a traditional academic education largely because it was concerned with aesthetics and skill-based practice rather than the acquisition of knowledge (see White, 2006; McDonald, 1970; Field 1970). When art was first taught in secondary schools as part of a broader subject-based curriculum during the 19th century, traditional methods of teaching were employed to introduce pupils to the world of art and established artists. This largely consisted of copying works from antiquity as well as from nature, thus enabling the apprentice to acquire the essential skills and techniques needed to become a successful artist or useful designer (see McDonald, 1970; Efland, 1990). For the younger artist, their experience of learning art was largely practice driven rather than theoretically inclined (see Taylor and Andrews, 1993; Taylor 1998).

With growing technological advances and the need for radical post-war educational reform, the 1940s witnessed a shift in thinking around the general purpose of education towards a more learner-centred approach to knowledge acquisition (see McDonald, 1970; Efland, 1990; Mackenzie, 1997). This was evident in the writings of Herbert Read (1943, p.9) who proposed, in his seminal work: *Education Through Art*, that children should experience education through the medium of art and that a more holistic "aesthetic education" would produce "…better persons and better societies" (Read, 1958, p.59); a view which closely aligns with the philosophy of education as being a public service for personal and social good within a democratic society.

A similar view on the role of art (and the learner) had previously been postulated by John Dewey (1934) in his writings on *Art as Experience.* He too emphasized a more integrated, and democratic approach to enabling learning. For Dewey (1916; 1938), the purpose of education should be to equip children with habits of mind and to produce active and engaged citizens rather than filling children with facts and disciplinary knowledge.

Writing about how the concept of childhood and schooling changed during the mid-20th century, Tisdall (2020) notes how a more progressive, social constructivist approach to pedagogy and practice took hold during the 1950s/60s. This shifted the emphasis away from outmoded Victorian traditional methods of teaching towards a more learner-driven education. Although a complex movement, progressivism represents the idea that not

only is the child a unique learner but assumes that there is an active relationship between the child and their environment.

The popularity of "child art", as promoted by influential educators such as the Austrian artist Professor Franz Cizek, is testament to progressive ideas in action. According to the philosophy of Cizek, art is a means of creative self-expression (see Holdsworth, 1988/2009) and should therefore centre on the self (Viola, 1944). As such, children should be given the time and space to freely explore a range of mediums and materials without adult intervention or being told what to do. This conceptualization of art and the learner not only echoed Plowden in her report: *Children and their Primary Schools* (CACE, 1967, p.247), which endorsed art as "a form of communication and means of expression of feelings" centring around the importance of play and imagination, but also Piagetian developmental theories on the construction of knowledge and the importance of active learning. Using close observation, Piaget (1974) argued that children actively construct their own learning through first-hand knowledge of *their* worlds and should therefore be encouraged to follow their independent creative interests and natural tendencies; a position not that dissimilar to the philosophical ideas postulated by Jean-Jacques Rousseau in his text: *Emile*, during the 18th Century (Rousseau, 1966 [1760]).

However, although many teachers have long been guided by child-centred learning and progressive ideologies (see Atkinson, 2002, p.138), art educators such as Taylor have highlighted that an emphasis on facilitating creative practice without context may fail to develop children's broader knowledge and understanding(s) of their work in relation to others. As Taylor (1992, p.169) contends:

> Advocates of child art, though alert and sensitive to aspects of the vertical axis of creativity, have often denied their pupils access to its horizontal counterpart, to the ultimate detriment of each and children's overall education. Likewise, a whole tradition of art history and appreciation has artificially divorced the study of art from its practice…Both sets of attitudes are responsible for denying many young people proper access to the aesthetic field as active participants.

Thus, for Taylor (1986;1992;1998), children need access to a more balanced art education which includes opportunities to both make and respond to art created in different contexts and genres. Additionally, Clement and Page (1992, p.83) suggest that knowing about the different methods and systems used by other artists enables children to gain a better understanding of both their own, and others' processes of making.

Hence, embracing a more all-encompassing approach to learning and teaching art, which includes making and critically responding to what is seen, may provide children with a broader range of knowledge and skills.

2.1.2. Art and the National Curriculum

In the late 1980s, a traditional subject-based national curriculum (NC) for England and Wales was introduced by the Conservative Party under the Education Reform Act (ERA, 1988). The government's intent was to centralize teaching, learning and assessment by focusing more on the country's economic needs rather than learner-centered education, thus weakening the "public service model of education" (Ball, 2017, p. 14). Consequently, this reduced teachers' professional autonomy over *what* and *how* they could teach, as primary education became more regulated and uniformed across England and Wales (see Jones, 2010; Ball, 2017). Nevertheless, the Conservatives emphasized that a national curriculum would provide all state educated children with access to a broad and balanced, subject-based education (ERA, 1988). Moreover, a common national curriculum would address any "inconsistencies" or "inequalities" in provision (see Jones, 2010, p.131).

The *Arts in Schools* inquiry (1978-1982), which highlighted the value of the arts in principle, practice, and provision, helped to establish the place of the art in schools throughout England and Wales (Tambling and Bacon, 2023) with the inclusion of art, craft, and design within the first English primary NC becoming statutory in 1992 for children aged 5-14 (DfES, 1992; DfEE, 1995). The original programme of study for primary art set out the essential knowledge, skills, and understandings which needed to be taught to enable children to become proficient in art whilst encouraging children to critically reflect upon the works of others. Hence, visiting galleries and museums to *see* art was encouraged to enhance children's visual literacy skills (see Taylor, 1986;1993; Allen, 1994). However, with increased emphasis on structure and discipline, art educationists such as Holt (1997, p.90), highlighted how the curriculum shifted the focus away from unstructured learning about materials, to a concern with deepening children's practical and conceptual understanding of the subject.

Increased focus on structure and discipline did, in many ways, mirror the educational landscape unfolding in America at the time of reform (ERA, 1988). Influenced by socio-constructionist learning theories and the work of Jerome Bruner (1960; 1966; 1977), the American system emphasised the need to combine active learning with

greater structure and discipline thus enabling children to make stronger connections between major ideas within a subject discipline. Bruner's theories were endorsed by the art educationist Elliot Eisner (1988) who advocated for a more all-encompassing approach to art education which emphasised the relationship between art and cognition (see Eisner, 2002b). In America, this became known as "discipline-based art education" (DBAE) and involved the practice of making art, art history, art criticism, and aestheticism (see Dobbs, 1992). Eisner (2002b, p.27) explains, that the four major aims of the DBAE approach were to help children acquire the skills to develop their imaginative thinking by being and becoming creative artists; to encourage children to talk about what they see; to help children understand the historical and cultural context of art that has been created; and to encourage children to question the value and function of art.

Here in England, the original primary NC for art and design (see DfES, 1992; DFES 1995) provided teachers with prescriptive guidance on how to assess children's progression of art skills, knowledge, and understanding throughout the Key Stages (KS). In addition, Attainment Targets (AT) were used to measure children's levels of knowledge and competence in the different art domains (see Atkinson, 2002). However, Hickman (2010, p.16) suggests that the initial curriculum domains for art were largely introduced to enable the subject to become more "measurable" as this aligned with central governments' accountability and standards agenda—a top priority throughout the 1990s and beyond (see Biesta, 2010; Jones, 2010; Ball 2017). Furthermore, greater structure and sequential learning would provide art with a "kind of academic respectability" (Hickman, 2010, p.16). Gibson (1986, p.8) refers to this as "academic creep" warning that:

> If art or music or drama or PE wish to establish their educational credentials they must do so through the insidious process of 'academic creep': an attempt to make their 'subjects' as 'intellectually' worthy as their more prestigious subject peers.

Notwithstanding, the teaching and learning of art did become more structured and academically inclined through the implementation of a national curriculum, as both the Conservative government and New Labour, who took office in 1997, went about managing and prioritising the acquisition of useful knowledge and measurable skills (see Ball, 2017; Biesta, 2010). Inevitably, providing opportunities for learner-centred education or personal enrichment was not high on the agenda for either government.

Furthermore, as time progressed, it was the traditional core subjects of maths and English which were to be prioritised within the state education system, thus enabling the UK to complete better on the global stage by ensuring the provision of a literate and numerate workforce (see Ball, 2017; Jones, 2010).

2.1.3. A Changing Landscape

During the early 1990s, the primary art curriculum maintained its focus on the teaching and learning of both subject-disciplinary knowledge and practical skills-based learning. However, in response to the publication of the *Dearing Report* (1994), commissioned to review the effectiveness of the NC and assessment in England and Wales, the then Conservative-led government published an updated version (DFEE, 1995). This revised iteration reduced the scope of curriculum content to be taught in every state maintained primary school thus allowing more time to be dedicated to the economically useful subjects of maths and English, whilst maintaining the legal requirement to offer children a broad and balanced curriculum, which includes the study of art (Ball, 2017; Jones, 2010; Whitty, 2002).

However, during times of educational reform, the subject of art has often found itself side-lined, squeezed and devalued (see Steers, 2003; Downing, 2004). This came to a fore when the New Labour administration took office in 1997 (Herne, 2000/2009). At the time, "Education, Education, Education" was to be New Labour's defining legacy (Blair, 2000; 2005). The mantra was created to publicly respond to not only employers' discontent with the standard of young people's numeracy and literacy skills upon leaving school but was a reaction to the UKs ongoing poor performance with its international competitors (see Ball, 2017; Jones, 2010; Whitty, 2002; Tomlinson 2001).

With the publication of the White Paper: *Excellence in Schools* (DfEE,1997), the issue of children's attainment in English and mathematics was again high on the agenda (see Taylor *et al.,* 1997). This led to the implementation of the National Literacy and Numeracy Strategies (DfEE, 1998; DfEE,1999a), and a renewed focus on the country's economic needs over a learner-centered education. Consequently, New Labours' vision for education, which was not altogether different from the Conservatives, centred around the knowledge economy (Lauder *et al.,* 2012) and the continued focus on improving standards in economically useful knowledge and skillsets (Ball, 2017; Jones, 2010).

To enable teachers to fully concentrate their efforts on raising standards in numeracy and literacy, between 1998-2000, the subject of art was suspended from the primary curriculum altogether (Ofsted, 2012 [2008/11] p.5). A refreshed curriculum (DfEE,1999b) further reduced the scope and prescriptive content to be taught under *all* foundation subjects resulting in even less curriculum breadth and balance (see Herne 2000/2009). Although this reduced teacher workload and took the pressure off teachers to cover all subjects in depth, the continual focus on the 'basics' resulted in a further decline in the time allocated to the teaching of creative subjects such as art (see Alexander, 2010).

2.1.4. Creativity Matters

In 1999, Sir Ken Robinson, was asked to chair a National Advisory Committee on Creative and Cultural Education (NACCCE, 1999) entitled: *All Our Futures.* The committee was to inform New Labour principles, policies, and practice on creative and cultural development, which included the study of art in schools. In the published report, Robinson argued profusely for a return of arts-based learning in the curriculum, which had previously been marginalised, insisting that: "Creative and cultural education are not subjects in the curriculum, they are general functions of education" (NACCCE 1999, p.6); a view not that dissimilar to Herbert Read (1958), discussed in section 2.1.1. The report went on to advocate that creativity is intrinsic to all curriculum subjects whilst highlighting that creativity is good for business.

The arts did return to the curriculum in 2000, endorsed by Tony Blair because: "creativity matters" especially "to our individual and national economic success in the economy of the future" (Blair, 2001 p.3). Nevertheless, the place of arts in schools continued to be squeezed (see Downing, 2004), as was evident when a subsequent revision to the NC was published, shaped by the interim *Curriculum Review* conducted by Sir Jim Rose (Rose Report, 2006). This resulted in a further decrease in time dedicated to the foundation subjects across the curriculum allowing teachers to continue focusing on raising standards in numeracy and literacy whilst art was relegated to the sidelines. As Hallam *et al.,* (2008, p.279) observed, the subject had become "…conceptualised as an 'unnecessary fill' that is struggling to survive the culture of 'testing, testing and more testing' set by the Labour government".

With the election of a new Conservative - Liberal democrat coalition government in 2010, change was once again on the agenda. Although art still formed an integral part of

a balanced and broadly based curriculum, it was at risk because the renowned traditionalist, Michael Gove, then Secretary of State for Education (2010-2014), wanted to step away from "soft" "airy fairy" subjects and instill greater academic rigor into primary education (Gove cited in Ball, 2017, p16). This was to be achieved by re-focusing on the importance of knowledge (see DfE, 2010).

In 2011, a panel of experts, were commissioned to advise the government on their plans for reform. In defense of the arts, the panel stressed the symbiotic relationship between creativity, the arts, and Britain's economic health as a nation by drawing attention to our successful creative industries. Furthermore, they argued that the arts hold intrinsic worth and provide an insight into our cultural heritage and should therefore remain within the school curriculum as part of a "broad and balance and effective education" (DfE, 2011a, p.27).

2.1.5. The Importance of Knowledge

In 2013, a new "slimmed down" (DfE, 2011a, p.8), less prescriptive, re-structured primary NC for England (DfE, 2013) was introduced by the coalition government. According to Yandel (2017), the latest iteration was designed to raise standards in education by inserting greater academic rigor into primary education through the teaching of a core body of knowledge whilst still maintaining the offer of a broad and balanced curriculum (see DfE, 2016).

The government's renewed focus on the acquisition of traditional academic knowledge, was largely influenced by the American educationist E. D. Hirsch Jr (1987) and his positionality on the importance of knowledge and cultural literacy in building children's cultural capital (see Porter and Simons, 2015, p.8). Hirsch, who is opposed to so-called progressive ideologies, is considered a social realist. This theoretical perspective implies knowledge exists in the "real world" and can be acquired through the process of learning and engaging with external sources, such as a school-based curricula centrally prescribed by policy makers and delivered by policy enactors, who are positioned to decide what and whose knowledge is of most value to society and should be inherited by future generations. However, Eisner (1987, cited in Eisner, 2006, p.105) contends that Hirsch's emphasis on developing children's cultural literacy fails to celebrate thinking, curiosity, imagination, and creativity in that a one size fits all model—or rather, a common curriculum—leads to standardised educational outcomes rather than

developing children's cognitive growth and unique forms of meaning making by engaging with the arts.

Like Hirsch, here in the UK, the work of Michael Young (2008) on "powerful knowledge" (2008) also embraces a social realist positionality (see glossary of terms, p.207). According to Young, if working class children are to succeed in education (and life) they need to gain access to what he calls "powerful knowledge" situated within a realist curriculum designed by specialists in the field (see Young and Muller, 2015). In other words, a curriculum constructed by those in authority rather than shaped by learners' interests. However, writing in 2010, Young's former co-writer Whitty maintains that instead of rejecting children's every day, social knowledge, we need a better way of bringing schools and home together i.e., combining the acquisition of "powerful knowledge" with everyday knowledge (see Whitty, 2010, pp.28-45). In other words, re-balancing the curriculum to ensure that the knowledge which is taught and shared in the primary school classroom is relevant and meaningful to children's lives— or rather, draws on their funds of knowledge (see Moll and Greenberg, 1990).

Nevertheless, from 2010, both the Conservative Education Secretary, Michael Gove (2010-2014), and Schools Minister, Nick Gibb MP, embraced a realist philosophy for education, calling for a return to the teaching and learning of a traditional cannon of knowledge (see Yandell, 2017). This resulted in a re-structured "knowledge-rich" curriculum in England and the discrete teaching of subject disciplines (DfE, 2013; Gibb, 2021). Conversely, the latest Curriculum for Wales (EW, 2020) has a more learner-focused and integrated approach to the arts with art and design embedded within the collective of "Expressive Arts". However, in England, the current curriculum has been designed to introduce children to the "best of what has been thought and said…" (Arnold, 1932[1869]; DfE, 2013, p. 5) as a way of building children's cultural capital through the education system.

The NC requirement to teach children a body of knowledge, which includes learning about the work of "great artists" (DfE, 2013, p.176) is, in many ways, representative of the idea of introducing children to the "best" knowledge in the field. However, it could be argued that the "best" is an arbitrary concept and is contestable, especially if the knowledge taught in schools only reflects that which has been deemed culturally significant by those with the power to decide what and whose knowledge should be reproduced within social systems (see Bourdieu and Passerson, 1977). Moreover,

Tambling and Bacon (2023, p.74-75) highlight how different understandings of the term "the best" may fail to address issues around cultural equity, especially if only a traditional canon of knowledge is reproduced which neglects the voices and experiences of wider society and underrepresented demographics.

In contrast, a more contemporary approach to art education considers new ways of knowing and learning which "celebrate multiple perspectives and interpretations of the world" (UNESCO, 2021, p.73). Moreover, Atkinson (2015; 2022) emphasises that the possibilities of contemporary art are yet unknown and therefore art pedagogy needs to take a different turn. As such, exploring the work of a diverse range of artists—both traditional and contemporary—who are culturally relevant to children's lives and local community interests would be far more meaningful, especially if children are exposed to contemporary art forms which disrupt the existing cannon of knowledge (see Atkinson, 2012). In their report on the future of education, UNESCO (2021, p.11) also highlights how we need to move forwards and open new paths to learning by challenging established ways of thinking about knowledge and education to enable new possibilities.

2.1.6. A Broad and Balanced Curriculum Offer…

Although art and design remain one of the foundation disciplines to be taught as part of the primary schools offer alongside History, Geography, Music, Computing, Design and Technology, Languages, Physical Education (DfE, 2013, p.5), the amount of time dedicated to the study of art in a busy curriculum is an ongoing concern.

According to Edmondson and Robertson (2016, p.153), implementing a broad and balanced curriculum, in practice, involves not just focusing on *all* subjects to be taught, but giving due time and consideration to each subject area. Although in 1994, the *Dearing Report,* recommended that at least one hour should be dedicated to teaching art each week (see Herne, 2000/2009), government education policy has never specified a minimum entitlement in terms of the hours, with schools given a degree of professional autonomy over *how*, *when,* and *what* to teach. Moreover, there is no legal requirement for all foundation subjects to be taught every week (or every term). The current NC framework (DfE, 2013, p.6) advises that: "… schools are free to choose how they organize their school day, as long as the content of the national curriculum programmes of study is taught to all pupils". However, making time for creative subjects in an overstretched curriculum has been an ongoing challenge for some years (see Alexander,

2010). This is largely due to governmental pressures to improve standards in numeracy and literacy—as previously discussed—leaving little time for the teaching of foundation disciplines, which have historically received lower status within primary education compared to the core subjects of maths and English (see Dunscombe *et al.,* 2018).

Evidence of the relegation of art in the curriculum has been reported by the National Society for Education in Art and Design (NSEAD) who, in 2016, found that learning opportunities for art had reduced significantly during the period between 2010-2015, with "time" being identified as a major issue for many teachers (NSEAD, 2016, p.5). This suggests that children's access to a broad and balanced curriculum may be thwarted by wider curriculum demands (see Herne, 2000/2009; Downing, 2004), an assertation supported by evidence-led research conducted into the decline of arts education in primary schools (Cooper, 2018). The survey data gathered for the report revealed that many teachers believed their school does not give enough emphasis to arts-based disciplines within the current primary NC (DfE, 2013). Additionally, 56% of teachers surveyed declared that there is a lack of support and access to resources to deliver arts subjects effectively (p.4). The Durham Commission Report on Creativity in Education (2019, p.14) have also suggested that the current landscape does not provide children with sufficient opportunities to access a broad and balanced curriculum because of the reduction in time dedicated to the study of undervalued arts-based subjects in schools.

According to Cooper (2018, p.4), the consequences of narrowing children's access to the arts "… risks widening existing inequalities..." and "limits children's horizons." And as Ozga (2000, p.11) notes, when knowledge is "rationed" because of top-down government pressures, this can result in the stratification of society and the ongoing prevalence of social unfairness and inequality (see Wolf, 2002; Ball, 2017). Nonetheless, government pronouncements maintain that: "Every child should benefit from a broad, ambitious, knowledge-rich curriculum, taught by highly skilled teachers" (DfE, 2022a, p.29) with literacy and numeracy acting as: "…the gateway to the broad and rich curriculum children need" (DfE, 2022a, p15).

Notwithstanding, it could be argued that although all state-maintained primary schools in England are required to teach a broad and balanced curriculum by law (DfE, 2013), words and actions are not always aligned as schools attempt to interpret policy intentions and decode the meanings of different policy texts into their localized contexts

(see Ball, 2017; Ball *et al.,* 2012; Ball 1994). Acknowledging there is a deficit in curriculum coverage, in 2019, the revised Ofsted Inspection Framework (EIF, 2019) strengthened the importance of providing all state-maintained educated children with a richer, broader, and more balanced education which includes the study of art, thus returning to the NC original intent of a "common curriculum" (see Lawton, 1975, p.144; ERA, 1988; Education Act, 2002, section 78). In addition, Ofsted (EIF, 2019 p.9) has reinforced NC policy commitments in that children should: "… study the full curriculum" and that a high-quality education includes an "ambitious curriculum" offer that gives pupils "the knowledge and cultural capital they need to succeed in life". This point has been reiterated in Ofsted's recent research review for art and design (Ofsted, 2023 p.5), with both policies highlighting the need for teachers to implement a "high-quality" education which includes providing children with the opportunities to create and appreciate art. Nevertheless, Tambling and Bacon (2023, p.13) highlight how there has been little discussion around the purpose of education since the national curriculum was first introduced. Consequently, this has resulted in a state education system focused on accountability and measurable outcomes with little consideration given to valuing the whole child, as is evident from the narrowing of the curriculum which leaves little room for the arts.

2.1.7. Critical Reflection and Analysis

In this section, I considered the place of art in education and how this has been affected by fluctuating governmental priorities, past and present. The rise of accountability measures, centralised prescription and the standards agenda over recent decades has meant that time for art has been increasingly sidelined in state primary schools in England, resulting in some children missing out on valuable creative and imaginative learning experiences and a more holistic primary education. Although visions for art education have evolved over time, with greater structure and discipline instilled into the primary art curriculum, as originally proposed by Bruner (1977), art continues to lack parity with other subject disciplines, despite government policy pronouncements around providing children with a broad and balanced, knowledge-rich education (DfE, 2013). This, according to Tambling and Bacon (2023, p.13) is largely because the overarching purpose of education remains unclear, and this has impacted on the valued ascribed to an arts-rich education within the state education sector. However, opportunities to engage with the creative arts should be a democratic right for *all* children in England, as

formerly postulated by Dewey (1916; 1934) and set out in Article 26 of the Universal Declaration of Human Rights. Moreover, if children are denied opportunities to partake in the field of cultural production and cultural appreciation, this could result in educational inequity (see Eisner, 1986, cited in Eisner, 2006, p. 83) and impede opportunities for children to build their cultural capital through the state-funded education system. This also suggests that Ofsted's appropriation of the term "cultural capital" presented in their school inspection framework (EIF, 2019, p.9) is baseless, especially if not all children are able to access a broad and balanced education. Looking to the future, UNESCO (2021, p.11) highlight how everyone has a human right to education and that education is a common good. As such, UNESCO propose that the purpose of education needs to be re-imagined with a focus on equality, sustainability, and inclusive practices at the forefront of educational reform. This has been echoed by Tambling and Bacon (2023, p.88) who call for the establishment of a new set of purposes, principles, and practices for education, beyond academic outcomes, which will provide all children with a rich and ambitious curriculum offer that includes access to the arts.

2.2.0. THE PRACTICE OF TEACHING PRIMARY ART

In this next section, I will be exploring the practice of teaching art with specific focus on the importance of providing primary aged children with an all-encompassing art education, which involves *making*, *knowing,* and *seeing* art. In addition, I will be discussing the role of museum and gallery education in supporting children's acquisition of visual cultural knowledge whilst further exploring contested notions of "great" art and artists. However, I will begin this section by discussing the value and purpose of art in primary education before moving on to explore literature around how policy discourses and school-based practices impact on how art is planned and taught.

2.2.1. The Value of Art in Education

Art is a unique subject in the curriculum which offers children a different type of learning experience that involves both mind and body. Engaging in the practice of art provides children with opportunities to develop their communication skills, creativity, imagination, and self-expression. Moreover, the arts can foster children's critical thinking and problem-solving skills; provide intrinsic satisfaction and extrinsic rewards; support children's self-confidence; develop children's sense of identity and voice whilst providing endless possibilities for creative and imaginative freedom (see UNESCO,

2024; Tambling and Bacon, 2023; Hay, 2022a; Cremin and Barnes, 2018; Barnes 2015a; Misra, 2015; Eisner, 2002b). Art, for many children, is also a joyful activity. This is evidenced by children's attitudes towards the subject. When asked about their thoughts on what art means to them, Watts (2005, p.246) found that young children considered art to be "fun" whilst older children (10–11-year-olds) inferred that art is a means for expression and communication.

With regards to teachers' attitudes towards the subject of art, Hickman (2014) suggests that art is considered by many teachers, as a valuable subject within the school curriculum. However, when asked to elaborate, Hickman declares there is little clarity as to *why* the subject is of value and suggests that art might be considered—by some teachers—as a subject that gives children a break from their more important academic studies and an opportunity to get messy and be expressive. Comparably, Southworth (1982/2009, p.18) asserts that many teachers perceive art as: "… an occupation which interests children, keeps them busy and is sometimes therapeutic". However, Barnes (2015a, p.14) cautions that if art only serves to: "...release emotions which have become pent up through doing academic work" this may induce associations with psychotherapy which may result in lowering its' status within the school curriculum (Barnes, 2015a, p.15). Nonetheless, many theorists and commentors have, over recent decades, emphasised the symbiotic relationship between intelligence and feeling (see Witkin,1974) whilst Ross (1978), and more recently Gibbons (2020), have suggested that engaging in creative practice can act as a form of therapy which can support children's well-being. Post the Covid-19 pandemic, Tambling and Bacon (2023, p.89) also highlight how the arts can provide children with a creative outlet by supporting their emotional well-being and health as has been evidenced by prior research (see APPG AHW, 2017; CLA, 2018; Fancourt and Finn, 2019). In reimagining the future of education, UNESCO (2021, p.73) further highlight how the arts can support social and emotional learning across the curriculum. Moreover, they contend that the arts can provide a "unique and valued agency for everyone to express their emotions, thoughts, feelings and experiences" and have the power to be transformational (UNESCO, 2024, Foreword).

Notwithstanding, the seminal work of Eisner (2002b; 1994) on the role of the arts in cognition and the curriculum, contends that if art is only associated with emotion rather than the intellect it may not be as highly valued within school education systems. This is because the accumulation of knowledge, academic achievement, and standardization is

prized over the journey of exploration (Eisner, 2002b). However, Eisner draws our attention to the intellectual value of the arts in education and the role of art in cognitive development. As Eisner asserts: "…the arts are cognitive activities, guided by human intelligence, that make unique forms of meaning possible" (Eisner, 1986, cited in Eisner, 2006, p.76). Moreover, Eisner (2002a, cited in Eisner, 2006, p.209) declares that: "…as we learn in and through the arts, we become more qualitatively intelligent". Hence, for Eisner (2002b), art should be valued as a highly intellectual and challenging subject which requires abstract thinking on a par with other curriculum areas such as mathematics, because it involves the act of reflection and imagination which leads to the creation of the mind.

Writing for the UK online charity *Access Art,* which was set up to share visual art resources and expertise amongst teachers, co-founder and creative director Briggs (2021), also points out that: "Being creative is a type of intelligence" and that "Art should be taught with as much rigour as any other subject…". This sentiment echoes earlier assertations by Efland (1990; 2002) who identified a strong correlation between art and cognition; advocating that engaging with art is not only a serious intellectual endeavour but can lead to higher order thinking. More recently, The Durham Commission (2019, p.14) has stated that creativity is "…not at odds with academic rigour…" thus reinforcing the symbiotic relationship between the act of creativity and imagination. Tambling and Bacon (2023, p.44) further emphasise the importance of the arts in schools stating that "…the arts are valuable as a body of knowledge and academic study that is as disciplined and rigorous as any element of the school curriculum." Nonetheless, it could be argued that a curriculum conceived as knowledge-rich creates a hierarchy amongst subjects depending on their perceived intellectual value and usefulness with so called "soft" subjects (see Ball, 2017, p.16) often pitted against "hard" subjects, such as maths and science (Eisner, 2002b, p.xi). This is especially the case if a school curriculum is centred around academic performance and standards rather than providing children with a more rounded learning experience which aims to develop the whole child (see Tambling and Bacon, 2023, p.39).

2.2.2. The Purpose of Art in Education

The purpose of art in education is, in many ways, dependent upon how art is conceptualised with different rationales for art in the curriculum resulting in different pedagogical approaches. As previously discussed, Eisner (2002b) rejects the idea that

the purpose of an arts education is about providing emotionally cathartic experiences for children; instead, he asserts that the value of art lies in its ability to offer a unique contribution to human experience and a shared understanding of the world (see Steers, 2014, p.178). That said, it could be argued that in today's global context, the rationale for the arts in education needs to move beyond polarised debates around emotion versus intellect; progressivism versus traditionalism, towards the importance of educating the whole child, which includes supporting young people to be and become well-rounded, outward looking citizens of the world. As such, building on the theories of Eisner, the work of Biesta offers us a fresh perspective on the purpose of contemporary art education. Biesta (2017, p.15) suggests that art lies beyond the notions of expression and creativity in that we need to consider the "existential quality" of what and who is being expressed and think about how young people can exist well—both individually and collectively—in a world of uncertainties. Biesta therefore takes us beyond the theory of human-centred learning towards a more "world-centred approach" to education pedagogy and practice (see Biesta, 2015, p.54) by asking us to consider what it means to be, as we engage *in dialogue* with the realities of the world in which we exist at this moment in time. As such, it could be argued that the purpose of education needs to be re-imagined as an opportunity for both personal and collective enrichment; where new knowledge is celebrated, and all learning experiences are given equal parity within a broad and rich curriculum (see UNESCO, 2021; Tambling and Bacon, 2023). As Eisner (2002b, p.240) tells us: "The ultimate aim of education is to enable individuals to become the architects of their own education and through that process to continually reinvent themselves".

In addition to the points made above, a further argument for the inclusion of art within the curriculum is the economic benefits it provides to the nation, as highlighted by Tambling and Bacon (2023). The cultural industries are a vibrant growth sector, contributing around 108 billion pounds to the economy, employing around 2.3 million people (DfCMS, 2023). Furthermore, according to the World Economic Forum (2023), analytical thinking and creative thinking are key cognitive skills required in a future jobs market. UNESCO (2021) also highlight how education must provide the skills needed for the future. Clearly fostering creativity to ensure all children have access to the arts and cultural learning matters as we look forwards to new horizons. That said, Baldacchino (2013b) cautions that associating art with industry and enterprise minimises the role of art in schools by turning it into an object or thing, rather than a

subject whose qualities and sensibilities are infinite and where exploratory pedagogies can lead to endless possibilities.

2.2.3. Teachers as Co-constructors of Learning

As previously discussed, (see Chapter One, section 1.5.), the current NC for art and design (DfE, 2013) provides a brief outline of the body of knowledge, skills, and understanding(s) required to be taught in the primary school classroom. However, although the NC (DfE, 2013) does not specify *how* teachers should teach art, Atkinson (2015, p.54; 2017, p.141) highlights how centralised prescriptive curricula can reinforce the idea that knowledge is pre-ordained and ready to be acquired by passive learners. Consequently, this does not position children or teachers as active agents in their own learning or enable new knowledge to emerge which can "disrupt" thinking and bring about new understandings (see Atkinson and Baldacchino, 2024).

According to Alexander (2008) there are two opposing models of pedagogy: traditional and exploratory. Traditional models position teachers as experts in the field, imparting knowledge and skills to imitative learners through didactic methods of teaching which can be easily assessed (see Carroll, 2014). Such traditional approaches to teaching and learning presuppose that children's minds are empty vessels (*tabula rasa*) ready to be filled with knowledge and facts; a contested concepted (see Piaget 1950; 1951; Inhelder and Piaget, 1958), but one which remains prevalent in education today and endorsed by former Conservative government Minister for Education, Nick Gibb, who believes the teacher should be at the centre of learning (Seves, 2022). However, UNESCO (2021, p.149) have argued that:

> Curricular design and implementation should move away from the narrow transmission of facts and information, and instead seek to foster in learners the concepts, skills, values and attitudes that will enable them to engage with diverse forms of knowledge acquisition, application and generation.

Similarly, Atkinson (2015; 2018) contends that traditional pedagogical approaches to teaching allow little opportunity for risk-taking, uncertainty, and for new knowledge to emerge through engaging in contemporary art practices. As such, Atkinson (2022, p.760) suggests that although it is important for children to be aware of established knowledge and known art practice; children and teachers need to become "speculative innovators" engaged in critical enquiry as they consider a world of uncertainties. As

Eisner purports: "Uncertainty needs to have its proper place in the kinds of schools we create" (Eisner, 2002a, cited in Eisner, 2006, p.210). Moreover, Biesta (2017) asserts that teachers need to provide spaces where children's voices are heard and where dialogue is encouraged. This can create new ways of thinking and knowing the world, whilst creating opportunities for children to "surrender to the unknown" (UNESCO, 2021, p. 73). In addition, the philosophical writings of Baldacchino (2012) on arts education suggest that we need to move beyond the restrictive dualism of traditional and progressive pedagogies because the very nature of art provides us with an "exit" strategy in that art can be politically located in "what we have not yet found" (Baldacchino, 2012, p.12-14). In other words, if art is unknowable and its purpose unnecessary, this takes us to a place of diverse pedagogical possibilities and a space for "unlearning" which enables new understandings to emerge (see Baldacchino 2013a; 2019).

Contemporary models to learning and teaching art therefore position children as both thinkers and knowers (see Bruner, 1999). Moreover, teachers who advocate more exploratory, creative pedagogies consider children as active agents of their own learning; fostering children's artistic and creative potentials by working together and encouraging children to be and become curious, imaginative, and creative learners in a world of possibilities (see Hay 2022a). In addition, Cremin and Chappell (2021) have identified seven interrelated features which characterise creative pedagogical practices. These include generating and exploring ideas; encouraging autonomy and agency; playfulness; problem solving; risk-taking; co-constructing and collaborating; teacher creativity (Cremin and Chappell, 2021, p.299). The use of active questioning and enquiry-based learning (see Claxton, 2002; Bruner, 1977); fostering playful experiences (see Dezuanni and Jetnikoff, 2011; Moyles, 2015); and the co-construction of knowledge are further key components of effective pedagogies underpinned by social constructivist theory (see Vygotsky 1978; Bruner, 1966). This approach has been exemplified by the Reggio Emilia approach to learning in the early years where children are conceptualised as active, capable, social beings operating within communities of practice with "one hundred languages" (Malaguzzi, 2000).

Facilitating primary art from a social constructivist perspective thus involves supporting children's meaning making and imaginative thinking through flexible, open-ended learning opportunities whereby the co-construction of knowledge, reciprocal learning, and social interaction is encouraged rather than the transmission of knowledge and

facts, or simply leaving children to discover things by themselves, which is a more Piagetian approach associated with cognitive constructivism. As Tambling and Bacon (2023, p.68) assert:

> The skill of the arts teacher is less about passing on knowledge, and more about drawing out ideas and helping young people to express them in particular forms of art practice…

Hence, establishing an enabling and creative environment where plentiful opportunities exist for children to explore and investigate mediums and materials using a range of artistic processes whilst engaging in dialogic talk and critical reflection about art and artworks can be considered a much more contemporary and creative approach to pedagogy and exploratory practice which supports the co-construction of knowledge and collaborative learning (see Hay, 2022b; Dezuanni and Jetnikoff, 2011). Enabling creative learners to thrive across the primary curriculum can also result in endless possibilities and the generation of new knowledge and ideas thus creating a ripe environment for "possibility thinking" (see Craft, 2000).

2.2.4. The Role of the Teacher: Discourse and Policy

Whilst implementing creative pedagogies may create rich opportunities to explore the possibilities of art learning, the national curriculum does not address the role of the adult in facilitating art practice in the primary classroom. Rather, policy discourses tend to focus on the importance of knowledge and subject specific content required to be taught in schools (DfE, 2013, pp.176). Consequently, I will begin this section by outlining the work of Shulman (1986;1987) on the relationship between knowledge, pedagogy, and teaching before proceeding to discuss a previous research study by Hallam *et al.,* (2007) which explored how policy discourses shape the way in which art is conceived and taught in schools which may resonate with current contexts.

In his work on knowledge growth in teaching, Shulman (1986;1987) re-conceptualises subject knowledge as "pedagogical content knowledge" (PCK) and suggests that there is a professional knowledge which is unique to teaching which links pedagogy i.e., *how* a subject is taught, with content knowledge i.e., *what* is taught. This conceptualization resembles Ryle's (1949) notion of "knowing how..." (e.g., procedural knowledge, such as knowing *how* to teach art) and "knowing what…" (e.g., propositional knowledge, such as knowing about different art techniques, materials and processes employed by artists which may be used to inspire and inform children's creations). Fundamentally,

Shulman (1986, p.8) argues there is a symbiotic relationship between knowledge, teaching and learning, with teachers' subject knowledge content playing a critical role in instruction and vice versa. However, Ofsted's research review into art and design points out that if teachers lack subject content knowledge, they will "struggle to provide a rich, subject-specific curriculum that develops pupils' knowledge and capacities" (Ofsted, 2023, p.39)

In 2007, Hallam *et al.,* conducted a research project into how different approaches and conceptualizations of art education presented within the British primary NC (DfEE, 1999b), a precursor to the current NC (DfE, 2013), have impacted on teacher pedagogical practices. In other words, how the discourses embedded within top-down governmental policy texts, such as the NC, have shaped the way in which art is perceived and taught in schools. Utilizing a Foucauldian style of genealogical analysis which centres around *how* we know what we know and *where* knowledge comes from i.e., how, what, and why certain knowledge emerges as it does, the researchers identified three distinct teaching and learning discourses—also known as Foucauldian systems of thought (Foucault, 1972; Ball, 2012), and proceeded to analyse how these three discourses can create different ways of considering art teaching and learning. The discourses were: 1. Art as an expressive subject; 2. Art as a skills-based subject; 3. Art as a subject that focuses on art history and art appreciation.

In many ways, these curriculum discourses resemble the discipline-based art education model (DBAE) discussed in section 2.1.2. and correlate with Taylor's (1986; 1992) ideas about contextualizing art practice. The policy discourses identified by Hallam *et al.,* (2007), also correspond with Ofsted's more recent recommendation that children should be provided with opportunities to make, view, and discuss art and that teachers should interconnect practical, disciplinary, and theoretical art knowledge to ensure children receive a "high-quality" art education (Ofsted, 2023, p.3).

However, Hallam *et al.,* (2007, p.209) suggest that the three discourses they identified as being presented and embedded within the former art curriculum can shape teachers' thoughts and understanding(s) about the "right" way to teach art, thus impacting upon their classroom practices. For example, when art is presented as an expressive activity, this positions the teacher as a facilitator of learning, which closely aligns with child-centred approaches to teaching (see section 2.1.1.). However, if art is presented as a subject which involves the acquisition of technical skills, this positions the teacher as a

knowledgeable expert who can demonstrate these skills to others. Whereas if art is presented as an activity which involves imparting knowledge and understanding(s) about art history and art appreciation, this positions the teacher in a more traditional role as a transmitter of academic knowledge, which Hallam *et al.,* have coined a "philosopher" positionality (Hallam *et al.,* 2007, p.212). However, according to Hallam *et al.,* (2007, p.213) these different roles, can be confusing for teachers leaving them to: "…draw on their own values and experience to decide which approach to take, resulting in a lack of consistency in the type of art education children receive".

This was evident in a follow up research project into the place of art in the primary school curriculum. Hallam *et al.,* (2008, p.278) found that out of 10 teachers interviewed many did not readily identify with the teacher positionality of "philosopher" and gave little heed to: "…developing children's awareness of art history, philosophy, the work of famous artists and the cultural significance of art". Although 10 is a relatively small sample size, this finding is significant because it reflects teachers' thoughts on their role as facilitators and shapers of art practice rather than imparters of art historical knowledge.

Hallam *et al.,* conclude their research by suggesting that although each of the teaching approaches they identified: facilitator, expert, philosopher of art, are equally presented within the former NC (DfEE, 1999b) "there are no practical guidelines on how to put these theoretical principles into practice" (Hallam *et al*., 2008, p.271). As such, they recommend that the NC needs to be revised to provide clearer guidance for teachers on how to give: "…children freedom to express themselves; training them in the technical skills; and passing on knowledge about the history of art" (Hallam *et al.,* 2008, p.280).

Since Hallam's research was conducted, the primary art and design NC for England has been revised (DfE, 2013). However, the current slimmed down iteration provides little detailed information or advice for teachers regarding the exact subject content knowledge to be taught leaving this for schools to interpret policy discourses and address any challenges, such as discrepancies in teachers' knowledge about the history of art, within their localised contexts

2.2.5. Planning for Art and Design

The current NC for England (DfE, 2013) sets out the core knowledge and skills which are required to be planned and taught in primary schools by law; but it does not

advocate any specific pedagogical approach to learning. However, Atkinson (2015, p.43) suggests that the centralised prescriptive nature of school curricula has hindered "pedagogical adventure" (Atkinson, 2015, p.43). This, it could be argued, is especially the case if schools rely on pre-planned lessons or prescriptive schemes of work for art to support teachers in "delivering" art which meet the standardised aims and requirements of education policy and government directives rather than exploring creative pedagogies and exploratory practices.

According to the Qualifications and Curriculum Authority (QCA, 2000, p.8): "a scheme of work is the overall planned provision of art and design in a school". As such, schemes can serve as a pedagogical tool to support teachers in interpreting the NC requirements, whilst providing curriculum planning which builds children's knowledge and skills progression across the key stages. However, if rigidly adhered to, the use of prescriptive schemes for art may result in a reductionist approach to learning which curtails creativity and risk-taking whilst failing to develop new ways of knowing and thinking about art. As Hay (2024, p.397) asserts: "One of the challenges in arts education is a reductive , prescriptive approach to teaching art that only serves to undermine the integrity of art practice itself". In many ways, the widespread use of schemes of work for art is indicative of how curricula content is increasingly being conceived as something that can be packaged and delivered by teachers rather than co-constructed and unknowable (see Baldacchino, 2012). Yet, for educational thinkers and philosophers such as John Dewey (1929), knowledge or knowing is an active and transactional experience which involves uncertainty. Moreover, Dewey suggests that the acquisition of knowledge is constructed through the process of enquiry and by transacting with the world around us which, as Biesta (2020, p.131) asserts, can reveal the "domain of *possibility*" (Biesta, 2020, p.131). Likewise, Bruner (2011, p.10) purports that:

> What is unique about the human species is its dedication to possibility. When we human beings learn, the act of learning carries us beyond what we have encountered and propels us into the realm of the possible.

Similarly, Atkinson (2012, p.9) emphasises the importance of emancipation and equality in art education and argues that established frameworks of knowledge and practice need to be challenged so that "real" learning emerges through the process of interrogation and uncertainty. As both Atkinson and Baldacchino (2024, p.339) assert:

the possibilities of arts education are that it: "…invites, challenges, stimulates, disturbs, it can precipitate new sensibilities. It can function both as critique but also as an adventure or speculation". However, it could be argued that prescriptive curricula limit such possibilities and can inhibit children's creative freedoms and teachers' professional autonomy, especially if art lessons are "delivered" without adaptation. Moreover, Pabla and Stothard (2023) suggest that following rigid schemes of work, risks a move towards what they called "pseudo-teaching" as schemes could impact on teachers' professional judgement and hinder pedagogical freedoms. Prior research conducted by Ofsted (2009a, p.19) into improving primary teachers' subject knowledge across the curriculum has also suggested that if teachers rely heavily upon prescriptive schemes, this may restrict learning outcomes. Furthermore, Barnes (2015a) suggests that schemes of work for art may impede creative opportunities. Prescriptive schemes may also de-professionalise teachers in that they remove opportunities for reflection, research, and new knowledge production. That is why one of UNESCOs' (2021, p. 90) principles for dialogue and action asserts that: "Teachers should be supported and recognized as intellectually engaged learners themselves who identify new areas of inquiry and innovation…". Hence, it could be argued that the role of the teacher should be to create situations where there are opportunities to co-construct knowledge based on what children already know and value. However, this might not be possible if schools are implementing homogenised curricular which allow little room for flexibility or adjustment (see Eisner, 2002b, p.149)

Nonetheless, since the inception of a centralised NC (ERA, 1988; DFEE 1995), many schools have either created their own schemes of work or have utilised externally published schemes such as the QCA exemplar optional scheme to support them in implementing the subject content required to be taught. This scheme was first published in the year 2000, under New Labour, and was jointly prepared by the QCA and the Department for Education and Employment (DfEE). Although now defunct, the QCA scheme was designed around the previous NC programmes of study for art and design (DFEE, 1999b), as previously discussed in section 2.2.4. with reference to the work of Hallam *et al.,* (2007), by setting out the subject content to be covered in each key stage (KS) of a child's education whilst addressing the Attainment Targets (ATs) appropriate for each level.

The QCA's exemplar scheme contained a series of optional units' which schools could adapt to meet the needs of learners. For instance, in KS1 (ages 5-7 years), there was a

unit entitled: *What is sculpture?* This provided teachers with examples of pictures or reproductions of different artworks they could use in the classroom, such as those by Henry Moore and Barbara Hepworth. In KS2 (ages 7-11 years), children could study the thematic-based unit: *Journeys* and teachers were advised to use the suggested works of Paul Klee or Richard Long to explore different elements of art; the choice lay with the school. However, due to the publication of subsequent NC iterations and the "slimming down" (DfE, 2011a, p.8) of subject content to be covered along with the abolition of ATs, the QCA scheme is no longer relevant. This has either resulted in schools updating their whole school curriculum planning and progression for art or buying into and adapting commercially available schemes (see Pollard and Wyse, 2023, p.310) . However, although schemes may assist teacher workload and provide a consistent approach to teaching and learning (see Pabla and Stothard, 2023), the widespread use of commercially produced schemes of work for art says much about how learning and teaching is now organised and how market forces have impacted on primary education over recent decades to the detriment of teacher autonomy and teacher professionalism.

2.2.6. Forms of Art Knowledge

As previously discussed, (see Chapter One, section 1.5), at the start of 2021, Ofsted began publishing its' curriculum review series to guide and inform subject leaders on curriculum planning and organisation. Ofsted's intent was to offer schools a non-statutory model curriculum approach to "exemplify good practice regarding knowledge-rich teaching of a subject" (DfE, 2022b, p.1). However, Tambling and Bacon (2023, p.14) assert that reviews can often be a way of appeasing disquiet around the sidelining of the arts in schools. Furthermore, the fact that the review is non-statutory could send out a message that the arts are not important.

That said, the subject review for art and design (Ofsted, 2023, pp.8-9) is not a curriculum plan for art; however, it does provide schools with standardised guidance on the features of good practice. This has been welcomed by NSEAD (2023) and *Access Art* (Briggs, 2023) who value Ofsted's recognition that art has an important place in the school curriculum and that schools need the time, resources, and support to enable teachers to facilitate high quality art lessons. Moreover, NSEAD (2023) endorse Ofsted's reference to the importance of seeing, knowing, and experiencing art, adding that "feeling" could also be included to this ensemble. This would be a key addition, especially in today's context where children's emotional well-being, health, and

happiness is high on the agenda (see UNESCO, 2021; CLA, 2018). Overall, the review has been warmly received by NSEAD (2023), however, there are criticisms to be made.

Firstly, although the art and design review does not advocate for any pedagogical approach or curriculum orthodoxies, the review does cement the idea that certain forms of knowledge and skills need to be taught in schools in alignment with its' commitment to a knowledge-rich curriculum as a way of acquiring cultural capital. For example, the review states that there are three subject-specific forms of knowledge in art: practical, disciplinary, and theoretical (Ofsted, 2023, p.9). Practical knowledge concerns developing children's technical proficiency whilst providing opportunities for hands on, creative experiences of *doing* and *making* art using a range of mediums and materials, including drawing and painting. Theoretical knowledge concerns *knowing* about the cultural and contextual background of artists and artworks whilst learning about different techniques and skills which children might then apply to their own creations (Ofsted, 2023, p.8). Whereas disciplinary knowledge concerns how art is studied, discussed, and judged (Ofsted, 2023, p.9). In practice, this might include taking children on school trips to see original artworks; working with artists; and engaging in arts-based research projects—despite evidence-led research by Cooper (2018) suggesting there has been a decline in school trips to see art in recent years.

Although the acquisition of knowledge is fundamental to the principles of the review, Ofsted advise teachers not to use the terms practical, disciplinary, or theoretical knowledge in their planning whilst suggesting the practice of making art should be weighted more heavily against the other two domains. However, it could be argued that the review fails to address the value of creative pedagogies and exploratory practices as innovative and imaginative teaching and learning strategies (see Dezuanni and Jetnikoff, 2011, p.264; Cremin and Chappell, 2021). Instead, the review focuses on children's developing competencies and levels of expertise rather than considering the endless possibilities art can provide. As Atkinson (2022, p.750) has argued: art education should not be controlled by "pre-established templates of knowledge, values and pedagogical expectations" but should provide an opportunity to explore "speculative pedagogies" with no pre-determined outcomes.

In addition, the philosophical writings of Baldacchino (2008) suggest that art cannot be reduced to a form of knowledge—although it can be a knowable form. By this, Baldacchino is inferring that art is in a constant state of flux and there are no fixed

definitions or ways of knowing, doing, thinking, or making art. Art, which is an autonomous human act, is continually evolving and therefore art's relationship to schooling, learning, and education needs to be repositioned as an open-ended imaginative act where knowledge is *discovered* rather than *determined* (Baldacchino, 2008, p.241). It could therefore be argued that the idea that teachers should teach children different forms of knowledge—as is presented within the Ofsted review—contravenes Baldacchino's philosophical proposition that art is an activity which cannot be confined to either a product or a process; but is instead a groundless experience full of possibilities leading to new horizons. As such, Baldacchino (2008, p.247) asserts that the concept of art is free from necessity and therefore needs to be de-schooled. Moreover, the teaching of preordained knowledge needs to be removed from the construct of art education so that different ways of knowing and learning are made possible resulting in an education which is less systematised. Consequently, Baldacchino (2013a; 2019) presents the case for a state of "unlearning" to address the tensions between art and education.

A second criticism concerns Ofsted's implication that teachers may not always recognize the symbiotic relationship between the different forms of knowledge: practical, theoretical, disciplinary, to be taught in schools or consider their interdependence central to curriculum design. This is an interesting point raised by Ofsted as it could be argued that it is a lack of training and ongoing professional development in art which has curtailed teacher confidence and competence in facilitating both art theory and practice, in the primary classroom (see Gregory, 2019). Whilst insufficient opportunities to build teacher knowledge bases—which includes knowledge about making, knowing, and seeing art—has impacted on planning and provision (see APPG, 2023; Cooper, 2018; NSEAD, 2016). For example, Thomson and Vainker (2022) have reported that when time for art is limited on ITE pathways, provision tends to focus on art practice rather than developing trainee teacher's theoretical understandings. This indicates that if the principles presented in the review are to be realised in the primary classroom, teachers—at all stages of their career trajectories—need increased *time* and *support* to enable them to develop their knowledge and understanding(s) of art in theory and practice, so that children are provided with a more comprehensive arts-rich education. Hence there is a case that art in schools, and within ITE programmes, need to be afforded greater priority.

A third criticism is that although the review refers to several art movements, styles, and artists such as Vincent van Gogh, whilst recommending that schools include examples of art and artists from Western and non-Western traditions in their planning; more explicit reference to a diverse range of artists, past and present, who are relevant and meaningful to children's lives, would have been helpful to include. For example, NSEAD (2023) highlight the importance of diversifying and decolonising the art curriculum. They draw attention to how art can be used to address anti-racism in education and how greater reference to this within the document would have been welcomed. In addition, more advice on how art can contribute, reinforce, and build children's cultural capital was another key point raised by NSEAD.

A further criticism of Ofsted's art and design review is highlighted by *Access Art* (Briggs, 2023, p.9). They draw attention to the evaluative language contained within the review, such as children should be taught to "get better" at art or "become proficient" in different artistic techniques. *AccessArt* argues that such value judgements are not helpful. As Atkinson (2022 p.749), purports, assessing children's competencies or standards in art leads to the homogenization of experience rather than opening art to the possibilities of the unknown. Moreover, it is widely acknowledged that art is a unique type of human activity which cannot be measured; rather, its presence within the curriculum can provide a space for children to foster their imagination and creativity, and explore ideas which can cultivate the mind, as advocated by Eisner (2001, p.10) who talks about the "spirit" of art. Another criticism levied against the review by *AccessArt* (Briggs, 2023, p.6) is that an emphasis on set sequencing is not conducive with the subject of art; art learning tends to be a more organic, exploratory experience for children rather than a linear journey.

In sum, the Ofsted review for art and design is useful, in that it draws attention to the important place of art in education. However, the guidance presented does not compensate for the lack of time, support, and underinvestment in training and ongoing professional development needed to equip non-specialist teachers with the necessary knowledge, skills, understanding(s) and confidence to be able to implement the different knowledge domains presented in the review; nor does it explicitly endorse the idea that creative pedagogies and exploratory practices can lead to new knowledge in the field. A danger of any review which sets out to offer the features of good practice for a high-quality art education, is that it could be misconstrued as a blueprint for the "right" way of teaching art, when in fact there is no "right" way, only possibilities. This point has

previously been alluded to by Baldacchino (2013a; 2019) who suggests that art in education needs to be unlearned. Hence, it could be argued that until the purpose of education is re-imagined (see Tambling and Bacon, 2023; UNESCO, 2021) and the arts are afforded a higher profile within and across a broad and rich curriculum on a par with other curriculum areas—thus eliminating epistemological hierarchies (see Eisner, 2002b), art practice and provision will continue to be undervalued and patchy across state-maintained primary schools in England.

2.2.7. Who or What is a "Great" Artist?

The current NC states that children should be taught about the work of "great artists" (DfE, 2013, p.176). However, the very notion of "great art" is contested as this can vary from epoch to epoch whilst reflecting the choices of those with the power and authority to decide what art might be defined as "great". As Eisner (2001, p.8) notes: " The arts are a function of the choices and values of those living at any particular period, and it is believed by some that, at base, those choices are utterly arbitrary". Furthermore, *AccessArt* (Briggs, 2023, p.7) highlights how reference to "great artists" within the review for art and design (Ofsted, 2023), discussed in section 2.2.6. is an outdated value judgement which should be replaced with more contemporary thinking around artists that are relevant to children's lives.

Although, some Western European classical artists, including the "Old Masters" Leonardo da Vinci and Michelangelo, have been awarded canonical status by the art establishment and have thus endured the waves of time, both "great art" and what Bourdieu (1984, p.3) refers to as "taste" (in other words, culturally valued forms of privilege) is a construction of society and the powerful. As such, the very definition of "great works of art" is dubious, especially if this merely reflects the aesthetic tastes of dominant social groups who act as "gatekeepers" (Webb *et al.,* 2001, p.176) selecting which artists and artworks, throughout time and place, are worthy of recognition and are to be reproduced through social systems, such as school curriculums.

According to Jones (2010, p.132), because the original primary NC for art, craft, and design (ERA, 1988; DfES 1989; DfES, 1992) was constructed by an elite group of government policy makers, the subject content selected to be taught in the primary school was based on a rather narrow, traditional Eurocentric view of knowledge, with a focus on European art rather than exploring the culture and traditions of people from across the world. However, although there have been subsequent iterations of the NC

since 1989, Moore (2006, p.87) asserts that: "…what [knowledge] is typically selected continues to draw almost exclusively on the cultural skills and preferences of already privileged groups." In art, this often means white, dead, male, European artists continuing to dominate the primary art and design curriculum. Hickman (2017) refers to such artists as DAMP HEMs (dead artists, mainly painters, heteronormative, European, and usually male).

The reproduction of knowledge about DAMP HEMs within primary art education may be evident in schemes of work which advise teachers on who and what artists they might utilise to inform and inspire children's artworks, but also through teachers' existing knowledge. For example, when asked to name a famous artist, Hickman found that 29 out of 30 trainee teacher respondents quoted an artist who was dead, all were white, mainly European and men (Hickman, cited in Hickman 2014, p.24). Hickman's findings are not unusual in that prior research, conducted by Downing and Watson (2004), suggests that many experienced teachers tend to draw upon a narrow range of familiar artists and artworks when facilitating art practice in the primary classroom (see also the work of Cox and Watts, 2007; Cox, 2005). But as Edwards (2013, p.45) contends, only encountering the work of a distinct group of artists can "skew" children's understandings about who makes art. This is especially the case if the voices and talents of women; Black, Asian and minority ethnic artists; LGBTQ+ artists; and other historically marginalised and underprivileged groups are underrepresented, as either artists or audiences, within the story of art and creative practice (see ACE, 2016).

Tambling and Bacon (2023, p.28) emphasise the need for cultural equity given that Britain is a multi-cultural society where different forms of social categories intersect and interact which affect people's experiences of the world in which we live. As such, who or what represents art; whether that be individual artists or what artworks are selected and exhibited in our national or local galleries and museums or taught in our schools, needs to reflect the diverse voices and wider perspectives of society. As UNESCO (2021, p.53) highlight: "…education should promote the skills, values and conditions needed for horizontal, democratic dialogue with diverse groups, knowledge systems and practices".

However, Hylton's (2019) research around the imbalance of representation in art draws attention to how art history "lags behind" other subject disciplines when it comes to decolonising the curriculum to reflect Black history. Hence, critically reflecting upon

the curriculum content being taught in schools today to ensure greater diversity and representation is one of the challenges for many primary schools, especially as they attempt to decolonise their curriculums and endorse more inclusive pedagogies and practices which represent different cultures, past and present, which are relevant to children's lives (see Arday *et al.,* 2021-2022; Arday, 2021; Feast *et al.,* 2021). Moreover, Mirsa (2023) emphasises that ensuring children see works of art created by people from a range of demographic groups can provide children with "good role models" and "enable children to develop increased cultural awareness, sensitivity and appreciation of diversity" (Mirsa, 2023, p.14).

It could therefore be argued that increased training and ongoing professional development opportunities for teachers to build their knowledge bases and understanding(s) of a broader range of relevant and contemporary artists and artworks—beyond the Westen European tradition—and engage in dialogue and action about the contested notion of "great art" is required to move forward. Such opportunities may provide a space to "critically examine established dominant knowledge" (UNESCO, 2021, p.54) whilst considering the types of knowledge which continue to be reproduced through social systems (see Bourdieu and Passerson,1977). As Tambling and Bacon (2023, p.99) highlight, art needs to be relevant to children and should "reflect the lives, identities and cultures of society, both through contemporary work, and in making links between work that is considered part of a 'traditional' canon, and contemporary culture". Implementing such an approach to aesthetic education in the primary classroom may thus help create new ways of knowing and seeing art.

2.2.8. The Role of Galleries and Museums

The importance of promoting effective and focused collaborations between all those involved in art education was a key recommendation presented by Ofsted in a prior study into art, craft and design education (Ofsted, 2012[2008/2011], p.4). In their report: *Making a Mark,* Ofsted found that only two-fifths of state primary schools provided children with good or outstanding art lessons and that although school visits to see art had: "…intensified the work of pupils…" (Ofsted, 2012 [2008/2011], p.3) few schools organise school visits to see original artworks. As such, one of their key recommendations to help improve provision was to build "…sustained partnerships with art galleries and creative practitioners" (Ofsted, 2012 [2008/11], p.4). However, the Durham Commission (2019) have suggested that few state-maintained schools are able

to provide opportunities to visit gallery spaces due to an already busy and overstretched curriculum, combined with limited budgets. This assertion is supported by research conducted by Cooper (2018, p.4), on behalf of the Fabien society. Cooper reported that 58% of teachers surveyed, believed that there had been a decline in school arts trips since 2010, especially in schools with the most disadvantaged intakes, thus limiting the opportunities available for *all* children to engage in the field of cultural production (Bourdieu, 1984;1993). Recent research conducted by the National Federation for Educational Research (NFER) on behalf of the Sutton Trust (2023), also suggests that school trips are increasingly being cut as schools tighten their budgets because of increases in the cost of living. The situation is particularly acute for state schools who may not be able to provide opportunities beyond the classroom; either because they are not arts-rich; lack professional networks; or are based in areas where there is limited access to arts and cultural organisations (Tambling and Bacon, 2023, p.76).

However, Ofsted recommend that schools should take children on school trips to: "…show pupils what kind of art, craft and design work is currently being created and celebrated in galleries…" (Ofsted, 2023, p.29). The Durham Commission (2019) have also emphasised how gallery visits can benefit children's work. And as Edwards (2013, p.54) asserts: "…an original work of art in its setting can inspire feelings and an understanding that it may not be possible to get from a reproduction". The work of Taylor (1986; 1992) has also highlighted the importance of enhancing children's visual literacy skills and the role that gallery and museum education can play in enriching children's cultural experiences of making art. And as Clement and Page (1992, p.93) remark, although they may take some organizing, arranging visits to galleries to see and appreciate original artworks will provide children with a "rich" and rewarding experience which "cannot be experienced through other means". Furthermore, Misra (2015, p.12) notes how art can enhance children's cultural knowledge whilst developing children's "intellectual and aesthetic awareness" by encouraging children to respond to what they see. Hence, one of the recommendations put forth by Cooper (2018) is that every primary aged child in England should be given access to a free school trip to a local arts institution every year to engage in cultural learning as a matter of social equity.

2.2.9. Supporting Teacher Knowledge

The benefits of school trips to cultural sites of learning can both broaden children's horizons and support trainee teachers in preparing to teach (see Prentice, 2002, p.79). Furthermore, research conducted by Davies (2010) found that utilising cultural centres, such as museums, can support the development of student teacher confidence in facilitating visual arts education through cross-disciplinary planning. Another notable study into building pre-service teachers' confidence in teaching art with artworks, was conducted in Cyprus by Pavlou (2013). Working with 20 pre-service teachers, the research centred around the development of trainee teachers' pedagogical content knowledge and how teachers could provide greater opportunities for "talk" when looking at art (Pavlou, 2013, p.192). The research grew out of several concerns, one being that teachers do not discuss art with children, but rather focus on facilitating practical knowledge. Using in-depth interviews, Pavlou explored attitudes to, and knowledge about a range of artworks that could be utilised in the classroom to promote visual literacy and found that enhancing teachers' abilities to engage in "factual" and "interpretative" inquiries can support teachers with providing "meaningful art activities" for children. Likewise, Yuan *et al*., (2015) have highlighted the importance of dialogic teaching for engaging children with art in the context of the museum in their small-scale case study on museums as alternative settings for initial teacher education (ITE). This research grew out of the effectiveness of the National Galleries, *Take One Picture* initiative (see glossary of terms, p.207). Talking about and responding to artworks shared with young children has also been shown to develop children's visual thinking, creativity and imagination (see Lye Wai Yu *et al.,* 2017).

More recently, Noble (2021) conducted practice led research into how art museums and art led CPD can develop primary teachers' knowledge, skills, and confidence in teaching art and, like Yuan *et al.,* their research was based on the *Take One Picture* model. Noble's research centred on introducing primary aged children to a Renaissance piece of artwork to inspire learning. The project provided teachers with expert training and more than 500 children submitted art works based on the chosen piece: *Cupid and Psyche* by the Italian early renaissance painter, Jacopo del Sellaio. Noble (2021) found that engaging with the project had helped support teacher knowledge and confidence in teaching art, concluding that implementing constructivist pedagogies and uniting artists, children, teachers, museum and gallery professionals can create communities of practice whilst supporting the development of children's visual literacy skills.

Noble's work resonates with an earlier research initiative: the 5x5x5 creativity project which initially focused on early years education (Bancroft, Fawcett and Hay, 2008). The ongoing project (today known as the House of Imagination (HoI) brings together local schools, creative professionals, professional mentors, artists and cultural learning centres. This approach to art and education involves facilitating children's artistic dispositions and fostering children's creative potential by embedding creative and reflective pedagogies in and outside of the classroom (Hay, 2022a). Moreover, HoI aims to understand, nurture and inspire children's critical and creative thinking through the process of co-enquiry leading to new possibilities and ways of thinking about art and creative practice (see Hay, 2022b). Signature projects include *School Without Walls* and *Forest of Imagination,* both of which focus on pedagogical innovation and experimentation through creative activism (see Hay, 2022b; Hay, 2024, p.402).

Situated in the city of Bath, the research initiative was originally influenced by the Reggio Emilia approach to early years education which emphasises the important role creativity and imagination can play in child development (see Rinaldi, 2006). The 5x5x5 research, founded on the Reggio principle that all children are competent and creative learners full of rich potential, demonstrates how collaborative working practices can be transformative and can lead to individual and collective empowerment as adults learn *from* and *with* children as they listen and engage with each other (see Hay and Paris 2020; Hay 2022a; Hay 2022b). Furthermore, establishing creative and democratic learning environments where people, including parents and teachers work together within multi-professional teams, can enhance the life chances of children by encouraging creativity, curiosity, and imagination through arts participation leading to independent thought and "possibility thinking" (see Craft, 2000). The work of Hay (2022a p.6) further highlights how the "dynamic and reciprocal relationship between art, education and artists" can bring people together to give children a wider perspective on the world of art.

These evidence-led research studies all demonstrate that when schools work in collaboration with the cultural learning sector and have access to the research funds and levels of subject expertise to underpin such projects, this can lead to new horizons. Furthermore, working with cultural organisations can support teacher's ongoing professional development. For example, a two-year programme designed to investigate how creative professional development can support cultural learning in primary schools found that engaging with gallery-based activities can help to equip teachers with the

confidence and enthusiasm to facilitate art and creative practices in the classroom whilst developing teachers' creative leadership skills (Thomas, 2022)

Another research project conducted by Page *et al.,* (2006/2009) involved facilitating collaborations between trainee teachers and galleries to enhance teacher engagement with contemporary art practice, whilst helping teachers to develop more effective learning and teaching strategies. The researchers introduced trainee teachers to a range of works by contemporary artists such as Sonia Boyce who, in 2020, was the first Black female artist chosen to represent Britain at the Venice Biennale and whose practice centres around themes such as race, gender and identity (see Tate.org). The team reported that the project had helped trainee teachers challenge "traditional ideas of knowledge…that currently inform school curricula" (Page *et al.,* 2006/2009, p.149) concluding that the "curriculum may be better served by the use of contemporary art" (p.146). In addition, this research adds to a growing corpus of literature around how contemporary art can contribute towards the development of cultural capital (see Goulding, 2013).

The studies aforementioned all indicate that working more closely with cultural sites of learning, such as galleries and museums, and talking with children about art, may not only enhance children's critical engagement, but may enable teachers to build their own knowledge bases and confidence for teaching art. Moreover, providing children with opportunities to engage in arts-based enquiry within democratic learning environments, where all children's voices are valued and heard, may enhance their aesthetic learning experiences, as highlighted by Baldacchino (2012).

Nevertheless, thus far I have highlighted concerns around the general decline in opportunities to *make, know* and *see* art within primary education. This is often due to wider curriculum demands and conflicting priorities which, it could be suggested, may impact upon children's access to broader and richer forms of knowledge and cultural experiences, which include opportunities to create and appreciate a range of artworks.

2.2.10. Critical Reflection and Analysis

In this section, I explored a range of issues including the role of galleries and museums in supporting art learning to how centralised prescriptive curricula may constrain contemporary pedagogies and practices thus impacting on how art is planned and taught in schools. Moreover, I discussed how some schools may be relying on pre-planned

schemes of work to support art teaching to meet the NC aims and subject content required to taught in the primary classroom (DfE, 2013). However, the use of homogenised plans for art is, I argued, problematic in that not only might their implementation restrict teachers' professional autonomy, but inflexible curriculum planning may limit opportunities for pedagogical innovations which encourage alternative, creative approaches to facilitating art within and beyond the confines of the school walls (see Hay, 2022b, p.40; Atkinson, 2015; 2022; Dezuanni and Jetnikoff, 2011). But as primary education has become ever more uniformed and regulated in the quest to raise standards by providing a knowledge-rich curriculum, the one size fits all approach has increasingly been applied across all subject disciplines. In fact, it could be suggested that the recent Ofsted (2023) review for art and design has, in many ways, reinforced the association of art with knowledge acquisition by emphasising the teaching of difference forms of knowledge rather than highlighting exploratory learning. Yet, according to Atkinson (2011; 2012; 2022, p.749) schools need to implement more contemporary and creative approaches to art education which challenge existing orthodoxies and the standardisation of knowledge by encouraging "disobedience" and "speculation" into traditional art practice. That said, change would require teachers to take a more responsive role to art education and be and become disruptors of knowledge by implementing "interruptive" pedagogies where risk and uncertainly are embraced and "teaching is subordinated to learning" (Atkinson, 2015, p.53; Atkinson, 2006, p,22). For this to occur, teachers, at all stages of their career trajectories, would need to be afforded greater professional autonomy over how art is planned and taught rather than turning to pre-planned lessons.

Opportunities for teachers to learn from and with professional arts organizations such as galleries and museums, may however, provide a space to engage with contemporary art practices and cultural trends which reflect new horizons beyond the prescriptive nature of the current curriculum. Tambling and Bacon's research (2023, p.55) has shown how building multi-professional networks can enable people to share good practice and be and become part of a community, beyond the confines of the school. Moreover, the signature projects of Hay (2024) have highlighted how children, educators, artists, and researchers can work together which can lead to creative innovations. However, time, access to expert knowledge and skills, and financial resources are needed to support such projects. But as Eisner (2008, p.9) reminds us: it is imagination which is " the source of new possibilities". It could therefore be argued that providing teachers with

the time and support to reflect on their values and principles as both learners and teachers, is the first step forwards in initiating change so that new and exciting possibilities can emerge.

2.3.0. ACQUIRING KNOWLEGDE FOR TEACHING: TRAINING AND DEVELOPMENT

Knowledge for teaching is instrumental to children's learning. Nevertheless, opportunities for teachers to build their substantive knowledge for teaching—at all stages of their careers—appears to be thwarted by challenges. Previous research conducted by NSEAD (2016, p.5-7) suggests that teachers' access to CPD for art is "limited", and for some teachers, subject-specific training is "non-existent". In addition, NSEAD have reported that 55% of primary subject coordinators "rarely or never" attend subject specific CPD (NSEAD, 2016, pp.5-7). Subsequent research conducted by Cooper (2018, p.4) also found that 45% of primary teachers surveyed believe that they lack the necessary skills and experience to teach a high-quality arts education, with 56% reporting that they lack sufficient support and resources.

More recently, APPG (2023, p.10), have suggested that although the revised Ofsted Inspection Framework (EIF, 2019) is promising, in that greater emphasis is now placed on teaching the *full* curriculum, their research into the state of primary education revealed few opportunities exist for primary teachers to engage with CPD, with 21% of teachers surveyed reporting that they had never attended subject specific professional development; a finding not dissimilar to prior research by NSEAD. Concurrently, APPG (2023, p.10) suggest there is a "deficit" in the time dedicated to training prospective primary school teachers during ITE which may impact on children's entitlement to a broad and balanced curriculum.

Nevertheless, the art and design curriculum subject review (Ofsted, 2023, p.39) declares that one of the key features of a "high-quality" art education is for teachers to have "…enough professional development opportunities to acquire a wide range of knowledge" for teaching with school leaders needing to take responsibility for developing teachers' subject and pedagogical content knowledge (Ofsted, 2023, p.39). In addition, the White Paper: *Opportunity for All* (DfE, 2022a), states that by 2024, there will be 500,000 opportunities for teachers and school leaders to "access world-class, evidence-based training and professional development at every stage of their career" (DfE, 2022a, p.16). However, the paper does not specify which areas for

development schools will focus on but maintains the importance of providing children with an ambitious broad and balance curriculum with literacy and numeracy considered as the "bedrock" of a rounded curriculum. That said, Tambling and Bacon (2023, p.12) highlight how art provision, beyond the minimum NC requirements (DfE, 2013), is reliant on the commitment of school leaders who believe children's access to a rich and ambitious curriculum is important.

Yet despite government pronouncements concerning the importance of knowledge for teaching, previous evidence-led research studies indicate that many generalist teachers do not feel sufficiently prepared, confident or knowledgeable about teaching the foundation subjects (see Dunscombe *et al.,* 2018); this suggests there is a discrepancy between policy words, texts, deeds, and actions (Ball, 1994).

I will now proceed to examine a range of education policy texts related to the training and professional development opportunities available to teachers to enable them to build their art knowledge for teaching with due consideration given to both trainee teachers and teachers currently in-role.

2.3.1. Teacher Education

Thomson and Vainker (2022, p.5) highlight how initial teacher education (ITE) is intended to "form values and attitudes" whilst developing trainees' knowledge and skills needed to teach. However, their initial research findings into creative arts education suggests that ITE provision does not provided beginning teachers with enough time to build a sound knowledge base in the arts and this can result in unequal access the arts in schools. Much earlier research conducted by Green and Mitchell (1998) into pre-service primary teacher knowledge also found that many trainees were unable to support children with developing their art knowledge and skills in the classroom because they themselves lacked the necessary knowledge to teach it.

More recently, Burke (2016) has suggested that insufficient teacher training may be a causal factor which is impacting on teacher confidence in delivering authentic arts learning; especially if trainees are not equipped with the appropriate skills and resources to teach the curriculum effectively. Gregory's (2019, p.131) research into teacher competence in art concurs, suggesting that: "…preservice teachers often entered their training with less experience than their predecessors". He went on to say:

… we ought to face the fact that teachers will inevitably begin their careers with less knowledge, skills and understandings in the subject then teachers in the past couple of decades' due to the reduction of time dedicated to art on ITE pathways. (Gregory, 2019, p.131)

These studies raise concerns over how well-trained and prepared teachers feel to teach primary art, especially given the move towards greater school-based training and the role schools now play in developing trainee teacher knowledge and skills (see Green *et al.,* 1998; Green and Mitchell, 1998; Mclntyre *et al.,* 2019). It could be argued that not all schools may have access to existing staff subject expertise to support beginning teachers.

In 2011, The Teachers' Standards (TS) (DfE, 2011b) were created by the government, to define the minimum level of practice needed for trainee teachers to achieve qualified teacher status (QTS). TS3 states that trainees must: "demonstrate good subject and curriculum knowledge" (DfE, 2011b, p.6). Nevertheless, the abovementioned studies could suggest there is a mismatch between policy and practice. In 2015, an independent review into Initial Teacher Training (ITT) was led by Sir Andrew Carter. The Carter Review (DfE 2015) was set up to identify the core elements needed to equip trainee teachers with the knowledge and skills they need to become "outstanding teachers" (DfE, 2015, p.3). Evidence was gathered through discussions with sector experts and stakeholders, alongside visits to ITT providers and schools. One area that the review commented on was the importance of knowledge for teaching the curriculum (DfE, 2013), alongside teacher expertise, which they found to be variable. The review did, however, acknowledge the challenges faced by ITT providers regarding developing trainees' breadth of subject knowledge for teaching, suggesting it was "difficult to cover, especially within a one-year programme" (DfE, 2015 p.7).

These challenges were previously declared by Clement (1994), when reporting on the readiness of primary schools to teach the first knowledge-based NC for art introduced in 1995 (DfEE, 1995). Clement suggested, at the time, that many teachers lack sound subject and pedagogical knowledge for teaching art and that most primary school teachers have no formal art training. In addition, Clement suggested that one-year PGCE courses do not adequately address the teaching of art, a point later reiterated by Alexander (2010, p.430-431).

Recommendations latterly put forth by the Carter Review (2015, p.7) have included offering "extra opportunities" to support trainee teachers in developing their subject knowledge, whilst emphasising that ITT providers should: "include subject knowledge as an essential element of professional development".

The importance of knowledge for teaching has since been at the forefront of subsequent government policy reform, as was evident in the White Paper: *Education Excellence Everywhere* (EEE) (DfE, 2016, p.28). This paper reinforced the need for trainees to receive "high quality" training, stating that all new teachers should enter the classroom with "advanced subject knowledge…". The subsequent ITT Core Content Framework (CCF) (DfE, 2019a) proceeded to emphasise that trainee teachers need to demonstrate sufficient subject knowledge to teach effectively. However, Hordern and Brooks (2023) highlight how the narrow objectives of the CCF—which, they suggest, are orientated towards a scientific view on educational improvement—marginalise traditional educational thought on teaching, curriculum, and teacher development. Moreover, they argue that an emphasis on technical prescription and instrumental learning de-professionalises teacher's work and limits reflective practice. According to Brooks (2021, p.144) this can discourage teachers to draw upon their "reservoir of knowledge", professional judgements and values as educators. Consequently, Horden and Brooks (2023, p.814) declare this leaves teachers "malleable" and not well-positioned to critically scrutinise change or contribute to educational policy reform.

Building on the CCF, once qualified, teachers are now required to demonstrate good subject and curriculum knowledge as part of their two-year professional development as an early career teacher (ECT) as outlined in the Early Career Framework (ECF) Standard 3 (DfE, 2019b), which supports the development of ECT practice, knowledge and working habits. That said, this raises questions around how teachers develop good subject and curriculum knowledge and can draw on their "reservoir of knowledge" if, as previously stated, time and support for beginning teachers to develop their art subject knowledge for teaching remains a challenge (Ofsted, 2020; Ofsted, 2023, APPG, 2023). This assertation is supported by Gregory (2019) who found that it is now rare for teacher training programmes to provide art specialist pathways to enhance teacher expertise. Furthermore, an increase in the amount of time spent training teachers "on the job" rather than developing teacher knowledge and skills during centre-based training has impacted on trainee teacher competence in the classroom (Gregory, 2017, p.132). Thomson and Vainker (2022) also highlight how universities now rely on school-based

placements to support trainee teachers' creative art experiences; but emphasise how the quality of these experiences is variable and can be dependent on whether primary schools are committed to arts-rich practices. This suggests that increased time for arts training is essential for developing trainee teacher knowledge and confidence and that the arts need greater representation within ITE programmes, as recommended by Tambling and Bacon (2023, p.55) and the APPG (2023) inquiry.

At the time of writing, a greater focus on knowledge for teaching is soon to be reinforced with a new ITT curriculum for England to be implemented from September 2024. How this will impact upon the importance of art knowledge for teaching will be a potential area for further study.

2.3.2. The Generalist Primary Teacher

Four years after the introduction of the first NC for England and Wales (ERA,1988), Alexander *et al.,* (1992) published a review into primary education, curriculum organisation and practice. The review emphasised how: "Good subject teaching depends upon the teacher's knowledge, skills and understanding in the subject concerned" (para 72). However, Alexander *et al.,* proceeded to highlight the "impossible demands" on the generalist teacher to deliver the whole subject-based primary curriculum (para.76). This point was later reiterated by Alexander (2010, p.424) who underlined the many issues surrounding generalist's subject and pedagogical content knowledge, as was evident in a survey conducted by Ofsted (2009a) which examined good practice in subject teaching and areas for improvement. With reference to the teaching of art, Ofsted (2009a, p.19) reported that: "…over half the teachers observed in their survey lacked the confidence in teaching it [art]".

Subsequent research studies in England, and overseas, have further indicated that generalist teachers often lack confidence and competence in teaching art (see Wilson *et al.,* 2008; Alter, 2009a; Gregory, 2019; Russell-Bowies, 2021). Moreover, a study conducted by Cooper (2018, p.4), reported that nearly half (45%) of all teachers surveyed about the decline of arts-based education felt they lacked the necessary skills and experience needed to teach primary arts-based subjects. The Ofsted Annual Report (2019/20) also found that teachers' subject knowledge in some primary schools is still a challenge. Like trainees, studies involving teachers in schools, clearly indicate that the development of art knowledge to underpin school-based practice remains an ongoing

concern within the primary education sector, which may be attributable to the lower status afforded to the study of art within the curriculum.

It could therefore be argued that more time and investment in both initial training and ongoing professional development opportunities for generalist teachers to build their knowledge bases across the curriculum is much needed to ensure a broad and balanced curriculum is maintained. However, writing for the online charitable organisation: *Access Art,* Briggs (2021) contends that "…there has been no provision for investment in teaching art [ITT or CPD], on a government level and often on a local level, so that teachers are deskilled and inexperienced". This assertation intimates there are tensions between government policy pronouncements about the importance of knowledge for teaching and what is happening on the ground up.

2.3.3. Subject Specialists

Alexander *et al.,* (1992, para.78) suggest there is a symbiotic relationship between teacher knowledge and the quality of education provided. Yet, as already noted, generalist teachers are rarely experts *across* the curriculum. Consequently, Alexander *et al.,* recommended that schools draw upon the collective strengths of the staffing team to maximise learning, stressing that every school should have access to staff expertise in every subject area of the curriculum, particularly in KS2 (Alexander *et al.,* 1992, para. 4.1.). This point was restated by Alexander (2010, p.408) who emphasized how curriculum experts can improve the quality of primary education.

According to prior research, the role and responsibilities of the art subject specialist teacher entails facilitating and monitoring the subject across the school; disseminating good practice and offering support to colleagues; reporting on curriculum updates; managing resources; establishing a policy and a scheme of work; assessing learning; and attending CPD opportunities to enhance subject knowledge and leadership skills (see Bowden *et al.,* 2013; Clement *et al.,* 1998; Howarth and Burns, 1997).

Whilst most primary schools today allocate roles and responsibilities to individual teachers who have shown an interest in a particular subject or have acquired a certain level of expertise, Hickman (2010, p.14) comments that: "…the provision for the training of specialist art teachers has fundamentally been eroded in recent years, particularly for the primary phase of compulsory education". This assertation is supported by later studies (see NSEAD, 2016; Cooper, 2018). However, a lack of

specialist teacher knowledge within the primary school could impact upon the opportunities available to children. As the Durham Commission (2019, p.18) asserts: creativity can only be nurtured through "excellent subject leadership and teaching based on rich subject knowledge and understanding". Likewise, the art and design review (Ofsted, 2023, p.37) emphasises that a "high-quality" art education will be determined by teachers' expertise and discretion—a point previously evidenced by Brewer *et al.,* (2017) whose research into the significance of art specialists on learning reported that teacher knowledge was a significant factor for inspiring children.

As such, Cooper (2018, p.5) advocates that every primary school needs to employ an arts specialist teacher with the remit of ensuring arts disciplines receive greater prominence in the primary school and to help support teacher CPD, as recommended in the ECF (2019) Standard 3. However, recent evidence-led research suggests many state schools in England have uneven access to subject specialist knowledge, as reported by APPG (2023, p.21), and this, it could be argued, may impact on the opportunities available for children to fully engage in the field of cultural production.

2.3.4. Critical Reflection and Analysis

In this section, I discussed the importance of initial teacher training and continued professional development (CPD) in supporting teachers to develop their art subject knowledge for teaching. I argued that if schools are to provide a "high quality" arts-rich education for all children attending state-maintained schools in England, teachers need to be given more time and support to access the necessary knowledge and skills to support specialist art learning and teaching with the autonomy to adapt art lessons to meet the needs of learners. If not, many children may miss out on valuable opportunities to engage in a diverse range of meaningful creative and cultural learning activities facilitated by teachers who are receptive to the co-construction of knowledge and the implementation of creative pedagogies. However, Thomson and Vainker's (2022, p.33) initial research into the creative arts in primary initial teacher education (ITE) report that there is insufficient time within ITE programmes to provide beginning teachers with a "sound arts knowledge base" to help build teacher expertise. The lack of opportunity to specialise in the arts during ITE could also be compounding the issue. Yet, as Tambling and Bacon (2023, p.54) highlight, a high-quality learning experience for children is dependent upon well-qualified teachers who can develop their practice throughout their careers. Nonetheless, opportunities for CPD in art remain a matter of

concern, as reported by APPG (2023, p.10) and Cooper (2018). It could therefore be argued that without greater investment in training and development, the teaching of art in the primary school may be reduced to fulfilling the rudimentary teaching requirements of the NC for art and design (DfE, 2013, p.176) rather than positioning teachers to engage with new ways of learning which not only question the archaeology of knowledge (see Foucault, 1972) but explore new horizons (see Baldacchino, 2008; 2013a). Moreover, UNESCO (2021, p.59) warn that if teaching is limited to training and techniques, this leaves little room to explore "deeper social, ethical and conceptual questions". This could include who or what constitutes "great art".

Evaluating the literature presented thus far, the argument remains: if we are to transform our education systems to become more inclusive, representative, and socio-culturally relevant to children's lives, this requires the support and commitment of collective leadership—both at university and school-base level—where the arts are highly prized and the need to develop the "whole child" is at the heart of educational provision (see Tambling and Bacon, 2023, p.39). As such, increased time and investment in training and ongoing professional development is no doubt fundamental to such change. As Craft (1996) reminds us, creative teachers need to be nourished.

2.4.0. THE CAPITAL OF ART

In the final section of this literature review, I will be outlining the seminal ideas of Pierre Bourdieu and his three related concepts: Cultural Capital, Habitus, and Field (Grenfell, 2008), before proceeding to critically discuss Ofsted's appropriation of the term "cultural capital" as is presented within their Inspection Framework for Schools (EIF, 2019). As such, I will be highlighting how the original notion of cultural capital is being re-interpreted and co-opted by different players with different agendas, which do not always align.

2.4.1. Cultural Capital

According to Bourdieu (1984;1986), Western society is structured around the accumulation of capital which is a valuable resource. Moreover, there is a symbiotic relationship between acquiring symbolic capital (when something is socially recognised as being of value), economic capital (money), cultural knowledge (what you know), and social capital (who you know). The more wealth, or rather capital, a person acquires throughout their life, the greater advantages this may provide. However, not everyone

may have access to valuable forms of capital, especially communities or individuals who may have access to fewer resources or less privileged opportunities.

For Bourdieu, the term cultural capital equates to "culturally valued forms of privilege" (Bourdieu 1986, p. 246) which he uses as a form of critique to describe how certain forms of elite knowledge are valued and legitimized by the dominant classes and integrated within social systems to become relevant and meaningful (see Berger and Luckman, 1966). As such, gaining access to elite knowledge and experiences, either through education and/or family networks, can act as resource advantage enabling some people to maintain their status in society because of the way certain forms of knowledge are valued over others. As Apple (1999, p.344) comments when discussing the work of Bourdieu in his paper: *What counts as legitimate knowledge*:

> …. the knowledge itself must be recognized both within that field of power as important and in the connections between that specific field and more powerful fields as high status as well.

However, as discussed in previous sections of the literature review, the very notion of what constitutes "legitimate" knowledge or the "best" knowledge in the field is problematic. This is because knowledge that is deemed "important" may fail to recognize the wider contributions made by all individuals and communities within society or celebrate inclusive and diverse cultural traditions and contemporary practices. Hence, the issue is with *how* and *what* knowledge is valued and reproduced within education and society (see Bourdieu and Passerson,1977). Therefore, if the notion of "legitimate" knowledge is to be challenged in schools, it could be argued that teachers need to implement creative pedagogies and exploratory practices beyond a reductionist curriculum which prioritizes certain ways of knowing and thinking about the world, to enable new learning to emerge. Moreover, with regards to art, Atkinson, (2022, p.749) invites us to disrupt established frameworks which impose uniformity and to question the knowledge and practices which we inherit by engaging in "speculative pedagogies" which demand us to think and challenge what is given.

2.4.2. Habitus and Social Field

According to Bourdieu (1994) a person's social background, or what he refers to as "habitus", will affect the type or amount of capital they will acquire throughout their lives. Yet as noted in the previous section, not all capital circulating within society is

equally valued within social systems. As Webb *et al.,* (2001, p.172) explain: "…habitus develops out of the individual's history, including things like class origins, family background and educational opportunities." As such, a person from a working-class background may have a different habitus to someone from a middle-class background because of the varying experiences they have encountered throughout life which may impact upon their ways of being (see Maton, 2008, p.52). This does not imply that people from less privileged backgrounds do not have valuable knowledge—on the contrary; however, because of the way in which social systems have been structured, the accumulation of elite knowledge can serve to advantage the more dominant classes by enabling them to maintain their power and privilege within society. Consequently, Bourdieu (1984) contends that a lack of access to capital (in other words, capital which is officially recognized as being of value), can act as a form of "symbolic violence"; a powerful term, but one that incapsulates the notion of social inequality brought about through an individual's misrecognition of their perceived weaker position in the social field which can result in (unfounded) social inferiority.

Bourdieu uses the metaphor of the social field to illustrate how people are positioned differently within society thus enabling them to gain greater or lesser access to capital. According to Bourdieu (1984), people operate within hierarchized spaces which reflect their acquired habitus, which, he argues, can determine their admission to a particular social field as well as their place within it. An example of social field theory in action could be an individuals' ease of participation in the world of art and cultural production (see Bourdieu 1993;1996).

Depending on where a person is situated within the field—which often reflects their social class, status, what school they attended, their family background etc., this may, in turn, determine their accumulation of capital (see Thomas, 2008). For example, cultural knowledge (knowing about art and "great" artists), social capital (having access to professional art networks) and economic capital (financing trips to see art). As such, Bourdieu (1984) posits that individuals who are better placed within the social field will maintain their advantage over others within society because of their access to capital. Hence, it could be proposed that one of the functions of a democratic and socially just education system is to build children's cultural capital by making the playing field more even. For instance, providing children with greater opportunities to participate in the field of art and cultural learning during their primary schooling thus enabling *all*

children (and teachers) to become "better players" in the game (Grenfell and James, 1998, p.21).

2.4.3. Access to Art Capital

In a study conducted by Arts Council England (ACE, 2016a, p.22) into equality and diversity, it was intimated that:

> Those most actively involved in arts and culture tend to be from the most privileged parts of society; engagement is heavily influenced by levels of education, socio-economic background and where people live.

This is nothing new. When, in 1969, Bourdieu and Darbel (1991[1969]) conducted a survey into museum visitors throughout Europe, they too, reported a strong correlation between a person's "love" of art and their standard of education. Subsequent studies have produced similar results (see Bennett *et al.,* 2008). It could therefore be suggested that schools have a duty to ensure all children are provided with access to a broad and diverse range of arts and cultural learning experiences during their primary education to address the social inequalities bought about through lack of access, and to confront the decline in arts-based learning in recent years, as reported by Cooper (2018, p.4). Moreover, acquainting children with the world of art, which includes visiting galleries and museums to see and appreciate original artworks or encountering art within the local community, may give children a broader knowledge base on which to build their understanding(s) of the field of both historical and contemporary art production which may enhance their access to cultural capital. This experience may also encourage new ways of being and a new gaze.

In addition, building teachers' knowledge about a range of artists, both traditional and contemporary who are relevant and meaningful to children's lives by providing them with increased training and CPD opportunities, could positively impact upon teachers' pedagogical practices and children's experiences of a broad and rich primary school curriculum. For as the Cultural Learning Alliance (CLA) (2017, p.11) contends: "A school that is rich in the arts enhances the life chances of a child".

2.4.4. A Broad and Rich Curriculum…

In February 2013, Michael Gove, former secretary of state for education, is quoted as saying: "…the accumulation of cultural capital – the acquisition of knowledge is the key

to social mobility" (Gove, quoted in the 'Guardian Newspaper', February 2013). Six years after this statement, Ofsted set out its new framework for inspection (EIF, 2019) with a renewed focus on providing all state educated learners with a broader, richer, and more balanced curriculum offer. The policy emphasised the need for schools to provide children with a "quality" education, particularly for disadvantaged pupils, by focusing on giving children: "…the knowledge and cultural capital to succeed" (EIF, 2019, p.9) as an attempt to address social inequality. However, Ofsted's appropriation of the term "cultural capital" as a positive outcome for children overlooks the fact that Bourdieu (1986) invoked it as a critique of culturally valued forms of privilege. As such, the knowledge which is taught in schools is a matter of contention, especially if this is selected by government ministers or pressure groups (see Jones, 2010, p.132) and therefore simply perpetuates social inequalities by reproducing knowledge traditionally associated with more privileged groups (see Moore, 2006, p.87). In a newspaper article by Mansell (2019) critiquing Ofsted's use of the term cultural capital, commentators have suggested that Ofsted's interpretation only serves to cement "cultural conservativism" whilst dismissing the experiences of working-class pupils. This point was emphasised by Cambridge Professor Diane Raey (2019) who asserted that Ofsted's use of the term was "elitist" and "authoritarian" (Raey cited by Mansell in the Guardian Newspaper, 2019) because it fails to acknowledge the wider forms of valuable knowledge and experience circulating within society. In other words, drawing on children's funds of knowledge (Moll and Greenberg, 1990). In addition, Cairns (2019), co-director of the CLA, has warned that: " If the definition of cultural capital remains narrow then we risk a paradox: some children will gain the keys to advancement, and this will help to maintain the status quo". Here, Cairns is suggesting that if the cultural capital being reproduced in schools only represents existing forms of "legitimate" knowledge, this may continue to advantage the more privileged classes. For this to change, the curriculum subject content taught in schools needs to be far more inclusive, diverse, and representative of the children it serves.

How cultural capital can be measured by Ofsted during the inspection process is also questionable, as recently highlighted by Tambling and Bacon (2023, p.51). When previously asked about this point, the former Chief Inspector of Schools, Amanda Spielman (2020) asserted that:

… to be clear, we aren't inspecting cultural capital as a thing, but we are looking at the extent to which a school provides a broad and rich curriculum, and how well that curriculum is taught.

Sean Harford (2019), the national director at Ofsted also asserted in his blog outlining the changes to Ofsted inspections, that:

…a well-designed, well-taught curriculum…gives children the essential knowledge and cultural capital that they need to succeed in becoming well-rounded informed citizens.

These statements could suggest that Ofsted's interpretation of the term cultural capital simply concerns whether a broad and knowledge-rich curriculum is being delivered by primary schools, rather than addressing deeper concerns around social justice, inequality, and children's access to a holistic education. However, speaking about the role of creative and cultural learning in education, Spielman (2020), purported that cultural capital is about "making sure that all children have lots of opportunities to add to what they're likely to learn at home or from their peer group". Yet, it could be argued that not all children may have access to "lots" of creative and cultural learning experiences at home or at school, especially children whose school is not arts-rich due to a narrowing of the curriculum or funding priorities (see Tambling and Bacon, 2023, p.13). As such, opportunities to build "cultural capital" which might include learning to play a musical instrument or visiting an art gallery to see original artworks, may not be readily available to everyone, especially children who may not have accessed to a range of privileged opportunities or are experiencing childhood disadvantage (see Cooper, 2018). It could therefore be argued that Ofsted's appropriation of "cultural capital" is misconstrued, especially given that over recent decades there has been a decline in children's access to the arts in school (see Tambling and Bacon, 2023; APPG, 2023; Cooper, 2018). This, as previously discussed, has largely been due to prioritization of the core subjects of mathematics and English in the curriculum and the centralization of education systems to address standards in education.

Building on Bourdieu's notion of "legitimate" knowledge, the work of American academic Apple (1993) considers the politics of "official knowledge". Apple (1993/2000, p.9) suggests that the panic over falling standards and illiteracy in 1990s America (echoed here in England and discussed in section 2.1.5.) has been used by the dominant classes to move the education debate towards a more conservative "traditional

agenda of standardization, productivity, and industrial needs" (Apple, 1993/2000, p.23). As a result, both in England and America there has been an overwhelming focus on improving maths and literacy in schools whilst a greater focus has been placed on the teaching of traditional subject content knowledge as selected by government policy makers. As such, Apple (1990; 1993/2000) argues that the "official" knowledge taught in schools only serves to perpetuate inequality within society because it acts as a mechanism of control rather than a pathway towards more democratic, progressive ends which "enable the histories and cultures of the majority of working people" to be told (Apple, 1993/2000, p.41).

Hence, for Apple (1993/2000, p.43), the purpose of education should not concern the teaching of elite "cultural literacy" (as advocated by Hirsh, 1987, see section 2.1.6.) but rather, education should provide an opportunity for critical, powerful, political debate which "enables the growth of genuine understanding and control of all the spheres of social life in which we participate" (Apple, 1993/2000, p.44). Reimagining the future of education to bring about profound change has more recently been explored by UNESCO (2021, p. 3) who advocate a new social contract for education which addresses the right to a quality education grounded in the principles of "non-discrimination, social justice, respect for life, human dignity and cultural diversity".

In many ways schools and teachers are well positioned to initiate curriculum change and the advancement of knowledge rather than simply reproducing educational content historically associated with power and privilege (see Bourdieu and Passerson,1977). Yet it could be argued that opportunities to instigate change are constrained because of the reported limited time and support available for both trainee teachers, and more experienced teachers in schools, to widen their depth and breadth of subject knowledge for teaching via increased training and professional development opportunities (see APPG, 2023; Cooper, 2018; NSEAD 2016).

2.4.5. Critical Reflection and Analysis

In this section, I discussed the theory of cultural capital and explored how definitions of the term are varied, complex, and sometimes misconstrued within policy discourses. According to Bourdieu (1986, p.246), cultural capital concerns the acquisition of "culturally valued forms of privilege", which is a critique of how some people maintain their status within society because of the way in which certain forms of knowledge are valued over others which results in a cycle of perpetuation inequality. However, instead

of addressing issues around contested notions of what counts as valuable knowledge, and the importance of all forms of knowledge circulating within society, Ofsted (EIF, 2019, p,9) have emphasized teaching children—particularly disadvantaged children—a body of knowledge which has been deemed by policy makers as the "best" knowledge in the field (DfE, 2013). This has been conceived as a way of addressing social mobility (see Spielman, 2020; EIF, 2019). Nonetheless, as well disenfranchising the valuable knowledge held by people living in all contexts of society, evidence-led research suggests children who attend state-funded schools in England are in fact experiencing a narrowing of the curriculum which is restricting their access to a rich, broad, and balanced primary curriculum which includes access to the arts (see Cooper, 2018; APPG, 2023; Tambling and Bacon, 2023). This, it could be argued, is largely due to the standardization, centralization, and marketization of education (see Adams, 2011; Ball, 2017; Atkinson, 2022; Tambling and Bacon, 2023) and the occurrence of epistemological hierarchies (see Eisner, 2002b). Yet despite policy discourses which advocate the importance of opportunities for all (see DfE, 2022a); children's apparent lack of access to an arts-rich primary curriculum is impacting on their real-world experiences which could hamper children's ability to build their cultural capital through the English state education system—especially children who may be experiencing childhood disadvantage. If this is to change, it could be argued that policy makers and policy enactors need to ensure the playing field is more even, whilst re-imagining what constitutes valuable forms of knowledge which is not only accessible to everyone, but is socially inclusive, representative, and celebrates the rich cultural diversity of society.

2.5.0. CONCLUDING COMMENTS

> …the arts and culture are not an add-on, or nice-to-have, but are part of the fabric of our society… (CLA, 2017, p.3)

I began this literature review by contextualizing the history of art in primary education followed by a discussion around how government policy directives and pronouncements have impacted upon the value afforded to the study of art within a broad and balanced curriculum. I then proceeded to discuss the practice of teaching art in education with reference to teachers as co-constructors of learning whilst exploring the role of the teacher in implementing different forms of art knowledge in the primary classroom. Throughout my discussion, I emphasised how art needs to be perceived as a serious, creative, and intellectual endeavour on a par with other subject disciplines, as advocated

by Eisner (2002b), so that it remains an integral part of a child's formative education. Moreover, I highlighted how providing children with increased opportunities to make, know, and see art, which includes collaborating with museums and galleries, may enhance children's visual literacy and aesthetic awareness. Whilst pioneering research projects, such as *House of Imagination* which brings together multi-professional teams, such as artists, cultural educators, and teachers who co-learn with children, has shown that building communities of enquiry can foster children's creativity and curiosity and bring about new ways of imagining the world (see Hay, 2024).

Throughout the review, I drew attention to the fact that although art is one of many statutory subjects required to be taught within a broad and rich primary school curriculum (DfE, 2022a), the arts in education continue to be on the decline both within and beyond the classroom (see APPG, 2023; Cooper, 2018; CLA, 2017). Moreover, recent research led by Tambling and Bacon (2023, p.13) suggests that despite the benefits of an arts-rich education, which include the development of teamwork; empathy; problem solving; experimentation; self-confidence; imagination; innovation; creativity; and so forth, the arts remain undervalued within the English state school system. In addition, time and support to develop teachers' knowledge and skills for art teaching and learning in the primary classroom which may help to foster creative pedagogies and exploratory practices is an ongoing issue. This is evidenced by research conducted by APPG (2023, p.10) which has reported that not only is there a "deficit" in teacher training, but the lack of investment in professional development opportunities for teachers to build their art knowledge bases for teaching is a matter of concern.

Reflecting on the literature reviewed in this chapter, I would therefore conclude that there is a disparity between government policy and what is happening in the classroom. Policy pronouncements talk about the importance of implementing a broad and rich primary school curriculum (EIF, 2019; DfE, 2016; DfE, 2015) delivered by "well-trained teachers" with "good subject knowledge" (EIF, 2019, p.9), yet evidence-led research findings highlight the challenges many schools face with regards to embedding the arts and creativity within the curriculum. This is largely because education policy continues to focus on the standards agenda at the expense of providing children with a more holistic learning experience (see Tambling and Bacon, 2023). Furthermore, it could be argued that if teachers are not afforded the time and support to critically reflect upon their existing pedagogies and practices, and the shift towards centralisation and

standardisation continues at a pace, this will impede opportunities for teachers to disrupt traditional orthodoxies and become agents of change (see Atkinson, 2022, p.749).

In conclusion, at the time of writing, the primary sector is reflecting on the content of Ofsted's research review for art and design (2023) which can be read alongside Ofsted's revised commitment to children studying the full curriculum whilst providing children with "…the knowledge and cultural capital to succeed" (EIF, 2019, p.9). However, Tambling and Bacon's (2023) research into *Arts in Schools* tells us there is a need for structural change and the re-evaluation of arts education at classroom level. Furthermore, they suggest that for schools to become arts-rich, they need to provide children with breadth of study; ensure there is a balance between knowledge and skills; arts provision should be inclusive and addresses issues around equity and diversity; curriculum content should be relevant and meaningful to children; and children and young people should be listened to and have a voice in their own education (Tambling and Bacon, 2023, p.97). If these characteristics are implemented successfully in the primary classroom, children may be afforded greater opportunities to engage in a broader, richer, and more ambitious range of art and cultural learning experiences whilst encountering new ways of *making, knowing,* and *seeing* art.

I will now proceed to Chapter Three, where I will introduce my own research study on the importance of art knowledge for teaching whilst considering the role art plays in enhancing children's access to cultural capital through the study of a broad and rich primary school curriculum.

PART II

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

In this chapter, I will be outlining my research design and the methodological structures I chose to employ to enable me to carry out a systematic enquiry into the importance of knowledge for teaching art within a broad and rich primary school curriculum.

I will begin by discussing my conceptual framework and how this reflects my philosophical positionality on the acquisition of knowledge: social constructionism (Berger and Luckman, 1966; Burr 1995), which aligns with my understanding(s) on how individual beings consciously make meaning from their lived experiences in the social world (Crotty, 2014). After justifying my chosen paradigm: interpretivism with elements of philosophical hermeneutics (Gadamer, 2004b), I will discuss my methodological approach: an exploratory mixed method, bounded case study (Yin, 2014). This is followed by a section on my sampling strategy. I will then proceed to discuss the research methods, techniques, and procedures, I chose to employ to gather data on primary art education. This will be succeeded by a short discussion around my key ethical considerations and what I did to address them. I conclude this chapter by outlining my methods of analysis, which were primarily thematic.

3.1.0. INTRODUCTION TO CONCEPTUAL FRAMEWORK

How I designed my research study is a reflection on my ontological, epistemological, and methodological positionality. As Clough and Nutbrown (2012, p.10) assert:

> The ways in which we choose to conduct our enquiry, the nature of our questions and the moral intents are expressions of our positionality and will govern the ways in which we craft and change the research act itself.

I therefore began my research journey by asking myself: how do I go about finding out what can be known? That is to say, the everyday social reality and lived experience of other people (Punch 2009; McNiff, 2013) whilst considering my own subjective opinions and values around primary art education. To enable me to do this authentically, I needed to pose the ontological question of what it means to *be*. Moreover, how do I position myself in the social world in which I live and function as an individual being-in-the-world? (Heidegger, 2003 [1926]). What is my reality, values and belief systems?

(Denzin and Lincoln, 2011; McNiff, 2013). Furthermore, how might my positionality on the phenomena being studied impact upon or compare with others?

3.2. Positionality

As briefly outlined in my introductory chapter, my motivation for undertaking this research into primary art education stems from my *a posteriori* knowledge (Kant, 2007[1781] of teaching and learning art combined with my thoughts on how the acquisition of art and visual cultural knowledge can be a resource advantage which may be utilised throughout life (see Bourdieu, 1984; Crossley, 2008, p.94). However, as previously discussed in the literature review, the work of Cooper (2018, p.4) suggests that children's access to a primary arts education is narrowing and this could widen social inequalities and limit children's future horizons. Furthermore, despite calls for greater arts participation over many years, museum and gallery audiences continue to remain largely middle class (see Berger, 1972; Bennett *et al.,* 2008; ACE, 2016). That said, I consider children's access to a broad and rich primary art education, which includes opportunities to *make, know,* and *see* art, is a fundamental human right because education is a "common good" and access to knowledge commons is a matter of social equity (UNESCO, 2021, p.13). Additionally, I believe that everyone has creative potential; however, if children are afforded limited opportunities to hold a paint brush or are unable to learn to play a musical instrument at school, their artistic dispositions might never come to fruition. As such, I think everyone should have the opportunity to engage in the field of cultural production and cultural appreciation. Moreover, access to common knowledge should not just be the "preserve of the middle classes" (Lawton, 1975, p.51), neither should a quality education only be accessible to the privileged elites (UNESCO, 2021, p.10). As such, my argument is that children, especially those from less privileged backgrounds and who attend state-maintained schools in England, should have greater opportunities to engage with the arts to make the playing field more even.

Coming from a working-class background myself and having personally experienced limited access to an arts-rich education during my own state schooling, my interest in the place of art in schools and its role in building children's cultural capital therefore reveals much about my positionality and subjective value standpoint. This is especially with regards to my beliefs about access and inclusion within the social field of art and visual culture (see Bourdieu, 1984). As such, my axiology, in other words, what I

believe to be of value in the world and worthy of study (which has been politically, historically, and culturally determined), has driven my research concerns.

I will now proceed to examine a range of interconnected philosophical concepts and theories whilst exploring how and why these concepts have (and continue to) inform my developing ontological understanding(s).

3.3. Epistemology

Epistemology is the study, or rather theory, of knowledge and its validity. It concerns how knowledge is constructed by human beings which in turn, affects the way in which we perceive and make sense of the world around us and what we believe to be real. As Crotty (2014, p.3) notes: *"...epistemology…is a way of understanding and explaining how we know what we know"* and why this is so. For this study, my epistemological positionality is underpinned by constructionism.

3.3.1. Theoretical Perspective: Constructionism

There are a range of theoretical perspectives, paradigms and approaches I could have applied to frame my research design. However, based on my assumptions about reality and the issues identified thus far, I chose to utilise social constructionism as my theoretical perspective because I am interested in gaining an insight into other people's subjective opinions on the importance of teaching art. My positionality is based on Berger and Luckman's (1966) sociological view that meaning making is not fixed in time but is contextually determined and is therefore a culturally and socially constructed process. Moreover, it is through interaction with, and in relation to other human beings via the tools of language, thought, and actions, that individuals construct their meaning of the social world. In other words, their many truths regarding the construction of everyday knowledge about a particular phenomenon such as the value of art in education. As Crotty (2014, p.42) asserts:

> Constructionism is the view that all knowledge, and therefore all meaningful reality as such, is contingent upon human practices, being constructed in and out of interaction between human beings and their world and developed and transmitted within an essentially social context.

To make meaning, societal beings need to be conscious of their existence within the social world in which they have been "thrown" (Heidegger, 2003 [1926]). And, as Burr

(2015, p.5) states: "It is through the daily interactions between people in the course of social life that our versions of knowledge became fabricated". This, according to the principles of social constructionism, means that a person can only experience meaning from their own world viewpoint. Consequently, reality *can* and *will* be experienced differently by different people depending on an individual's perspective of an event and how they construct their meaning(s) or rather, their many truth(s). Furthermore, because constructivists consider the notion of reality to be unfixed, there is no right or wrong way of perceiving the world or experiencing events; only possibilities based on the everyday. As Berger and Luckman (1966, p.3) contend:

> …the sociology of knowledge must concern itself with whatever passes for "knowledge" in a society, regardless of the ultimate validity or invalidity (by whatever criteria) of such "knowledge".

The sociology of knowledge therefore concerns the way in which social contexts interact with human thought to shape what is known. For example, although the same event may be experienced by several people, such as visiting an art gallery or attending a pop concert, the way in which the event is interpreted by the individual will be different for all those present (see Berger and Luckman, 1966, p.3). Moreover, Burr (2015, p.32) suggests that the interpretation of the event will be based on the common-sense "personality" of the individual. As Crotty (2014, p.9) notes: "…different people may construct meaning in different ways, even in relation to the same phenomenon". Furthermore, common-sense meanings and everyday realities can be local, specific, and socially constructed and will only ever reflect an individual or the group who hold them at any given time (see Punch, 2009, p.18; Guba and Lincoln, 1994). In my instance, this means that all those involved with the teaching and learning of primary art will hold different ideas and opinions about the value of art *in* education based on their own point of view and whether they are interested in the subject matter.

3.3.2. Interpretive Paradigm

A paradigm is an analytical lens or framework chosen by the researcher to reflect their assumptions about the social world (Kuhn, 1970 [1962]). As previously stated, my theoretical perspective is constructionism. However, the theory of constructionism is interrelated to interpretivism (Merriam and Tisdell, 2015) in that both can be defined as a view, perspective, or opinion that is not complete but rather constitutes one possible way, amongst many, of understanding the social world (see DeCarlo, 2018).

My relativist ontology, or rather, the way I see the world, is such that I believe all events are open to interpretation and reflect an individual's perspective on a matter. As King and Horrocks (2010, p.9) point out: "Our understandings and experiences are relative to our specific cultural and social frames of reference, being open to a range of interpretations". In other words, meaning making emerges through our existence as social beings in the world. Consequently, I set out on this research journey with the aim of understanding how a small group of social actors, all based in and around a city in England, are consciously and subjectively perceiving, understanding, and interpreting their everyday lived realities of primary art education.

By choosing to adopt a social constructionist stance which focuses on the reality of everyday life whilst simultaneously embracing an interpretative paradigm to explore people's theoretical interpretations of *their* worlds, I am, in effect, rejecting the positive, scientific view that there is just one objective reality out there waiting to be discovered (see Grenz, 1996, p.109). My research study is not concerned with discovering objective facts or contributing to scientific progress, but rather, I am interested in how meaning making is constructed within the everyday world of lived experience. As such, I take the view that all human beings consciously construct their individual meaningful social realities via their understandings of phenomena which can be both individually and collectively interpreted. Because as Berger (1972, p.8) notes: *"The way we see things is affected by what we know or what we believe"*. For instance, if we only ever *know* and *see* the work of artists selected by those with the power and authority to decide what is displayed in art galleries, this may affect our collective beliefs regarding what constitutes "great art". Hence the very notion of "great art" is a contested concept.

In my view, all human experiences of reality are therefore socially relative and are based on our subjective opinions, views, feelings, actions, thoughts, perspectives, and interpretations in the moment we encounter them and are therefore not quantifiable but open to change. Nevertheless, by attempting to interpret and understand the realities of other people, I am mindful that "…there is no true or valid interpretation" of events (Crotty, 2014, p.47), there are only illuminating insights, and that all interpretations of the truth (including my own) are shaped by personal beliefs and values, which are constantly evolving. As Burr (2015, p.9) cautions: "Since we have to accept the historical and cultural relativism of all forms of knowledge, it follows that the notion of 'truth' becomes problematic". However, my research did not set out to seek the "truth", as my intent was to illuminate people's thoughts on an issue I consider to be of great

significance: how the teaching of art knowledge within a broad and rich primary school curriculum may enhance children's access to cultural capital.

3.3.3. Philosophical Hermeneutics

Philosophical hermeneutics is a further qualitative research tool, or lens, I utilised to help me interpret participants' everyday lived experiences whilst being aware of the inter-subjective nature of sense making. This research methodology, or rather philosophical guiding principle, is based on the work of Hans-Georg Gadamer (2004a; 2004b) as outlined in his text: *Truth and Method*, first published in 1960. Gadamer was influenced by the writings of Heidegger on *Being and Time* in that, human existence is situated in the everydayness of life (Heidegger, 2003[1926]). According to Gadamer (2004a;2004b), to understand ourselves we need to try and understand other "beings-in-time", and this can only be achieved through the process of philosophical hermeneutics.

Put simply, hermeneutics means to interpret (Palmer, 1969). Underpinning Gadamer's hermetic method is the concept of phenomenology, a Kantian notion which means: "…that which shows itself in itself…" (Heidegger, 2003 [1926], p.51) and for Gadamer, what shows itself is manifested through "logos" (Gadamer, 2004b, p.59). In other words, language, and discourse (Regan, 2015). As such, it is language that points towards *a* truth via the process of meaning making on the part of both the teller and the interpreter. And as Regan (2015, p.288) notes: "... the commonality of language ensures a shared acceptance of meaning and ability to vocalised thoughts when alone or when with other people".

As a social researcher, my ontological being, like all other "beings-in-the-world", is situated within a historical past, present, and future context in which I have been thrown (Heidegger, 2003 [1926]). And as Merleau-Ponty (cited in Komarine, 2011, p.19) points out: "I cannot view the world from nowhere, I aways perceive the world from my own particular perspective". Hence, as a researcher, the voices that I have interpreted and the way in which I interpreted them, and present them, conceals a version of events, past, present, and future, as constructed in the mind of the teller and the interpreter at the time in which our conversation(s) occurred (Gadamer, 2004a). Inevitably, this may result in *my* misinterpretation of what was said in the moment because of the inter-subjective nature of language. Furthermore, language only suggests what things might mean in accordance with one persons' subjective reality (Clark and Cochrane, 1998). And as King and Horrocks (2010, p.22) contend: "At different times and places there will be

different and often contradictory interpretations of the same phenomena". As such, my role within the research process has been to make sense of the language shared during the interview process by engaging in the process of reflexivity.

3.3.4. Reflexivity

King and Horrocks (2010, p.125) explain that:

> Reflexivity…invites us to look 'inwards' and 'outwards', exploring the intersecting relationships between existing knowledge, our experience, research roles and the world around us.

The ability to step outside my position and objectively examine *my* personal truth(s), values and opinions has been a reflexive skill which I have honed throughout my research journey (Deer, 2008; Steier, 1991; Giddens, 1976). Indeed, the very act of research has made me acutely aware that I am not a neutral observer of the lived experience but an "insider" researcher, who holds shifting beliefs, values and opinions which have influenced both my research design and my interpretation of events (Cresswell and Miller, 2000; Giddens,1976). As such, I have constantly endeavoured to be socially aware of any preconceived ideas or unconscious bias I hold by critically reflecting upon my own presuppositions on the issues under study to avoid confirmatory bias (Lincoln and Guba 1985). Furthermore, I set out on this research journey to learn from others. Because as Nietzsche (2005[1894], p.132) points out: "One must learn to look away from oneself in order to see much…".

Hence, I have taken Pillow's (2003/2010) advice in that I have tried to listen very carefully to what other people have had to say about their experiences of primary art education, and as Burr (2015, p.3) notes*:* "Social constructionism insists we take a critical stance towards our taken-for-granted way of understanding the world and ourselves". This is something I endeavoured to do through my use of questioning.

3.3.5. Alternative Theoretical Approach

According to Pring (2000, p.130) there is no right or wrong theoretical perspective that can exclusively underpin a researchers' concerns; only "possibilities." Furthermore, Ransome (2013, p.64) highlights that: "…real life cannot be fitted easily into a single analytical framework". In many ways, I would agree. Nevertheless, as an early researcher, I felt I needed to align myself with one primary theoretical perspective:

constructionism/ interpretivism, to help frame my study whilst being informed by other approaches. As part of the process of epistemological reflexivity, I will now briefly discuss the alternative theoretical approaches I considered.

3.3.6. Critical Research Paradigms

In many ways, my subjective lived experience, as a teacher-educator and former art lead in the primary school, aligns with some reports which suggest that the teaching of art is being marginalised due to conflicting governmental policies and priorities (see APPG, 2023; Cooper, 2018; CLA, 2017; NSEAD, 2016). Consequently, I could have adopted a critical realist standpoint (see the work of Bhaskar, 1975) if my research intent was to understand social reality through the lens of teachers' experiences whilst highlighting issues around power, knowledge, and control (which builds on Marxist political ideology and the work of Bourdieu, 1984;1986). Furthermore, taking a critical realist stance to my own work could potentially have been emancipating and transformative (see Freire, 1996) and enabled me to challenge existing power structures which impact upon education systems (see Foucault, 1980). Nevertheless, from the outset, my research intent was to listen to and understand the subjective voices and everyday lived experiences shared by those who opted to partake in my research study into primary art. Furthermore, I consciously decided not to adopt a critical epistemological positionality, at this stage in my researching career, as I wanted to keep an open mind until I knew more.

3.3.7. The Work of Bourdieu as a Sociological Tool

As outlined in Chapter Two (section 2.4.), the theoretical principles of Pierre Bourdieu (1984;1986) have influenced my own sense making processes, especially his key concepts of: practice, habitus, capital, and social field. Although I am not a sociologist (I am more inclined towards the philosophy of education, hence my interest in hermeneutics, not as a methodology but as a philosophy), I am however, interested in, and informed by Bourdieu's writings on social theory. As such, I have endeavoured to utilise his thinking 'tools' (Webb *et al.,* 2001, p.75) which have helped to shape some of the theoretical questions I posed to my participants. For instance, my quest to find out how individuals acquire their art knowledge for teaching and *what* and *whose* knowledge is reproduced in the classroom context was a key area of interest. Furthermore, my readings of Bourdieu have prompted me to reflect upon my own subjective understandings and preconceptions about the value of knowledge.

Although Rawolle and Lingard (2008) note that Bourdieu did not write exclusively about education he did, however, emphasise the importance of reflexivity, specifically when choosing an epistemological stance. The concept of reflexivity is therefore at the heart of Bourdieu's theory and as Deer (2008, p.202) highlights, researchers: "…should strive to recognise their own objective position within the intellectual and academic field" which is "…based on a phenomenological, understanding of practice and action".

Hence, engaging in epistemological reflexivity is something that I have endeavoured to do throughout my research journey by re-visiting the reasons why I adopted my chosen epistemological stance, i.e., constructionism/interpretivism, and by re-considering my assumptions about the power of knowledge in education and society, which reflect my interests and conceptualizations of the world (Willig, 2001).

3.4.0. QUALITATIVE RESEARCH DESIGN

My philosophical and theoretical position, as aforementioned, has led me to adopt a qualitative paradigm to explore the subjective realities and perspectives of a wide range of participants working and training in the field of art education in one geographical region: a city and its surrounding area in England. Gathering individuals' views, opinions and understandings on a matter and asking participants to reflect upon their praxis, in other words, their thoughts and actions related to the teaching of art, is not something which can be measured with numbers and is therefore classed as qualitative research. Hence, I refer to my study as an exploratory mixed methods bounded case study.

3.4.1. Case Study Approach

Adelman *et al.,* 1977 (cited in Bell, 1987, p.6) asserts that case study is an: "… umbrella term for a family of research methods having in common the decision to focus on inquiry around an instance" ; my instance being primary art education. In addition, Stake (1988, p.258) purports that a case study is a bounded unit or system which emphasizes: "…the unity and wholeness of that system" whilst simultaneously focusing upon aspects that are relevant to the issue; my issue being how teachers (both in training and in-role) are making sense of their everyday lived realities of teaching art. As such, Stake (1995, p.136) highlights the "uniqueness" of each case and how, through the process of conducting in-depth research into a particular phenomenon, new understanding(s) can be revealed.

Comparably, Yin (2014, p.16) defines the scope of a case study as that being an empirical enquiry which:

- Investigates a contemporary phenomenon (the "case") in depth and within its real-world context, especially when…
- The boundaries between phenomenon and context may not be clearly evident.

For my research study, I employed an exploratory approach because this involved conducting research using a real-world case; the case being the teaching of primary art. As such, I was able to explore *how* and *why* things occur as they do whilst giving due diligence to the contextual conditions (Yin, 2014), which may have impacted upon school-based practices, such as government policy directives and pronouncements, whilst exploring participants social constructions of their lived realities.

My "bounded system" was contained to the subject of art, localised within a city in England which has good access to gallery and museum spaces which schools can utilise as a resource for learning.

3.4.2. Using Multiple Case Studies

According to Punch (2009, p.119) a case "may be an individual, or a role, or a small group, or an organization, or a community…It could also be a decision, or a policy, or a process…". For my research study, I decided to take a "collective approach" (Stake, 1994; 2006), or rather, employ a multiple case study because, as Yin (2014, p.17) notes, phenomenon and context cannot always be separated in the real world and therefore a case may need to rely on "multiple sources of evidence, with data needing to converge in a triangulated fashion…".

Accordingly, my research involved gathering qualitative data from a range of professionals working and training in the field of art education today, with the research "fenced in" to one English city (Merriam, 1988, p.27). This approach provided comparative data sets which I could later analyse for patterned responses thus enabling me to triangulate my findings through sampling rather than method. Bell (1987, p.7) refers to this as providing a "three-dimensional picture" with the aim of illustrating: "… relationships, micropolitical issues and patterns of influence, in a particular context".

3.4.3. Limitations of Case Study Approach

Conducting a case study is not without its limitations as generalisable claims to knowledge cannot be made (Thomas, 2021;2022). Nevertheless, understanding the real-world, subjective realities of a select group of individuals provided me with a rich and illuminating insight into the teaching of primary art at one moment in time, whilst highlighting participants' ways of seeing and understanding *their* worlds, which may resonate with others working in other contexts. As Bassey (1981, p.85) notes:

> …an important criterion for judging the merit of a case study is the extent to which the details are sufficient and appropriate for a teacher working in a similar situation to relate his decision making to that described in the case study. The relatability of a case study is more important than its generalisability.

Furthermore, by adopting a case study approach, I was able to gain new knowledge and an understanding of individual cases, roles, and responsibilities, such as the role of the art lead, which provided a wealth of rich data (Denzin and Lincoln, 2011).

3.4.4. Alternative Methodological Approach

As a variable alternative to case study, I did consider conducting action research (AR). This approach involves critical self-reflection and an opportunity to transform professional practice by trying something out (McNiff, 2013). Reflecting upon my own pedagogy as a teacher-educator working in HE and how I could improve my teaching, especially around using the work of artists, has been an area I have long wanted to develop professionally and therefore considered AR as a viable option for research. In addition, I also thought about the merits of working with others using participatory action research (PAR) (see MacIntyre, 2008) after reading an insightful study by Prentice (2002) on preparing teachers to teach art effectively. However, although I value collaborative learning, my research intent was to gain a holistic understanding of the different roles and responsibilities of a range of professional educationists working and training in the field of art today, so that I could learn from others and understand what is going on within the field of primary art education. Hence, I concluded that an exploratory case study approach was the most appropriate methodology to employ to address my substantive research concerns.

3.4.5. Summary

According to Punch (2009, p.119) a case study approach enables researchers to conduct detailed studies into a small number of cases whilst recognizing the "complexity and context" of each case. For my research study, I set out to capture a range of voices and professional experiences on the teaching of primary art in one geographical region. To enable this, I chose to employ an exploratory, mixed method, bounded case study, so that I could understand and interpret several real-world cases whereby contextual conditions could be explored.

3.5.0. SAMPLING STRATEGY

Any qualitative research that involves the gathering of views, opinions and understandings from human participants involves sampling. Furthermore, the way in which a sample is selected is determined by the way the researcher has approached the target group(s), and why. Punch (2009, p.252) poses three questions when applying a sampling strategy: How big will the sample be, and why? How will it be chosen? What claims will be made for its representativeness? I will now discuss my sampling strategy based on these questions.

3.5.1. Research Sample and Recruitment

My study was conducted with several cases, all based in and around a city in England. Participants were purposively selected by me, or by means of referral from work colleagues who acted as gate keepers (Ransome, 2013). My interview sample comprised of five art subject specialist teachers, two generalist primary school teachers, two gallery learning and engagement officers, one artist-in-residence, two teacher educators and 11 primary trainee teachers.

I chose to conduct research with a wide range of professionals because I wanted to recruit adult participants who "represent a variety of positions" and would be willing to share their "meaningful differences in experience" (King and Horrocks, 2010, p.29). Furthermore, I felt that researching with a diverse range of people would provide a broader picture of what is going on, in one place and at one time, and allow me to cross check responses to questions asked, thus enabling me to make comparisons between data sets. Data could then be analysed, and themes identified to provide an in-depth understanding into the phenomena being studied. Although I could have widened my research to include children's perspectives, my principal focus was on the teaching of

art. Furthermore, my research was initially proposed when the Covid-19 pandemic remained a national concern and this, I felt, could pose challenges if visiting schools. I therefore deliberately chose to limit my participants to adult educationists to reflect my interest in knowledge for teaching.

3.5.2. Trainee Teachers

As an insider researcher currently employed as a teacher-educator in HE, I have convenient access to both undergraduate (UG) and post-graduate (PG) primary trainee teachers. The UG trainee teachers who partook in my study were all in the final year of their centre-based university training and had completed a series of block placements in primary schools over the course of their studies. In their final year, UGs were required to complete one full-time, 12-week teaching block placement in one school, working with the same year group of children, thus providing participants with recent lived experiences to draw upon when interviewed.

Conversely, PG primary trainees were enrolled onto an intense one-year training programme having arrived at university with an undergraduate degree which may or may not have been art related (data unknown). Over the course of 2022-2023, PGs were required to complete two, full-time block placements in different schools, working with different year groups. The first block lasted for around nine weeks, the second block,12 weeks.

Both UG and PG cohorts consisted of approximately 100 trainee teachers. Participants were relevant to my field of research in terms of its "context" and "purpose" (Punch, 2009, p.250), and were purposively selected because they were representative of the trainee teacher population.

3.5.3. Teacher-Educators

As my research intent was to gain an insight into what training opportunities are available for student teachers to build their art knowledge bases for teaching within ITE, I purposively sought data from primary teacher-educators whose remit includes supporting primary art and design. There were no other specific criteria for selection other than the responsibility for teacher education with specific reference to primary art.

3.5.4. Art Specialist Teachers

To gain a broader picture of art education today, I decided to gather data from experienced teachers, who hold subject specific responsibility and expertise in primary art and design education and coordinate the subject in their school. Participants were purposively selected either directly by me, or through work colleagues who acted as gatekeepers (Ransome, 2013). This often resulted in a "snowballing" effect (Cohen *et al.,* 2011, p.158) as colleagues passed on my requests for participants via their existing professional networks leading to further recruitment. No other specific criteria, other than being a designated subject lead teacher employed at a mainstream school within the region, was sought.

3.5.5. Generalist Primary Teachers

Although I had not initially set out to include generalist primary school teachers as part of my research (my initial plan was to limit my research to teachers-in-training and teachers with subject specific expert knowledge), this changed as the study progressed. In my pursuit of participants, my net unintentionally captured generalist primary teachers who had either got in touch with me and self-identified as being interested in my study or had agreed to share their experiences because of the "snowballing" effect (Cohen *et al.,* 2011). As this was an exploratory research study, I was eager to listen to a range of voices, and soon realized that generalist teachers, who require a breadth of knowledge and subject expertise to deliver the NC effectively (DfE, 2013), would provide an invaluable perspective on the phenomenon being studied. I therefore decided to make good use of these opportunities and actively sought out data to help me address my research questions.

3.5.6. Learning and Engagement Officers

To provide further context to my study and a more holistic insight into the support, resources and CPD opportunities available to teachers working and training within the bounded area, I gathered data from a purposive sample of learning and engagement officers (LEOs) working at local galleries and museums whose remit includes outreach and community engagement. This data was intended to provide an insight into how schools are making use of established sites of cultural learning and whether there are any potential barriers and challenges for schools regarding school trips.

Five cultural organizations were initially identified and contacted by me via email after conducting online research. One organization mailed back to say they were unable to help due to re-structuring issues, which could reflect policy directives influencing my area of study. Another site emailed to say that their engagement programme was "very small" and that they did not work directly with schools or teachers "very often at all" and therefore felt unable to partake in my research. However, two LEOs did respond to my mail and agreed to take part in my study.

3.5.7. Artist-in-Residence

As my research progressed, and snowball sampling took off, one contact led to another. Although I had not initially set out to research with artists-in-residence (AIR), I discovered, after speaking with LEOs, that some galleries work closely with AIRs to bridge the gap between schools, community groups, families, and galleries. I was introduced via email to one AIR who agreed to be interviewed about their role in supporting art learning.

3.5.8. Representation

The total number of participants involved in my study was determined by whether people responded to my research request, either through my recruitment strategies which involved publicizing my research via partnership newsletters, word of mouth, by directly emailing people and institutions or via snowball sampling. As such, my sample represents the number of participants who became aware of my study and who voluntarily chose to "opt in" by responding to my calls because they were interested in taking part. The data gathered and presented in this thesis therefore reflects the subjective views and authentic experiences of those individuals who participated in this research and who were geographically located within the bounded area. Although an even greater sample may have represented more voices in the field, I have gathered sufficient data to provide a rich and detailed overview of the primary art education landscape which reflects the views and lived experiences shared, which may resonate with others.

3.6.0. RESEARCH METHODS

To conduct a reliable, systematic study, I utilised a mixture of research tools which were fit for purpose and reflected my chosen theoretical framework and research paradigm: social constructionism/interpretivism.

According to Cresswell (2015, p.2), mixed methods can be defined as research:

> …in which investigation gathers both quantitative (closed-ended) and qualitative (open-ended) data, integrates the two and then draws interpretations based on the combined strengths of both sets of data to understand research problems.

My tools consisted of two survey questionnaires; one for trainee teachers, one for art lead teachers (see Appendix A13 and A15), and qualitative 1-1 interviews. Group interviews with trainee teachers were also employed. As such, my study can be defined as an embedded design which correlates with Plano Clarke *et al.,* (2013, p.223) description in that the methods I chose to employ have "an unequal priority in terms of the relative importance of the quantitative and qualitative components for addressing the study's research questions". However, it is important to emphasise here that my qualitative research, in the form of interviews, constituted my primary data collection strategy.

3.6.1. Overview of the Research Process

My research journey began once ethical consent had been approved by the university ethics committee in September 2022 (ref. ACE.22.07.041). Thereafter I gathered data over a ten-month period, stopping in July 2023, at the end of the academic year.

To maximize connections and to help manage my workload, I employed a stage-by-stage approach. This consisted of:

Stage 1 (September 2022 – March 2023)

- Online survey questionnaires sent out to primary art lead teachers.
- 1-1 semi-structured qualitative research interviews with teacher-educators
- 1-1 semi-structured qualitative research interviews with LEOs

Stage 2 (January – July 2023)

- Online survey questionnaires sent out to UG and PG trainee teachers.
- 1-1 semi-structured qualitative research interviews with art school leads, generalist teachers and AIR.
- Group interviews - trainee teachers.

I will now proceed to discuss each research tool employed in turn along with the techniques and procedures implemented.

3.7.0. SURVEY QUESTIONNAIRES

Thomas (2022) highlights how surveys can be used to gather data swiftly over a wide population. As such, I decided to utilise online survey questionnaires with both trainee teachers and art school leads (see Appendix A13 and A15) to enable me to collect baseline data. However, Yin (2014, p.16) warns that: "…a survey's ability to investigate the context is extremely limited" and therefore the data gathered may reveal little about people's feelings, opinions, or true experiences in the field. Hence, my use of follow up 1-1 interviews and group discussions to gain a deeper insight into the teaching of primary art.

A further issue with surveys concerns their design. Yin (2014) points out that survey creators can struggle to limit the number of questions posed and later analysed. As an early researcher, I encountered this issue when formulating my own field questionnaire. I asked myself: what would be the most appropriate number of questions to pose before a potential participant became complacent because of the time it took to complete? I decided to limit my questions to 28, but on reflection, I realised this may have been too many. In hindsight, I acknowledge it would have been useful to have conducted a pilot study which may have addressed this issue.

I was also aware that because the survey was anonymous, I would be unable to follow-up any interesting lines of enquiry with specific participants. Nevertheless, I still pressed ahead with this data collection method because the data gleaned from my surveys provided me with points of interest. And as Berger (2009, p.74) notes:

> The first event leads you to notice further events which may be consequences of the first, or which may be entirely unconnected with it except that they take place in the same field.

No incentives were used to coerce people into participating in the survey questionnaire and I did not attempt to recruit any potential individual participant through direct contact. If a participant voluntarily decided to complete the survey, no identifiable information was requested on the form and no names of schools or participants were asked. The only exception was if a potential participant chose to include their email contact address because they expressed an interest in being involved in a follow-up interview (eight trainee teachers and four art lead supplied their contact details). To ensure participant anonymity, when analysing survey responses, any personal

information given was recorded separately from the raw data gathered so no connections could be made.

3.7.1. Art Subject Specialist Teachers

I began implementing surveys as a research tool in September 2022. I started by sending out an online link, using the platform Qualtrics, to local schools and teachers in the region. (Qualtrics is a university approved cloud-based software system). Recruitment initially involved a cold, blanket email, either sent directly by me to schools or through the university's teacher training partnership newsletter. The newsletter had the potential of reaching up to 250 local schools. However, because both my mailouts and the newsletter were sent to centralized email addresses, I discovered this recruitment strategy to be unsuccessful as I received no replies.

As I had no existing contacts in the field, I spoke with work colleagues within the education department where I am employed and enquired as to whether they had any communication networks or established connections with potential participants in schools. I approached colleagues directly and asked if they would kindly assist me in the recruitment process by passing on my details when visiting primary schools, or by publicizing my research topic to individual teachers or schools who met my sampling criteria. This approach helped to minimize me, as the sole researcher, "coercing" people who currently work in education into taking part (Roberts and Allen, 2015, p.98). I also visited schools in the local area and physically handed a letter to reception with a QR code (quick response) (see Appendix A12). My letter outlined my research study and provided a link to my survey questionnaire.

As recommended by Mahon (2013), if a potential participant decided to "opt in" to my survey research by clicking on the QR link they were taken to an introductory page which outlined who I was, and what my research was about. An e-link participant information sheet (PIS) and privacy notice was also embedded within the form to provide further information (see copies in Appendix A1-A5). At the end of the questionnaire, respondents were asked if they would like to partake in a follow-up semi-structured qualitative, 1-1 interview with the researcher, either online or face-to-face, by supplying their email contact address.

3.7.2. Trainee Teachers

Once trainee teachers had completed their first professional placements in school, I proceeded to share information about my research study with them. I did this through official university channels including the bi-weekly ITE university news bulletin sent out to all final year trainee teachers enrolled on either the undergraduate ITE programme or the one-year PGCE. In my communiqué (see Appendix A14), I explained who I was and what I wanted to find out by conducting this research. Potential participants were assured that completion of the survey questionnaire was voluntary, and they did not have to partake if they did not want to; the choice was theirs. Again, an e-link to the PIS and privacy notice was embedded within the Qualtrics form (see Appendix A1-A5). At the end of the questionnaire, trainee teachers were invited to partake in a group discussion, later in the year, by providing their student email address as an initial contact or by getting in touch with me directly to say they were interested (eight people supplied their contact addresses). So as not to impinge on any potential participant's time, I sent a collective email announcement via the official university channels with the survey link and QR code embedded, thus allowing potential participants the time and space to reflect on whether they wanted to be part of the study. To gather data that I could later analyse, I recognised that using similar field questions in both the survey questionnaires sent out to trainee teachers and to school art leads, would allow me to comment on and compare data sets.

3.7.3. Survey Responses

Cohen *et al.,* (2011, p.264) note that potential respondents to surveys may be dependent upon several factors including: the status of the institution and researcher; the perceived benefits of the research; the perceived importance of the topic; empathy for the researcher; feelings of public duty; loneliness or boredom. Both Kenett (2006) and Fowler (2009) also suggest that people tend to complete surveys if they are interested in the subject matter. I had hoped to receive up to 100 completed survey questionnaires from trainee teachers (half the UG and PG cohort combined) and, up to 30 survey questionnaires from art school lead teachers. The total number of submitted responses were:

- Trainee teachers: n=53
- Art school lead/ teachers: n=7

According to Denscombe, (2009, p.282) low response rate, especially when administering an online survey questionnaire, is a common problem for researchers. Consequently, it can affect the validity, and the reliability of the responses obtained (Dale, 2006). Nevertheless, I did capture a range of anonymous views and authentic experiences on the teaching of art in the primary school. Also, of note was how I obtained greater uptake amongst trainee teachers than art leads which I surmise as being due, in part, to participants knowing who I was and my role within the institution with some participants choosing to complete the questionnaire in response to my requests via formal university channels or because of snowball sampling.

3.8.0. INTERVIEWS

My main research tool used to gain an understanding into participants subjective realities and experiences on primary art teaching was semi-structured qualitative interviews. Kvale and Brinkmann (2009) contend that interviews of a semi-structured nature are useful, in that they can provide the researcher (and participant) with a working framework to maintain focus but also allow freedom for individuals to talk about what is of interest or significant to them in their given contexts. However, according to Merriam and Tisdell (2015, p.21), collecting good data is dependent on "asking well-chosen open-ended questions that can be followed up with probes and requests for more detail". To help formulate my field questions, I created an "interview guide" (see Appendix A16-A18), which outlined the main areas I wanted to cover with each case whilst allowing for flexibility (King and Horrocks, 2010, p.35). In addition, I followed King and Horrocks (2010) advice by ensuring that the types of questions I asked were not too broad, leading, complex, or included multiple questions in one. I also used prompts to glean further, relevant information, as and when needed. Informed by my literature review, the following broad themes were used to guide my questioning:

1. The value and purpose of art education

2. Subject knowledge about great artists

3. Training and development opportunities

4. Policy contexts

5. Notions of cultural capital

However, although useful as a guide, I did not stick rigidly to these themes and factored in enough time and opportunity for participants to share their individual lived experiences in line with my philosophical positionality: social constructionism/interpretivism. This approach provided a space for open conversations by encouraging participants to talk freely about their experiences without feeling "tested" or thinking that their knowledge was on display.

To gather an accurate account of participants responses verbatim, all interviews were audio-recorded using a digital Dictaphone hired from the university (except for one interview when the technology failed me; however, I made copious notes on the day). Before commencing with the interview process, a PIS, a privacy notice and an informed consent form was emailed as an attachment to all potential participants. If interviewing face-to-face, paper copies were made available on the day of the interview (see Appendix A1-A11). Once the research began, I checked that participants fully understood what my study was about and the duration of the interview. In all cases, a maximum of 45 minutes was factored in for this.

Participants were also reminded that they could "opt out" of my study at any point if they no longer wished to partake, up until the cutoff date of 1st December 2023 (five months after my data collection process was completed). Any raw data already collected would then be destroyed. I also reminded participants that consent is both verbal, written, and ongoing, in line with BERA (2018) guidance. This was made apparent before and after the interview process to ensure no harm is done. As BERA (2018, p.9) highlights:

> …researchers have a responsibility to think through their duty of care in order to recognise potential risks, and to prepare for and be in a position to minimise and manage any distress or discomfort that may arise.

I followed the same procedure for all participants that were interviewed either online using the online video conferencing platform Microsoft Teams or conducted face-to-face. Within days after the interviews were conducted, I transcribed the raw data and deleted the original recording. I then read and re-read my transcriptions to ensure participant responses were not distorted or misrepresented in any way (Punch 2009; Riessman, 2008). Written records were also kept on the interview guide which was helpful for the one interview that was not recorded

3.8.1. Use of Pseudonyms

All participants involved in my study were asked to choose their own pseudonyms before the research began and the interviews audio recorded. These were used throughout the interview process to ensure anonymity and confidentially was maintained, in line with BERA (2018, p.21) guidance. Once the interviews were completed and raw data transcribed, I assigned new pseudonyms to every participant involved in the study to add a further layer of anonymity and to ensure that participants could not be later distinguished from one another.

3.8.2. Teacher-educators

Two teacher-educators (TE) were approached via an introductory email which outlined my research intent. Both agreed to take part in my study. The interviews took place separately in the Autumn of 2022, online using Microsoft Teams, as agreed by my participants.

Jo is a teacher-educator and art tutor at a higher education institution (HEI) in England. Jo previously worked as an art lead teacher in primary schools.

Phoebe is a teacher-educator and art tutor at a HEI in England. She has previously worked as a primary art school lead.

3.8.3. Learning and Engagement Officers

Learning and engagement officers (LEOs) were approached via a 'cold' email sent out to galleries and museums in the bounded area where this research took place. I also spoke to work colleagues who had potential contacts in the field. Two LEOs responded to my requests and agreed to be interviewed. The first interview took place within a public gallery setting in December 2022, at a time convenient for my participant. The second interview took place on Microsoft Teams in the Spring of 2023.

Susan is head of learning and engagement at a gallery space within a city. Her role involves working with the community, which includes working with adults and children. She is also responsible for facilitating visits, outreach, and public engagement.

Miah is head of engagement at a contemporary gallery space in a city. She is responsible for developing community programs for a range of audiences, including adults and children.

3.8.4. Artist-in-Residence

As previously stated, when interviewing LEOs, I discovered that both galleries work in partnership with practising artists, some of whom deliver workshops and CPD for schools. I was later introduced to one artist-in-residence (AIR) via email, and I proceeded to set up a face-to-face, 30-minute interview to find out more about their role.

Vivien has been working as an AIR for over 10 years and is based at a gallery space within a city. After forming a partnership with another AIR, they established an independent arts company providing resources and workshops for children, schools, families, and community groups. In addition, the company offers art clubs for local primary schools and supports the gallery with its outreach work. The company also creates online materials to support children's art learning and making, the content of which is linked with exhibitions on show at the gallery.

3.8.5. Art Subject Specialist Teachers

I conducted 1-1 semi-structured interviews with art subject lead teachers (AL) who had either completed the survey questionnaire and supplied their contact details or who had contacted me direct, via snowball sampling. Once initial contact was made, I proceeded to email potential participants, attaching an "opt in" informed consent form and PIS for further information (see Appendix A1 and A6). Five individuals responded to my requests and an interview was later arranged at a place, time, and date convenient to the participant. All interviews took place on the online platform Microsoft Teams.

Beatrice has worked as an art lead and early years teacher for approximately 9 years. The school is part of an Academy Trust and is in the suburbs of a city.

Patricia has over 20 years of experience as a primary school teacher and currently holds responsibility for curriculum development in art at an inner-city primary school which is part of an Academy Trust.

Mary has been an art coordinator for several years and works in a school on the outskirts of a city. Her primary school is Voluntary Controlled (VC) and is not part of an Academy Trust.

Caroline has worked at her current school for several years and is part-time. For the past couple of years Caroline has been responsible for leading art (she also leads another

curriculum area). The school is situated in the suburb of a city and is one of a cluster of LEA schools.

Tom has worked at his current school for around 10 years and is responsible for leading art (and music). The school is part of an Academy Trust and located in the city suburbs.

3.8.6. Generalist Teachers

As previously noted, (section 3.5.), not all participants who expressed an interest in my study were art leads. As my exploratory study progressed, I decided that extending my research to generalist primary teachers (GT) who were willing to share their rich insights and talk about their experiences of teaching art, would be extremely valuable.

Annie is a Key Stage 1 (ages 5-7 years) primary teacher and subject coordinator (but not for art). She has over 30 years of experience and currently works at a LEA school in the suburbs of a city.

Freddie is a Key Stage 2 (ages 7-11 years) generalist teacher, with school leadership responsibility (but not for art). He has worked at his current school for a couple of years. The school is part of an Academy Trust and is in a city.

3.8.7. Limitations with Conducting Interviews.

I employed qualitative interviews as my main research tool as I wanted to gain a new understanding of the teaching of primary art, as experienced by a range of professionals involved in education and the arts. Moreover, I wanted to capture participants' thoughts, feelings, opinions, and lived experiences on the issues raised thus adding to the corpus of knowledge around the important role art plays within primary education whilst generating the data needed to answer my substantive research questions (see Chapter One, section 1.13.).

However, a significant issue I encountered when conducting this research was with recruitment. Reaching out to the people I wanted to talk with and finding a convenient time to meet was, at times, difficult to arrange and I often had to utilise professional communication networks to make contacts (see Cohen *et al.,* 2011, p.158). Another issue concerned my apprehension about how potential participants would respond to being interviewed by a stranger and how a lack of rapport might affect how at ease participants felt about sharing their thoughts on primary art education. Moreover, I was aware that some people may have been reticent about disclosing fuller insights around

facilitating art within their organisation because of reputational damage, especially as they were being audio recorded.

I endeavoured to address these ethical issues by building respectful relationships with all participants. I did this by ensuring the questions I posed were sensitively considered, choosing my words carefully and using non-verbal communication, such as nodding, to show I was listening attentively, as advised by King and Horrocks (2010). I also reassured participants that the information they chose to share would be anonymised and no real names of participants or schools would appear in the final report, in line with BERA (2018) guidance. Furthermore, no contextual information about schools would be asked for other than type of school, if it was local to the area, and whether it was situated near a cultural institution (thus providing potential access to cultural resources).

A further issue I experienced when conducting semi-structured interviews was time, as highlighted by Bell (1987). BERA notes that: researchers need to be respectful about "…the time and effort that participation in some research can require…" (BERA, 2018, p.20). I was therefore conscious of my interviews overrunning, once participants began to freely share their perspectives (they often overran by 10 minutes). However, after gaining experience of the interview process, I did my upmost to maintain focus during our conversations by keeping to the interview schedule, as recommended by King and Horrocks (2010, p.26), and limiting interviews to a maximum of 30-minutes.

Finally, five out of seven of my interviews were conducted online using Microsoft Teams. Whilst there are many benefits to conducting interviews online, such as convenience for both researcher and participant, there are ethical and methodological challenges, one of which being the style of interaction and the lack of visual clues, such as body language or emotions (King and Horrocks, 2010; Thomas 2022). This, according to Bruce (1995), can limit the richness of a face-to-face conversation. Nevertheless, I had to allow for all eventualities (Covid, industrial action etc), and so I took a flexible approach to researching.

3.9.0. GROUP INTERVIEWS

The final stage of my researching process involved conducting three, face-to-face small group interviews with primary trainee teachers to enable me to gain an insight into their lived experiences and understandings of teaching art. According to Morgan (1997 p.6)

focus groups can be defined as: "a research technique that collects data through group interaction on a topic determined by the researcher". Although there was plenty of group interaction taking place, I have chosen to refer to my data collection method as a "group interview" rather than a "focus group discussion" as responses tended to be individual rather than collective. Furthermore, as the researcher, I was often the main instrument in setting the agenda and asking questions (Morgan, 1997; Cohen *et al.,* 2011). Notwithstanding, small group interviews can provide a good opportunity for participants to engage with their peers and share their knowledge and understanding(s) within a community of practice (Lave and Wenger, 1991).

3.9.1. Sampling

Relatively few trainee teachers (n=53) completed the survey questionnaire, and only eight people provided their email contact details expressing an interest in being involved in a follow-up interview. I therefore decided to re-announce my call for participants via a cohort wide university email and left leaflets advertising my study in seminar teaching rooms. Potential participants, who had supplied their email addresses on the survey form, were contacted by me via email: four responded. I also asked colleagues to act as gatekeepers by reminding students about my study during their taught sessions.

The maximin group size I anticipated was eight. Both Fowler (2009) and King and Horrocks (2010) advise that a greater number can present challenges when capturing different voices. However, the final sample size was determined by the number of people who voluntarily "opted in" by getting in touch or turning up on the day. This resulted in three separate group interviews: two groups of UG, and one group of PG trainee teachers. Although the groups were relatively small, Blumer (1969, p.41) contends that: "A small number of individuals, brought together in a discussion or resource group, is more valuable many times over than any representative sample".

Participants were asked to choose their own pseudonyms before the research began and these were used throughout the interview to ensure anonymity. Once the group interviews were complete and the data transcribed, I assigned new pseudonyms to each participant to add a further layer of anonymity.

Group 1: Robyn, Jennet, Toni, and Phillip had all completed a three-year programme of undergraduate study in ITE, leading to qualified teacher status. Toni, Phillip, and

Robyn completed their final block placements in English mainstream primary state schools. All were in KS1 (ages 5-7 years) and followed the English NC (DfE, 2013). Conversely, Jennet completed her final placement in a Reception/Year one class in Wales and followed the curriculum for Wales (EW, 2020). Participant's prior placements experiences were across KS1 (ages 5-7 years) and KS2 (ages 7-11 years).

Group 2: Steve, Gillian, and Denis all completed their final block placements in English state-maintained schools after following a three-year programme of undergraduate in ITE. Steve was in Reception class (age 4-5 years), Denis was in Year 2 (age 6-7) and Gillian, Year 4 (age 8-9). All participants had gained prior experience of teaching across both KS1 and KS2 over the course of their studies.

Group 3: Maggie, Ken, Jackie, and Debbie all completed their final block placements in English primary schools after following a one-year intensive PGCE Primary/Early Years course at university. Participants had gained a mixture of experiences across the early years, KS1 (ages 5-7 years) and KS2 (ages 7-11 years) over the course of their studies.

3.9.2. Group Interview Procedure

The three group interviews took place on different days in a designated art room at a university campus in England. Before commencing, participants were asked to read through paper copies of the PIS, consent forms and privacy notice and only then, if they still wished to continue, were asked to sign the "opt-in" voluntary informed consent form (see Appendix A10). Before proceeding with the group interview, I discussed issues of anonymity and confidentiality, in line with BERA (2018) guidance, and I made sure everyone was aware of their right to privacy and that no real names would be used to ensure anonymity was maintained. To gain an accurate account of what was being said on the day, the discussion was recorded using a digital Dictaphone hired from the university. The raw data was later transcribed and deleted immediately from the device.

Before recording, participants were reminded that they could withdraw from the group interview at any point up until the recording began. Any later, it would be difficult to extract individual group member voices from the recording, especially if an interactive conversation was taking place. However, Punch (2009, p.51) notes that: "The right to withdraw, or not to participate in some part of the research, must be respected".

Therefore, I made sure that if anyone were to express their concern about what was being said during the discussion, I would find and omit this data from the final research report. Furthermore, if participants were to get in touch before 1st December 2023, to say they no longer wished to be part of my study, I would have deleted their data from my analysis. Noone got in touch.

Guided by Laing (1967), I used a series of open-ended field questions to guide the discussion (see Appendix A19). These questions were based around five key sub-headings which corresponded with the survey questionnaires administered in stage 1 of my research design: The Purpose and Value of Art; Subject Knowledge (with specific reference to knowledge about "great artists"); Training and Development; Curriculum Policy; Cultural Capital.

To enable participants to engage in an "open conversation" (King and Horrocks, 2010, p.69), I endeavoured to create a respectful space where participants felt comfortable sharing their experiences and thoughts on primary art education whilst listening and engaging in reflective dialogue (Gadamer, 2004a; Cohen *et al.,* 2011; Regan, 2012).

A maximum of 45 minutes was allocated for group discussion time.

3.9.3. Limitations with Conducting Group Discussions

If conducted well, both Hopkins (2007) and Bland and Atweh (2007) note that focus group research can give individuals an authentic voice in the researching process, offering those involved the opportunity to share ideas and shape the direction of the enquiry. However, although Reason and Bradbury (2001) highlight that engaging with others may provide opportunities for participants to make meaningful sense of both their own and collective experiences, Stutchbury and Fox (2009) suggest that group discussions can be problematic, particularly with regards to the ethics of building open, trustful, and equitable relationships between people who may, or may not know each other. I was therefore conscious that to gather reliable, authentic data, it was important to established good relationships between all those involved in the study. Hence, I endeavoured to ensure participants felt comfortable and at ease to share their thoughts and experiences in the presence of others (if they wished to do so) whilst reminding people that if they did not want to continue, they could leave the room and withdraw from the researching process at any time, as guided by BERA, 2018 (see section 31, p.18). I was also mindful that participants were not unduly influenced by other members

of the group and that everyone was given the opportunity to speak freely in a safe and respectful environment. Hence, I encouraged participants to take turns in answering the field questions whilst being actively aware of anyone who may have felt left out of the discussion.

Finally, all research participants have the right to privacy, anonymity and confidentiality, in line with BERA (2018) guidance. However, Ransome (2013, p.40) highlights that anonymity and confidentiality are complex areas when it comes to collecting data from participatory experiences, such a group interviews, because it is difficult to keep individual experiences anonymous if they have been shared within a group setting. To address this, I began my interviews by outlining the group interview "protocols" (see Appendix A20) whilst assuring participants that their true identities would remain anonymous in the writing up process and only pseudonyms would be used in the final report. This was tantamount to conducting ethical research because, as Curtis *et al.,* (2013, p.186), emphasize: "… a guarantee of anonymity will allow participants to feel confident in providing their perspective or experiences".

3.10. ETHICAL CONSIDERATIONS

Ethics can be defined as the rules, conventions, values, moral beliefs, and standards of behaviour that are relative to the society, time, and context in which we live (Ransome, 2013; Singer, 1994). As such, all research involving people will give rise to ethical dilemmas because of the different "ethical perspectives/positions" involved, (Sikes, 2013, p.519).

Matters of ethical conduct are often addressed internally by organisations which have their own documentation and procedures on research excellence and agreed "'institutional codes of ethical practice" to guide the researcher. At the HEI where this research was hosted, my proposed study was presented to the ethics committee for review and approved in September 2022. In addition, and in compliance with university policy, I completed a research data management plan at the start of my project which outlined how my data would be generated, collected, managed, stored, shared, and disposed.

I have already discussed several ethical issues which I addressed during my research journey. However, I will now proceed to comment further on the ethical considerations

which needed to be addressed sensitively, to enable me to conduct a high-quality, considered piece of respectful research.

3.10.1. Insider Research

Although both Coghlan and Brannick (2005) and Punch (2009) note that there are advantages to being an "insider" researcher, such as greater knowledge and understanding of the core values, roles, and practices involved within an organization, Ransome (2013) highlights that adopting a dual role can result in ethical dilemmas, especially around subjectivity, objectivity, and bias. Furthermore BERA (2018, p.130) cautions that tensions could arise in areas such as confidentiality and that dual researchers need to consider how their own practice impinges on others.

As I was conducting research with participants known to me, I was aware of the need to sensitively consider how I was representing others, as highlighted by Pendlebury and Enslin (2002), whilst taking reasonable steps to limit harm, especially around reputational damage to people or educational organisations, as advised by BERA (2018). Thus, I endeavoured to ensure my questions were posed sensitively whilst reassuring participants that any information they shared would be anonymised and no real names would appear in the final written report. To ensure ethical dilemmas were minimised, if a participant were to disclose something of a sensitive nature, or which I considered had the potential to cause reputational damage, I chose to either discuss this with the participant or omit any sensitive information from my final report.

3.10.2. Participant Vulnerability

All participants are potentially vulnerable. Hence, throughout the researching process, I was mindful that, in line with BERA (2018) guidance, I needed to conduct my research study in a sensitive and attentive manor to ensure I took the appropriate steps to minimise harm should a participant display signs of distress or discomfort. This was my duty of care as a researcher (BERA, 2018, p.19). When conducting interviews, to my knowledge, there were no visual occurrences of discomfort. However, if a participant were to have shown signs of distress, I would have stopped the research process immediately. Because completion of the online survey questionnaire was anonymous (unless a participant chose to supply their email contact), I was unable to speculate whether any participant was potentially vulnerable. However, I endeavoured to ensure I phrased my field questions sensitively and concisely so that I may do no harm or

generate upset. Information about support groups was also included on the PIS for all participants (see Appendix A1 and A5).

3.10.3. Handling Data

Over the course of my research, data was stored securely on the university's approved One drive cloud-based system which was password protected and accessible by me via my work lap-top computer. This is in line with BERA (2018) guidance (section 48, p.23) and as stipulated under the UK Data Protection Act (1998) and GDPR (2018). Survey questionnaires were administered by the university approved tool, Qualtrics, and responses were only accessed via the university system. In addition, files were worked on using a password protected university works lap-top computer. As a privacy measure, when I saved transcriptions, I immediately applied participant's pseudonyms so individuals and their data could not be linked. If anonymous extracts of data were shared with my supervisors for comment during 'live' supervision, pseudonyms were used to discuss data, and no real names or places were identified. All recorded data gathered from interviews was transcribed verbatim soon after the event and then deleted from the audio-recording devise.

3.11. Summary of Ethics Section

Throughout the researching process, I consulted with my supervisors and updated my ethics form as and when required. Essentially, I set out to maintain the trust of, and respect for, all those participants I went on to interpret and represent and who kindly agreed to be part of my research into primary art education. Ultimately, I was relying on the good will, time, and co-operation of others (Bell, 1987), therefore it was important that I do no harm (Elliott and Tsai, 2008). Hence, to achieve best ethical practice, I was guided by BERA (2018), and the university codes of practice. Fundamentally, I set out to be a respectful researcher and I endeavoured to conduct my research study with integrity whilst demonstrating a duty of care to all the participants involved.

3.12.0. METHODS OF ANALYSIS

After my research gathering was complete (July 2023), my next step was to decide on the most appropriate general analytical strategy to employ to make sense of the data. According to Marshall, Rossman, and Blanco (2022, p. 231), the process of analysis enables the researcher to bring order, structure and meaning to the mass of "messy" and "ambiguous" data collected. Initially, I considered using interpretative

phenomenological analysis (IPA) because of my interest in hermeneutics as a philosophical approach, and my desire to gain a detailed understanding of participant's everyday lived experiences (Smith and Osborn, 2015). However, IPA is very much bounded by theory and although I was initially taken with this analytical strategy, after some reflection, I decided that as a researcher and teacher-educator working in HE, I was too instrumental in the researching process and unable to separate (or bracket) my thinking and experiences from others. Hence, I concluded IPA was not the most appropriate method of data analysis to employ for this study. Instead, I turned to the work of Braun and Clarke (2006; 2020; 2021) and their straightforward version of thematical analysis (TA), which is a type of qualitative data analysis that can be used to explore social situations (Jamieson, 2016). However, before proceeding to discuss TA, I will briefly outline how I went about analysing my survey data.

3.12.1. SURVEY DATA ANALYSIS

I opted to employ a mixed methods approach, which involved gathering both qualitative and quantitative data in the form of survey questionnaires (see Appendix A13 and A15), because I wanted to gain baseline information on participants thoughts and experiences about the issues under study which might inform my subsequent interview questions. However, due to the timing of the interviews, some of which took place whilst the surveys were still open for completion, I made the decision to analyse the survey data and interview data as one data corpus.

Although my survey response rate was low (n=53 trainee questionnaires and n=7 art leads), I still drew upon all the data gathered, thus enabling me to identify any patterns and themes across data sets. However, as previously noted, my research study does not attempt to triangulate findings through method but through my sampling strategy.

The most frequent coding frame I used for the survey questionnaires to measure people's attitudes and opinions about primary art was ordinal scales based on the Likert, (1932) technique. Implementing this method helped me to introduce an order into the data. For example, most questions presented used the scale: do you strongly agree – strongly disagree with X (Cohen *et al.,* 2011).

Once the survey was closed (July 2023) and data collated, descriptive statistics were used to illustrate my findings in the form of frequencies and percentages using a table format. Qualitative data obtained from any open-ended questions was later analysed

using thematic analysis and responses were presented verbatim alongside my other data sets. Where appropriate, graphs were used for illustration purposes.

3.12.2. THEMATIC ANALYSIS

Thematic analysis (TA) is a method which is compatible with a social constructionist epistemology because patterns are recognised as being socially produced rather than acquired or discovered (see Braun and Clarke, 2006, p.14). As such, the general principles of TA can be implemented across different data collection methods, such as interview transcripts and survey questionnaire data (see Boyatzis, 1998). Braun and Clarke's (2006; 2020; 2021) flexible approach comprises of a 6-step process to guide researchers when making sense of individual data items (individual interviews), data sets (all interviews conducted) and the analysis of the whole body (corpus) of data (surveys, 1-1 interviews and group interviews) (see Braun and Clarke, 2006, pp. 5-6). There original guide consists of:

1. Becoming familiar with the data

2. Generating initial codes and creating categories

3. Generating themes

4. Reviewing themes

5. Defining and reviewing themes

6. Producing the report

Using this step-by-step process, my analysis began once all data was collected in the field, recorded, and transcribed (Braun and Clarke, 2006; 2021). Although, the process of analysis was not neat or straight forward, once completed, I was able to identify common themes, patterns, and relationships within and across data sets (including my survey data) which enabled me to explore meanings and implications for practice (Patton, 1990; Cohen *et al.,* 2011).

3.12.3. Coding and Content Analysis

According to Cohen *et al.,* (2011, p.559), "A code is simply a name or label that the researcher gives to a piece of text that contains an idea or a piece of information". I initiated the process of coding by first "familiarizing" myself with the data under each data collection method, as advised by Braun and Clarke (2006, p.16), and by examining

and re-examining the content of each data item in turn. This involved immersing myself in what had been said during the interview process, reading, and re-reading individual transcriptions, whilst exploring the descriptive statistics obtained via the survey questionnaires. I next made a note of any interesting, recurring features. I did this manually using different coloured highlighter pens and coloured post it notes to identify recurring codes. This essentially involved attaching codes to words, phrases, and sentences that I considered significant in relation to answering my substantive research questions (Bell and Waters, 2018; Cohen *et al*., 2011).

All data items were given equal attention and coded accordingly and comprehensively (Braun and Clarke, 2006, p.36). After making a note of interesting features across my data corpus (see Appendix B1), I then began to select "…repeated patterns of meaning" (Braun and Clarke, 2006, p.15). I did this by re-reading each interview transcription alongside my survey data and highlighting recurring ideas or points which I interpreted as being significant to my research interests, whilst disregarding data which was not considered relevant at this stage (although I did return to this later if found to be of interest). The initial analysis of the content, through coding and categorising the data gathered, enabled me to actively identify any patterned responses and to explore similarities and differences in opinions and points of view (see Appendix B2 for exemplars).

The initial coding process took several weeks to complete as I endeavoured to re-define the codes, I had initially assigned to show any overall patterns and potential themes. Some of the codes I assigned were quite common and would later be analysed as dual codes because they occurred within different contexts, such as: 'priorities' 'time' 'resource'. Others were more specific (Cohen *et al.,*2011). Once I had repeated this lengthy process, collated, and reassigned my descriptive codes and interpreted these by thinking about what the underlying messages were, I was then able to actively consider broader themes based on the frequency and significance of the codes that I had clustered together across my data sets.

3.12.4. Searching for Common Patterns and Themes

According to Braun and Clarke (2006, p.10) "A theme captures something important about the data in relation to the research question and represents some level of patterned response or meaning within the data set". As such, Braun and Clarke (2006; 2020; 2021), contend that the process of identifying well defined themes and sub-themes

begins once all the data has been initially coded and collated. Thereafter, different codes, dual codes, or patterns can be sorted, and only then can broader themes be identified. By engaging in this process, I was able to re-focus my initial coding analysis to ensure the relevant themes I identified, aligned with my data extracts (see Appendix B3-B6).

As an analytical tool, TA is generally regarded as inductive meaning that the themes identified from the data do not necessarily correspond with the questions asked by the researcher, but are data driven (see Patton, 2015; Marshall *et al.,* 2022), whereas other themes can be inferred by the researchers' theoretical interest in the topic (Braun and Clarke, 2005). Nevertheless, the process of implementing TA can produce a mixture of both inductive and deductive themes. For Braun and Clarke (2006, p. 12), deductive reasoning lends itself more readily to theory driven studies, such as mine, in that the researcher may code their data based on their specific research questions and preconceptions. For example, when working through the initial coding process, I was initially drawn towards pre-considered "topics" of interest (Braun and Clarke, 2020, p. 14) including the issue of time, which aligned with previous research literature (see Cooper, 2018). However, when re-reading the transcriptions, I started to think more openly and began identifying novel themes and/or counter perspectives i.e., unexpected findings (see Jamieson, 2016). This enabled me to generate several themes based on participants' epistemological and ontological positions (Braun and Clarke, 2006). Although my initial coding approach was driven by my theoretical perspective: social constructionism (Burr, 1995; Berger and Luckman,1966), once I began to immerse myself in the data gathered, I found that some of the codes and eventual themes I identified as being salient to answering my research concerns were driven by the data. For example: teachers use of schemes of work to support art planning. These codes can therefore be considered as inductive.

In accordance with Braun and Clarke's stages of TA, once I had identified my initial broad and likely themes such as the benefits and barriers of school trips to *see* art (see Appendix B2-B3), I re-evaluated whether these corresponded with my initial coding process. I then proceeded to produce several "thematic maps" which illustrated my initial thoughts (see Appendix B2). I next spent time reviewing my "thematic maps" and conducting ongoing analysis so that my themes were clearly named and specific to enable me to go on and tell a coherent story of events, as advised by Braun and Clarke (2006, p.35). Once clearly defined, I reflected upon the significance of each theme to

be discussed and began thinking about how I might cross reference my findings with previous research undertaken, as outlined in Chapter Two, my literature review. For instance, reflecting on NSEAD (2016) research study concerning the impact of government policy on the teaching and learning of art, enabled me to ask: "How do *my* research findings compare/contrast with NSEADs' findings?" Moreover, because my theoretical positionality was underpinned by constructionism (Burr, 1995), I attempted to identify patterned responses in relation to the social and cultural contexts that have influenced my area of study i.e., government education policy texts. Hence, by engaging in the process of pattern matching analysis, I was able to gain a deeper level of understanding on the ecology of primary art education at the time of researching and actively identify and interpret, what I considered to be of significance in relation to my field of study.

Once each of my broad themes and sub-themes were defined and named, I then proceeded to select data extracts which could then be used for comparative analysis and discussion based on *my* understanding(s) and interpretation of events. I endeavoured to do this by examining the "underlying ideas, assumptions, and conceptualisations" that may have informed my participants meaning making (Braun and Clarke, 2006, p.13).

3.12.5. Limitations with TA

Braun and Clarke (2020, p.8) advise that engaging in the process of TA requires researchers to be "reflexive" about the subjective choices they actively make (see Steier, 1991; Deer, 2008)*.* I therefore gave myself time to think about *how* and *why* I identified the themes I did, and why some themes were initially omitted from my analysis if they did not answer my research questions, but constituted areas for future research. As Clarke and Braun (2017, p.297) highlight:

> The aim of TA is not simply to summarise the data content, but to identify, and interpret, key, but not necessarily all features of the data, guided by the research question.

Although TA may offer flexibility, I was also mindful that utilising this general analytical strategy could lead to inconsistencies and a lack of coherence (see Holloway and Todres, 2003, p.350-353), which may affect the integrity of the data. To overcome this, I continued to reflect upon what I had set out to achieve at the start of my research journey by re-considering the questions I had asked participants and how this may have

influenced pattern responses. As I immersed myself in the analytical process, I heeded Braun and Clarke's (2006; 2021) warning that themes are not lying dormant waiting to emerge or be discovered. Rather, it is through the act of thinking, understanding, and making connections generated through the coding process and the identification of patterned responses which leads to the emergence of thematic mind maps and the choice of distinct themes (see Braun and Clarke 2006; King and Horrocks, 2010).

3.12.6. Validity of Data

Bell (1987, p.102) notes that: "… care has to be taken not to claim more for results than is warranted, and an equal care has to be taken not to attempt generalizations based on insufficient data". Although, as previously stated, the uptake for survey questionnaires was relatively low, I did interview 12 participants and conduct three group discussions. As such, my findings, which are analysed and discussed in full in Chapter Four, provide a rich and illuminating insight into the teaching of primary art in a city in England which may resonate with others currently involved with working or training in the field of art education.

3.13. Summary of Methods of Analysis Section

To analyse my data I used TA, drawing broadly upon the work of Braun and Clarke (2006; 2020; 2021). The first stage of my analysis involved reading through all the survey responses whilst transcribing the raw data collected from the interview process (Cohen *et al.,* 2012, p.547). Each data set was next examined in turn, so that I could familiarize myself with what had been written or said, enabling me to search for recurring codes, patterns, relationships, and common themes across my data corpus, before eventually identifying defined themes (Braun and Clarke, 2006). The data analysed and presented in Chapter Four, consists of verbatim quotes (data extracts), descriptive statistics, and interpretative analysis.

3.14. Introducing Themes

As a result of undertaking this research, I have identified seven overarching themes which I consider to be significant in answering my research concerns around the importance of art knowledge for teaching within a broad and rich primary curriculum.

Table 3.2. Summary of themes *(in non-hierarchical order)*

Overarching broad themes	Sub-themes
1. Value and Purpose	• The value of art • Art and expression • Art and well-being • Undervaluing art
2. A Matter of Time and Resource	• A broad and balanced curriculum? • Fitting it all in… • Resources for art • Revisiting the art curriculum
3. The Role of Leadership	• Passion • Presence
4. Teacher Confidence	• Knowledge and skills
5. Training and Development	• ITE provision • School priorities • Schemes of work
6. Knowing About Art	• Who or what is a great artist? • Working with local artists
7. Seeing Art	• Understanding(s) of cultural capital • School trips • Barriers • Benefits

3.15. CONCLUSION OF RESEARCH DESIGN CHAPTER

I began this chapter by re-iterating my substantive research concerns about the importance of knowledge for the teaching of primary art. I then proceeded to outline my theoretical perspective: social constructionism (Berger and Luckman, 1966; Burr, 2015), with elements of interpretivism and philosophical hermeneutics (Gadamer, 2004b). I stated that my choice of paradigm was underpinned by my understanding(s) of how individual beings consciously construct and interpret their meaning(s) of their everyday lived realities based on their authentic experiences in the social world (Crotty, 2014).

I then proceeded to discuss my purposive sampling strategy (which often led to the snowballing effect), after which I outlined the key research methods, tools, techniques, and procedures I used to conduct my study. Thereafter, I went on to explain *how* and *why* I employed an exploratory mixed method, multiple bounded case study approach which involved utilising a range of research tools. This included survey questionnaires,

group interviews, and 1-1 semi-structured interviews with a range of professional educationists working and training in the field of primary art and cultural education.

Capturing multiple perspectives on the phenomena being studied would, I argued, enable me to gather a rich and valuable insight into a broad spectrum of views, feelings, experiences, and understandings around the teaching of primary art. I then proceeded to discuss my chosen method of analysis: TA, drawing broadly upon the work of Braun and Clarke (2006; 2021) and their six-step analysis.

Deciding upon an epistemological and theoretical positionality was, initially a challenge in that whatever approach I settled on would present issues around how I make sense of the "voices" of others and authentically represent and interpret another person's point of view (see Pillow, 2003/2010). Moreover, I pondered deeply on how I could go about interpreting the language shared during the interview process, bearing in mind the inter-subjective nature of such encounters (see Gadamer, 2004a; 2004b; Clough and Nutbrown, 2012, p.89).

Throughout the researching process, I therefore reviewed my epistemological position and methodological approach to ensure both were, and remained, fit for purpose. In so doing, I continued to reflect upon my role, responsibilities, and positionality as a researcher and did my upmost to engage sensitively with others throughout the data gathering process to ensure I conducted my study in a systematic and sustained fashion which was "planned and self-critical…" (Stenhouse, 1975, p.87).

In sum, the complexity of researching with other beings-in-the-world (Heidegger, (2003[1926])) has been an insightful learning journey, whilst engaging in the process of reflexivity (Steier, 1991; Deer, 2008) has led me to acknowledge that my positionality on the matter of primary art education has, and will continue, to shift. Because as Foucault (cited in Biesta 2006, p.8) points out:

> There are times in life when the question of knowing if one can think differently than one thinks, and perceive differently than one sees, is absolutely necessary if one is to go on looking and reflecting at all.

I will now proceed to discuss and analyse my research findings by presenting the common themes and sub-themes that I have identified as being meaningful and relevant in answering my research questions (see section 1.13.). As such, I will endeavour to interpret what I found out whilst discussing how my findings compare to previous

research undertaken in the field of primary art education. In so doing, my research will add to the growing corpus of professional knowledge on the teaching of art by providing a unique insight into individual cases, roles and responsibilities.

PART III

CHAPTER 4: FINDINGS, ANALYSIS AND DISCUSSION

In this chapter, I will organise and present my findings, analysis, and discussion together as I consider these elements to be interconnected. In so doing, I aim to provide a critical and coherent account of my findings based on "patterns of meanings" (Clarke and Braun, 2017, p.297), which I have actively identified as being pertinent to addressing my research concerns into the importance of art knowledge for teaching within a broad and rich primary school curriculum. Before proceeding, I will restate the main issues to be explored before giving a short synopsis of the processes and procedures I have undertaken to make sense of the data gathered. I will also include a brief section on how I intend to present my data findings before proceeding to discuss and analyse each of my seven overarching themes in turn. I will conclude with a short summary outlining what I found out whilst considering the extent to which I was able to address my substantive research questions (see Chapter One, Section 1.13.) which represent my driving concerns, and which will be discussed more fully in my concluding chapter.

4.1. Introduction

My research study was motivated by previous reports which suggest the study of art is being sidelined in the primary school classroom (see Tambling and Bacon, 2023; APPG, 2023; Cooper, 2018; CLA, 2017). This is despite government policy commitments to offer all state educated children in England access to a broadly balanced curriculum (DfE, 2013, p.5), and Ofsted's declaration that schools should build children's cultural capital through the implementation of a broad and knowledge-rich curriculum (EIF, 2019). Simultaneously, prior research conducted in the field of art education, has reported that limited training and continued professional development (CPD) opportunities available for teachers to extend their art knowledge and skills for teaching could impact on the amount and quality of art provision provided in some schools (see APPG, 2023; Cooper, 2018; NSEAD, 2016). Moreover, insufficient training and/or a lack of CPD could impede opportunities for teachers to explore adventurous and creative pedagogies which enable new understandings to emerge beyond the pre-ordained (see Atkinson, 2015; Cremin and Chappell, 2021; Dezuanni and Jetnikoff, 2011).

The purported decline in children's access to art in primary education therefore suggests that there is a mismatch between policy texts and policy enactment (Ball *et al.,* 2012). As such, I wanted to understand whether teachers, both in training and in schools, considered themselves to be sufficiently trained and knowledgeable to provide a "high quality" art rich education which encompasses *making, knowing,* and *seeing* art.

To gain a wider perspective on the issues raised, my research was open to a range of professionals with varying levels of experience and subject expertise in art. This included trainee teachers, teacher-educators, art leads, generalist teachers, learning and engagement officers at local art galleries and an artist-in-residence, all of whom were situated across a city in England.

In conducting this research, my intent was to gain an understanding of the "ecology" of art education (Ball, 2017, p.7). In other words, *what* the teaching of art looks like in the primary school classroom, *how* it is taught and by *whom.* Education policy texts such as the primary National Curriculum (NC) for art and design (DfE, 2013), and the Ofsted Inspection Framework (EIF 2019), were used to situate my study within the political domain.

4.2. Processes and Procedures

The data analysed, discussed, and interpreted in this chapter was gathered using a mixed-methods approach. This consisted of two survey questionnaires, 12 semi-structured 1-1 interviews, and three group interviews with trainee teachers. Once my surveys had been collated and each interview transcribed, I examined the surface content of all the raw material collected. I next identified initial codes and dual codes and re-examined the data before deciding upon key themes, in line with Braun and Clarkes' (2006) six-step plan for thematic analysis (TA), as previously outlined in Chapter Four (section 3.12.2). (Examples of my initial coding process can also be found in Appendix B2).

Throughout the analytical process, I asked myself: what are the key messages in the surveys and interview data? How/why is this meaningful? How do my findings relate to my research questions? Moreover, how do my understandings and interpretations of events compare with previous research literature in the field. When combined, my method of analysis is intended to provide a coherent narrative that informs the reader

about what I found out, how the findings make sense to me, the researcher, whilst making new claims to knowledge.

4.3. The Presentation of Data

To contextualise the data, whole quotes are presented verbatim along with sample extracts of conversations. Long quotes and groups of quotes are presented within text boxes as an organisational tool to support the reader in accessing the data, and for aesthetic purposes. Shorter quotes are embedded within the analysis. All interviews were transcribed by me, the researcher, using a simple transcription system based on advice given by Poland (2002) and King and Horrocks (2010). This indicates any pauses […], and emphasis (see Appendix A21). Survey data gathered from trainee teachers and art leads are presented as descriptive statistics and some graphs have been included for illustrative purposes. For reference purposes, the pseudonyms and codes I have ascribed to everyone involved in this study are listed below.

Table 4.1. Pseudonyms and codes ascribed to participants

Role	Pseudonym	Code
Art lead teacher	Mary	AL1
Art lead teacher	Beatrice	AL2
Art lead teacher	Caroline	AL3
Art lead teacher	Tom	AL4
Art lead teacher	Patricia	AL5
Generalist Primary Teacher	Annie	GT1
Generalist Primary Teacher	Freddie	GT2
Teacher educator	Jo	TE1
Teacher educator	Phoebe	TE2
Learning and engagement officer	Susan	LEO1
Learning and engagement officer	Miah	LEO2
Artist-in-residence	Vivien	AIR
Undergraduate trainee teacher	Toni	TT1A

Undergraduate trainee teacher	Phillip	TT1B
Undergraduate trainee teacher	Robyn	TT1C
Undergraduate trainee teacher	Jennet	TT1D
Undergraduate trainee teacher	Steve	TT2A
Undergraduate trainee teacher	Gillian	TT2B
Undergraduate trainee teacher	Denis	TT2C
Postgraduate trainee teacher	Maggie	TT3A
Postgraduate trainee teacher	Ken	TT3B
Postgraduate trainee teacher	Jackie	TT3C
Postgraduate trainee teacher	Debbie	TT3D

Where participants have been quoted verbatim, L is used to denote the line numbering from the original transcription. n = is used to show the sample size.

4.4. Data Analysis and Discussion Section

I identified seven overarching themes from the data gathered: Value and Purpose; A Matter of Time and Resource; The Role of Leadership; Teacher Confidence; Training and Development; Knowing about Art; Seeing Art. However, it should be noted that, identifying themes and sub-themes was not a neat and straightforward process, as I sought to represent the voices and subjective realities of participants in alignment with my epistemological approach: social constructivism.

As such, some themes frequently mentioned and evident across data sets, such as teacher confidence, time, and leadership, were dual coded and are discussed in context, when and where relevant, whilst the notion of values and priorities are embedded throughout. Due to the amount and scope of data collected—where appropriate—my analysis and interpretation of events are split into trainee teacher perspectives and teacher perspectives, to reflect the positionalities of my participants. At other times my findings are combined to reflect the thoughts and experiences of *all* participants who partook in this study.

The following discussion and analysis presented is a critical account of my research data and represents *my* understanding and interpretation of events.

4.5.0. THEME 1. FINDINGS: VALUE AND PURPOSE

Underlying my research interest into the relationship between art and cultural capital lays a more wide-ranging concern about the value and purpose of art, both in primary education and within the wider context of human experience. Values, which cannot be measured or observed, are acquired through "interaction with the social environment" (Gross, 1987, p.262), and can be considered as the principles that guide a person or society. As values embody an individual or collective belief in something, such as the extent to which art is valued within education and society, or *who* or *what* is a "great artist", this can be embedded within the act of teaching and learning.

4.5.1. The Positive Value of Art

This sub-theme represents the voices of participants who emphasized the positive value of art.

Combined perspectives

My survey questionnaire (see Appendix A13 and A15) asked both trainee teachers and art lead specialist teachers whether they felt the study of art was valuable to children.

Table 5.1. The Value of Art

Question: 'Art has great value to children's lives'					
Trainee Teacher responses n=40			Art specialist teacher responses n=7		
Answer	%	Responses	Answer	%	Responses
Strongly agree	75%	30	Strongly agree	85.71%	6
Somewhat agree	25%	10	Somewhat agree	14.29%	1
Somewhat disagree	0%	0	Somewhat disagree	0%	0
Disagree	0%	0	Disagree	0%	0
Total	100%	40	Total	100%	7

As can be seen from Table 5.1, survey respondents agreed that art has value for children. Subsequently, I asked participants whether they felt art should be included as part of a child's primary education.

Table 5.2. The Inclusion of Art

Question: 'The subject of art should be included as part of a child's primary education'					
Trainee teacher responses n=40			Art specialist teacher responses n=7		
Answer	%	Responses	Answer	%	Responses
Strongly agree	82.%%	33	Strongly agree	100%	7
Somewhat agree	17.5%	7	Somewhat agree	0	0
Somewhat disagree	0%	0	Somewhat disagree	0	0
Disagree	0%	0	Disagree	0	0
Total	100%	40	Total	100%	7

Again, 100% agreed with this statement which suggests participants believe art has a place within primary education. The value of art was later followed up during my 1-1 qualitative interviews. A widespread response cited by many participants was summed up by art lead Caroline (AL3): "…they [children] just love it…" (L99). Tom (AL4) commented: "…you can see how much enjoyment they get from it [art]…" (L111). Beatrice (AL2) spoke about how art makes children feel valued and respected as human beings. In addition, Mary (AL1) talked about the freedom art gives children. The idea that art can be a "freeing experience" because it is less structured than other subjects, was also emphasised by teacher-educator, Phoebe (TE2, L180). Whilst teacher-educator Jo (TE1, L166), spoke about the "open-ended outcomes" art can provide. In addition, generalist teacher Freddie (GT2, L164) suggested that art is a valuable subject in the primary curriculum because it is "a different type of learning".

My analysis of these comments suggest that art is perceived by many participants as a valuable subject, mainly because children enjoy immersing themselves in the process of

making whilst the practice of art may contribute to sense of self-worth. These responses could also indicate that participants are aligned with learner-centred approaches towards teaching art.

4.5.2. Art as a Means of Expression

If art is a valued subject within the school curriculum, I wanted to learn more about participants understandings on the meaning of art *in* education. This sub-theme therefore represents the voices of participants who emphasized the symbiotic relationship between art and creative self-expression.

When asked about the purpose of art, the following comparative responses were given on the survey questionnaire completed by both trainee teachers and art lead teachers:

Table 5.3. The Purpose of Art

Question: 'In your view, what do you believe to be the purpose of a primary art education'					
Trainee teacher responses n=40			Art specialist teacher responses n=7		
Answer	%	Responses	Answer	%	Responses
To develop children's art knowledge and skills	22.5%	9	To develop children's art knowledge and skills	41.67%	5
To develop children's creativity and expression	70%	28	To develop children's creativity and expression	50%	6
Other	7.5%	3	Other	8.33%	1
Total	100%	40	Total	100%	12

As can be seen from Table 5.3., it could be suggested that for many trainee teachers, facilitating children's creative self-expression is a core purpose for art in the curriculum. Although a limited sample of art lead teachers completed the survey (n=7), some people clearly responded twice to this question. This implies they are aware of the National

Curriculum (NC) requirements to teach art knowledge and skills whist simultaneously fostering children's creative self-expression (DfE, 2013).

Questions regarding the purpose of art were followed up during my interviews with art leads, generalist teachers, trainee teachers and teacher-educators. Below is a selection of verbatim responses, all of which affirms arts' intrinsic worth:

"…the purpose of it [art] in a school curriculum should be to allow pupils to experiment and express themselves…" Toni (TT1A, L338-339)

"…I've always advocated art as a means of expression" Jo (TE1, L116)

"… it's so valuable especially for people who want to express themselves…" Phillip (TT1B, L223-224)

"…art gives children a voice and it gives them a way to express themselves that perhaps they find difficult or unable to in other ways whether that be writing or, you know, speaking or listening…" Tom (AL4, L100 – 102)

"…it's the chance that they get to express themselves and the way they want to do it…" Beatrice (AL2, L151)

"…it's about developing their self-esteem…their way of expressing themselves in any way they choose, I think it's really… it's more than just learning about how to do art…. it's about how to express themselves in a way that they want to…" Mary (AL1, L139 – 140)

"… I just think the freedom and the kind of scope for expression and creativity that an effective art curriculum can offer is just crucial to children feeling excited about learning…" Phoebe (TE2, L169 – 176)

These sample quotes illustrate how many participants consider art as a form of expression and communication; a conceptualisation closely associated with previous studies, as discussed in section 2.1.1. of my literature review.

4.5.3. Art and Well-being

The link between art and children's mental well-being was emphasized by several participants and was therefore identified as a sub-theme. For instance, Ken (TT3B, L253) suggested that children found art "quite therapeutic". Another participant spoke about how art was used in her placement school for "self-regulation" and a way to deal with traumatic events (Jackie TT3C, L64). Comparably, one art lead teacher commented on how art can be "quite calming" and spoke about how art can be "great for children's confidence…" and "… great for their [children's] kind of well-being…" (Caroline, AL3, L62 - 66). Likewise, Maggie (TT3A, L249) emphasised that art was "…good for well-being and mental health…". When asked to share his thoughts on the purpose of art, teacher Freddie reflected: "…it's a real positive subject to support children's mental health and well-being in terms of … it can really calm them down, it can be a joyful activity as well... [pauses 4 seconds]…" Freddie (GT2, L121- 123)

These indicative quotes, suggest that, for these participants, the practice of art can provide children with a means to express their feelings whilst supporting positive mental health and well-being. This concurs with APPG (2023, p.10) assertation that art is: "…associated with a positive sense of well-being linked to heighted self-belief…".

However, as previously noted in the literature review (see section 2.2.1.), commentators such as Southworth (1982/2009) and Barnes (1989; 2015a, p.11) have suggested that if the study of art is only associated with emotion and its cathartic benefits, it may not be considered as highly as other more traditional subjects in the curriculum. Consequently, Barnes (2015a) advocates that teachers need to value the wider knowledge and skills that can be developed through the study of art, such as the ability to problem solve. Nevertheless, with growing concerns over children's well-being, as reported by the Office for National Statistics (ONS) (2020) and articulated by Gibbons (2020), it could be argued that the subject of art plays a significant role in supporting children's holistic development.

4.5.4. Undervaluing Art

Children's love and enjoyment of art is apparent in the responses presented thus far. However, although many participants said that art was a valuable subject within the curriculum, some participants suggested that art may not be valued on a par with other subject disciplines in some schools. This sub-theme therefore represents peoples'

thoughts on why this might be so. When asked about her views on the value of art, trainee teacher Robyn (TT1C), commented:

> "I think it's of value, but I don't think schools see it has a value…" Robyn (TT1C, L206)

Robyn went on to explain that, in her opinion, schools might not value art or do enough of it, because it lacks purpose (despite the benefits reported above), and is therefore not taken as seriously as other subject disciplines:

> "… "Oh… it's just art… we won't do it…" or it's brushed under the carpet…" Robyn (TT1C, L218)

Robyn's assertion could suggest that facilitating children's creative self-expression may not be a top priority for *all* primary teachers whilst the practice of making art might not be taken seriously in *some* schools. Teacher-educator, Jo (TE1), made a similar point:

> "… teachers generally feel reluctant to teach art on a regular basis because… they don't see the value in it…, they see it as something nice to do on a Friday afternoon …" Jo (TE1, L376 – 379)

Similarly, Gillian (TT2B, L87) spoke about how art, in her placement school, was "always being pushed as a 'fun' activity… rather than a learning activity". The perception of art as a "fun" subject concurs with prior research findings by Watts (2005) into children's attitudes and feelings towards art in the curriculum. Yet although participating in art can be "fun" for many children (and teachers alike), it can still be a meaningful learning experience, as highlighted by artist-in-residence Vivien (AIR, L8). During our conversation about her role in supporting children and families to engage with the works on show at the gallery space where her arts company is based, Vivien spoke about the importance of developing children's art knowledge and understanding(s) of the materials and processes artists use to make work (L8-16). She also spoke about supporting children's creativity, saying that it is about "aiming high and expecting really great things" (L127). However, when discussing her experiences of working with schools and the barriers which might impact upon making contact, Vivien (AIR) commented:

> "…I think a general attitude… maybe this is unfair to say… but sometimes people umm… might not fully respect the value in what we do, or they might think that we

> are doing a bit of cutting and sticking and it's not really… I don't know…" Vivien (AIR, L172 – 174)

These selected insights into participants thoughts and experiences on the value of art in schools could indicate that although *making*, *knowing,* and *seeing* art may hold numerous intrinsic benefits for children, whilst the act of making can be a means for artistic self-expression, not everyone may recognise the higher learning involved. Moreover, some people may not submit to the proposition that art can be a "demanding" and "intellectually challenging" subject, as asserted by the recent Ofsted review into art and design (2023, p.3), and as previously argued by Eisner (2002b) in his work on the arts and the creation of the mind. Yet, it could be suggested that less positive attitudes towards the seriousness of art has been compounded by previous government ministers' irreverent comments about "soft" and "airy fairy" subjects (Micheal Gove *cited in* Ball, 2017, p.16), coupled with the fact that the current primary NC for England (DfE, 2013), instigated by Gove, gives lesser value to *all* foundation subjects (see Duncombe *et al.,* 2018), as demonstrated in this quote by Beatrice (AL2):

> "… I think our school <u>does </u>value it [art] but I always think, and I think it's probably the case in probably all primary schools, there is a line where it is valued and then there is the line and then it's kind of, for example, it… well it's the same with a lot of the other foundation subjects, they are "afternoon subjects" so they have that well… they have literacy, maths, English, maths, English, maths, everyday…"
>
> Beatrice (AL2, L134 – 138)

Likewise, Annie (GT1), professes to value art and thinks young children should be doing it "all the time" (L59), but highlights how other pressures can impact on opportunities for art:

> "…to get to a certain level in everything else…means that quite often, art is neglected." Annie (GT1, L108-109)

By "everything else" I am assuming Annie is referring to the emphasis schools place on raising standards in the core subjects of maths and English, alongside the impact of wider curriculum demands. A similar point was made by teacher-educator Jo (TE1, L127) who spoke about how teachers now need to focus so much on children's "academic achievement" and "attainment", especially in maths and English, this leaves little room for art.

Although all state primary schools in England are required to offer children a broad and balanced curriculum by law, which includes primary art and design (DfE, 2013), it has been widely documented that since the introduction of the National Literacy and Numeracy Strategies, introduced by New Labour to raise standards in education (DfEE, 1998;1999a) alongside Standard Assessment Tests (SATs) for maths and English, schools have needed to prioritise much of their time and resource on teaching the core subjects (see section 2.1.3. for fuller discussion). This, as Annie (GT1) suggests, is because the programmes of study for core are "bigger…" than foundation subjects and therefore "…everything else gets side-lined into the afternoon…" (L202-203). This affirms how the core subjects of maths and English take precedence over art. The reason for this assertation, as discussed in the literature review, is that the goal of mainstream state education, especially since the introduction of a NC for England (ERA, 1988; DfES, 1989), is the acquisition of economically useful knowledge and vocationally relevant skills for a globalized economy (see Ball, 2017; Jones, 2010), rather than providing opportunities for children's personal enrichment.

Steve's (TT2A) experience of teaching Year 6 whilst on school placement exemplifies this point. He recalled that art was only taught at the end of his block placement after the standard assessment tests (SATs) in Maths and English were complete:

> "…because it was seen as like a fun thing to do and kind of a reward for doing SATs"
>
> Steve (TT2A, L129-131)

However, when I pursued this line of enquiry during my group interview with Steve and others, his peer, Denis (TT2C), reflected on how art might not be valued by some schools because it "is not an assessed thing" (L142). This implies that if a subject is not tested, it is of lesser importance, especially as we have an assessment regime which considers some subjects more important than others and which fails to value the development of the whole child (see Tambling and Bacon, 2023, p. 93). Denis went on to add:

> "…sometimes it is seen more as a…you know, you've done well so we're going to do some art… it shouldn't be seen as a reward because it is a subject that you do… you shouldn't have… because if it's [art] a reward it means it can be taken away from you…" Denis (TT2C, L147-150)

The idea of art being used as a method of reward is an insightful point as it suggests that because of its intrinsic value and children's apparent love and enjoyment for the subject, the practice of art could be perceived, by both teachers and children alike, as a treat. However, should this be the case, it could be suggested that art might not be planned and taught with as much rigour as other curriculum subjects. As such, this may do little to raise the profile of art as a serious, intellectual subject within the primary school curriculum whilst its' role in supporting children's holistic development may be undermined.

4.5.5. Personal Reflections

Reflecting on the theme of values, my data suggests that teachers' perceptions of the value and purpose of art in the primary curriculum is that it offers children a different type of learning experience from other subject disciplines and one which enables children's creative self-expression to thrive. Moreover, many participants felt that children enjoyed the subject of art, which highlights how learning should be a fulfilling experience. Some participants also associated the practice of art with supporting children's social and emotional well-being which suggests they value the need to educate the whole child: mind and body. Although an emphasis on art as an emotive experience may oppose Eisner's original theory on the importance of art in cognitive development (Eisner, 1986; 1994; 2002b), in today's context, I believe there is a place for all rationales for art in the curriculum. This includes their therapeutic benefits, especially if this helps young people to address the many challenges we face as human beings—both individually and collectively. Many of my participants appear to agree with this philosophy, which aligns with more contemporary thoughts on developing the whole child and the need to support children's cognitive, socio-emotional development (see Tambling and Bacon, 2023; UNESCO's (2021).

My data also indicates that art is valued by many people working in education and the arts, with some participants such as Vivien (AIR) emphasising that there is more to art than "cutting and sticking" thus highlighting the seriousness of the subject. However, the fact remains: art has a lower profile within the primary curriculum compared to the core subjects on Maths and English, with time for art often relegated to the afternoon slot after the essential work has been done. Furthermore, not all trainee teachers felt their placement schools valued the learning and teaching of art, with some participants suggesting that art could be used as a "reward", rather than something which is

purposefully planned and facilitated. This could indicate that because children's academic attainment and performance in the core subjects is so highly prized within the state education system in England, this has a consequential impact on children's access to a broad and rich curriculum which includes the arts. My data therefore suggests that although art is valued by many teachers and schools—mainly because it provides a means for expression and learner voice—the teaching of art might be neglected by some schools who have other priorities. I would therefore argue that leadership matters for the arts to flourish in schools and I concur with Tambling and Bacon (2023) and UNESCO (2021) in that, those who govern need to re-imagine education and transform our current education policies and practices by challenging the teaching of a narrow, standardised school curricular with knowledge hierarchies. Instead, a more holistic, interdisciplinary approach to primary education could be transformational where the possibilities of art and creative practice are promoted across the curriculum, thus sending out a message that the arts are valuable to children's lives and should be celebrated within the curriculum.

4.6.0. THEME 2. FINDINGS: A MATTER OF TIME AND RESOURCE

According to a speech given by Amanda Spielman, the former chief inspector of Ofsted (2017-2023), if schools are to build children's cultural capital, they need to provide children with a broad and rich curriculum offer (Spielman, 2020). However, previous research conducted by NSEAD (2016) suggests that historic government education policies designed to raise standards in maths and English, have impacted on curriculum breadth. More recently, APPG's research (2023, p.36) reported that there had been a decrease in the amount of time dedicated to art teaching and learning, especially since the Covid-19 pandemic. Moreover, a lack of resources to teach a high-quality arts education was a key concern in Cooper's (2018) report into the decline of arts education in England. Informed by my analysis of the data gathered, I will now explore the priority afforded to the study of art in the primary curriculum and how the matter of time and resource might vary across and between schools.

4.6.1. A Broad and Balanced Curriculum?

This sub-theme was identified as representing participants' understandings of the concept of a broad and balanced curriculum offer, in theory and in practice. Because my participants provided mixed responses based on their positionalities as policy receivers

and enactors, the following findings will reflect the roles and positionality of my sample sets.

Trainee perspectives

When presented with the statement: 'All children at my placement school receive a 'balanced and broadly based' curriculum which includes the teaching of art'. …' nearly half (47%) either strongly or somewhat agreed, with 30% somewhat or strongly disagreed this this statement. The remainder were undecided; hence no decisive conclusions can be drawn. When trainee teachers were then asked about what they understood by the term: 'a broad and balanced curriculum', a sample of survey respondents written answers included:

> "Covering a range of topics and areas, with equal time given them"
>
> "A wide variety of subjects covered in equal proportions and given equal value"
>
> "Teaching a wide range of subjects that allows students to be creative and discover things about themselves and the world around. A good balance of theory and practice"
>
> "All subjects are given sufficient time when planned into the curriculum"
>
> "A curriculum that provides pupils with a range of different subjects, knowledge, skills and experiences"
>
> "Providing a range of opportunities so that children have a range of experiences for learning"

These statements suggest that respondents understanding(s) of the concept of a broad and balanced curriculum align with Edmondson and Robertson (2016) who declare that to achieve a broad and balanced curriculum, schools need to focus on *all* subject disciplines and be afforded the time to do so. However, whether the concept of a broad and balanced curriculum is being enacted in practice, is a matter of contention with previous evidence-led research suggesting that the arts are being sidelined in the primary classroom (see Cooper, 2018, p.4).

4.6.2. Fitting It All In

Fitting it all in is a sub-theme which I identified as representing the challenges many participants experienced when teaching primary art and design within a busy school curriculum.

Trainee perspectives

My survey questionnaire asked trainees for their opinions on whether art was being marginalised in the primary school classroom. Out of 35 respondents, 66% either strongly or somewhat agreed it was being marginalised; 20% neither agreed nor disagreed, with only 14% somewhat disagreeing. These responses indicate that, for these participants, art may have a lower profile within the school curriculum. Whether this view is founded on knowledge derived from first-hand experiences during block placements (*a posterior*) or preconceived knowledge independent of experience (*a priori*), is uncertain (Kant, 2007[1781]).

Building on this data, my survey questionnaire asked trainee teachers if they felt there was enough time dedicated to the teaching of art during their recent placement experiences. Responses were again mixed: 20% strongly agreeing there was enough time, compared with 15% strongly disagreeing. This implies that the amount of time afforded to art varies from school to school. However, in another survey question, 23% of trainee teachers reported that they "didn't teach art on placement". This was a significant finding as it suggests that, for some respondents, art was not a subject that was required to be taught by *all* trainees in *all* schools.

This observation was picked up by Phoebe (TE2), a teacher-educator, who shared with me her experience of asking the whole cohort of third year trainee teachers in a lecture mid-way through their 3rd year of training, whether they had taught art on any of their block placements thus far. Phoebe recalled:

> "…less than half had ever taught an art lesson in their first or second year [of training] which, you know, is not necessarily a huge problem because they have still got the whole of their third year to go… but it just goes to show that, you know, you would never get that answer with maths or English would you? "Oh…how many people have taught maths or English? Only half of you…oh fine…" Phoebe (TE2, L319 – 324)

It could be suggested that the response "oh fine" reveals much about how lesser focus on art in the curriculum is acceptable. When trainee teachers were asked more generally about whether their placement schools were dedicating enough time to art, responses were mixed:

> "…I feel like, there wasn't really enough time…no…because it was very cross curricular, so I feel like there wasn't really enough time for any subject in a way, but especially art…" Jackie (TT3C, L209-211)
>
> "I was in year one and we only did art in afternoon sessions… after afternoon break which was 45 minutes, and I found that lesson was kind of rushed…" Ken (TT3B, L81-83)

Both Ken and Jackie's recent school-based placement experiences suggest that making time for the discrete teaching of art is a challenge for some schools and that art is often relegated to the afternoon slot, after the priority subjects of maths and English have been covered. When asked whether she felt art was being marginalized in the primary school, teacher-educator Jo (TE1), commented:

> "Very much so…um… in the same way that in quite a lot of schools, music is as well…' Jo (TE1, L370 – 371)

As previously discussed with reference to the value of art (see Theme 1. Section 4.5.), Jo's response is indicative of how historic policy directives (see DfEE,1998; DfEE, 1999a) have led to a narrowing of the curriculum and a reduction in arts-based learning across schools (see Cooper, 2018). However, not all trainee teachers reported that art was being sidelined by their placement schools. As Gillian told the group:

> "My school was quite art focused… we had a minimum of one art lesson a week…' Gillian (TT2B, L11).
>
> Gillian went on to say that: "…yes… [there was time for art] just because it was encouraged a lot…" Gillian (TT2B, L128)

Gillian's experience appears to reflect the ecology of her placement school and their fulfilment of the NC requirements. However, when reflecting on her recent time in school teaching art on block placement, Gillian discussed how paint was seen as "…too messy…" an activity (L152-153) and a "faff" to organise (L152-153). Although she did attempt to teach a lesson involving papier-mâché, she reflected on the time it took to tidy-up and wash-up and implied that she understood why art might not be taught as often in some schools because of the time it takes to prepare practical lessons and how it is easier just to put on a PowerPoint. Comparably, Debbie (TT3D), whose school was very art focused, told the group:

> "…. there was just so much learning… they were learning about the context of art, the history, particular artists and then they were taking different techniques, and we would be practising different techniques and there was lots of modelling… going away and having a go… it was a real kind of …community…. kind of vibe to their art lessons and I think at that particular school, they did it really well… I think… the teacher, was well supported to teach art…" Debbie (TT3D, L17-21)

Clearly, Debbie's placement school was positively committed to providing children with a range of creative learning experiences. Yet despite the need to offer all state educated children a broad and rich curriculum (EIF, 2019), Debbie's insight indicates that the amount and quality of art provided is dependent upon the priority the subject is afforded by school leaders.

The reported variation in provision experienced by teachers in training across and between schools thus suggests that there are inconsistencies across the region, especially regarding the time dedicated to art in a busy, overstretched primary curriculum.

Teacher Perspectives

When asked whether schools are offering children a broad and balanced curriculum which includes the teaching of art, like trainees, experienced teachers offered a mixed set of responses. Tom (AL4) commented:

> "I think there's a broad and balanced curriculum on paper but sometimes that doesn't get delivered just because there's just not the time to fit everything in…" Tom (AL4, L173-175)

Beatrice (AL2) adeptly illustrates this point:

> "…the time in the school timetable… to fit everything in…from when I started teaching over 20 years ago… from when I started till now, you know, the schedule of a teacher in the day is bonkers, you know, you've got to do, you know, phonics… you've got to then do SPAG [spelling, punctuation and grammar], then you've got to do catch up phonics and then you've got to do your English and your math and then your top up and then your pre teach…" Beatrice (AL2, L266 – 270)

Beatrice's response not only highlights the challenges of an overstretched curriculum which has increased over time, due to top-down government policy pressures to raise standards in maths and English, but aligns with earlier reactions given by trainee teachers regarding the matter of time and greater priority afforded to the core subjects

over and above art. As artist-in-residence, Vivien (AIR), commented, when asked about the value of art within a broad and balanced school curriculum:

> "You get some teachers who are really enthusiastic, who are really trying to make it [art] happen, but there is a sense that they are so burdened by so many other constraints that it's really difficult…" Vivien (AIR, L182-184)

The matter of time for art was a recurring theme throughout my interviews with teachers. Patricia (AL5) said time for art in her school was a "challenge". Comparably, Freddie (GT2) responded that it was "adequate" (L36), although further extracurricular opportunities were available, including art club. Both Annie (GT1) and Caroline (AL3) concurred there was "not enough" time for art (L56/ L37). However, Caroline, who is in KS2 (ages 7-11 years), did not think it was "terrible" at her school and although she would "like a little bit more…" she pondered: "where do you buy the time from?" (L54). However, Tom (AL4) inferred that because of the time issues: "… sometimes things are covered very superficially…" (L166), thus suggesting that some art planning and teaching may lack depth. Yet despite the challenges, some schools are managing to fit everything in. For instance, Freddie (GT2) told me his current art lead is a "really great subject leader who is very organised" (L53) but added:

> "…I do know that other schools in my federation… I would say go beyond adequate teaching of art… my previous school…, I'd say… we were particularly strong in the arts, and we took the art curriculum, and we really ran with it… we had one of the curators of the art curriculum at the school and that certainly enhanced the art offering at that school…" Freddie (GT2, L45 -51)

Freddie's insight suggests that the presence of an expert colleague stationed at a multi-academy trust (MAT) school, can have a significant impact on the ecology of art education. However, this might not translate across or between groups of schools who may not all have access to expert, subject specific knowledge.

4.6.3. Resources for Art

Resources for art was a sub-theme which I identified as being a significant factor in the teaching of art for many of my participants. Teachers (both in training and in schools) tended to associate the idea of resource with access to materials in the classroom, and often reflected on how the amount and quality of resources available were impacting on their abilities to teach art. It should, however, be noted that interpretations of

"resources" were varied and ranged from having a lack of pencils to a dedicated art room. Furthermore, although learning and engagement officer Susan (LEO, L279) told me her gallery has got a "tonne of resource" in terms of access to cultural artifacts, my findings suggest that some teachers may not necessarily consider galleries as a learning resource. As such, this could suggest the study of art is mainly associated with the process of *making* rather than *seeing* art. (For a fuller discussion on the benefits of accessing galleries, see section 4.11.).

Combined Perspectives

When asked about whether schools had enough resources to teach art effectively, many of my participants reflected on the issue of budgets. For instance, Tom (AL4) reported that:

> "…I mean it's one of those areas, you know, which is resource rich… I mean, you know …it's great when we've got the PTSA [parent, teacher, school alliance] and they have given us a pot of money and we can buy some clay, for example, or we can, you know… go out and get some spray paints and invite a mural artist in… but these are things we're constantly fighting for… it's not money that the school has…" Tom (AL4, L199 – 204)

The challenges schools face with regards to school budgets for art concurs with Cooper's (2018) research into the decline of the arts in the primary school where it was reported that the majority of teaches surveyed believed they do not have access to the resources they need to deliver a high-quality art education.

The issue of resources for art was also highlighted by Phoebe, a teacher-educator (TE2), who talked about how a group of trainee teachers had been asked to plan some art activities for a day in school focusing on cross-curricular teaching and learning. When they arrived at school, they found resources were lacking:

> "…we've had a number of trainees in a school in [X] and they'd all planned all of these wonderful art lessons and they went into the school for their visit and the school had absolutely no art supplies… they weren't kind of prioritising any of their budget on replenishing their art supplies…" Phoebe (TE2, L125 – 130)

A similar experience was shared by artist-in-residence Vivien (AIR), who told me about her experiences of helping schools make the most of the limited resources they had available:

> "Yeah… it's really hard isn't it …we go into schools where there aren't decent materials so it's really difficult…um… that's why it was nice to do that professional development [in school]….because we were able to see what they had and think about clever ways to use what was already there… and to say, you know, you don't need the most fabulous paints, it's much more about imagination and how you approach something…" Vivien (AIR, L231-235)

Vivien is clearly thinking of clever and creative ways to support teachers in delivering an engaging and effective art curriculum with limited supplies. However, this can be a challenge for less experienced trainee teachers, some of whom spoke extensively about the issues they encountered on school placement and how a lack of resource was hindering their ability to plan and delivery quality art lessons. For instance, trainee teacher Phillip (TT1B, L 66-68), reported that it was "hard to find" the resources he needed to teach art. Similarly, Toni told the group:

> "…the school had really limited resources… so there were 27 pupils in the class… I had 13 art pencils and… so it was a bit rationing them out…" Toni (TT1A, L11-12)

Toni (TT1A) went on to say that many teachers had to provide their own resources for art. Similarly, trainee teacher Denis (TT2C) told the group:

> "…Pencil 's yes… there was paint but there wasn't anything else… like they didn't have any card and stuff… we didn't have any like sugar paper… we didn't have any other things…, yeah, so anything other than paint or using pencils and even the pencil crayons we had, and the colouring pens weren't great… so there were resources but… whereas in second year [of placement], the school I was in… they had a whole art room upstairs, which was nice…" Denis (TT2C, L170 – 174)

Denis' response indicates that: "every school is different", as acknowledged by Robyn (TT1C, L536), who told the group that at her placement school the "resources were good" (L75). Gillian also spoke about having access to a good range of materials in her school:

> "We were really lucky, we even had like, the drawing HB pencils, and we learned about why they were specifically for art and the different numbers…" Gillian (TT2B, Line 175-176)

Likewise, Steve (TT2A, L180), said he had access to a good range of resources but added that he thought this was because he was placed in an early years class. This was reaffirmed when Steve told the group that when he was in upper KS2 (7-11 years), they

"…didn't really have much…".   This could suggest the process of making art takes place more frequently in the lower key stages (5-7 years), whereas the upper year groups are more focused on other types of learning.

A further significant finding was how the amount and quality of resources available within the primary school can be determined by the senior leadership team (SLT). As art lead Mary commented when asked about the issue of resources for art in her school:

> "In my school, I'm very lucky that it [art] is valued… and I do have enough resources. I do have a really… relatively decent budget, although it's been cut this year because of the funding crisis. But I do have a decent budget and anything I really need and want; I have access to…." Mary (AL1, L114 – 116)

Mary later went on to tell me that her school even has a dedicated art room. The impact of school leadership on the place of art within primary education was also noted by trainee teacher Denis, who reflected:

> "…if the head teacher values art then there's going to be more resources for art… also the area where the school is in… so the school I was in for my last placement… it was in quite a deprived area so there wasn't a lot of money and there were other things that the school had to spend their money on, which might not be the case in another school, but then I don't know for sure…" Denis (TT2C, L189 – 193)

These variable responses from different sample sets suggest there are several significant factors affecting whether teachers have access to plentiful resources to facilitate the teaching of art. These include year group (Early years compared to upper KS2), school budget priorities, and the value afforded to art by school leaders.

As such, my initial findings indicate that there is variation across and between schools regarding access to art resources which could suggest that children have unequal provision to a broad and rich primary school curriculum. And as Tambling and Bacon (2023) suggest, where curriculum time for the arts is compromised, this impacts on resources.

4.6.4. Revisiting the Art Curriculum

Since the revised Ofsted Inspection Framework (EIF, 2019) began conducting "deep dives" (Ofsted, 2019, p.6) into how well the *full* curriculum is being taught, rather than simply concentrating on the core subjects of maths and English, many schools have overhauled their curriculums to reflect the changes made to the inspection process.

Consequently, it could be argued that some schools are now more attuned to teaching a broad and rich curriculum which includes art. This sub-theme therefore represents participants lived experiences of the recent changes to their school curriculum offer, considering the revised inspection process (EIF, 2019).

Combined Perspectives

When asked about whether she felt art was being marginalised in schools today, teacher-educator Phoebe (TE2) responded:

> "…I don't think it's been more marginalised than it ever has before… I think if anything, it's higher up on the agenda at the moment based on…, you know, kind of all of the work that schools have been doing on the curriculum… so, no, I think probably teachers are <u>more</u> likely to teach it [art] now then they might have been in the past…" Phoebe (TE2, L348 – 358)

Phoebe's reflections demonstrate both her understanding of the external pressures of inspection (EIF, 2019) and the legal requirement for schools to offer children a broader, richer educational experience, despite sharing her concern around the lack of budgets for replenishing art supplies, which she mentioned during the interview (Phoebe, L130).

The importance of a more holistic curriculum was also evident in responses given by art leads. For instance, Beatrice (AL2) commented:

> "…the whole broad and balanced curriculum that's talked about so often… I definitely think…it is reflected <u>more</u>… and I think as a school… well as a society… that people are being forced, whatever role you're in, to think about...the wider picture… what's going on around you in the world…" Beatrice (AL2, L252 -255)

Beatrice went on to say that despite the issue with "fitting everything in" (L266), her school has "completely changed" (L260) over the time that she has worked there (9 years) and now, her school does "lots" more art. This response could suggest that Ofsted's renewed focus on ensuring the *full* curriculum is being taught is evidently happening in her school (EIF, 2019). Likewise, when asked about the issues surrounding the reported decline in arts-based teaching in schools (see Cooper, 2018), Mary responded:

> "…I can only talk for my school's point of view that it [art] is valued… it is embedded through absolutely everything we do…. we have lots of kind of art days

> where we focus on a particular subject, for example, science day or science week…and art is embedded in that". Mary (AL1, L208 – 210)

Art is clearly a priority subject in Mary's current school where she plans and facilitates art across the key stages. However, when reflecting on her previous school experience, Mary talked about how different schools have different priorities, thus inferring there is variation in practice across and between schools:

> "…I mean in my last school…, I know that art was one of the subjects that was out very quickly…, if you needed to have any other space to do other things like… you know more English, more maths… art would go…, whereas at the school I am at now it is utterly valued, it is not taken out at all…." Mary (AL1, L226 – 228)

Mary (AL1) went on to emphasise:

> "…it's to do with the leaders in the school… and the leaders in the school valuing the impact that the arts make…" Mary (AL1, L233 – 234)

Mary's point concurs with Tambling and Bacon's (2034, p.54) assertation in that if schools have the support of senior leaders who value the arts, then more time, space, and resources will be provided. This was substantiated by generalist teacher Freddie (GT2) when speaking about the amount of time dedicated to art in schools:

> "…the senior leadership there [at previous school] valued art higher than my current senior leadership team…" Freddie (GT2, L53 – 61)

Similarly, Caroline (AL3) reflected on the ethos of her current school:

> "…I don't think the school, as a general body has…umm… encompassed art as much as it used to be… now when I first started... when I first joined the school, it was such a creative school…there was artwork everywhere and that has got a little bit lost over the years…" Caroline (AL3, L99 – 111)

Caroline did not comment on the reasons why she felt art had been relegated within her school, but as a dedicated art lead, Caroline told me she was on a mission to bring the "joy" of art back into school and "…raise the profile of art" (L3). Comparably, Tom (AL4) intimated that until recently there was an inconsistent approach to teaching art across the school saying:

> "…the focus on teaching and learning [art], should I say, hasn't been as perhaps as prominent as perhaps it should have been in the last few years..." Tom (AL4, L12-13)

However, Tom said that since the curriculum "revamp", things have changed and now the school uses a scheme of work, rather than their former arbitrary approach, to support with spiral progression. (See section 2.2.5. of the literature review for a discussion around the use of schemes).

Like many trainees, most of the experienced teachers interviewed for my study, talked about how their school took a thematic approach to teaching and learning art. Beatrice (AL2) informed me that art teaching across her academy schools is centred around relevant "themes" often linked to subjects such as local history which allow for broader coverage and knowledge and skills progression term on term. Likewise, Mary (AL1) told me:

> "We have a history week… there is art that's embedded in that, and the children all know that all these subjects are intertwined and can be related and supported by each other…" Mary (AL1, L212-213)

To what extend art may take a perfunctory role, if being taught using a theme-based approach, is uncertain. As the CLA (2017, p.3) caution, it is important that when art is taught in school, it is not just used as an "add on" to service other more valued disciplines. However, Mary affirmed that art is planned and taught rigorously in her school using a mixture of approaches, with knowledge, skills, and techniques often taught discretely based on the plans she has created as an art lead (L215). Although generalist teacher Annie (GT1), understands curriculum weighting is geared more heavily towards the core subjects of English, maths, and science, she feels that art can be taught through core:

> "…. You can teach your artists through English, but it's just having an opportunity in a school to map those things together." Annie (GT1, L210 – 212)

It could, however, be argued that this requires a depth of knowledge and skill from the generalist teacher or art expert, to implement effectively. Nevertheless, Annie's thoughts correlate with government pronouncements that English and maths are "gateways" to a broad and balanced curriculum (DfE, 2022, p.15).

4.6.5. Personal Reflections

Reflecting on the theme of time and resource for art, my data indicates that some, but not all, schools are finding it a challenge to make sufficient time for art within a busy and overstretched curriculum. Furthermore, some schools may have limited access to a range of art resources to support teaching and learning. This suggests there is a lack of investment in the arts within the state education sector in England. In terms of "fitting it all in", some schools appear to be taking a thematic or cross-curricular approach to teaching art to ensure provision across the key stages. However, it could be suggested that unless sufficient time and resource is dedicated to art learning and meaningful connections between subjects are made, this can impact on subject integrity. That said, many participants such as Mary (AL1), spoke positively about their art planning and teaching and the range of experiences their school provides. Moreover, trainee teacher Debbie and Gillian spoke about how their placement schools were dedicating a lot of time to learning and teaching art knowledge and skills. This indicates that children's experience of art is variable and is dependent upon what school children attend and whether their school is particularly art focused. Additionally, my data suggests that if a school has the support of senior leaders who value and prioritise the arts in the curriculum, then children will have greater access to a broad and rich primary education which includes access to adequate art resources. However, some teachers I interviewed indicated that there had been a general decline in art teaching in their schools over recent years, which aligns with prior evidence-led research (see Tambling and Bacon, 2023; Cooper, 2018). This was mainly due to other curriculum demands and the impact of government policy on school-based practice. Consequently, some children may be missing out on an arts-rich experience, especially if they do not attend a primary school where art has parity with other curriculum subjects. However, many schools are purportedly in the process of reviewing their curriculums to meet Ofsted's requirements to teach the full curriculum (EIF, 2019), which may bring about positive changes.

Reflecting on the data presented thus far, I would personally add that I believe the core subjects of maths and English provide fundamental, basic life and work skills and should be afforded a high priority within any school curriculum; however, I also think that developing the whole child should be at the heart of education systems. Thus, I would argue that providing young people with an arts-rich education in their formative years, can enable children to reach their full potential as well-rounded and informed citizens where personal enrichment and individual differences are celebrated (see

Biesta, 2017). Hence, for art to thrive in schools, I concur with Tambling and Bacon (2023, p.54) in that supportive leadership teams who value, prioritize, and invest time and resource in the arts matter.

4.7. THEME 3. FINDINGS: THE ROLE OF LEADERSHIP

One of the key recommendations postulated by Cooper (2018), to stop the decline in arts education, is that every school should have a dedicated arts lead teacher in place. After analysing my rich corpus of data, I too identified the significance of strong leadership as a recurring theme, both in terms of how well art is planned and the extent to which art is prioritised within the primary school by senior leaders.

In this section, I will therefore explore the role played by art leads in influencing the ecology of primary art education in schools whilst considering to what extent expert colleagues are positioned to provide support to non-specialist teachers to build teacher knowledge, skills and confidence levels.

4.7.1. Passion for the Subject

This sub-theme was identified as representing participants' feelings towards teaching and learning art.

Teacher Perspectives

Being an "expert" encompasses many roles and responsibilities. As Beatrice (AL2) explained: her position involves rewriting the art curriculum, monitoring art planning and teaching across the school, supporting colleagues, "putting training in place" (L5), ordering resources, and sometimes observing the teaching of art, which aligns with previous studies on the roles and responsibilities of subject leads (see Bowden *et al.,* 2013, section 2.3.3.).

Building on this, my first observation from talking with all the art leads who shared their thoughts and experiences on their roles and responsibilities as experts in the field, was just how passionate and committed they were to supporting art learning across the primary school. As Caroline (AL3) reflects:

> "…I love art… I do art as a hobby… I'm very passionate about art…" Caroline (AL3, L62-63)

Caroline (AL3) went on to tell me that she undertakes courses in her own time and has studied pottery, watercolour, and mosaic because she "likes doing it" and when/where possible, disseminates knowledge and skills (L138 – 142). Likewise, Mary (AL1), who has been an art coordinator at two schools, told me that she does the role:

> "…. mainly because I love art. I always have… I haven't gone through and done the degree in art or everything like that, but it's my passion...and from that I go off and do lots of courses…" Mary (AL1, L37 – 41)

Like Caroline, Mary spoke about "learning new skills" such as felting, which she takes back to the classroom and does with her art club (L60- 61). In addition, Mary told me how, throughout lockdown, she managed to forge online links with other teachers and cultural organisations across the country which has enhanced her teaching practice of art. Other art leads I spoke with, likewise, shared their passion and dedication to advancing their knowledge and skills to inform school-based practices. Beatrice (AL2) informed me that she is currently working towards the "Artsmarks" award which will help her to embed arts and creativity across the primary curriculum (see glossary of terms, p.207). Tom (AL4) is also passionate about the arts, especially music, and does "whatever I can to support and facilitate enriching the arts at school…" (L8).

These sample responses all indicate that an individual's passion and commitment to creative learning and teaching can permeate throughout the school and make a real difference to the ecology of art education. However, my findings also affirm previous reports which suggests that many teachers often pay for their own CPD (Noble, 2021, p.616), and attend courses in their own time (APPG, 2023, p.10).

4.7.2. Teacher Presence

This sub-theme was identified as representing the voices of participants who spoke about how the visual presence and support of an expert colleague, in and around school, can create a positive ethos about the value of art.

Combined Perspectives

When reflecting on the support offered to him by the art specialist at his previous school, generalist teacher Freddie (GT2) told me how:

> "… she absolutely had a passion for her subject, and I knew… I had a very good relationship with her… I could go to her about any art lesson, and she would say "try

> this, try that, try the other…" … she drove the subject really, really well and was supportive, I think, the senior leadership team valued art really highly…" Freddie (GT2, L53 – 61)

The need to be visual and approachable was reinforced by Mary who said:

> "… [staff are] constantly coming to me and asking questions. That's absolutely fine anytime. So, I helped them with planning…." Mary (AL1, L172- 173)

Mary also spoke about how she supports staff with planning and teaching about the work of artists:

> "…the teachers do really embrace that, and they're very open to learning about new things and they come and ask all the time and see if I've got an artist that they could use if they're doing a particular topic that they could link with…" Mary (AL1, L333-334)

Similarly, when reflecting on his school placement experiences, trainee teacher Steve (TT2A), commented on Gillian's positive experience (TT2B) of having a head teacher who was "really into art…" (L76) and took on the role of art lead:

> "…I quite like what [x] was saying about her school where they had someone in the senior leadership team that was knowledgeable about art and passionate about it [art] so that they can instil that ethos throughout the school and make it a big thing… because, I think for me, it is harder to do that instinctively myself…" Steve (TT2A, L486 – 490)

However, some participants reported that not all schools have an art expert colleague in place to support colleagues with planning and teaching. When Jackie (TT3C, L30) was telling the group about how teachers were "left alone to teach art cross curricular…" Debbie (TT3D), who had just shared her positive experiences of working with an expert colleague in class, asked:

> Debbie: What about the art lead...?
>
> Jackie: I don't know who the art lead was… I know who the DT lead was… DT wasn't very present either, I know this is about art… sorry…. yeah… but art…I don't know who the art lead was…
>
> Debbie: I think that speaks volumes doesn't it….(raises voice)
>
> Jackie: Yeah exactly…

> Debbie: Like, if there isn't a presence there or somebody pushing it and supporting it and saying it's important and the possibilities of what could be done… then I think it's going to have a deep impact on how art is taught in schools… (L32-53)

This short extract exemplifies how the teaching and learning of art can vary across and between primary schools and reflects how the ecology of art education can be determined by the presence or absence of a dedicated lead teacher. As Jo, a teacher-educator (TE1), reflected:

> "…it's only those schools where they have a teacher or a senior leader that is particularly interested and focused on the benefits of art… that you actually see that embedded in the ethos of the school…" Jo (TE1, L186 – 188)

However, another finding of note was the reported limited pool of expertise available in some schools to lead art, especially those that are only one form entry. Reflecting on how his current school compares with his previous one, Freddie (GT2) told me:

> "… just through the fact of having half the amount of staff, you don't have as many artists or different people, different skills in a one form entry school and I think that has an impact on the provision of different subjects…." Freddie (GT2, L73 – 75)

Caroline (AL3), who leads two subject areas and works part-time, made a similar point:

> "... we don't have enough staff to cover all the singular curriculum areas…" Caroline (AL3, L84)

Caroline went on to emphasise the need to utilise curriculum strength across the school. A "strength" could reflect an interest or passion in a particular subject and may not necessarily be about subject expertise, but rather, a willingness to support curriculum progression throughout the primary school. However, these professional insights concur with APPG (2023, p. 21) findings which suggest that many state schools have uneven access to specialist knowledge.

Nonetheless, all the art leads I spoke with for this study were clearly dedicated to their role. However, these mixed findings do suggest that not all schools have sufficient staff expertise to implement every subject area effectively. One contributing factor might be generalist teachers' depth and breadth of knowledge and skills across the curriculum (see Alexander *et al.,* 1992; Alexander, 2010), which could be compounded by the fact

that many ITE programmes no longer enable trainees to specialise in subject specific areas (see Gregory, 2019; Hickman, 2014). As Jo (TE1), a teacher educator, reflects:

> "I think that's the bit that's worrying me, that we're sending out generalist teachers, which they have to be…, but we are still missing that focus on developing subject leaders in foundation subjects…, and that's not just art and design… you know, I think, you know… it's the humanities as well, if they're interested in that because at the moment it's still a little bit superficial and…, and it depends very much on the willingness of students [trainee teachers] to seek further opportunities to develop their own subject knowledge…, and because they're so busy, that can fall apart a little bit". Jo (TE2, L106 – 112)

This quote raises questions about early career teachers' (ECT) depth of subject knowledge in art and the subsequent effect this might have on the pool of expertise available to lead different subject areas in the primary school in the coming years.

4.7.3. Personal Reflections

Reflecting on the data gathered and analysed under the theme of leadership, I would propose that subject specialist leaders can make a real difference to how art is planned and taught in schools. Participants in this study, who were responsible for leading art across the key stages, all shared their passion for the subject which was a key driving force to ensuring art has a strong presence within a broad and rich curriculum. This was a positive finding and demonstrates to me, how many schools have children's holistic development at the heart of learning. However, it could be argued that schools require the support of their senior leaders to enable them to be and become arts rich. Without this, art can quickly be deprioritised within the school curriculum and conceived as a subject that is nice to have, but not always necessary (see Eisner, 2002b, p.xi). That said, schools are under a lot of pressure to teach a standardised curriculum where children's performance in the core subjects of maths and English take precedence over developing the whole child. Thus, until the purpose of education is re-evaluated (see Tambling and Bacon, 2023; UNESCO, 2021), the learning and teaching of art, in some state-maintained primary schools in England, may continue to be relegated to the afternoon slot or lunchtime/ afterschool clubs. That is why the support from senior leaders who see the value in arts education and the impact it can have on children's lives, matters (see Tambling and Bacon, 2023, p. 54). As such, I would contend that investing in teachers to be and become subject leads and giving staff time, space, and support to acquire expert knowledge and skills, which can be disseminated throughout

the school is an important step forward, especially as we look to the future and consider how creative and adventurous "pedagogies of the not-known" may bring about new ways of understanding the world (see Atkinson, 2015, p.46). I would also propose that re-introducing the option for trainee teachers to specialise in art during ITE and building in extra time to critically reflect upon traditional orthodoxies, is a further way to ensure that schools have access to specialist knowledge and contemporary approaches to art education, in the years to come.

4.8.0. THEME 4. FINDINGS: TEACHER CONFIDENCE

A significant and recurring theme running throughout my research gathering process concerns the issue of teacher confidence. Several prior studies have emphasised how a lack of self-confidence in art may have consequences regarding the amount and range of experiences teachers provide in the classroom (see APPG, 2023; Garvis *et al.,* 2011; Gatt and Karpinnen, 2014). In this section, I will therefore be sharing participants views and lived experiences on how they feel about the subject of art, both as learners and teachers.

4.8.1. Knowledge and Skills

Trainee Teachers

Although nearly half (49%) of the trainee teachers who responded to the survey (see Appendix A15) said that they held no art related qualifications, when asked whether they felt "confident" about teaching art on school placement, the majority said "yes".

Table 5.4. Trainee teacher confidence levels.

Trainee Teachers n=34		
Answer	%	Responses
Yes	70.59%	24
No	8.82%	3
I didn't teach art on placement	20.59%	7
Total	100%	34

Overall, this is a positive picture suggesting that, for these respondents, having no qualifications in art does not necessary impact upon teachers' confidence in facilitating the subject in the primary school classroom. However, it could be suggested that confidence levels are dependent upon how art is conceptualised and whether the emphasis is on making and/or responding to works of art.

In my follow up group interviews with trainee teachers, I enquired as to how confident participants felt about planning and teaching different forms of art knowledge and skills. Responses were far more mixed. For instance, Toni (TT1A) initially said she was confident about teaching art, and spoke about how she really enjoyed the subject when she was a child because she was "really competent with it" (L100):

> "... I would also be the person doodling up their arms, and yes, it was always something that I really enjoyed and was really excited to teach it…" Toni (TT1A, L100-102)

Yet when asked about how confident Toni (TT1A) felt about teaching children about the work of artists, she replied:

> "…experimenting with mediums of art and things like that, I feel fine, but then teaching about great artists and architects… I think my confidence would be almost like on the floor about teaching that because I feel like I was a bit of a…, I don't know what the term would be…, but like an impostor… like teaching about it… because I don't know anything about it… I feel like, well, so alien to me because I didn't grow up going to museums or art galleries or anything like that… like coming from a really working-class background… it wasn't really spoken about… I could name one artist… Picasso and that was from, I don't know what, that stuck in my mind, but I would almost… I don't feel like I would feel capable of teaching it…" Toni (TT1A, L345-353)

Toni's response suggests that, despite feeling competent with facilitating art practice, she may lack confidence in her breadth and depth of knowledge about "great artists" which could impact upon her pedagogical practices in the classroom. Furthermore, Toni's experience highlights how access to art knowledge may be dependent upon familial and educational networks suggesting there may be a generational pattern for both teachers and children alike regarding access to cultural capital (see Bourdieu 1984; 2006).

Comparably, Gillian (TT2B), shared her experiences of learning art, when growing up, and told the group how art was a subject she had studied to a "high level" at school

(L115-134). Consequently, she felt confident about teaching it (whether this was GCE or A 'Level was uncertain). Gillian also mentioned how she had often visited exhibitions and museums when she was younger:

> '…I think that journey of art I had through school has made me really enjoy art… and I did lots of art at home… so for me, art was always quite a big thing, and I really enjoy it…' Gillian TT2B (L242- 244)

Debbie (TT3D) also felt confident about teaching art and spoke positively about her recent placement experiences where she had the opportunity to teach both practice-based art skills whilst utilising the work of famous artists, such as Matisse, to enhance children's theoretical knowledge and understanding of art (L68-74). However, Debbie added that her placement school employed an art expert whose subject knowledge was "amazing" (L12) and whose main role was to plan art step-by-step, thus removing the responsibility from teachers like herself. Debbie's insights reaffirm that the presence of an expert colleague is instrumental in ensuring good coverage of the art curriculum whilst supporting teacher confidence, as already explored in section 4.7.

When asked how confident group participants felt about teaching art on placement, trainee teachers Robyn (TT1C) and Denis (TT2C) positioned themselves as "creative" people adding how they personally enjoy art. However, Robyn did not consider herself to be an "art person" because she did not "draw", but rather "…liked making things" (L124-131). This was an insightful comment as it implies that, for Robyn, "art", must involve the ability to draw and that being creative, or crafting may not be considered as highly. Furthermore, Robyn's response could suggest that the presence of art in the curriculum mainly concerns the acquisition of practice-based skills.

Comparably, Denis (TT2C) told the group how he studied art at secondary school and enjoyed it but "found some of it hard" (l29). He especially liked painting and drawing: "I like to draw…" (L210), although he added that he did not know where he had learnt this skill. However, Denis went on to suggest that he would be unable to "tell someone about how to do it…" (L213), thus implying he might not feel confident about his own teaching abilities.

Some participants also shared their less positive experiences of participating in art when they were children which, it could be argued, may affect their attitudes and values towards teaching it today. For instance, Phillip (TT1B) acknowledged the value of art

and the skills involved. However, like Denis, Phillip told the group that he did not feel confident about teaching art: "…it's probably one of my weaker [subjects]…" (L119). He went on to relay how, when he was younger, the class teacher would correct his work: "…she didn't really let me have my own expression…". This was clearly an issue for Phillip and reaffirms a view held by many teachers in that art is a means for children's creative self-expression and that children should be given the freedom to explore without adult intervention, which aligns with the philosophy of child art (see Viola, 1944).

Teacher Perspectives

When asked about the value of art in primary education, art generalist teacher Annie (GT1) reflected:

> "…for me, I see it as a really valuable tool, especially in the year group I teach [KS1]. But it's the one subject along with, say, RE [religious education] probably, that gets side-lined because the teaching staff aren't confident to deliver the skill level at an appropriate level… and also to demonstrate that skill level." Annie (GT1, L96- 100)

Annie's assertation that some teachers may lack the appropriate skillsets to teach art with confidence implies that there may be a shortfall in staff development to build teacher knowledge, as recently highlighted by APPG (2023, p.10). However, although generalist teacher Freddie spoke about how art was not his area of expertise: "I'm not an artist… it was never my forte at school" (GT2, L83), Freddie did say that he was "fairly confident" with teaching art and practicing skills with the children in his class (L154), if guided by the school's art curriculum and art lead. He also told me how he relays to children how he is "…trying hard…" (L86), just like them, suggesting he empathises with the children's efforts to progress in art.

Notwithstanding, my research suggests the presence of a knowledgeable and committed art lead remains a significant factor in scaffolding teacher confidence and creating a positive ethos about the value of art teaching and learning throughout the primary school. For instance, although declaring no formal qualifications in art, art leads, Mary (AL1) Caroline (AL3) and Tom (AL4) all spoke about their love for the arts (as discussed in section 4.7.), which often resulted in them acquiring and disseminating art knowledge and skills to other staff members. Comparably, when discussing teacher confidence, teacher-educator and former art lead Phoebe (TE2) told me that although

she had never really studied art (her passion at school was music), she realised, whilst teaching art at her primary school, that:

> "…although I wasn't the best artist in the world, I did have the skills to really bring to life the art curriculum…" Phoebe (TE2, L37–39)

Furthermore, like trainee teacher, Robyn (TT1C), Phoebe describes herself as a "creative" person (L 39) and feels confident about weaving knowledge and skills throughout the art curriculum. She now applies this knowledge when working with trainee teachers. In addition, Phoebe said that when working as a class teacher, she facilitated school trips to the National Gallery in London, thus suggesting she recognises the importance of building children's understanding(s) of different forms of art knowledge. Comparably, teacher-educator Jo (TE1) shared with me her background in art and told me how she had the opportunity to specialise in the subject whilst at teacher training college. This prior experience provided Jo with a comprehensive range of art knowledge, skills, and subject expertise which have subsequently informed her role as both a primary art lead teacher in school, and now as a teacher-educator with responsibility for art.

In sum, based on these mixed responses, it could be surmised that participant's confidence in teaching art may have been shaped by a variety of factors. This includes participants' prior schooling experiences coupled with their perceived confidence, competence, and former art training. Many participants professed to "enjoying" art and some referred to themselves as "creative" people, which could positively impact upon how they facilitate art practice in the primary classroom today. However, my findings also indicate that some trainee teachers may lack confidence in facilitating different forms of art knowledge and skills, such as imparting knowledge about the work of "great artists" due to a lack of in-depth knowledge in this domain. This suggests teachers may benefit from extra training in art during their ITE, as recommended by APPG (2023). The most notable finding, however, was how support from expert colleagues can significantly impact on teacher confidence levels.

4.8.2. Personal Reflections

Reflecting on the data gathered and analysed under the theme of confidence, I would suggest that teachers' enthusiasm for the visual arts and a commitment to facilitating art practice within an enabling environment where all children's creative expressions are

valued and celebrated, is a key component to an effective arts-rich education. Although having qualifications in art practice or art history may support teachers' knowledge and skillsets, the data suggests that a passion or interest in the subject (or any subject for that matter) is important, as this can instil a commitment to learning and teaching which may permeate throughout the culture of the school. However, the data indicates that not all participants feel confident about facilitating art in the primary classroom, whilst some research participants implied that teachers may lack sufficient knowledge and/or the skillsets required for teaching different forms of knowledge. This could include teaching children about "great artists". This suggests that more time, support, and resource would be beneficial to ensure teachers, at all stages of their career trajectories, feel well prepared and confident about facilitating children's access to a range of art and cultural learning activities. The option to specialise in art during ITE, as experienced by teacher-educator Jo, may also provide trainee teachers with the space to acquire subject specific knowledge and skills which they can go on to impart to others, once in role. This was evident from the data which suggested that many art specialists were well positioned to offer support and guidance to generalist teacher colleagues with their planning, teaching, and continual professional development. Working in collaboration with others may also lead to new knowledge and new understandings, especially with regards to what constitutes "great art". The data discussed in this section—which is further explored in the next section on training and development—could indicate that teachers would welcome more time and support to develop their knowledge and skills to facilitate art practice. This may not only build teacher confidence but could ensure all children have access to a broad and rich primary curriculum.

4.9.0. THEME 5. FINDINGS: TRAINING AND DEVELOPMENT

In this section, I will dig deeper into how and where non-specialist teachers acquire their art knowledge and confidence for teaching. As participants provided mixed responses based on their positions as policy enactors, the following findings and discussion will represent my different sample sets. As such, I will begin by discussing trainee teachers' lived experiences, after which I will explore the professional development opportunities open to staff working in primary schools.

4.9.1. ITE Provision

Trainee Teachers Perspectives

My survey (see Appendix A15) included the question: 'I feel 'well-trained' and 'supported' to teach art. Respondents answered as follows:

Table 5.5. Feeling well-trained and supported

Trainee Teachers n=35		
Answer	%	Responses
Strongly agree	8.57%	3
Somewhat agree	25.71%	9
Neither agree or disagree	37.14%	13
Somewhat disagree	22.86%	8
Strongly disagree	5.71%	2
Total	100%	35

As can been seen from Table 5.5., although a mixed response, my findings indicate that not all trainee teachers consider themselves to be sufficiently prepared to teach art in the primary school classroom. During my group interviews, I asked trainees which knowledge domains they felt most/least confident teaching. A sample of selected verbatim responses are presented below:

"I'd say generally, I feel quite confident in terms of techniques so whatever topic…" Gillian (TT2B, L115)

"I think I'm quite confident with the techniques…" Steve (TT2A, L103)

"…I really enjoy art but teaching it and knowing the techniques and how to teach it… I'm not sure… art is something I struggle with…" Denis (TT2C, L95-97)

"I feel like maybe talking about artists, that's fine… but maybe talking about different techniques and different ways to progress through art… maybe I would need some guidance on that… so I'm not so confident…" Jackie (TT3C, L385 – 390)

Similar mixed verbatim responses were iterated in my survey questionnaire (see Appendix A15) where trainees shared which aspects of art teaching, they would most like to develop to build their subject and curriculum knowledge now, and in their future careers.

Table 5.6. Areas of knowledge/skills to develop

Trainee Teachers n=35		
Answer	%	Responses
Knowledge of artists	42.86%	15
Art skills	11.43%	4
Both	45.71%	16
Total	100%	35

As can be seen from Table 5.6. these results suggest "knowledge of artists" is an area trainee teachers would like to enhance to build their art knowledge for teaching.

To understand more, I needed to ascertain whether trainees felt there was enough time dedicated to art training and the acquisition of knowledge and skills for teaching art during their ITE.

Table 5.7. Time for art during ITE

Trainee Teachers n=34		
Question: 'There was enough time dedicated to the teaching and learning of art knowledge and skills during my initial teacher training'		
Answer	%	Responses
Strongly agree	2.94%	1
Somewhat agree	20.59%	7
Neither agree or disagree	20.59%	7
Somewhat disagree	47.06%	16
Strongly disagree	8.82%	3

Total	100%	34

As can be seen from Table 5.7., responses were mixed, but over half (56%), indicated that there was not enough time for art. To gain a clearer picture, this was followed up during my group interviews where many trainees spoke about the recurring issue of limited time for art training, which could impact upon their future teaching:

> "I feel really confidence with how I feel to teach reading, to teach phonics to teach English, to teach maths… even science to some degree, but then in the foundation subjects, just in general, I don't feel as…" Toni (TT1A, L141-143)
>
> "… I'm confident in maths and English, I know what I'm doing… whereas with art… I don't…" Steve (TT2A, L252-253)

Why some trainees profess to feeling less confident about teaching art compared to other subject areas, raises questions around the extent to which their centre-based training experiences may have warranted these responses. According to APPG (2023, p.22), some primary trainee teachers only receive between 3- 12 hours of art training during their ITE. APPG (2023) go on to suggest that universities who offer less time tend to focus mainly on the practical side of making. This could imply that if time is limited, lesser heed is given to looking at and discussing artworks.

The post-graduates (PGs) who participated in this research study reportedly received 3-hours of discrete art training at the beginning of their course followed by a module on cross-curricular learning, which combined the teaching and learning of art with other subject disciplines. Comparably, the undergraduates (UGs) received approximately 7 hours of discrete art training in their first year of study. Like the PGs, this was proceeded by a second-year module on cross-curricular learning. A further opportunity for curriculum enhancement in art was offered in their final year of UG study. This was the same pattern for all foundation subjects.

When asked about their centre-based experiences, PG trainee Maggie (TT3A) said that "it would have been nice to have had an extra seminar on art" (L421). Similarly, PG trainee Ken commented:

> "…we had a lot of seminars and lectures about English and maths, which is fair enough because they're the core subjects, but it would have been good to have had extra ones…" Ken (TT3B, L442- 444)

This viewpoint corresponds with UG trainee Jennet's thoughts:

> "…I think we could have had more stress on art… we could have had maybe, I don't know, more modules or we could have done… well… because I felt that it is all just trial and error on placement… I felt like and you just have to trial it by being practical… and if you, for example, I know [x], you said you didn't have much experience of teaching art… then you are not going to feel as confident and prepared I would say…" Jennet (TT1D, L176-178)

These responses suggest that trainees would benefit from further experience of teaching art and affirms previous research conducted by Davies (2010) and latterly Gregory (2017; 2019) who both suggest that the reason why teachers may lack the confidence or competence to teach arts-based subjects is because ITE programmes tend to prioritise the teaching of maths and English over and above foundation subjects. However, UG trainee Denis (TT2C), took a rather pragmatic approach when discussing whether there was enough time for art during his ITE:

> "I don't think so… but at the same time… there are so many other things that we have to cover on this degree…" Denis (TT2C, L401 – 402)

Denis' point suggests that the many facets of ITE provision, which have grown considerably over recent years, may impact on the time available for trainees to acquire sufficient knowledge for art teaching. However, my findings also revealed that if time for art is limited during ITE; opportunities to extend teacher knowledge, when in school, may also be a challenge. As UG trainee Gillian (TT2B) recalled when reflecting on her recent school placement experience:

> "… we've had professional development training days and a lot of it was on maths or maybe even like using the resources in our classroom, like working walls and targets… it never was on how we can improve the art in the classroom…" Gillian (TT2B, L373-374)

Similarly, UG trainee Phillip (TT1B) reported:

> '…all I saw was mainly maths and English, core subject professional development rather than the foundation subjects…' Phillip (TT1B, L502-504)

However, experiences did vary:

> "… so every staff meeting, each subject lead, whether it's core or foundation, would take a staff meeting every week and do their subject…" Robyn (TT1C, L506-507)

These responses would again suggest that the ecology of art education—in other words, what art teaching and learning looks like in the primary school—varies between and across schools depending on the priorities afforded to different subject areas by senior leaders.

Teacher-Educator Perspectives

To gain a broader picture of the issues around whether there is enough time for art training during ITE, I spoke to teacher educators, Jo, and Phoebe.

Jo (TE1) responded:

> "I suppose for a generalist primary teacher it could probably be deemed adequate…"
> Jo (TE1, L81-82)

But added:

> "… we don't really devote enough time to any of the foundation subjects, particularly art and design…" Jo (TE1, L52 – 54)

Comparably, Phoebe, who trained some years ago, reflected:

> "…I don't think they get any less time than I did when I did my PGCE…" Phoebe (TE2, L116)

However, Jo (TE1), reflected on the loss of skills being shared with children today due to other curriculum pressures:

> "…back in the day I used to teach sewing, knitting, weaving… you know, those are the sorts of skills I think we're losing because the teachers that we send out now don't have that understanding of that and I think over the years that holistic application has been decreased because of the focus in schools on, on the accountability of SATs and that swing towards making sure that a lot of the time table is now filled with the maths and the English and not even the science..." Jo (TE1, L121 – 126)

Jo's point aligns with Gregory (2017, p.131) who reported that student teachers receive less training and experience than their predecessors because of the decreasing time now dedicated to art (see Chapter Two, Section 2.3.). However, if trainee teachers are unable

to acquire a range of expert knowledge and skills for teaching during their centre-based training, this could impact upon the type of art knowledge being taught in the primary school classroom. Moreover, insufficient knowledge and skills may result in school-based practices focusing less on building children's proficiency across the different domains of art knowledge, as advocated by Ofsted (2023). More fundamentally, it could impact on teachers' confidence to engage with creative and adventurous pedagogies which may lead to new understandings in art learning (see Atkinson, 2015)

4.9.2. School Priorities

Under this sub-theme, I will be presenting teacher perspectives on what professional development opportunities are currently available in the primary school setting.

Teachers Perspectives

The recent APPG (2023, p.11) inquiry, recommends that more strategic investment is needed in subject-specific art CPD to enhance teacher knowledge and build teacher confidence. However, like NSEAD (2016) before them, their report findings found that opportunities for CPD can be limited which can impact upon children's entitlement to a broad and balanced curriculum. Nevertheless, Ofsted (2023, p.39) have emphasised that teachers should be provided with sufficient professional development opportunities to acquire a wide range of art knowledge and skills for teaching.

Although I have previously suggested that a passionate and present art lead can influence the ecology of art education; not all schools are well positioned to provide ongoing staff training and development to "inform ongoing curriculum development" (Ofsted, 2023, p.39). For instance, when asked whether he had had any received any professional development for art, Freddie (GT2), who has been at his current school for a couple of years, reported that:

> "I did in my old school…. my current school [pauses 4 seconds] no, I don't think so…. no, I haven't had any training on art…" Freddie (GT2, L65 – 66)

Freddie did, however, suggest that his current school is on a different journey to his previous school which implies it has other teaching priorities (L67). Patricia (AL5) works at a school which is part of a small academy trust. When asked about CPD opportunities, Patricia (AL5) commented that it had been "better in the past" when the school was under LEA control. She did not elaborate further on the reasons for this.

When asked whether she had received any support or CPD for teaching art, Annie (GT1, L136) responded: "I don't think I've ever had any in 30 years". She went on to say: "…I don't really remember having much when I was at uni either" (this was before the implementation of a national curriculum) (L138-139).

I pursued this line of enquiry about CPD opportunities and asked Annie how CPD for art compared with other subject areas and why she felt art might not be such a high priority in her school. She told me:

> "… because you've gotta buy it [CPD] in and schools can't afford it. So, unless you have a particularly knowledgeable subject leader…you're not gonna get anything…" Annie (GT1, L148 – 150)

Annie's response emphasises two ongoing issues: the pool of subject expertise available in schools and budget constraints.

Another recurring issue was time, as highlighted by art leads Tom (AL4) and Caroline (AL3) who both reported that they would welcome more opportunities to develop staff expertise and confidence during staff meetings. Tom (AL4) reflected:

> "…I would love more time to do staff meetings myself but we're so tight with other stuff that actually you know, these are often the meetings that the staff enjoy most when the staff can get out the paints or we can explore and we can do what the kids would be doing and learn… but often it's assessment, it's writing, this, that and the other…but yeah, more time for it [art] definitely…" Tom (AL4, L214 – 218)

Tom's response indicates that finding the time for developing teachers' discrete art knowledge and skills is a challenge, having previously told me: "…I haven't even got a whole staff meeting, so it's like a 10-minute blast here and there… trying to show a skill or something of that nature that I have learned…" (Tom, AL4, L63-64). As well as time, Tom also mentioned that his school had "…very little resources to be able to fund it [CPD]…" (L60) which corresponds with Annie's (GT1) experiences mentioned earlier. However, Beatrice (AL2), whose school is part of an academy trust, did say that there were opportunities available in her school to focus on areas of learning and disseminate information to staff: "…I mean, time in inset and things like that… so if I ever want a staff meeting… I could… we're all given the opportunity to do that…" (L327-329).

Comparably, Mary (AL2) told me that she has delivered CPD for staff and has run printing session inset days and plans to do clay and textiles workshops. She has also done a lot of work on using sketchbooks (L174-182), thus demonstrating that time for art is a high priority for her school and is supported by senior leaders.

However, although all the art leads, I spoke with were keen to provide staff development opportunities for curriculum enrichment, opportunities for some schools, remained limited, largely due to time, budget constraints, and lower priorities afforded to developing teachers' art knowledge and skills, which concurs with previous research reported by APPG (2023); Cooper (2018); NSEAD (2016). Nevertheless, for a school to be judged highly, Ofsted recommends that school leaders need to improve staff subject knowledge to enhance the teaching of the whole curriculum (EIF, 2019, p.11; Ofsted, 2021a). That said, many subject specialist teachers do offer informal support to staff as is evident in generalist Freddie's comments about the support he was given by an art lead teacher who was a curriculum curator. Furthermore, such support is a requirement of the ECT framework, standard 3 (DfE, 2019b).

4.9.3. Schemes of Work

A significant sub-theme identified during my interviews with both experienced teachers and trainees was the reliance on prescriptive schemes of work to underpin art planning and teaching. Hence, this sub-theme explores participants lived experiences of using schemes in the primary school classroom.

Combined Perspectives

Teacher-educator Jo (TE1), suggested to me that one of the reasons why some teachers may feel less confident about planning and teaching art today is because the current NC for England (DfE,2013) has been dramatically "slimmed down" and therefore provides little guidance for teachers:

> "…it's been slimmed down <u>so</u> much now that if you are a teacher going into the classroom or even an experienced teacher, in many cases, if you're not confident or you're not confident in the subject knowledge of art and design generally… it's very difficult to be able to plan effectively…" Jo (TE1, L324 – 326)

Jo's point was reiterated by Phoebe (TE2) who, when reflecting on the aims of the NC (DfE, 2013), said that because they are now so broad, this has made some teachers feel

less confident about teaching art. This assertion was evident in generalist teacher Annie's (GT1) comments:

> "…I find the national curriculum document for art very, very vague without any real kind of, umm… advice for skill development and what skills are appropriate for what age groups…I find it really hard to teach art because…um… I'm not quite sure what a 7-year-old should be expected to do…" Annie (GT1, L31- 34)

However, as previous mentioned in the literature review (see section 2.2.5.), schemes of work for art are often used to support schools with planning and provision (QCA, 2000, p.8). Whether created in-house by the art lead, a subject-specialist team across an academy trust or bought in, I discovered that schemes were being widely implemented by many schools to support continuity and progression and to ensure breadth and depth of coverage. It was also revealing that using schemes aided non-specialist teacher confidence in delivering art lessons and could fill in any gaps in knowledge and skills. This was a key issue for some trainee teachers, as Jackie (TT3C) said:

> "…it would give me ideas …" Jackie (TT3C, L189)

Ken told the group:

> "I think if I could rely on a scheme of work, I would feel more confident than just me thinking on my feet..." Ken (TT3B, L182-183)

Both art lead Caroline's (AL3) and Tom's school (AL4) were reportedly overhauling their art curriculums and had recently bought into externally available schemes (see Appendix A26 for example links) which they could adapt to reflect the needs of their children. Tom welcomed the move as it meant that teaching would now be more consistent, "set in stone" (L42) and tighten up. Caroline (AL3) said that she had contemplated re-writing the art curriculum because it "wasn't varied enough" (L12) in terms of progression across year groups but her school had decided to opt for an external scheme. The rationale for this was that her school was "trying to get a much wider range of art being covered for the children… lots of new experiences…" (L16–17) and this was provided by the new scheme. When discussing the content of the scheme, Caroline's (AL3) also said that it had lots of resources to support teachers, including videos which had made staff "feel happier" "if they're not feeling confident…" (L95).

Like art leads Tom and Caroline, Annie, a generalist teacher (GT1), spoke about how her headteacher and current art lead, who has a background in art, had decided to buy into an external scheme. When asked why the school, which is LEA controlled, had chosen to do this, Annie mentioned that the previous art lead had "really limited" time available (L46) to focus on art planning, mainly because she was also a lead teacher for another primary area (which reaffirms issues around the pool of expertise available and time) and therefore buying into a scheme would be beneficial. Annie (GT1), who is a non-art specialist, endorsed the use of schemes saying that:

> "…I would also like it [art] to be a lot more prescriptive because I just think unless teachers know exactly what they've got to do…they're not going to do it …because they don't have the time to research and to plan and to deliver…" Annie (GT1, L280 – 283)

However, it could be argued that Annie's response indicates how the pressure of time is impacting on opportunities for teachers to engage in what Atkinson (2015, p.43) refers to as "uncertain pedagogical adventure".

As an art subject specialist, Mary (AL1), whose school is not part of an academy, told me that she has designed her own whole school curriculum plans for art which she has developed over a few years. Although Mary has a "strong influence" (L8) over planning, she said teachers can diverge from the scheme giving them autonomy over *what* and *how* they teach it.

Comparably, Freddie's (GT2) school, which is part of a multi-academy trust, told me his school follows the "federation wide art curriculum…" which focuses on states of being. Freddie added that the scheme in place, which was devised by a group of specialists, was not "super prescriptive" and that his school was able to "tweak the curriculum to how best it will suit our community" (L15). Similarly, Patricia's school (AL5) follows a scheme of work devised by the academy trust which is based around enquiry questions. Beatrice (AL2), whose school is also part of an academy trust, informed me that she was instrumental in creating an academy wide scheme to ensure continuity and progression.

However, although schemes clearly provide greater structure and coverage, guiding teachers with their planning, it could be suggested that schemes of work for art are being used to supplement generalist teachers' depth and breadth of knowledge, given the limited opportunities for CPD in some schools. A further observation is that the use

of schemes may restrict teachers' professional autonomy and creativity in the planning process. This point was made by teacher-educator Phoebe (TE2) who commented that although she thinks schemes can be useful if: "…there's no one who has the confidence or subject knowledge to take the lead…" and you want to "…ensure that you've got a really robust curriculum…" but added, using schemes could: "curtail the excitement you feel as a teacher about developing your own plans or developing your own knowledge in a particular direction or thinking…" (L345 – 358).

These comments correlate with trainee teacher Denis (TT2C) who said that he does not want to be limited by a scheme of work for art, but equally feels a scheme would provide him with "direction" regarding what to do and would help avoid any misconceptions (L473). However, he too, suggested that in general, schemes can be "restrictive" if you know a lot about a subject.

This suggests that although schemes may limit teachers' professional autonomy, some teachers may utilise them to build their substantive knowledge in an area they might feel less confident about teaching, especially in schools where making time for art is a challenge and coverage is an issue. As Tom (AL4) reflected when discussing how art was previously taught in his school, before implementing the scheme:

> "…it was the classic primary school sort of like… if you love your art you do loads of it, if it's not your thing then it kind of gets parked and what with everything else…"
>
> Tom (AL4, L39 – 40)

Teacher-educator Phoebe (TE2) made a similar point about how the teaching of art can vary across and between schools based on the extent to which the subject is a valued by teachers:

> "… it completely depends on the school you're in… it depends on the school culture and even within a school culture then within that it can then go onto completely depend on whose class you're in and how confident that individual teacher feels…"
> Phoebe (TE2, L176 – 189)

Hence, the data would suggest that the widespread implementation of schemes of work for art are being implemented to support school staff organise their teaching and to ensure there is adequate coverage across the primary school to meet the needs of the NC for teaching art and design (DfE, 2013).

4.9.4. Personal Reflections

Reflecting on the theme of training and professional development, the data suggests that many teachers, at different stages of their career trajectories, would welcome more time and support to enhance their art knowledge, skills, and techniques for teaching including enhancing their knowledge about artists. The data also suggests that art could have a higher profile within ITE with extra seminars provided, especially as opportunities to develop teacher knowledge—when in role—are often constrained by wider demands on CPD, as highlighted by some participants. More time dedicated to art during ITE may also provide opportunities to explore creative pedagogies and exploratory practices which could lead to new knowledge in the field, beyond the focus on rudimentary knowledge and practice-based skills required for art teaching under the current NC (DfE, 2013). I would also propose that re-instating the opportunity to specialise in art during ITE, may enable beginning teachers, who are especially interested in developing their creative pedagogies, to enhance their art knowledge and skills whilst working in collaboration with others.

However, the data suggests that although art is being planned and taught in schools, many teachers are turning to schemes of work to ensure they are addressing the NC aims and requirements for delivering a centralised prescriptive curriculum (see DfE, 2013). Although it is fully understandable how and why schemes may be a convenient and effective pedagogical tool; especially for the generalist teacher, as not only can schemes help with planning and organising learning, but they may support teacher knowledge and confidence in an area where there are lesser opportunities for CPD and access to staff expertise. However, the widespread implementation of commercially available schemes reveals much about the state of primary teaching today and reflects the ongoing standardisation, centralisation, and marketization of education (see Tambling and Bacon, 2023 p.69; Atkinson, 2022, p.749; Ball, 2017). Furthermore, it could be argued that if schemes are too prescriptive, this may impact on teachers' professional autonomy whilst contravening the very nature of art by "flattening" the diversity of children's educational experience (see UNESCO, 2021, p.46). Pre-planned lessons may also inhibit what Eisner (2001 p.10) refers to as "the spirit of art". In addition, Atkinson (2012, p.15) cautions that prescriptive curricula and pedagogical frameworks leave little room for interrogative practices which can lead to new understandings. It could also be argued that unless teachers adapt schemes to meet the needs of learners within their localised contexts, pre-prepared lesson plans may not be

culturally relevant to all children. Nonetheless, the data presented in this section suggests that many teachers, both in training and in school, welcome the implementation of schemes which may provide continuity and progression across the key stages whilst supporting art knowledge for teaching. That said, schemes cannot compensate for any deficiencies in teacher training or CPD opportunities. Therefore, I would concur with UNESCO (2021, p.151) in that teacher's professional autonomy should be maintained and that more time could be afforded to lesson preparation to enable teachers to take greater ownership over their teaching and creative pedagogies.

4.10.0. THEME 6: FNDINGS: KNOWING ABOUT ART

Thus far, my research findings, presented under Theme 1., (section 4.5.), suggest many participants associate art with the act of creative self-expression and making. As such, this may position teachers in the role of facilitators of art practice rather than imparters of theoretical or disciplinary art knowledge. (See prior research conducted by Hallam *et al*., (2007; 2008) discussed in section 2.2.4. of literature review). However, according to Ofsted (2023, p.3), the teaching and learning of art should encompass knowing how to "view, discuss and make art". Consequently, Theme 6, will report on teachers' thoughts and experiences about using artists and artworks to inform and inspire children's creations. In addition, I will be discussing, to what extent teachers are drawing upon a diverse range of artists when planning. (See section 2.3.7. of literature review). Findings will be presented to reflect the positionality of my different participants.

4.10.1. Who or What is a "Great Artist"?

Trainee Teachers Perspectives

Although my findings indicate that teachers generally view art as a valued subject within the primary curriculum, largely because it can serve as a means for creative self-expression, significantly fewer of my participants commented on the value of teaching broader forms of art knowledge, such as introducing children to the work of "great artists" as is required by the current knowledge-rich primary NC for England (DfE, 2013, p.5). As trainee teacher Gillian (TT2B), reflects:

> "I think I remember in the national curriculum, it says about to "learn about great artists" and I have to admit in all of the art teaching or learning that I have been participating in now as a trainee teacher, I don't think art was ever really focused on "great artists" or the history of art… it was always seen as art needs to be creative… it needs to be them doing something and not looking at the art around us or even like

> the architecture of things… it was never that focused and that's just reminded me… because when we were saying like, well, "we've got art today" all the kids would jump up and be like really excited and you could see it was one of their favourite subjects but I reckon that's because it was always focused on them creating things rather than them actually learning about "great artists" or people in the community…" Gillian (TT2B, L274 – 283)

This observation corresponds with previous research findings (see Hallam *et al.,* 2007; 2008; Watt, 2005) and suggests that primary art tends to focus more on practice rather than acquiring knowledge about the work of artists. Nevertheless, it could be argued that if less attention is given to enhancing children's visual literacy skills this may hinder opportunities for children to build their cultural capital through the study of art and art appreciation.

In my survey questionnaire, I therefore asked trainee teachers who they considered to be a "great artist". This question was put forth because one of the aims of the current primary art and design NC for England (DfE, 2013, p.176) states that all pupils should:

> know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

As such, I wanted to ascertain who or what my participants considered to be a "great artist". The table below represents the "great artists" mentioned ≥2. (For a full list of *all* the artists cited by survey participants see Appendix A25).

Fig. 5.1. Great artists named by trainees
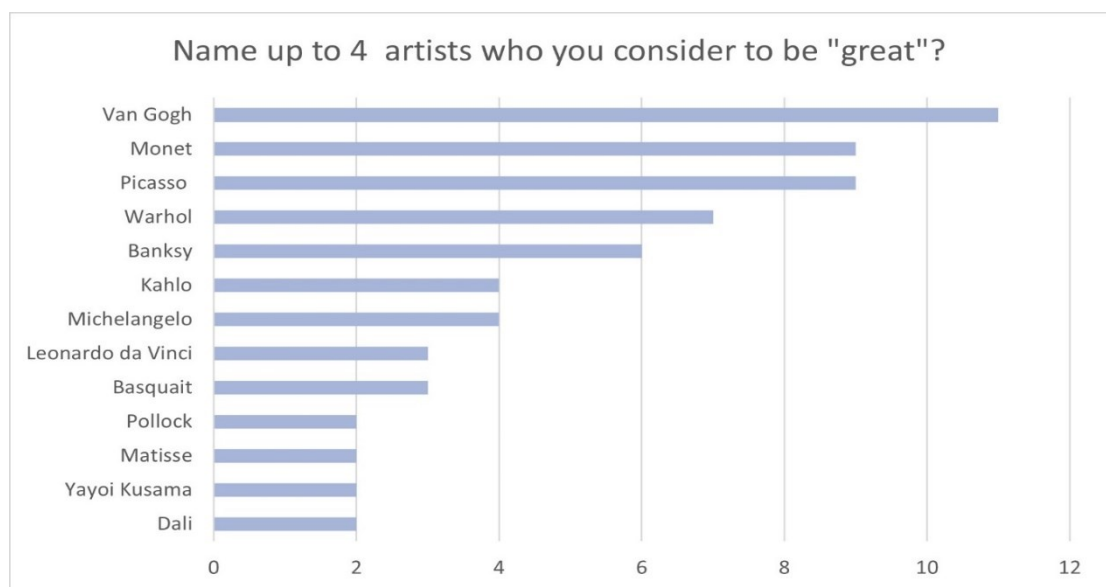
As can be seen from fig.5.1., the painter Vincent van Gogh is the most frequently cited artist. Some reference was made to the "Old Masters" in the Western European tradition, such as Michelangelo and Leonardo da Vinci (see glossary of terms, p.207). A comparison can also made between the artists cited by research participants and a list of "great artists", in the Western tradition, as selected by the art establishment. (Please refer to Appendix A23 for further detail).

Of note, 11/13 artists cited by survey respondents are men, whilst 11/13 are dead. Furthermore, the top three "great artists": Van Gogh, Picasso, Monet, are all modern painters, what Hickman (2017) refers to as DAMP HEMs (dead artists, mainly painters, heteronormative, European, and usually male). This suggests that respondents' understandings around who makes art are narrowly defined and reinforces the need to challenge notions around what constitutes "great art". I should, however, highlight that some respondents did reference more diverse and perhaps, lesser-known contemporary artists, which demonstrates their wider knowledge and understanding of the contemporary art world (see Appendix A25). For instance, two respondents named the contemporary Japanese artist Yayoi Kusama (which may be linked to a recent gallery exhibition of Japanese work). Although a greater range of artists were cited in the survey, these were ≤ 1. (See Appendix A25).

During my group interviews with trainee teachers, I followed up my enquiry into who or what is a "great artist". As previous discussed (section 4.8.), Toni (TT1A), felt confident and competent with teaching art skills but less so about teaching children about "great artists" and "architects". Although Maggie (TT3A, L239 -242) said that she thought that it was "…important to know about art for historical context, understanding the world a bit better" and to provide "some context to the world" she felt her knowledge of "great artists" could be developed and she would need a scheme of work to fill in any gaps in knowledge and give her confidence. This reinforces my previous assertation about the use of schemes to supplement teacher knowledge (see section 4.9.3.). Maggie commented:

> "…I think without a scheme… or without information… I think I would need to… um… top up my subject knowledge about specific artists and do a little bit of research because I wouldn't be confident…" Maggie (TT3A, L353-381)

Similarly, Denis (TTC2) said:

> 'I would have to spend a lot of time looking into it first… otherwise I wouldn't be able to teach it…' Denis (TT2C, L349)

These sample responses could suggest that further art training during ITE may be useful in building trainees' knowledge for teaching whilst providing opportunities to explore the contested notion of "great artists".

Trainee Teacher Experiences on Placement

To gain a deeper insight into what is going on in schools, my survey questionnaire (see Appendix A15) asked trainee teachers about what "great artists" they had seen being used or had used themselves during their recent block placements which took place between 2022 – 2023.

Table 5.2. represents the "great artists" cited which were ≥2. (For a full list of all artists cited by survey participants see Appendix A25). The following was reported.

Fig. 5.2. Great artists used in schools
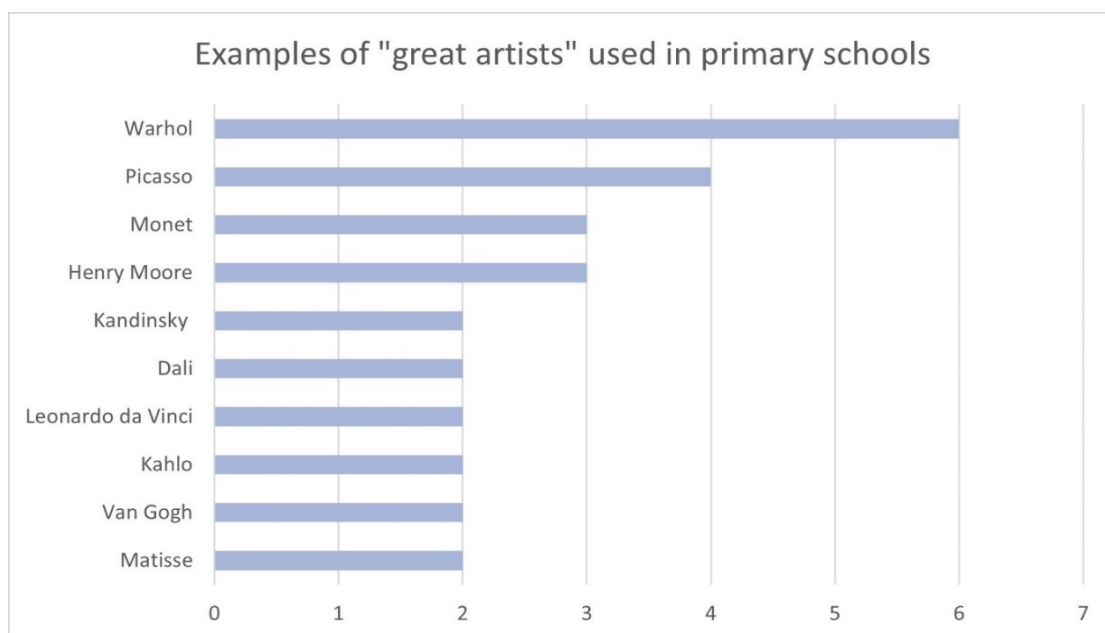
The data from fig. 5.2., shows that the "DAMP HEM" Picasso is still within the top three "great artists" used in school with Van Gogh being less frequently cited (Hickman, 2017). Fewer "Old Masters" in the Western European art tradition, were named here except for Leonardo da Vinci. Again, although some survey respondents did cite a wider range of perhaps lesser-known artists they had seen being used to support the teaching of art in schools, this was ≤ 1. (See Appendix A25 for a full list of

artists cited by participants). However, some survey respondents reported that they were:

> "Unable to comment as the only art lesson in 2 terms will be 1 afternoon at the end of term"
>
> " They didn't refer to an artist during my placement"
>
> " I did not see any art being taught"
>
> " I have never seen teaching about artists whilst on placement"

For these respondents, it could be suggested, their placement schools afforded lesser value to art in the curriculum, especially teaching art and visual cultural knowledge.

Overall, my general analysis of the data thus far indicates that many trainees and schools are continuing to use a familiar range of famous, dead, male artists to teach art, which affirms Bourdieu and Passerson (1977) theory on the reproduction of knowledge in education and society.

To help me gain a broader picture about what is going on with regards to introducing children to the world of "great" art, I also spoke to teachers-educators whose role and values may impact upon trainee teachers' knowledge acquisition.

Teacher-Educator Perspectives

When asked who or what is a "great artist", teacher-educator Phoebe (TE2) responded:

> "I don't think that there is a definition of a "great artist" …I think it's about breadth and scope…" Phoebe (TE2, L253)

Phoebe (TE2) proceeded to talk about how important it was for children to see themselves as artists and for teachers to find artists that "speak to children" as well as using the "great masters" when introducing children to the world of art (TE2, L236-7). Likewise, teacher-educator Jo (TE1) spoke at length about the importance of widening the art curriculum to ensure a more diverse range of artists are being utilised in the primary school classroom. Yet, when asked about what artists Jo (TE1) had seen being used in schools, she responded:

> "…the majority [of teachers]…, they're still using and teaching in the same way as I saw 20 years ago and that to me is a worry because it goes round in a cycle and

> therefore the students that we get coming in, if you ask them how many artists they know you can almost guarantee the names that are going to crop up…, because that's what they've learnt and because if they're not particularly focused on art as a subject that they like, they're not going to widen their knowledge about it…, so I think it's our job to try and introduce as many different artists as we possibly can that can excite them and that they can see the possibilities about how they [trainee teachers] could include that within their planning". Jo (TE1, L214 – 221)

Jo's insights indicate that more time spent on broadening trainee teachers' knowledge and awareness of a wider range of relevant and meaningful artists could help to challenge issues around the reproduction of knowledge in education and society (see Bourdieu and Passerson, 1977). Moreover, challenging the notion of who is a "great" artist or what constitutes "great" art may lead to new understandings beyond narrow definitions which have been historically ascribed by prescriptive curricular. As Jo highlighted:

> "I think particularly now with our focus on decolonizing [the curriculum] … the EDI [equality, diversity and inclusion] perspective…, I think that it's really important that we start thinking about what artists and craft makers and designers [we use], I think it's very important to think about what ones are particularly relevant to children today…" Jo (TE1, L200 – 207)

Having opportunities to learn about past and present artworks created by a diverse range of previously underrepresented artists is a significant issue raised, especially as it has been reported that art history 'lags behind' other subjects when it comes to decolonising the curriculum (see Hylton, 2019, p.11). However, when asked about whether there was enough time and opportunity for trainees to learn about the work of artists during their centre-based training, teacher-educator Phoebe (TE2) replied:

> "…enough time to have a smattering…I don't think there's enough time to do that in any depth…" Phoebe (TE2, L278)

This suggests that building in extra time for trainee teachers to increase their repertoire of modern and contemporary artists to underpin their art teaching whilst exploring existing knowledge and ideas about the work of 'Old Masters' (see Appendix A23 and A24), may be beneficial. Furthermore, instilling trainees with a greater awareness and understanding of artworks produced by previously underrepresented artists from around the world, may not only help build teacher confidence, when planning and teaching theoretical art knowledge, but could provide opportunities for critical reflection leading

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to advancements in the educational field. However, it could be argued that wider curriculum demands within ITE provision are impacting upon the time available for this.

Teacher Perspectives

When asked about *if* and *how* teachers introduce children to the work of artists, generalist teacher Annie (GT1) responded:

> "We've always had artists that we do, and we used to just sort of grab an artist that fitted in with our topic. So, if our topic was transport, we would find an artist that focused on maybe wheels or circles or…and in one year we were all doing Van Gogh because it fitted in with our topic on plants." Annie (GT1, L117 – 119)

As previously reported (see fig. 1 and 2. Section 4.10.1.), Annie's response reaffirms that DAMP HEM, Van Gogh is a familiar go-to artist when working thematically and was often cited by other teachers during our conversations about "great artists" (see Appendix A25). However, when asked about the opportunities available to extend teachers' knowledge of artists during CDP in school, Annie (GT1) suggested that this was not really a priority for staff meetings as it would: "…required two or three days to do it properly" (L214) adding: "… there were so many other things you need your insert days for…" (L217). This suggests that acquiring new knowledge for teaching art might not be considered a high priority by some senior leaders who are grappling with the wider demands on school time, as discussed in section 4.9.2.

Nevertheless, because Annie's school had recently bought into a scheme of work for art which covers all the required forms of art knowledge to be taught under the NC (DfE, 2013), Annie went on to tell me that the art curriculum was now "…a little bit more planned…" because the scheme "dictates" more (Annie, GT1, L119-120). (See Appendix A26 for links to sample schemes).

As previously mentioned, art lead Caroline (AL3) told me her school had also bought into a scheme of work for art to provide greater breadth and balance. Although she had previously listed a few "classic" artists such as Vincent van Gogh, Seurat, Georgia O'Keeffe, and Paul Nash used to compliment topics, she told me the new external scheme provides a more extensive range of artists to draw upon and includes quite a few artists she has not heard of (although she did not name these). Like others, Caroline

(AL3) also emphasised the importance of introducing children to a diverse range of artists:

> "… I think that's one of the things that is important… the diversity of artists because when I looked at our old scheme, a lot of it was white European male… and actually that's not reflective of society today, is it… so we didn't have a lot of female [artists]… we didn't have a lot of people from other cultures…" Caroline (AL3, L210 – 214)

Tom (AL4) similarly reported that his school's newly adopted scheme of work for art provides greater coverage of a range of artists, He added:

> "…this is probably why we are going with the [names scheme of work] because of the art history element because again, it's been very much "a few of our favourite things" and when I did an audit, I even discovered… Kandinsky… he kind of appeared three times in different… I wouldn't say we've done that aspect particularly well… and …I don't think children have got a sense of chronology of art history or anything like that… whether they should or shouldn't… I'm not sure… but we certainly haven't been covering what I would say is a enough diversity…far too many white male artists have been kind of crowding our curriculum space but [names scheme of work] does that well… so I think that's one of the USP's that they are, you know, some of it is contemporary… some of it the more traditionalist…" Tom (AL4, L138 – 149)

Patricia (AL5), whose school follows an academy wide creative curriculum, spoke about how they are working to ensure they draw upon a diverse range of artists and not always white male artists like Picasso or Van Gogh. Likewise, Freddie (GT2) spoke about the importance of using a diverse range of artists and told me how his current school has utilised different artists to reflect the diversity of the local community thus making learning meaningful. Like Phoebe (TE2), he also emphasised the importance of children seeing themselves as artists and being able to relate to the artist who they are studying (L17).

Beatrice (AL2) too, talked about the value of celebrating diversity and how her academy wide scheme is designed to make links with the community. Mary, an art lead (AL1) who has created her own bespoke scheme of work which includes lots of different artists and "a lot of modern artists" (L89), commented on how it was important that children did not just look at art by European white men:

> "…I try and broaden it as much as possible. So, a lot of people [artists] from various ethnic groups, particularly ones that the children are from…. they have some kind of link with… we also do a week every single year, which is our "great artists" week…"
>
> Mary (AL1, L96 – 97)

Mary also spoke about how "arts week" was a good opportunity for children and staff to celebrate and immerse themselves in creative learning and how this experience can build teacher knowledge, especially around "great artists":

> "…with the arts week that we do, they do really look into an artist …and one artist for that whole week. So, the teachers really do have a really good grasp of the background of the artist and the kind of work that they do. And that changes every year. So, they've got a growing bank of understanding of different artists…".
>
> Mary (AL1, L320 – 323)

Organizing visits to local galleries to see contemporary art created by a diverse range of artists from around the world could also help widen children's knowledge and understanding about who makes art. This point was expressed by Miah (LEO2, L194), head of engagement at a local gallery, who discussed the value of taking children to see the art showcased at the space where she is based.

These responses all demonstrate how many teachers are critically reflecting upon the curriculum content being taught and are attempting to decolonise their art curricula by actively considering which artists are most relevant and meaningful to children and their communities (see Arday, 2021). This does not necessarily mean teachers are dismissing existing art historical knowledge, but instead they appear to be supplementing famous, and familiar Western European artists, such as Van Gogh, with greater diversity and representation in their planning. However, it could be argued that broadening teacher knowledge, which includes diverse ways of knowing and understanding art (see UNESCO, 2021, p.149) requires the presence of a dedicated and visible expert colleague, working in collaboration with others, to ensure that the art planned and facilitated in schools is relevant, authentic, and meaningful to children.

4.10.2. Working with Local Artists in Schools

Welcoming practicing artists into the primary school to support with the teaching of art was identified as a sub-theme based on my analysis of conversations with participants who shared their positive experiences.

Both Annie (GT1) and Tom (AL4) told me that their schools had employed a graffiti/mural artist during "arts week". Similarly, Beatrice (AL2) said that every year, pre-covid, her school had graffiti artist in to work with year 6. Art lead, Caroline (AL3) said that a practising artist had visited her school to do a watercolour workshop: the headteacher had made the contact. However, when I asked about further opportunities to work with artists, Caroline replied "trying to find someone is difficult" (L172) and suggested that there was no budget for it. Comparability, Patricia (AL5) spoke about how her school once had an artist-in-residence (AIR) "many years ago", but because of budget cuts, this was no longer possible to fund. Art lead, Beatrice (AL2) told me that she has lots of contacts in the art field and is proactive in reaching out to local artists or people she knows who may offer their time to come into school to support with the teaching of art. However, when questioned about costs, Beatrice told me "…we had to pay for it" (L98).

Susan (LEO1),who is head of leading and engagement at a local gallery informed me that she has access to an artist network which can support school projects, and she is able to put schools in touch with them. (However, working with artists usually incurs a cost as artists need to be paid).

When talking to Vivien (AIR), whose independent arts organisation is based at a local gallery, she told me about a national AIR scheme set up to promote creativity in schools and how teachers can apply for their funded programme. However, Vivien highlighted that many schools may be unaware that such an initiative exists. As Vivien explains:

> "…what normally happens people [teachers] say, "can you come and do something in our school" we let them know about our cost and they say, "this is tricky because we don't have the budget…" and because we could negotiate and sometimes the project is quite big, and we say: "what about this…have you tried this… try this avenue…."
>
> Vivien (AIR, L86- 89)

This quote demonstrates that there is potential financial support available if teachers are in the know. But as Vivien reflects, when asked about the value of art in school and whether schools utilise AIRs:

> "…it takes a member of staff who values it …and sees what we do and gets it and manages to persuade whoever it is …" Vivien (AIR, L201-202)

Vivien's point again highlights how the ecology of art education in the primary school can be determined by leadership priorities combined with staff awareness about the importance of art within the curriculum. Furthermore, these insights indicate how communication is key to developing stronger connections between schools and local arts organizations so everyone is awareness of what is going on and what can be done to enhance children's wider experiences of the arts and cultural production within a broad and rich curriculum.

4.10.3. Personal Reflections

Reflecting on the theme of knowing about art, especially knowing about the work of a diverse range of artists, the data presented suggests that teacher's knowledge and understanding(s) of art in theory and practice, could be further enhanced. That said, although familiar European modernist painters such as Van Gogh continue to dominate the art curriculum, the data suggests that schemes of work, alongside the subject expertise of art leads are helping to broaden teacher's knowledge and understandings around what constitutes "great art". In addition, many school-based participants highlighted the importance of diversity and inclusive practice and the need to exposed children to a diverse range of cultural learning experiences during their formative schooling. Some participants such as Pheobe (TE2) also spoke about the importance of "breadth and scope" rather than focusing on using familiar artists to support art learning. This demonstrates how "great art" cannot be easily defined and is a questionable concept.

Offering extra time and opportunities to explore contemporary art practice during ITE and through CPD may also provide new ways of seeing and knowing art (see Tambling and Bacon, p.93; Atkinson, 2012, p.9). This is especially important as the world of art is constantly evolving as it reflects the human condition. Moreover, every image or cultural artefact throughout time tells a unique story about our existence and fragility on this planet. Hence, the act of making and seeing contemporary art may help people to make sense of the world we do not always understand. However, if children only ever encounter an elite body of knowledge reproduced through our education systems, this may fail to provide exciting possibilities and new ways of learning (or *unlearning* – see Baldacchino, 2012; 2013a; 2019). Hence, more opportunities to engage in critical dialogue about art knowledge for teaching may enable teachers to conceptually question, reflect, and act on *what* and *whose* story is being told through art.

Furthermore, engaging with contemporary art may offer new possibilities to appreciate and celebrate our diverse and rich cultural heritage and collective identities (see UNESCO, 2021). That said, the data presented in this section suggests that opportunities to work with local contemporary artists are difficult to maintain, largely due to a lack of funding and access to local initiatives. However, establishing a local community network of artists, cultural educators, and teachers may enable schools to draw upon a range of expertise whilst providing children with role models, as highlighted by Hay (2024, p.401).

Reflecting on the data presented in this section, I would therefore suggest that the art lead plays a key role in promoting the arts within the school curriculum and in seeking out initiatives, including working with local artists. However, it could be argued that art leads need the support of senior leadership teams (SLT) who are invested in providing children with an arts-rich education and who make time and space for art CPD. Concurrently, the data suggests that trainee teachers would benefit from extra time to explore the work of a range of artists that are meaningful and relevant to children's lives. Yet at present, the limited time dedicated to art within ITE could be impeding the development of teacher knowledge and opportunities for the co-construction of knowledge which may lead to new understandings.

4.11.0. THEME 7. FINDINGS: SEEING ART

As I am interested in the symbiotic relationship between art, knowledge and cultural capital (Bourdieu, 1984;1996), my final theme explores participant's perspectives on the opportunities available for children to *see* original artworks created by a diverse range of artists, and how this experience can build children's accumulation of cultural capital whilst simultaneously enhancing teacher knowledge.

4.11.1. Art and Cultural Capital

This first sub-theme represents participants understanding(s) of cultural capital in relation to art.

Combined Perspectives

To begin, my survey questionnaire (see Appendix A15) asked trainee teachers about their understanding of the term cultural capital. Below are a sample of responses:

> "Giving the opportunity to enrich lives using the arts, this could potentially include music, dance, theatrical arts as well"
>
> "Children's exposure to the world around them and their experiences provided to them by family, school, extracurricular clubs etc…"
>
> "The knowledge children need to gain success in the future (from school and home)"
>
> "The knowledge, skills and experiences that one is exposed to through their lives"
>
> "A child's experiences in life, funds of knowledge from home life and social influences"
>
> "Making sure everyone is able to access the same things in life"
>
> "A child's exposure to culture, e.g., travelling, visits to galleries or the theatre, exposure to literature etc"

These sample quotes demonstrate respondents understanding(s) around the importance of exposing children to a wide range of cultural learning experiences whilst providing access to knowledge. Of note, was that one respondent referred to children's "funds of knowledge" (Moll and Greenberg, 1990) which reveals their thoughts on making learning meaningful and relevant.

Understandings of cultural capital were followed up during my qualitative group interviews with trainee teachers. Denis (TT2C) summed up the term saying:

> "…cultural capital relates to all of the things that you are exposed to as a child in your environment… so if your parents are… if your parents read… if your parents like art… if your parents do music then you are more likely to do these things… if you're taken on a trip to a museum or you're taken to the theatre… if you're taken to these things… if you're exposed to culture then you have a higher amount of cultural capital whereas someone who is not exposed to all those things, will have lower cultural capital.. but that is my understanding of the term…" Denis (TT2C, L416 – 422)

Denis's interpretation adeptly reflects Bourdieu's theory around how the accumulation of prescribed cultural capital (1984;2006) occurs via familial and educational transmission and demonstrates his understanding of the inequalities that may exist within education and society at large.

Comparably, for art led Tom (AL4), cultural capital is about: "…giving everyone a voice…" (L184). Mary (AL1) spoke about giving children the opportunity "…to see lots of different things…lots of different ideas that they [children] wouldn't come across

in their own lives…" (L249). When talking about the demographics within her school, art lead Beatrice (AL2) emphasised the need to make the "playing field even" (L293) and similarly Patricia (AL5) talked about the importance of "equity".

For generalist teacher Freddie (GT2), it was important that children "meet and see artists" and encounter art in their local communities, so they understand that everyone can be an artist. Like many professionals, Freddie's response highlights the importance of ensuring children engage in meaningful and inclusive learning activities. A similar point was made by Phoebe (TE2) who emphasised the value of seeing and discussing a range of artworks made by people from around the world.

> "...my thoughts are that art is for everyone… that art, you know, can be made by everyone… everybody should be represented in art and that I don't want any child to feel as though art, you know…., that they are excluded from any art institution or any kind of art communities…" Phoebe (TE2, L356 – 359)

When discussing the concept of cultural capital, head of engagement Miah (LEO2) also spoke about how important it is for everyone to access art for free especially because of the "inequalities that people face in education and particularly the arts" (L285-289). Furthermore, head of learning and engagement, Susan (LEO2 L 92-95) talked about her efforts to "widen our reach" to ensure children who might not have the opportunities because of barriers such as travel, or finance, are able to visit the gallery.

These sample responses all exemplify participants understanding(s) of cultural capital, in theory and practice, and highlight the importance of widening children's access to meaningful cultural learning experiences throughout their primary schooling. Furthermore, these insights show how some participants, like Denis, are aware of the advantages of being exposed to cultural capital through established sites of learning, as highlighted by Bourdieu (1986), whilst reference to children's "funds of knowledge" was also mentioned (Moll and Greenberg, 1990). This demonstrates how cultural capital cannot be easily defined but is dependent on individual, group and societal interpretations which are constantly evolving and subject to change.

4.11.2. School Trips to See Art

As previously discussed in the literature review (section 2.2.8.), research conducted by NFER on behalf of the Sutton Trust (2023), has suggested that school trips are increasingly being cut, as schools tighten their budgets because of increases in the cost

of living. Cooper (2018) also suggests access to school trips is a significant issue, especially for pupils who may be experiencing childhood disadvantage and/or attend schools where there is a lack of provision for arts education. However, the benefits of trips to see and discuss original artworks has been repeatedly emphasised by Ofsted (2023; 2012 [2008/2011]; 2009b). Yet unlike its predecessor (DFEE, 1999b), the current NC for art and design (DfE, 2013) makes no reference to looking at original artworks within the locality or visiting galleries and museums.

Building on my interest into children's access to seeing original art in *situ*, I identified the sub-theme of school trips and their role they play in enhancing children's access to cultural capital.

Trainee Perspectives

In response to the question: How often did your placement school take children on trips to visit galleries, museums, or outdoor spaces to support with the teaching of art, results from my survey questionnaire (see Appendix A15) suggest that according to trainee teachers, this did not happen often, as represented in Table 5.8 below.

Table 5.8. Opportunities for School Trips: Trainee perspectives

Trainee Teacher Responses n=40		
Answer	Percentage %	Responses
Very often	0%	0
Often	0%	0
Sometimes	22.5%	9
Never	27.5%	11
Unable to comment	50%	20
Total	100%	40

Teachers Perspectives

Comparable, Table 5.9. represents art lead survey responses (see Appendix A13):

Table 5.9. Opportunities for School Trips: Teacher perspectives

Art Lead Teacher Responses n=7		
Question: How often does your school take children on trips to visit galleries. Museums or outdoor spaces to support with the teaching and learning of art?		
Answer	%	Responses
Very often	0%	0
Often	0%	0
Sometimes	57.14%	4
Never	42.86%	3
Total	100%	7

Although these initial findings indicate that school visits to galleries and museums are not high on the agenda for many schools, responses were mixed so I needed to find out more from my qualitative interviewees with *all* participants.

Combined Perspectives

When I asked participants to give their views and experiences about what opportunities are available for children to visit galleries and see art, participants responded:

> "…our school trips tend to be focused on the history or the geography or the science".
>
> Annie (GT1, L71-72)
>
> "I think most of the schools can only afford one school trip a year and usually it's like history or cross curricular and art trips get pushed to the side a little bit…"
>
> Ken (TT3B, L527-529).
>
> "…it tends to be more, sort of the Science Museum…." Vivien (AIR, L151)

I pursued this line of enquiry with art lead Beatrice (AL2) asking her whether her school ever gets the chance to take children on school trips to art galleries. She responded:

> "We could if we wanted too… we… it's not something that is explored as much as it could be…" Beatrice (AL2, L103)

Beatrice added that her school was currently participating in "something" with a local gallery (she did not state what this was) but went on to suggest that, like many schools, funding and teaching priorities were an issue which may be impinging on opportunities for school visits:

> "…because of funding… it is that money thing… it's kind of which trips are the most purposeful… and I think art is not always the one at the forefront... not because it's not valued at all… but I think it's because we've got these huge interactive screens so we can look at images … I know it's not the same as being in a gallery space but I think it's probably, you know, if it's between that trip and maybe a trip to the zoo to explore herbivores or something that might be more of an interesting provocation for the children… but again, you know it can be that through all those opportunities they might get art opportunities so doing sketching and that kind of stuff when they're out and about…" Beatrice (AL2, L105 – 112)

This insight suggests that organising a trip to a gallery to see art may not take priority if alternative provision is available (e.g., using large interactive screens). It also suggests that schools need to be pragmatic about which trips they prioritise to maximalise learning opportunities when budgets are tight. If opportunities do arise, they may be incidental or planned to coincide with cross curricular learning. As art led Caroline (AL3) demonstrates when asked about whether her school has visited a gallery or museum to see art:

> "…I'm just trying to think where would be… we've done historical trips… I think at one point we did go to the museum but not… I've been here thirteen years, and I haven't been to the museum… we do RE trips but not many just for art's sake… …"
>
> Caroline (AL3, L78 – 74)

Although none of my focus group 2 interview participants said that they had visited a cultural organisation with their placement school, conversely, trainee teacher Debbie (TT3D) relayed to her peers how a member of the school's leadership team had a "big passion for art and music" (L311) and that during school placement the teacher had organised a school trip to London to visit the National Gallery:

> "… so, we spent half the day exploring the National Gallery and the other half of the day at the National Theatre…the whole of year 6, and they were really actually… really engage with the art… it was really wonderful…." Debbie (TT3D, L304 – 307)

This quote reaffirms the impact that senior leadership combined with a passion for art can have on the ecology of schools as previously discussed in section 4.7.

More locally, art lead Tom (AL4) told me that both the schools he has worked at, have organised school trips to see art. Tom went on to tell me about his experience of visiting a local gallery which was within walking distance of his current school:

> "…it's not a stuffy gallery in the sense that, you know, they don't like children in there… it's nice… we've been there with exhibitions and gone around… last year… we haven't done one this year… I'm hoping to do one next year, we obviously had Covid… but prior to that we did go regularly… we've even done it where we kind of go and they've even allowed us to exhibit our work…" Tom (AL4, L68 – 72)

Tom's school is clearly making the most of what is on offer locally. However, a common stereotype that art galleries are "stuffy" places (which could be a legacy from the past) may reinforce the unfounded idea that art is not for everyone (see Bourdieu and Darbel, 1991). If teachers think like this, they could be reluctant to take children to see original artworks in *situ* if they do not feel welcome or feel they do not belong, which is a potential barrier which needs addressing. As Vivien (AIR) said when discussing the importance of providing children with meaningful experiences:

> "…it's about breaking down this idea that galleries are only for some people…"
> Vivien (AIR, L15-16)

Vivien went on to emphasise how welcoming the gallery is where she is based (L116) and how noisy it can be, which is a positive thing. Likewise, learning and engagement officer Susan (LEO2) spoke about encouraging children to "talk" out loud and not to whisper in the gallery spaces so they can enjoy the experience of engaging with art (L169).

I asked Tom about how he came to know about the opportunities available regarding accessing local galleries resources. He explained that it was through personal contacts and outreach information, such as newsletters sent to his school about exhibitions that are coming up soon which he had clearly received, thus suggesting communication is a key factor in ensuring schools know what is on offer. However, artist-in-residence Vivien (AIR) shared with me the challenges she had encountered when trying to get in contact with schools to tell them about the "free things that are happening" at the gallery (L160) or the professional development her company can offer schools (L205). She

mentioned how difficult it was to approach someone in senior management who are "so busy" and "bogged down in managing and budgets." (L166-167) and how contact can often depend on whether an email sent out has got past the "gatekeeper" on reception (L164). Likewise, Susan (LEO1, L213) spoke about the challenges of communicating with teachers about what the gallery has to offer schools and the difficulties of making initial contact via email.

These responses could therefore suggest that there is a need to forge and sustain stronger communication networks between schools and local cultural organisations as making contact and knowing what is on offer may play a significant role in influencing the ecology of art within primary education.

4.11.3. Barriers

This sub-theme further identifies a range of perspectives on the potential barriers which may be preventing some schools from visiting galleries to see and engage with original works of art.

Learning and Engagement Officers Perspectives

I asked Susan (LEO1), head of learning and engagement at a local gallery, about whether primary schools ever visit the gallery. She told me that this was often dependent upon whether teachers had made contact. Susan did however speak about trying to wider her outreach programme to make sure that children, who might not have the opportunity to visit, are targeted (L92-95). However, Susan added that there were limitations to this, and that she has "no guidance" on how to widen access (L104). She also referred to other challenges she has encountered, from a LEO perspective, which includes "funding" and "capacity" issues (L115).

Comparably, I asked Miah (LEO2) about whether primary schools ever visited the gallery which exhibits contemporary works of art. She replied:

> "Not unless…. there's like a direct connection to offering a workshop… or… if we have an exhibition of their [children's] work… that has only been the moment where we've seen a lot of schools that can actually walk here…" Miah (LEO, L113- 124)

Miah (LEO2) emphasised that a potential barrier to primary schools visiting the gallery was that their general primary schools offer was not strong (L20) as it tends to be more secondary and higher education students visiting. Miah also told me how, like Susan

(LEO1), she is currently prioritising long-term projects and partnerships with community groups and adult learners. For example, one substantial partnership project the engagement team is presently involved with connects primary aged children from different schools and community groups across the city and explores ideas around cultural identity through the medium of art, which is often linked to the exhibitions being showcased at the gallery. This valuable work is being supported by resources and workshops facilitated by AIRs.

However, when returning to our conversation about whether primary schools initiate visits to the gallery, Miah suggested that some primary schools might not chose to visit a contemporary art gallery space because they assume the work is not appropriate for primary age groups whilst some teachers might not feel comfortable about facilitating a group visit independently (L120-123). I also asked artist-in-residence, Vivien (AIR, L155-156) about her thoughts on primary school visits. Like Miah, she suggested that visiting a contemporary gallery may not be "high on the list" for school trips or "maybe people don't know if it's possible". However, according to Atkinson (2012, p.9) engaging with contemporary art practice can lead to "real" learning as people encounter a new world of possibilities.

Miah went on to tell me that, as head of engagement, she is aiming to develop the primary schools offer through increased communication. She also spoke about the possibility of a yearly exhibition which might encourage more primary schools in the region to get involved with the gallery space.

Both the LEOs and AIR I spoke with for this study are clearly committed to widening engagement across the city, which includes working with primary schools. However, both Susan and Miah mentioned issues around capacity and funding which can impact on this work. For instance, Susan told me she would: "...need a third person" (L158) to enable further outreach work and Miah emphasised that the gallery would "require more staff" and "someone really dedicated to putting a lot of time into schools" if they were to enhance their schools offer. Like Susan, Miah also emphasised that the team was "small" (L23) which suggests that staffing constraints may impact upon potential engagement work. These responses echo Tambling and Bacon's (2023, p.91) observations that post Covid-19 pandemic, many arts organisations have been reduced in size largely due to re-structuring and cost-cutting exercises. Furthermore, with a reduction in funding and the demise in local independent brokerage work between arts

organizations and schools, which was previously funded by Arts Council England (ACE), it is becoming increasingly more challenging for arts organizations to support schools in widening their arts provision.

Teacher Perspectives

In this section, I will explore the perspectives of teachers on the potential barriers which might prevent some schools from taking children to see art in *situ*.

Although art lead Tom (AL4) has facilitated visits to galleries in the past, he emphasised how trips take: "… a lot of organisation…" (L94). He also talked about funding issues and the fact he had not got a budget for the arts: "… there is no money at all… so we are scabbling around…and that makes it difficult really…especially when you want to go on more, you know, extravagant trips…" (L203- 205). He added "... we're often charging the parents and that seems wrong to me…" (L206 – 207).

Likewise, Patricia (AL5) cited the cost of a coach was a major drawback to going on school trips and told me that unless they could "walk" to a local gallery, then outings further afield were not really an option. When I pursued this line of enquiry, Patricia told me that because the school was in an area of the city with high levels of socio-economic disadvantaged, she suggested that some parents might be unable to fund the cost of a coach and it was implied that the school was unable to subsidised school trips, therefore the only option was to walk. Patricia' s school was a couple of miles or so away from the city centre where many major galleries and museums are situated. Getting there would involve walking through the busy streets which could take a while on foot. This would not only impact on the school day but could be logistically problematic.

Comparably, generalist teacher Freddie (GT2) reported that although his school was "about 30-minutes" away from a public gallery/museum space, when asked whether his school had taken the children on school trips to see art, he said "no" (L98). Nevertheless, Freddie said that although the children may not have visited an art gallery, they have gone on a local art walk and that the school had been involved in a community library project which was very meaningful and relevant to the lives of children at the school. This insight aligns with Ofsted's (2012 [2008/11], p25) recommendation to utilise the locality to strengthen children's enrichment of art and that an art walk is no less valuable than a visit to a gallery. As Misra (2023, p.12) notes,

local events may "strengthen understanding of local heritage, impacting positively on [children's] sense of belonging".

Like Patricia (AL5) and Tom (AL4), the issue of costs was mentioned by art lead Mary (AL1) who told me that although she has a budget for art, she would need to book a coach to visit local galleries, and this was no longer straightforward:

> "Yeah, before Covid, we used to… so I've taken the children down to a couple of different museums and we did a few little courses there and also, we just looked around and looked at the different artworks there. But it's quite difficult to organize, particularly with the cost of things now …post covid, that it's quite tricky…. so, what we mainly do now is… use the kind of interactive whiteboards that we have to kind of be… kind of almost a virtual museum where we show them [children] things that they wouldn't otherwise necessarily see to build up their cultural capital".
>
> Mary (AL1, L150 – 155)

Again, of note, is how schools like Mary (AL1) and Beatrices' (AL2), discussed earlier, are using digital technologies, such as interactive screens to compensate for the lack of opportunities to see original artworks in *situ*. The increased use of digital resources and online learning content was seen during the Covid-19 pandemic (Tambling and Bacon, 2023) but my data suggests this seems to have become mainstay for some schools hit with the current cost-of-living crisis. Furthermore, schools appear to be utilising on time and avoiding the logistics associated with organising school trips, which, as head of engagement, Miah (LEO2, L201-207) acknowledges can be "expensive" and "so stressful" for teachers to arrange. Nevertheless, Miah (LEO2), emphasised the importance of "seeing work in real life and being able to hear first-hand about how it is made" (L189).

Yet, as already highlighted, school trips to *see* art may not be a high priority for some schools who are restricted by time and budgets and are therefore seeking out alternative ways to engage with the world of art, which include utilising digital technologies. However, although we are living in a time of digital transformation, it could be argued that digital technologies should be used to *support* learning rather than replacing first-hand opportunities to experience the world of art (see UNESCO, 2021, p.4; NSEAD, 2023). Moreover, Tambling and Bacon (2023, p.84) assert that if schools retreat behind school walls this can "…cut them off from the rich resources in their communities, and in turn from adding value to the community".

4.11.4. Benefits

As highlighted by Cooper (2018, p.7) in the Fabian report on the decline of arts education in the primary school: "Access to a high-quality arts education is about equality, many of our children and young people will not access the arts unless they encounter it at school". This point was echoed by learning and engagement officer Susan (LEO1, L 340-347) who stressed that "…it is down to teachers to bring the children here…" and "to make the most of the fact that there is a resource here…that it is free…". Susan went on to acknowledge the challenges many schools face including "…the difficulty of booking a coach or train or walking or getting a parent helper, getting the permission forms all back and all that kind of thing…" That said, throughout the interview, Susan emphasised the importance of making the most of the resources available locally and widening participation.

It could therefore be argued that schools play an instrumental role in providing children with the opportunities to access artworks which may help build cultural capital. Although time and budget constraints remain a constant barrier, knowing what local galleries and museums can offer in terms of cultural learning experiences, may be a key component to ensuring children gain access to visual cultural knowledge, as previously advocated by Taylor (1986;1992), whilst developing teachers' knowledge and understanding of art. As such, this final sub-theme explores the benefits of *seeing* original artworks, first-hand.

Like Susan (LEO1), Miah (LEO2) points out that many local galleries and museums are free to access:

> "…I'm really happy to say that we offer all of our resources for free here… because…it's [names gallery] very aware of the kind of inequalities that people face towards education and particularly in the arts…., but we try and kind of readdress that by making sure that our venue is free." Miah (LEO2, L285 – 289)

Miah (LEO2) added that the gallery offers a guide to the current exhibitions (usually created by the AIR) which "…sort of gives you the familiarization of what to expect on each floor". The gallery can also provide a "free introductory tour" (L159).

Likewise, Susan (LEO2) told me that she offers schools a free welcome introduction to the gallery exhibitions, but if schools want more or a special workshop, this is

chargeable (L18; L352). When asked about what is on offer to incentivise schools to plan a free self-led visit, Susan told me:

> "So we've got the exhibitions… so that can be artists that are super famous often in the side galleries… we've got historic works that put the contemporary works in the main galleries in context and very often these are the more traditional art audience pull… it's a Turner a Constable or Jackson Pollock or whatever it is… it's a name that people know which might set the contemporary work in context and maybe make more sense for some people… so there's the great artists in that sense… then there's artists that I work with, so I draw on our pool of learning and participation artists…" Susan (LEO1, L238 – 242)

Susan's insights suggest that if children do get the opportunity to visit the gallery, they will have access to both traditional and contemporary artworks. Susan also informed me that as well as accessing the exhibitions for free, the gallery has a "handling collection" and that if children cannot come to the gallery, she can take a range of selected cultural artifacts, which may be linked to the exhibition, into schools (although I did not ascertain whether there was a charge for this). Furthermore, schools can sign-up for a newsletter to see what is going on so they can plan their visits in advance. Although neither of the LEOs I spoke with offered schools or teachers CPD opportunities or further outreach, largely due to staffing constraints, funding and capacity issues, Susan has attempted to organised open evening events for teachers so they can reconnoitre current exhibitions and collections. Nevertheless, she reported that turn out for these was low telling me that: "…it's just a really difficult thing to know what teachers need..." Susan, LEO (L382 – 385). As Tambling ad Bacon (2023, p.81) point out, effective learning teams can provide opportunities and resources for schools to support them with their art teaching but take up is often dependent on the teachers themselves and whether the content on offer matches teacher's needs.

Miah (LEO2) informed me that she was planning to put in a funding bid which, if successful, could include running quarterly professional development days for teachers to support them with ideas on how they could use the artworks from the shows to support their lessons. (L302-305). Miah (LEO2) is also contemplating developing online resources for teachers which would provide a step-by-step guide to the gallery and exhibitions (L296) but added this may be dependent upon the success of the bid which again, highlights the issue of budgets. Likewise, Susan (LEO1) suggested that a joint funding bid with schools might be the answer to issues around travel costs thus enabling more children to access the gallery space. As Susan reflected:

> "…it would be great to meet somewhere in the middle because you know, you, the teachers know which of your children don't have…the opportunity to come to a space like this, just to experience it and enjoy it…but how can we get them here…?
>
> Susan (LEO1, L356-360)

In sum, many local cultural organisations do offer a range of outreach programmes to schools and local community groups to support with the teaching and learning of art knowledge and skills. However, my initial research findings suggest that the primary schools offer could be further strengthened and publicized to schools, so teachers are aware of what is going on locally as this may help foster a sense of community belonging. Likewise, schools and teachers need to be proactive in maintaining stronger and sustained partnerships with local galleries and museums and prioritise school trips to see and appreciate art. This is especially important post Covid 19, in that *all* children should be able to experience the rich resources on offer in their communities, beyond the classroom, as recommended by Cooper (2018) and Tambling and Bacon (2023). However, both LEOs emphasized how capacity, budgets and human resource were impacting upon the support they can offer schools. Likewise, the issue of time, leadership priorities and limited budgets remains a constant barrier for many primary schools in England.

4.11.5. Personal Reflections

Reflecting on the theme of seeing art, the data suggests that opportunities to engage in art learning beyond the school walls, are uncommon within the state education sector largely due to funding issues and different priorities for learning within an overstretched primary curriculum. That said, many participants acknowledged the importance of enhancing children's cultural capital by providing a range of cultural learning experiences to make the playing field more even. Moreover, some participants spoke about the importance of equity, inclusive practices, and cultural relevance. However, the data suggests that visiting galleries and museums to see original artworks takes lower priority compared to other school trips. That said, one trainee teacher did share her positive experiences of visiting the National Gallery in London because the headteacher was passionate about the arts. This again highlights how the role of leadership is key to ensuring art-based disciplines have parity with other subjects within the curriculum. However, not all schools may have a SLT who value the arts and therefore children's experiences will vary depending on which school they attend. This implies that there is a lack of equity in terms of children's access to a broad and arts-rich education.

Furthermore, although the data suggests that both traditional and contemporary galleries have lots to offer and can accommodate school trips, unless schools initiate a visit and/or engage with the opportunities that cultural sites of learning can provide (which may include online art resources), some children may miss out on acquiring access to different forms of knowledge which may enhance their cultural capital. I would therefore argue that if state schools are to provide children with a broad and rich primary education, the curriculum needs to be embedded with more opportunities to engage with the arts and culture beyond the classroom. Moreover, I concur with Atkinson (2012, p.5) in that young people should be exposed to more contemporary art as not only might this be emancipatory leading to new truths, but this could provide more authentic learning experiences. The value of engaging with contemporary works of art, may also enhance children's aesthetic and cultural awareness whilst encouraging reflective and critical dialogue between children, teachers, and cultural educators, especially about contested notions of "great art". However, it could be argued that government funding for state education in England needs to be increased, allowing extra funds for school trips, whilst the purpose of education needs to be re-imagined with a greater focus on children's holistic development (see Tambling and Bacon, 2023; UNESCO, 2021). Without this many children may continue to be deprived of an arts-rich education, which includes seeing original works of art in gallery settings.

4.12. SUMMARY AND CONCLUSION OF RESEARCH OUTCOMES

My research study set out to capture multiple perspectives on the importance of art knowledge for teaching. As such, I wanted to understand whether teachers, both in training and in schools, felt they had acquired sufficient depth and breadth of art knowledge, throughout their ITE and continued professional development (CPD), to enable them to teach different forms of knowledge, which includes *making*, *knowing*, and *seeing* art, effectively. Moreover, I wanted to find out *if* and *how* art was being taught as part of a broad and rich curriculum.

My initial findings suggest that many people working and training in the education sector today consider art to be a valuable subject within the school curriculum, largely because children enjoy having the chance to express themselves through the medium of art. And as Freddie (GT2, L164) suggests: "…it's a different type of learning…". However, my findings also revealed that despite its intrinsic worth (and extrinsic

economic benefits), the teaching of art often takes lower priority within the English primary school classroom compared to the core subjects of maths and literacy.

That said, many experienced teachers who participated in my study reported that, since Ofsted published their revised Inspection Framework (EIF, 2019), they have strengthened their curriculum offer to include greater art provision. This is a positive finding and one which correlates with APPG's (2023 p.10) comments (published during my data gathering). Moreover, some schools with a passionate and visible art lead are attempting to ensure that the teaching of all forms of art knowledge and skills are embedded throughout their school curriculums, as required by the NC (DfE, 2013; EIF, 2019). This finding supports Ofsted (2023, p.37) pronouncement in that art leads are well positioned to determine the scope of art education and the appropriate amount taught within the curriculum. Nevertheless, although the visible presence of an art lead is clearly a defining factor in raising the profile of art within the primary school, my contribution to new knowledge suggests that some schools may only have a limited pool of subject expertise to draw upon to lead *all* subject areas and that a lack of opportunity to specialise in art during ITE, may be compounding the issue. Furthermore, reports suggest that making time for art within a busy, overstretched school curriculum is still a challenge for many teachers and not all schools prioritise the teaching of art, as was experienced by some trainee teachers whilst on placement. My research also revealed that opportunities for CPD were constrained by time, budgets, leadership priorities, and the ongoing impact of Covid-19.

Comparably, time for trainee teachers to build their depth and breadth of art knowledge and skillsets during ITE were reportedly constrained by other curriculum subject priorities (maths and English). As such, some trainees spoke about the need to supplement their existing knowledge of art and artists with schemes of work. This suggests allocating more time for art during training to include *making*, *knowing* and *seeing* art, would be beneficial and may build teacher confidence in the classroom whilst enabling them to explore creative pedagogies and reflective practice.

In terms of knowing and teaching children about the work of artists, all the art leads who participated in this study talked about the importance of diversifying their art curriculum content to ensure greater representation of a range of artists, past and present. Implementing pre-planned schemes of work may have gone some way in enabling this. However, it could be argued that teaching prescriptive knowledge and a

uniformed curricula restricts opportunities for "pedagogical adventure" which can lead to new possibilities and new horizons for art education (see Atkinson, 2015, p.43; Baldacchino, 2008). Moreover, my research findings suggest that familiar Western European artists continue to dominate the primary art curriculum which indicates more focus on contemporary art practices would be beneficial as this may lead to new ways of knowing and seeing art. I would therefore suggest that more enhanced training and professional development opportunities may allow teachers to explore a wider range of artists who reflect contemporary society.

Finally, school visits to see, discuss, and engage with original artworks, in *situ*, were reportedly few and took lower priority compared to other educational trips. This finding aligns with Coopers' (2018) previous evidence-led research into the decline of arts-based learning and the consequential effects on educational opportunities. Reasons cited for the absence of trips include time, transport, and budget constraints. However, due to technological advances, many schools are now well positioned to acquaint children with the world of art via other channels without having to leave the primary classroom.

Having analysed the data gathered, I will now proceed to my concluding chapter where I will discuss the extent to which my findings address my substantive research questions which have guided my study whilst making recommendations for future practice.

CHAPTER 5: CONCLUSION OF STUDY

I will begin this final chapter by reiterating what my study is about; what I found out and how my findings have addressed my substantive research concerns around the importance of art knowledge for teaching within a broad and rich primary school curriculum. I will then proceed to present several key recommendations for schools, Initial Teacher Education providers (ITE) and cultural organisations based on my research outcomes whilst discussing implications for policy and value-led practice. The limitations and challenges of my study will be considered in this chapter whilst future research ideas will be presented. As this is a professional doctorate, I will be reflecting on the impact my study has made on my understanding(s) of the teaching of art in primary education. In addition, my contribution to new knowledge in the field will be discussed, before concluding by summing up my substantive findings.

5.1. Introduction

My research study concerned the importance of teaching art within a broad and rich primary school curriculum, with specific reference to teachers' breadth and depth of art knowledge to underpin school-based practice. The study was motivated, in part, by Ofsted's suggestion that access to a range of knowledge and skills, taught by "well-trained" teachers with "good subject knowledge" may be instrumental in building children's cultural capital to help them succeed in life (see EIF, 2019, p.9).

As such, I wanted to understand whether teachers, both in training and in schools, felt sufficiently trained and knowledgeable about teaching all forms of art knowledge and skills to children, including *making*, *knowing* and *seeing* art, given that prior research suggests a lack of self-confidence and competence in teaching art may have consequences regarding the amount and range of experiences teachers provide in the classroom (see Garvis *et al.,* 2011; Gatt and Karpinnen, 2014; Gregory, 2017; 2019; APPG, 2023). Moreover, Ofsted (2023, p.39) have suggested that if teachers lack subject content knowledge, they will "struggle to provide a rich, subject-specific curriculum that develops pupils' knowledge and capacities".

Initially, my intent was to limit my sample to primary teachers in training, teacher-educators, and art specialist teachers based in schools. However, as I began to read and understand more about the state of primary art education in England *here* and *now*, I

decided to go beyond these sample sets and reach out to other professionals working in the field of education and the cultural learning sectors to gain a more holistic picture of the ecology of art teaching. This included talking to learning and engagement officers based at local art galleries and an artist-in-residence. I also interviewed generalist primary teachers which provided further context.

Researching with a range of participants enabled me to capture a broad spectrum of voices on the phenomenon of primary art education across a city in England whilst gaining a broad understanding of how teachers, both in training and in schools, are being supported with the teaching of art within their localised contexts. My findings are therefore triangulated by sample.

All data was gathered in the form of opinions and perspectives using the tools of survey questionnaires, 1-1 semi-structured interviews, and focus group discussions. In total this consisted of 12 interviews, three group discussions, and two survey questionnaires.

5.2. Integrity of Research Design

The very nature of case study means generalisations cannot be drawn in relation to the findings presented in Chapter Four, only interpretations of events which reflect specific cases and contexts. As a relativist researcher, I therefore refer to Lincoln and Guba's (1985) criteria to assess the integrity of my qualitative research design. Firstly, my interpretation of the phenomenon being studied has been endorsed by capturing multiple voices from multiple professionals, who have first-hand experience of the field of art education and whose perspectives may resonate with others (see Bassey, 1981).

Secondly, integral to my research design was the need to tell an accurate story of people's experiences. I therefore examined all the data gathered for my study whilst constantly reflecting upon my own value standpoint and preconceived ideas about the importance of art knowledge for teaching. As a reflective researcher, I was acutely aware of issues surrounding unconscious bias, as recognised by Cohen *et al.,* (2011), especially when interpreting events. I therefore took Pillow's (2003/2010) advice and listened very carefully to what was being said during the interview process and considered whose story was being told. In so doing, I attempted to maintain an "objective awareness" when making sense of the data gathered and presented in this thesis (Regan, 2012, p.292). I was also conscious of overclaiming too much, as

cautioned by Bell (1987, p.102). Hence, my use of direct quotes to illuminate the voices of participants.

Finally, as an "insider" researcher working within ITE, I endeavoured to conduct my research sensitively and responsibly to ensure the highest standards of integrity were maintained throughout the researching process, in line with BERA (2018) guidelines.

In sum, I believe I have conducted my research study with integrity and transparency by sharing the subjective realities of participants' lived experiences and perspectives on primary art education which has enabled me to draw valid conclusions based on *my* judgement and interpretations of events, which may be transferable to other settings (see Thomas, 2004, p.115).

5.3. Limitations and Challenges of the Study

Throughout the researching process, I endeavoured to be a reflective researcher (Steier, 1991) and learn from my experience to build on this knowledge for future research in the field of primary art. Since completing my study, I have asked myself, what was I trying to find out and why? How effective were my research tools? For example, one limitation was my use of survey questionnaires. Although I initially felt this method would provide a valuable insight into the teaching and learning of primary art which I could later draw upon in subsequent interviews, the uptake amongst art leads was relatively small (n=7), and therefore difficult to quantify. Nevertheless, I still made good of this data.

When interviewing, I was also mindful of whether my field questions correlated with my substantive research concerns. Could I have asked better questions? And if so, what could I have asked? Having adopted a social constructivist stance, I was, however, led by my participants lived experiences in the field, which provided a wealth of valuable and authentic insights into a range of contemporary issues beyond the scope of my initial interests around subject knowledge for teaching. This included the provision of resources, budgets, and the role of leadership, all of which provided a broader picture of the ecology of art education at the time of researching. On reflection, perhaps interviewing a greater number of generalist teachers may have provided further insight into the situation in schools, especially regarding teacher knowledge about the contested notion of "great art". Interviewing a wider sample of teachers would also have enabled me to tease out the nuances between participants: the expert art lead vs the non-expert

which may have illuminated the "positioning and personalities of key policy actors" (Braun *et al.,* 2010, p.558).

Nonetheless, by talking with different people working and training in different fields of art and cultural education with varying levels of experience and expertise, I was able to capture a range of perspectives on the phenomenon which reflected: "…real contexts, communities, and individuals" (Hamilton and Corbett-Whittier, 2013, p.3).

5.4. Addressing the Research Questions

I will now discuss the extent to which my research questions have been addressed through the capturing and analysis of my rich data sets.

Substantive Research Questions:

1. What are educators' understanding(s) and perspectives on the purpose and value of art, both in primary education and within the wider context of human experience?

Most participants involved in this study spoke highly about the value of art in education and beyond. Participants considered art to have intrinsic worth and many referred to how the practice of art is a means for creative self-expression and a joyful activity which can have open ended outcomes, thus providing a different type of learning. [Findings section 4.5.1]. This revealed much about participants' learner-centred understandings. In addition, some participants spoke about the therapeutic benefits that participating in art can provide and how the practice of art can support children's mental well-being. [Findings section 4.5.3.]. Many participants reflected on the act of making rather than seeing art, as was evident when discussing the matter of resources. [Findings section 4.6.3.].

2. To what extent is the subject of art being prioritized within a broad and rich primary school curriculum?

Findings were mixed, but often reflected the priority afforded to the study of primary art by the senior leadership team (SLT). [Findings section 4.6.]. Some participants spoke about the challenge of fitting everything into a busy primary school curriculum where the focus is largely on the core subjects of maths and English with foundation subjects relegated to the afternoon. [Findings section 4.6.2.]. However, despite this, my research suggests many schools are revising their school curriculums, in line with Ofsted

requirements to teach the *full* curriculum (EIF, 2019) and are ensuring art is regularly planned and taught in school, often guided by schemes of work which provide continuity and progression. [Findings section 4.9.3.]. My findings also revealed that many schools take a thematic approach to teaching art to ensure coverage across the curriculum, which may help address the matter of time.

Notably, the presence of a dedicated art lead appeared to play a significant role in promoting the value of art within a broad and rich curriculum. For instance, all the art leads I spoke with expressed their passion for art and told me how they acquire and disseminate art knowledge and skills to others, thus ensuring art maintains its place within the curriculum. [Findings section 4.8.1.]. However, a significant issue was the variability in provision across and between schools. Not all schools reportedly had access to expert knowledge, whilst art resources were unevenly distributed across different sites of learning. This suggests there could be unequal provision regarding children's access to *making, knowing* and *seeing* art. [Findings section 4.6.3.].

3. How sufficiently trained and supported do primary educators feel about teaching children about the different forms of art knowledge with specific reference to knowing about "great artists"?

In school, visibly present and knowledgeable art leads were well positioned to support non-specialist teachers build their art knowledge and skills for teaching. [Findings section 4.7.2.]. However, some participants spoke about varying experiences and challenges regarding the amount of time and support available for this; especially in schools which were unable to draw upon a pool of expertise or where art was not deemed a high priority subject by school leaders. [Findings section 4.7.2.]. Although welcomed and sometimes offered, continued professional development (CPD) opportunities to build non-specialist teachers' art knowledge and skills were generally reported as being constrained by time, budgets, and other curricula demands. [Findings section 4.9.2.]. To compensate for this, my findings suggest that schemes of work for art are being widely utilised in the primary classroom to underpin the planning and teaching of different forms of art knowledge. These have either been created in-house by the art lead, created by a team of specialists across a cluster of schools, or bought in externally. [Findings section 4.9.3.]. My data also indicates that the prevalence of schemes can aid teacher confidence in delivering art lessons whilst addressing any discrepancies in teacher knowledge or skills.

Comparably, some trainee teachers spoke about how they lacked confidence in their abilities to teach different forms of art knowledge which suggests they would benefit from extra art sessions during their ITE to build knowledge and skills. [Findings section 4.9.1.]. Many trainees spoke positively about the benefits of using schemes to support their future practice, including when needing to teach children about the works of "great artists". [Findings section 4.10.1.]. However, this raises questions about how schemes may act to compensate for any inconsistences in teacher knowledge, given that both initial training opportunities and CPD were reportedly constrained by time. Furthermore, it could be argued that the implementation of schemes for art may limit opportunities for teachers to reflect upon the knowledge being reproduced in schools whilst removing teacher's professional autonomies to shape their own curriculums. Moreover, the use of prescriptive guidance could also limit opportunities to explore "pedagogies of the not-known" (see Atkinson, 2015, p.46)

4. How are primary educators interpreting the notion of 'cultural capital' and how is this concept being implemented in the primary classroom during the teaching of art?

All participants questioned demonstrated an informed understanding of the notion of cultural capital and acknowledged the importance of children accessing a broad, rich and balanced primary school curriculum. [Findings section 4.11.1.]. Reference was made to diversity, equality, and inclusive practices whilst the importance of drawing on children's funds of knowledge was also recognised. Access to prescribed culture was also mentioned, which suggests definitions of cultural capital may vary depending on individual and group understandings. [Finding section 4.11.1.]. However, both trainee teachers and more experienced teachers shared concerns around teaching priorities, time for art, and a lack of resources which varied from school to school, all of which appeared to either hinder or enhance children's opportunities for cultural participation and access to the capital of art.

5. How might local galleries and museums support primary schools with the learning and teaching of art?

The region has lots to offer in terms of cultural learning experiences and galleries and artists-in-residents are working closely with the local community on numerous outreach projects and initiatives. However, many teachers reported that they are not utilising galleries spaces as a local resource because of transport or budget issues. [Findings

section 4.11.3.]. Furthermore, some teachers reported that they are compensating for the lack of opportunity to see and appreciate original artworks in *situ* by utilising digital resources in the classroom such as interactive white boards. [Findings section 4.11.2.]. With access to digital learning, this raises questions around whether real time visits to galleries to *see* art are always necessary, bearing in mind school budget and time constraints.

5.5. KEY RECOMMENDATIONS

As a result of undertaking this research, I will now present several key recommendations on how art knowledge for teaching could be enhanced**.**

For ITE providers:

1. Increased time spent equipping trainee teachers with the substantive knowledge and skills to deliver art confidently and competently in the classroom would be beneficial, as previously recommended by APPG (2023) and Gregory (2019; 2017).

2. Extra time and resources dedicated to art during ITE may raise the profile of art across the curriculum, which concurs with Coopers' (2018, p.5) assertion that the arts need "greater prominence in teacher training".

3. Prioritizing opportunities for trainees to practice art-based skills and acquire substantive knowledge for teaching, especially around the contested notions of "great artists", may be beneficial in building teacher confidence in this area. This may include putting on extra workshops and facilitating opportunities for micro-teaches; creating sustained partnerships with local cultural organizations, whilst organizing trips to galleries to see and engage with original artworks first-hand, could be planned throughout training.

4. Increased opportunities for trainee teachers to go into schools and implement their art knowledge and skills whilst working alongside expert colleagues may enhance teacher confidence.

5. Re-endorsing the opportunity to specialize in primary art and design may provide future experts in the field.

6. Enhancing local partnership working and networking opportunities between education establishments and the cultural learning sectors may raise the profile of art and foster a greater sense of belonging.

For schools:

7. Prioritizing time to build teachers' art knowledge and skills through increased CPD opportunities may enhance generalist teacher confidence with teaching different forms of art knowledge whilst providing opportunities to reflect on the current knowledge reproduced in schools.

8. Prioritizing school trips to galleries to see original works of art may build both teacher knowledge and enhance children's access to cultural capital. This concurs with Coopers' (2018, p.5) recommendations in that every child should have the opportunity to go on at least one arts-based school trip each year.

9. Reaching out to local cultural organizations and finding out what is on offer locally, including borrowing cultural artifacts from their "handling collections" [see Findings section 4.11.4.] or working with artists-in-residence (AIR) may help forge stronger partnership links and sustain communication networks.

10. Greater partnership working may only be possible if art is afforded a higher priority within the primary school. This action may be dependent upon the presence of a designated art lead supported by their senior leadership team (SLT) who is less confined by time, budget, or organizational restraints.

11. The visible presence, passion, and influence of an art lead teacher on the ecology of primary art education was evident throughout my study. My findings therefore concur with Cooper (2018, p.5) in that every primary school should have a knowledgeable expert in place to support staff teams and offer in-house professional development opportunities for generalists' teachers.

12. If schools are relying on schemes of work to support with the planning and teaching of art, factoring in more opportunities to critically discuss and deconstruct the content of schemes may be beneficial. This will ensure the subject content taught is adapted to reflect the needs and interests of learners.

Moreover, providing generalist teachers with increased professional development opportunities to explore creative practices and exploratory approaches may encourage new ways of thinking about the possibilities of art, beyond prescriptive curricula guidance.

For cultural organisations

13. Forging and maintaining stronger networks between galleries, local schools, and ITE providers may be beneficial to all concerned and may enable children to gain access to a wider range of art and cultural learning experiences. If schools are unable to visit galleries in person, and are relying on digital technologies and virtual realities to introduce children to the world of art, I would concur with Noble (2021), in that there is a call for providing schools with quality, interactive digital resources to support the teaching of art in the primary classroom; especially post-covid and during the cost of living crisis when many schools may either be reluctant to visit galleries in person, or simply do not have the time, budgets, or resources to enable this. Hence, a more "blended" approach is recommended. Sustained partnership working, which might include publicizing free resources and access to facilities more widely alongside gallery staff taking artworks/ artifacts into school and/or providing online digital art resources about their collections may be useful. In addition, the work of Hay (2022b) on re-imagining learning spaces of possibility has driven forwards new and innovative ways of thinking about alternative creative approaches to art education with community engagement at its heart. These inspiring initiatives encourage multi-professional teams, including cultural educators, artists, parents and teachers, to work together with children as a community of learners.

5.6. Implications for Policy and Value-led Practice

As already noted, I conducted my research during a watershed moment for primary art education in that Ofsted (2023) published their art and design subject review mid-way through my researching process. Although this publication did not appear to have impacted significantly upon my findings (most participants, except for Mary (AL2), did not mention it in conversation), nonetheless, at the time of writing, primary educators, more specifically art leads, will potentially be reflecting upon this non-statutory guidance which focuses on the interconnectivity of practical, theoretical, and

disciplinary art knowledge for teaching a "high-quality" art education, which could be an area of potential future research.

However, in their quest to deliver a broader and richer curriculum offer, which includes the study of art (EIF, 2019), significant challenges remain for both schools and ITE providers, especially concerning the time to fit everything into a busy timetable where the core subjects of English and maths continue to take priority over foundation subjects as previous research has reported (see Duncombe *et al.,* 2018). The issue therefore remains: if Ofsted (2023) profess the study of art to be of value within a broad and rich primary curriculum, where do schools and ITE providers find the extra time to provide greater training and staff development opportunities, so generalist teachers feel more prepared, confident, and knowledgeable about teaching *all* forms of art knowledge. Moreover, how can schools reduce their reliance on prescriptive curricula which may organise learning and reduce teacher workload but does little to support the co-construction of knowledge and enable teacher professional autonomy.

I would therefore suggest that education policy needs to be underpinned with increased time, support, and monetary resource to enable teachers to build their art knowledge bases and skillsets through enhanced training and CPD opportunities so that *all* children attending state-maintained schools in England are able to enhance their cultural capital through the study of a "high quality" art education.

5.7. Original Contributions to Knowledge

According to Gregory (2017; 2005) there has been much research conducted into trainee teacher perspectives on their prior learning and confidence levels in art but less so on the training opportunities available. Furthermore, the recent report from APPG (2023) suggests more research is needed into ITE provision. My study makes an original contribution to these gaps in knowledge as a significant aspect of my research involved interviewing both teacher-educators and trainees about their thoughts and experiences of ITE art provision. As such, my investigations reveal that increased center-based training in art would be beneficial in enabling student teachers to build their depth and breadth of knowledge and skills for teaching, especially knowledge about the contested notion of "great artists", thus enhancing their theoretical and disciplinary understandings. In addition, it could be proposed that a lack of opportunity to specialise in art during ITE may affect the pool of expertise available to lead the subject in school. Hence, reinstating the opportunity to specialise may be beneficial.

Regarding schools, much of my research with teachers aligns with previous evidence-based studies which suggest making time for art remains a challenge, due to wider curriculum demands (see Cooper, 2018), whilst CPD opportunities to extend teacher knowledge is often limited (see NSEAD, 2016). However, although "fitting it all in" can be difficult (see findings section 4.6.2.), this does not mean art is being neglected. In fact, I found that many schools *are* making time for art, especially those with a passionate and visibly present subject lead committed to children's primary art education who, like Mary (AL2) and others, are well supported by their SLT who value and prioritise the teaching of art in their schools.

Furthermore, since Ofsted emphasised the need to teach a broad and rich curriculum (EIF, 2019) and have been conducting "deep dives" (Ofsted 2019, p.6) into how well the *full* curriculum is being taught, many schools are now offering children a range of learning experiences. In terms of art and cultural learning, this is often through the implementation of schemes of work which cover all forms of art knowledge as required by the NC (DfE, 2013) and set out in the art and design review (Ofsted, 2023). Nonetheless, it could be suggested that although prescriptive schemes can support art planning and curriculum organisation and are generally welcomed by teachers; schemes cannot compensate for any discrepancies in art knowledge for teaching, especially if training and CPD falls short. Moreover, the use of schemes for art could impede creative and exploratory approaches to art learning and restrict possibility thinking (see Craft, 2000). The question of who authors a scheme, thus deciding on the knowledge to be reproduced through the education system, is another matter of contention and warrants further research.

Finally, although Ofsted (2023) have emphasised the importance of interconnecting practical, theoretical, and disciplinary knowledge for teaching "high quality" art lessons, my initial findings indicate that the practice of *making* is often prioritized over *knowing* or *seeing* art. As such, it could be argued that if teachers, both in training and in school, do not have the time or opportunities to build their art knowledge bases to enhance children's visual literacy skills or give lesser heed to seeing and appreciating artworks, not only will children miss out on widening their cultural knowledge and contextual understanding of art practice, but neglecting this aspect of art learning my hinder children's access to cultural capital within a broad and rich primary school curriculum (EIF, 2019; DfE, 2016).

My research therefore concludes by suggesting that tensions remain between government education policy discourses which talk about the need for "well-trained" teachers with "good subject knowledge" of the subjects they teach (EIF 2019, p.9) and school-based practices. As such, this may impact upon the breadth and richness of art lessons being offered in some schools thus leading to inconsistent provision.

Summary of Original Findings:

1. Counter to prior reports (NSEAD, 2016; Cooper, 2018), my findings suggest many schools are now making time for art in the primary school classroom, especially since Ofsted began conducting "deep dives" into how well the *full* curriculum is being taught. However, my research indicates there is variation in provision between and across schools which may reflect school leadership priorities leading to inconsistent experiences for children educated at state-maintained primary schools in England.

2. School-based participants reported that CPD opportunities for art are often constrained by time, budgets, and other school priorities. However, a lack of CPD may impact upon teachers' abilities to build their knowledge bases and confidence levels for teaching "high quality" art lessons which encompass all forms of art knowledge and skills.

3. My study found that many schools are implementing schemes of work for art to ensure continuity and progression across the primary school. However, it could be argued that the widespread use of schemes may compensate for any discrepancies in teachers' depth and breadth of art knowledge and skills given the shortfall in professional development opportunities available for art, as previously highlighted by APPG (2023). Furthermore, implementing overly prescriptive schemes could restrict teachers' professional autonomy and impede creative pedagogies and reflective practice.

4. Research with trainee teachers suggests not all are confident about their art knowledge for teaching. Increased time spent on building trainees' knowledge bases and confidence levels during ITE would be beneficial and may provide opportunities to critically reassess the reproduction of knowledge within education and society.

5. Initial findings indicate that time constraints for art training during ITE and a lack of opportunity to specialize in primary art and design could impact upon the pool of expertise available to lead the subject in primary schools.

6. Few schools who partook in my study prioritize school trips to see original artworks in *situ*. Post covid-19 some schools are utilizing digital resources in the classroom to compensate for this. This raises questions about whether real time visits to galleries are always considered necessary by schools, bearing in mind school budget, time, and logistical constraints.

7. Initial research findings suggest partnerships between local cultural organizations, primary schools and ITE providers could be strengthened and sustained to encourage more teachers to take children to *see* and engage with works of art which may help build their cultural capital.

5.8. Professional Reflections

I chose to conduct a professional doctorate in education because I wanted to deepen my knowledge and understanding(s) of how art is planned and taught in primary schools, which may enhance my professional development as a teacher-educator working with trainee teachers. Moreover, given my beliefs about the value of art knowledge within a broad and rich primary school curriculum and my views on children's access to an arts-rich education as a matter of social equity (see Tambling and Bacon, 2023; Cooper, 2018), I wanted to know more about what the situation was like for other professionals working in the field.

As an early researcher and reflective practitioner (Schön, 1987), I therefore immersed myself in the researching process; learning *from* and *with* participants, who represented a range of voices across the field of art, education, and the cultural learning sector. The participants shared their rich and valuable insights into the current landscape of art learning, teaching, and provision across one city in England. Early on, I recognised that the act of co-constructing knowledge through the process of listening with others and engaging in dialogic talk was fundamental to my researching principles and philosophy of education which I will take forward when conducting future research.

Since embarking on this journey of exploration into primary art education, I have reflected deeply on my findings and the recommendations I have presented in this

chapter (section 5.5), which have already begun to inform my professional practice and planning for the year ahead. Building in extra time for art during ITE, is certainly a top priority to ensure the characteristics of an effective art education are being implemented at classroom level. These, according to Tambling and Bacon (2023, p.57), are breadth, balance, inclusion, relevance, and learner voice. As such, I am currently working on developing and co-leading a new ITE module which explores learning through curiosity, enquiry and creativity using an interdisciplinary lens. Opportunities to visit local cultural organisations including galleries and museums exhibiting both traditional and contemporary artworks will be built into the run of the module so that we, as a community of co-learners, can explore creative and "speculative" pedagogies which are not controlled by pre-ordained templates of knowledge and values, but rather, encourage us to respond, question and react to what we encounter (see Atkinson, 2022, p.755). For example, critically reflecting on the contested notion of "great art" may enable us to explore different ways of thinking, knowing, and seeing art as we engage with the rich resources and learning opportunities that are on offer locally. Moreover, utilising contemporary art as a force to challenge existing knowledge and disrupt established ways of thinking will be an important step towards negotiating new understandings about the possibilities of art (see Atkinson, 2022, p.753). And as UNESCO (2021, p.12) highlight, dialogue and debate around contested concepts can help the continual cycle of knowledge creation and can lead to new truths and innovation. Furthermore, learning to unlearn may enable us, as a teaching community, to engage in a journey of exploration and discovery in collaboration with each other (see Baldacchino, 2013a). Hence, this new module has the potential to inform teachers' professional practices and build teacher knowledge and confidence when talking about art and cultural artifacts with children through the process of engaging in the co-construction of knowledge and enquiry-based learning. In addition, this module may create new opportunities for sustained partnership working across the education and cultural learning sectors, as inspired by the seminal work of Hay (2022b; 2024), whilst providing a space for sharing practical knowledge and expertise by working collaboratively to construct new knowledge using a variety of sources, including educational research. Looking forwards, building professional networks with colleagues across the region may help strengthen a sense of community belonging and will be central to my journey of exploration.

Over the coming months, I therefore intend to seek out opportunities to meet with others who are similarly enthusiastic about the role of art *in* education and share ideas. I also plan to take time to reflect upon Ofsted's recently published curriculum review for art and design (2023) and consider how best I can support the learning and teaching process by widening my own knowledge of art theory and practice. Initially, I intend to do this through desk-based research, collaborative working with teacher-educator colleagues and through participating in the co-construction of knowledge with student teachers. Although I am conscious that this takes time, and a re-evaluation of priorities, I am committed to the teaching of *all* foundation subjects within the NC (DfE, 2013) and recognize the possibilities these subjects can provide in enhancing children's access to a wealth of knowledge and cultural capital in its broadest, most inclusive sense.

5.9. Proposed Future Research

My research set out to capture a range of perspectives on primary art education by exploring participants' lived experiences and subjective realities resulting in a social constructivist study. Conducted over a 10-month period, I collected a substantial amount of data which provided illuminating insights into a range of issues beyond my initial interests in art knowledge for teaching. For instance, many participants touched on issues such as the difficulty of accessing resources for art, extra-curricular learning opportunities and cross-curricular approaches, all of which are significant areas of interest which require further investigation. In addition, I felt there was more to say on the effects of academization on art planning and provision, especially when compared to smaller schools who were still under LEA control. However, I did not have the opportunity to discuss these issues in any depth but acknowledge this is an area of research which warrants further investigation.

Additionally, I recognise that tensions between policy texts and school-based practices are complex and therefore I anticipate that my next project may take a critical realist stance to enable me to examine what causal factors may underline the challenges many schools and ITE providers face regarding the provision of primary art.

5.10. Potential Questions for Future Research

As a result of this study, several key issues and concerns have given rise to new questions and areas for future research with schools, teachers and training providers:

Specifically for ITE:

- How might ITE providers strengthen the training experiences on offer to provide further opportunities for curriculum enhancement in primary art, especially around interconnecting the different domains of art knowledge and skills?

Specifically for schools:

- What factors might contribute to a disparity in art provision across and between primary schools?
- How might the implementation of a scheme of work for primary art and design impact upon children's knowledge and skills acquisition?
- How would forging stronger, sustained partnerships between schools and local cultural institutions help to enable children to build their cultural capital?
- How might teachers utilize digital technologies and virtual realities to enhance the teaching of art in the primary school classroom?

In addition, I would like to elicit children's voices within these proposed areas of future research.

5.11. Concluding Remarks

The role of the classroom teacher can be pivotal in introducing children to the world of art through the tool of education. Furthermore, providing opportunities for children to *make*, *know,* and *see* art may enhance children's access to cultural capital and ability to play "the game" in later life (Bourdieu, 1994, p.63).

Although it is evident that many schools are now making time for art within a broad and rich primary school curriculum, often aided by schemes of work, which could reflect the growing marketization and standardization of education, my findings suggest that not all teachers, in training or in school, feel confident about their depth and breadth of knowledge for teaching art in the primary school classroom. It could therefore be suggested that insufficient knowledge or a lack of confidence could impact upon the quality and richness of the art lessons being offered across and between schools (as previously alluded to by Garvis *et al.,* 2011; Gatt and Karpinnen, 2014; Gregory 2017; 2019; APPG 2023). Furthermore, a shortfall in art knowledge for teaching will do little to challenge the cycle of what Bourdieu and Passerson (1977) refer to as the reproduction of knowledge in education, culture and society. In other words, the "common culture'' (Lawton, 1975 p.114) or rather " knowledge commons" (UNESCO

2021, p.12) which is shared and transmitted during a child's primary education will continue to maintain the culture of the dominant classes, rather than opening the social field to a range of possibilities and meaningful art and cultural learning experiences relevant to the lives of children today.

I therefore concur with Tambling and Bacon's (2023, p.35) proposition that the purpose and aim of education requires greater scrutiny and collective understanding, beyond academic outcomes, to secure the place of the arts in schools. Moreover, UNESCO (2021, p.11) highlight how we need a shared public purpose for education as we move forwards. As such, I would add that if education is a collective endeavour and concerns the advancement of shared knowledge and skills, it would be reasonable to suggest that teachers need to be afforded real *time*, and *support* to access a wealth of training and professional development opportunities throughout their professional careers. This may enable them to build their knowledge bases for teaching which includes endorsing creative pedagogies which encourage the development of the whole child whilst providing children with a fully rounded learning experience (see Tambling and Bacon, p.97). In so doing, this could, in theory, enable more children to gain access to fields of power (Bourdieu, 1984), and may go some way in improving children's life chances (SMC, 2016), especially children who may be experiencing childhood disadvantage. However, making time for art remains a challenge for both schools and ITE providers alike, as the remit of primary education is ever expanding, whilst a focus on children's attainment in maths and literacy continues to reduce the time available for *all* foundation subjects within an overstretched curriculum. Nevertheless, my research findings indicate that school leaders can play a pivotal role in enhancing the profile of art within the primary school and are well positioned to initiate structural change. In other words, the ecology of art *in* primary education may be determined by those with the power and authority to prioritise different fields of learning and make a difference from the ground up, by assuring children's entitlement to a broad and rich primary school curriculum, which includes *making*, *knowing* and *seeing* art, becomes a reality for *all* children in England.

AFTERWORD

Since conducting and submitting my research study, a new Labour Government has been elected (July 2024). It is my understanding that Labour has commissioned an expert-led review into curriculum and assessment, led by Professor Becky Francis, chief executive of the Education Endowment Foundation (EEE). At the time of writing, Labour is proposing to broaden the school curriculum to ensure children, from all backgrounds, are afforded greater opportunities to access a curriculum beyond the core subjects of maths, English and science. Furthermore, they have emphasised the need for a curriculum which is "…rich and broad, inclusive and innovative" (Labour Creatives, 2024, p.7). These are interesting times for both primary education, the arts and the cultural learning sectors in that political leaders are beginning to acknowledge the fact that the arts matter and are imperative to enriching individual lives; contributing to society cohesion by means of communication and expression (see Adams, 2011, p.156); whilst supporting economic growth, as highlighted by Tambling and Bacon (2023). Arts' role in supporting children's emotional and social well-being, health and happiness has also been highlighted (see UNESCO, 2021; CLA, 2018). As such, my research study is both timely and relevant to the field of primary art education in that it adds to the growing corpus of knowledge around the importance of accessing art within a broad and rich primary school curriculum.

Glossary of Terms

Academies are independent from local council control and are funded directed though central government (Academies Act, 2010). They were originally set up by New Labour in 2000, and were designed to improve standards of education, particularly if schools were deemed at risk of failing. Today, if a school is judged to be 'inadequate' by Ofsted, they must covert to academization. Since their formulation, many academies have clustered together to form multi-academy trusts (MATs) to address funding and staffing issues and to share best practices; as such, many MATs are controlled by central senior leadership teams. Academies have greater autonomy over *what* and *how* they teach, although they are expected to offer a broad curriculum 'similar in breadth and ambition' to the National Curriculum (Ofsted, 2022; Para 203).

Under current government plans, all schools are expected to become part of an Academy trust by 2030 (DfE, 2022a) diverting responsibly for education away from local council-maintained schools.

Art Although a contested concept (see Hickman, 2010, p.13), art can be defined as a creative practice and/or process which sits alongside the theory related to the study of art, past and present. Visual art is often associated with notions such as self-expression, originality, creativity, and imagination (see Hickman, 2010, p.3), the practice of which might include drawing, painting, and sculpture etc. (See Arts Council England, 2021, 12 different 'areas of making' for further details). In schools in England, the practice of making art should interconnect with the teaching and learning of art disciplinary, and theoretical knowledge as alluded to in the primary art and design National Curriculum (NC) in England (DfE, 2013) and advised in the recent Ofsted research review for art and design (2023).

Art disciplinary knowledge refers to the study of art; what is learnt, what is discussed and how it is judged (see Ofsted, 2023, p.17). Disciplinary knowledge might be acquired by visiting art galleries and museums to see, discuss and interpret original artworks, first-hand.

Art history is a branch of history which focuses on the past and uses works of visual art and representation as historical points of reference to explain an artist's imaginative and creative interpretation of their world (see Gombrich, *Story of Art*, 1989, p.512).

Art subject specialist lead teachers refers to primary classroom teachers who hold leadership responsibilities for coordinating the teaching and learning of primary art [and design] and/or curriculum development throughout the primary school.

ArtsMark is a recognised qualification/award designed to help teachers embed arts, cultural and creativity across the whole school. The qualification is accredited by Arts Council England (ACE), a non-departmental public body and registered charity of the Department for Culture, Media and Sport (DfCMS).

Art theoretical knowledge is a term which concerns the teaching of cultural and contextual content knowledge (see Ofsted, 2023, p.14). For example, teaching children

about the work of range of artists and artworks whilst making links between past, present, and future artists and artforms. Art theoretical knowledge may be acquired through visiting art galleries and museums to see, discuss and interpret original artworks.

Calouste Gulbenkian Foundation is an international institution based in the European country of Portugal. The aim of the foundation is to promote the development of the arts, science, education, and charity work to enable more equitable and sustainable societies. Further information can be found on their website available at: https://gulbenkian.pt/en/the-foundation/the-foundation/

Craft Although a contested concept, craft can be considered a skilful making activity which often results in a final product (see Hickman, 2010, p.13).

Cultural capital was coined by the French sociologist Pierre Bourdieu (1930-2002). The term refers to the way in which 'legitimized' forms of culture, what Bourdieu refers to as 'taste', is reproduced, transmitted, and distributed within society to maintain established knowledge and advantage. More recently, the notion of cultural capital has been co-opted by the former head of Ofsted, Amanda Spielman (2020), as meaning: "the extent to which a school provides a broad and rich curriculum, and how well that curriculum is taught."

Deep dives are based on Ofsted's inspection methodology which judges the "quality of education" provided by schools (Ofsted, 2019, p.6). Ofsted base their judgements on their inspection framework criteria (EIF, 2019). Details of which can be found at:

https://www.gov.uk/government/publications/school-inspection-handbook-eif

Design along with art is one of the subjects required to be taught by law under the National Curriculum (NC) for England (DfE, 2013). Although a contested concept, the process of design usually involves the planning involved in the creation of ideas and cultural production.

Great artists This term is referenced within the Primary National Curriculum (NC) for Art and Design (DfE, 2013, p.176). Government policy requires all state mainstream educated pupils in England to be taught about the work of "great artists…". (Although the NC framework does not name any artists, past or present). Who decides *what* or *who* is a "great artist" is a matter of contention with many artists often overlooked or dismissed throughout art history.

More information on who the art establishment considers to be a "great artist" in the Western tradition can be found in Appendix A23. Reference to the importance of diversity and representation can be found in Appendix A24.

Local Education Authority (LEA) schools are maintained and funded via local governments and follow the National Curriculum (DfE, 2013). They must offer children a broad and balanced curriculum by law (Education Act, 2002).

Ofsted (the Office for Standards in Education) was formed in 1992 by a Conservative led government with the remit of regulating educational standards across schools in England.

Old Masters is a term often used by art historians, such as E.H. Gombrich (1989), to represent significant and accomplished artists from the past. Most are men, usually painters or sculptors working in the Western European art tradition. Historically, to qualify as an artist or master craftsman, an individual will have completed an apprenticeship under the directorship of an already established artist thus allowing the individual to gain the rank of 'Master of the guild'. The world-famous Renaissance painter Leonardo da Vinci (1452-1519), well known for his masterpiece the *Mona Lisa,* which hangs in the Louvre Museum, Paris, France, is firmly established as one of the greatest Italian old Masters and thinkers of all time and was trained under the Italian sculptor and painter Verrocchio (1435-88).

Powerful knowledge is a term coined by Michael Young (2008) in his text *Bringing knowledge back in*. Essentially, Young professes that the role of education is to provide children with access to powerful disciplinary knowledge beyond the everyday. Such knowledge is that which is determined and valued by experts such as policy makers, schools, and teachers, rather than everyday socially constructed knowledge. For Young, children need to gain access to the 'best' knowledge within the field.

SATs (Standard Assessment Tests) are administered by primary schools to assess children's education achievement in the core subjects of mathematics and English. These are administered in schools in England in year 2 and year 6.

Social constructionism is a philosophical positionality which purports that knowledge is constructed by social actors through their subjective thoughts, actions, and interpretations of their real-world experiences. As such, knowledge and lived experience are not fixed but rather, reflects a person's interpretation of their world or a phenomenon such as art.

Subject knowledge There are 11 subjects required to be taught, by law, within the primary National Curriculum (NC) for England (DfE, 2013). (Religious education (RE) and personal, social, health education (PSHE) also forms part of the NC). Throughout this thesis, I discuss the importance of art subject knowledge for teaching. By this I am alluding to the essential core body of knowledge and skills which teachers are required to impart to children as part of the English school curriculum (DfE, 2013). This includes more general subject knowledge about art, as well as curriculum content knowledge e.g., pupils should be taught about the work of "great artists…" (DfE, 2013, p.176). The primary National Curriculum (NC) (DfE, 2013) does not state *how* teachers should teach but it does outline the subject content to be taught under each key stage of a child's education.

Social realism is a term which harks back to Emile Durkheim (1858- 1917) and Basil Bernstein (1924-2000), both social realists who recognized the power of knowledge within society. According to Durkheim (1912/2008), there are two basic types of

knowledge: profane and sacred. *Profane* knowledge is knowledge, which is gleaned from people's every day, personal, social experiences whereas *sacred* knowledge is knowledge which has been derived from those who hold power and authority within society (for example, schools and teachers governed by a national curriculum which sets out what knowledge is to be revered and reproduced in the classroom).

Take One Picture is a national programme for primary schools established by the National Gallery, London, to encourage schools and children to engage with the history of art. Each year, one picture is selected from the National Gallery collection as a catalyst for cross-curricular work in the primary school classroom. Further information is available from: https://www.nationalgallery.org.uk/learning/take-one-picture

The Arts is an all-encompassing term which covers a range of expressive arts disciplines including art, design, craft, music, drama, dance etc. Numerous research studies have reported on the decline in arts-based education (see Cooper, 2018), with art and design being one of many subjects at risk.

The Primary National Curriculum for England (DfE, 2013) consists of three core subjects: Maths, English and Science and eight foundation subjects, one of which is, art and design (the inclusion of which was made statutory in 1992). When combined, these subjects are intended to provide all mainstream state educated children in England with access to a 'balanced and broadly based' primary education (DfE, 2013, p.5). Wales, Scotland, and Northern Ireland have their own curriculums which differ in scope and content.

Visual art refers to any art form which requires the viewer to engage with and respond to what they see, hear or encounter. This might include drawing, painting, sculpture, installation, performance art, photography, video art etc. (See Arts Council England, 2021, 12 different 'areas of making' for further details).

Visual culture is a term which relates to the visual representation of different forms of art and culture. This may include architecture, painting, sculpture etc and encompasses both the study of contemporary art forms, art history, and art interpretation.

Voluntary controlled (VC) schools are schools which are state-maintained and funded by a local authority but are run by a religious foundation or trust. Further information is available from:
https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/937573/Maintained_governance_role_descriptors.pdf

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APPENDIX A: RESEARCH TOOLS, PROCESSES, AND PROCEDURES

1. Participant information sheet (PIS) for primary art lead teachers
2. Participant information sheet (PIS) for primary teacher-educators
3. Participant information sheet (PIS) for learning and engagement offers (LEOs (adapted for artist-in-residence)
4. Participant information sheet (PIS) for generalist primary teachers
5. Participant information sheet (PIS) for primary trainee teachers
6. Consent form for primary art lead teachers (adapted for generalist primary teachers)
7. Consent form for primary teacher educators
8. Consent form for LEOs
9. Consent form for AIR
10. Consent form for primary trainee teachers
11. Privacy notice (for all participants)
12. Information given to primary schools/teachers.
13. Survey questionnaires for primary teachers
14. Announcement sent to trainee teachers via email/ handout.
15. Survey questionnaires for trainee teachers
16. Interview guide for art leads (adapted for generalists)
17. Interview guide for LEOs (adapted for AIR)
18. Interview guide for teacher-educators
19. Focus group interview guide (trainee teachers).
20. Focus group protocols (trainee teachers)
21. Transcription codes
22. Literature search: key terms and sources
23. List of great artists in the Western tradition
24. Diversity and representation
25. List of great artists cited by participants.
26. Online links to schemes of work for primary art and design

Appendix A1 (PIS for art leads)

Participant Information Sheet

Project title:

An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England

Introduction

My name is Claire Osborne, and I am a lecturer in Education at X. I am currently researching the teaching and learning of primary Art education, with a particular focus on finding out about how teachers acquire their primary art subject knowledge with specific reference to great artists, as the topic for a professional educational doctorate in education (EdD) at X

You are invited to take part in this research taking place at X. Before you decide whether to take part, it is important for you to understand why the study is being done and what it will involve. Please read the following information carefully and if you have any queries or would like more information please contact Claire Osborne.

Contact details:

Researcher: Claire Osborne.

Project supervisor is: X

Director of Studies is: X

The research is looking at how the Primary National Curriculum for England (DfE, 2013) has shaped the teaching and learning of Primary Art. My research study will be centered around a number of themes including how the subject of art is perceived and valued by teachers; teachers' acquisition and construction of art subject and curriculum knowledge, specifically knowledge of 'great artists' and, whether teachers consider themselves to be 'well trained' and 'supported' to teach primary art. Furthermore, I want to find out what teachers understand by the term 'cultural capital' and how they are enhancing this in the primary classroom context.

To help me answer these questions I will be using an online survey questionnaire administered by Qualtrics and conducting 1-1 semi-structured interviews with Art school lead teachers who have voluntarily 'opted in' to participate in this project. The aim of the 1-1 interviews will be to collect information that will be made anonymous.

The results of my study will be analysed and used in fulfilment of my final dissertation and in a Report made available on X open-access repository. The anonymised results may also be used in conference papers and peer-reviewed academic papers. The

research findings will be read by university supervisors and tutors and may be shared with students and colleagues in classroom discussions.

Why have I been invited to take part?

As an Art subject lead teacher, I am interested in gaining information about your views, experiences and understandings of teaching and learning primary Art specifically, the value and purpose of art education; the role of art subject knowledge, training and continued professional development (CPD) and how government policy has shaped the teaching and learning of art at this point in time. I also wish to find out how teachers are interpreting Ofsted's (Ofsted Inspection Framework, 2019) reference to 'cultural capital' and enacting this in the classroom so the survey and interview will ask you about these things. The purpose of the questions will be to gain information about your experience and your views.

Do I have to take part?

You do not have to take part in this research. It is up to you to decide whether or not you want to be involved. If you do decide to take part, you will be given a copy of this information sheet to keep and will be asked to sign a consent form if you wish to participate in a 1-1 semi-structured interview with the researcher. If you do decide to take part in a 1-1 interview with the researcher, you are able to withdraw from the research without giving a reason until 1st December 2023. If you want to withdraw from the study before this date, please write to Claire Osborne. Deciding not to take part in this research study or to withdrawal from the study does not have any penalty and will not affect the standard of care you will receive, your assessment marks, your career progress.

What will happen to me if I take part and what do I have to do?

If you agree to take part in this research, you may first be asked to complete an online survey questionnaire administrated by Qualtrics via a link sent to you or your school. By choosing to voluntarily complete and submit the survey questionnaire means you have given your informed consent for your data to be used for the purposes of this research study.

At the end of the survey, you will be invited to take part in a follow-up 1-1 semi structured interview with the researcher. This will be conducted either online using MS Teams by Claire Osborne or face to face. As a researcher I am experienced in the subject matter, and I am sensitive to issues it may raise.

I anticipate that the online survey questionnaire will take approximately 10-15 minutes to complete. The 1-1 interviews will take approximately 30 minutes and will take place at a time and place convenient to you.

The subject and focus of the discussion will be the teaching of primary art with specific reference to the purpose and value of art education; teachers' acquisition of art subject

knowledge; training/CPD and teachers understanding of the term cultural capital. Your answers will be fully anonymised.

Your 1-1 interview will be recorded but the recording will not contain your real name. A unique identifier for example *Participant A* will be used to re-identify you if you choose to withdraw from the study within the period. Recordings will be saved to a file on secure drive immediately and your file will be anonymised (before transcription) and deleted from the recorder. Your data will be anonymised and will be analysed with interview data from other anonymised participants.

What are the benefits of taking part?

The aim of this proposed doctoral research is to add to the growing body of literature which supports the valuable role art can play in children's lives, especially in enhancing *all* children's access to 'cultural capital' (Bourdieu,1984) and essential subject specific knowledge, specifically of great artists.

If you take part, you will be helping me to gain a better understanding of the current value and purpose of primary art education in schools at this point in time and highlighting the importance of good subject knowledge in enabling children to access a balanced and broadly-based curriculum.

What are the possible risks of taking part?

I do not foresee or anticipate any significant risk to you in taking part in this study. If, however, you feel uncomfortable at any time you can ask for the interview to stop. If you need any support during or after the interview, then the researcher will be able to put you in touch with suitable support agencies. For example**:** X   tel: X email X

The researcher is experienced in conducting interviews and is sensitive to the subject area. The interview has been designed with these considerations in mind.

What will happen to your information?

All the information we receive from you will be treated in the strictest confidence.

All the information that you give will be kept confidential and anonymised as soon as the data has been collected. The only circumstance where I may not be able to keep your information confidential is in the event if someone discloses anything that indicates that someone could be at risk of significant harm. In this event, I will inform the setting's safeguarding lead at X. Hard copy research material will be kept in a locked and secure setting to which only the researcher will have access in accordance with the University's and the Data Protection Act 2018 and General Data Protection Regulation requirements. Voice recordings will be destroyed securely and immediately after anonymised transcription. Your anonymised data will be analysed together with other interview and file data, and I will ensure that there is no possibility of identification or re-identification from this point.

Where will the results of the research study be published?

The results of this study will be analysed and used in fulfilment of my final dissertation and a Report will be written containing my research findings. This Report will be available on the X open-access Research Repository.

A hard copy of the Report will be made available to all research participants if you would like to see it. Key findings will also be shared both within and outside the X in fulfilment of my Professional Doctorate in Education. Anonymous and non-identifying direct quotes may be used for publication and presentation purposes.

Who has ethically approved this research?

The project has been reviewed and approved by the X Ref. no. X Any comments, questions, or complaints about the ethical conduct of this study can be addressed to the Research Ethics Committee at X

What if something goes wrong?

Any concerns, queries and/or complaints should be addressed to me, Claire Osborne the lead researcher at: X or by contacting my Director of Studies: X Or the ethics committee X

What if I have more questions or do not understand something?

If you would like any further information about the research, please contact in the first instance: Claire Osborne.

Thank you for agreeing to take part in this study.

You will be given a copy of this Participant Information Sheet and your signed Consent Form to keep.

Participant Information Sheet

Project title:

Who or what is a 'Great artist…in history'?
An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England

Introduction

My name is Claire Osborne, and I am a senior lecturer in Education at X. I am currently researching the teaching and learning of primary Art education, with a particular focus on finding out about how teachers acquire their primary art subject knowledge with specific reference to great artists in history, as the topic for a professional educational doctorate in education (EdD) at X

You are invited to take part in this research taking place at X. Before you decide whether to take part, it is important for you to understand why the study is being done and what it will involve. Please read the following information carefully and if you have any queries or would like more information please contact Claire Osborne.

Contact details:

Researcher: Claire Osborne: X

Project supervisor is: X

Director of Studies is: X

The aim of the research

The research is looking at how the Primary National Curriculum for England (DfE, 2013) has shaped the teaching and learning of primary art. My research will be centered around a number of themes including how the subject of art is perceived and valued by teachers; teachers' acquisition and construction of art subject and curriculum knowledge, specifically knowledge of 'great artists in history' and, whether teachers consider themselves 'well trained' and 'supported' to teach primary art. Furthermore, I want to find out what teachers understand by the term 'cultural capital' and how they are enhancing this in the primary classroom context.

To help me answer these questions, I will be conducting 1-1 semi-structured interviews with teacher-educators to who have voluntarily 'opted in' to participate in this project. The aim of the interviews will be to collect information that will be made anonymous.

The results of my study will be analysed and used in fulfilment of my final dissertation and in a Report made available on the university X open-access repository. The anonymised results may also be used in conference papers and peer-reviewed academic

papers. The research findings will be read by university supervisors and tutors and may be shared with students and colleagues in classroom discussions.

Why have I been invited to take part?

As a teacher-educator, I am interested in gaining information about your views, experiences and understandings on the teaching and learning primary Art. Specifically, the value and purpose of art education; the role of art subject knowledge, training and continued professional development and your thoughts on how government policy has shaped the teaching and learning of art at this point in time. I also wish to find out how teachers are interpreting Ofsted's (Ofsted Inspection Framework, 2019) reference to 'cultural capital' so the interview will ask you about these things. The purpose of the questions will be to gain information about your experience and your views.

Do I have to take part?

You do not have to take part in this research. It is up to you to decide whether or not you want to be involved. If you do decide to take part, you will be given a copy of this information sheet to keep and will be asked to sign a consent form. If you do decide to take part, you are able to withdraw from the research, without giving a reason until 1st December 2023. If you want to withdraw from the study before this date, please write to Claire Osborne. Deciding not to take part or to withdrawal from the study does not have any penalty and will not affect the standard of care you will receive, your assessment marks, your career progress

What will happen to me if I take part and what do I have to do?

If you agree to take part you will be asked to take part in a face-to-face semi-structured interview with the researcher, Claire Osborne on the X campus at a time convenient to you. As a researcher I am experienced in the subject matter, and I am sensitive to issues it may raise. I anticipate that the 1-1 interview will take approximately 45 minutes.

The subject and focus of the discussion will be the teaching and learning of primary art with specific reference to the purpose and value of art education; teachers' acquisition of art subject knowledge, teacher-training and understanding(s) of the term cultural capital. Your answers will be fully anonymised.

Your 1-1 interview will be recorded but the recording will not contain your real name. A unique identifier for example *Participant A* will be used to re-identify you if you choose to withdraw from the study within the period. Recordings will be saved to a file on secure drive immediately and your file will be anonymised (before transcription) and deleted from the recorder. Your data will be anonymised and will be analysed with interview data from other anonymised participants.

What are the benefits of taking part?

The aim of this proposed doctoral research is to add to the growing body of literature which supports the valuable role art can play in children's lives especially in enhancing *all* children's access to 'cultural capital' (Bourdieu,1984) and essential subject specific knowledge, specifically of great artists.

If you take part, you will be helping me to gain a better understanding of the current value and purpose of primary art education in schools at this point in time and highlighting the importance of good subject knowledge in enabling children to access a balanced and broadly-based curriculum.

What are the possible risks of taking part?

I do not foresee or anticipate any significant risk to you in taking part in this study. If, however, you feel uncomfortable at any time you can ask for the interview to stop. If you need any support during or after the interview, then the researcher will be able to put you in touch with suitable support agencies. For example: X which can be contacted by telephone: X or by email: X

The researcher is experienced in conducting interviews and is sensitive to the subject area. The interview has been designed with these considerations in mind.

What will happen to your information?

All the information we receive from you will be treated in the strictest confidence.

All the information that you give will be kept confidential and anonymised as soon as the data has been collected. The only circumstance where I may not be able to keep your information confidential is in the event if someone discloses anything that indicates that someone could be at risk of significant harm. In this event, I will inform the setting's safeguarding lead at X. Hard copy research material will be kept in a locked and secure setting to which only the researcher will have access in accordance with the University's and the Data Protection Act 2018 and General Data Protection Regulation requirements. Voice recordings will be destroyed securely and immediately after anonymised transcription. Your anonymised data will be analysed together with other interview and file data, and I will ensure that there is no possibility of identification or re-identification from this point.

Where will the results of the research study be published?

The results of this study will be analysed and used in fulfilment of my final dissertation and a Report will be written containing my research findings. This Report will be available on the X open-access Research Repository.

A hard copy of the Report will be made available to all research participants if you would like to see it. Key findings will also be shared both within and outside the University in fulfilment of my Professional Doctorate in Education. Anonymous and non-identifying direct quotes may be used for publication and presentation purposes.

Who has ethically approved this research?

The project has been reviewed and approved by the Faculty/University X Research Ethics Committee Ref. No. X Any comments, questions, or complaints about the ethical conduct of this study can be addressed to the Research Ethics Committee at X

What if something goes wrong?

Any concerns, queries and/or complaints should be addressed to me, Claire Osborne the lead researcher at X. Or by contacting my Director of Studies: Or the ethics committee

What if I have more questions or do not understand something?

If you would like any further information about the research, please contact in the first instance: Claire Osborne.

Thank you for agreeing to take part in this study.

You will be given a copy of this Participant Information Sheet and your signed Consent Form to keep.

Participant Information Sheet

Project title:

Who or what is a 'Great artist…in history'?
An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England

Introduction

My name is Claire Osborne, and I am a senior lecturer in Education at X. I am currently researching the teaching and learning of Primary Art Education, with a particular focus on finding out about how teachers acquire their primary art subject knowledge with specific reference to great artists in history, as the topic for a Professional Educational Doctorate in Education (EdD) at X

You are invited to take part in this research taking place at X. Before you decide whether to take part, it is important for you to understand why the study is being done and what it will involve. Please read the following information carefully and if you have any queries or would like more information please contact Claire Osborne, X

Contact details:

Researcher: Claire Osborne: X

Project supervisor is: X

Director of Studies is: X

The aim of the research

The research is looking at how the Primary National Curriculum for England (DfE, 2013) has shaped the teaching and learning of primary art. My research will be centered around a number of themes including how the subject of art is perceived and valued by teachers; teachers' acquisition and construction of art subject and curriculum knowledge, specifically knowledge of 'great artists in history' and, whether teachers consider themselves 'well trained' and 'supported' to teach primary art. Furthermore, I want to find out what teachers understand by the term 'cultural capital' and how they are enhancing this in the primary classroom context.

To help me answer these questions, I will be conducting 1-1 semi-structured interviews with a range of people who work in education including Education Officers working in galleries and museums who hold responsibility for developing teachers' CPD for Art (Continual Professional Development) and who have voluntarily 'opted in' to participate in this project. The aim of the interviews will be to collect information that will be made anonymous.

The results of my study will be analysed and used in fulfilment of my final dissertation and in a Report made available on the X open-access repository. The anonymised results may also be used in conference papers and peer-reviewed academic papers. The research findings will be read by university supervisors and tutors and may be shared with students and colleagues in classroom discussions.

Why have I been invited to take part?

As an Education Officer, I am interested in gaining information about your views, experiences and understandings on the teaching and learning of Primary Art and your role in teachers' CPD. I am specifically interested in finding out participants' views on the value and purpose of Art education; the role of Art subject knowledge; training and continued professional development and, your thoughts on how government policy has shaped the teaching and learning of Art at this point in time. I also wish to find out how teachers are interpreting Ofsted's (Ofsted Inspection Framework, 2019) reference to 'cultural capital' so the interview will ask you about these things. The purpose of the questions will be to gain information about your experience and your views in your role as an Education Officer.

Do I have to take part?

You do not have to take part in this research. It is up to you to decide whether or not you want to be involved. If you do decide to take part, you will be given a copy of this information sheet to keep and will be asked to sign a consent form. If you do decide to take part, you are able to withdraw from the research, without giving a reason until 1st December 2023. If you want to withdraw from the study before this date, please write to Claire Osborne. Deciding not to take part or to withdrawal from the study does not have any penalty and will not affect the standard of care you will receive, your assessment marks, your career progress.

What will happen to me if I take part and what do I have to do?

If you agree to take part you will be asked to take part in a semi-structured interview with the researcher, Claire Osborne, at a time and location convenient to you. As a researcher I am experienced in the subject matter, and I am sensitive to issues it may raise. I anticipate that the 1-1 interview will take approximately 45 minutes.

The subject and focus of the discussion will be on the teaching and learning of Primary Art with specific reference to the purpose and value of Art education; teachers' acquisition of Art subject knowledge, understanding(s) of the term cultural capital and the role of CPD. Your answers will be fully anonymised.

Your 1-1 interview will be recorded but the recording will not contain your real name. A unique identifier for example *Participant A* will be used to re-identify you if you choose to withdraw from the study within the period. Recordings will be saved to a file on secure drive immediately and your file will be anonymised (before transcription) and

deleted from the recorder. Your data will be anonymised and will be analysed with interview data from other anonymised participants.

What are the benefits of taking part?

The aim of this proposed doctoral research is to add to the growing body of literature which supports the valuable role visual cultural knowledge can play in children's lives especially in enhancing *all* children's access to 'cultural capital' (Bourdieu,1984) and essential subject specific knowledge, specifically of great artists.

If you take part, you will be helping me to gain a better understanding of the current value and purpose of Primary Art Education in schools at this point in time and highlighting the importance of good subject knowledge in enabling children to access a balanced and broadly-based curriculum.

What are the possible risks of taking part?

I do not foresee or anticipate any significant risk to you in taking part in this study. If, however, you feel uncomfortable at any time you can ask for the interview to stop. If you need any support during or after the interview, then the researcher will be able to put you in touch with suitable support agencies. For example: x tel: x email: x

The researcher is experienced in conducting interviews and is sensitive to the subject area. The interview has been designed with these considerations in mind.

What will happen to your information?

All the information we receive from you will be treated in the strictest confidence.

All the information that you give will be kept confidential and anonymised as soon as the data has been collected. The only circumstance where I may not be able to keep your information confidential is in the event if someone discloses anything that indicates that someone could be at risk of significant harm. In this event, I will inform the setting's safeguarding lead at X. Hard copy research material will be kept in a locked and secure setting to which only the researcher will have access in accordance with the University's and the Data Protection Act 2018 and General Data Protection Regulation requirements. Voice recordings will be destroyed securely and immediately after anonymised transcription. Your anonymised data will be analysed together with other interview and file data, and I will ensure that there is no possibility of identification or re-identification from this point.

Where will the results of the research study be published?

The results of this study will be analysed and used in fulfilment of my final dissertation and a Report will be written containing my research findings. This Report will be available on the X open-access Research Repository.

A hard copy of the Report will be made available to all research participants if you would like to see it. Key findings will also be shared both within and outside X in fulfilment of my Professional Doctorate in Education. Anonymous and non-identifying direct quotes may be used for publication and presentation purposes.

Who has ethically approved this research?

The project has been reviewed and approved by the Faculty/University X University Research Ethics Committee Ref. No. X Any comments, questions, or complaints about the ethical conduct of this study can be addressed to the Research Ethics Committee at X

What if something goes wrong?

Any concerns, queries and/or complaints should be addressed to me, Claire Osborne the lead researcher at X. Or by contacting my Director of Studies: X Or the ethics committee X

What if I have more questions or do not understand something?

If you would like any further information about the research, please contact in the first instance: Claire Osborne.

Thank you for agreeing to take part in this study.

You will be given a copy of this Participant Information Sheet and your signed Consent Form to keep.

Participant Information Sheet

Project title:

An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England

Introduction

My name is Claire Osborne, and I am a lecturer in Education at X. I am currently researching the teaching and learning of primary Art education, with a particular focus on finding out about how teachers acquire their primary art subject knowledge as the topic for a professional educational doctorate in education (EdD) at X

You are invited to take part in this research taking place at X. Before you decide whether to take part, it is important for you to understand why the study is being done and what it will involve. Please read the following information carefully and if you have any queries or would like more information, please contact Claire Osborne.

Contact details:

Researcher: Claire Osborne: X

Project supervisor is: X

Director of Studies is: X

The aim of the research

The research is looking at how the Primary National Curriculum for England (DfE, 2013) has shaped the teaching and learning of Primary Art. My research study will be centered around several themes including how the subject of art is perceived and valued by teachers; teachers' acquisition and construction of art subject and curriculum knowledge, specifically knowledge of 'great artists' and, whether teachers consider themselves to be 'well trained' and 'supported' to teach primary art. Furthermore, I want to find out what teachers understand by the term 'cultural capital' and how they are enhancing this in the primary classroom context.

To help me answer these questions I will be conducting 1-1 semi-structured interviews with primary teachers who have voluntarily 'opted in' to participate in this project. The aim of the 1-1 interviews will be to collect information that will be made anonymous.

The results of my study will be analysed and used in fulfilment of my final dissertation and in a Report made available on X open-access repository. The anonymised results may also be used in conference papers and peer-reviewed academic papers. The

research findings will be read by university supervisors and tutors and may be shared with students and colleagues in classroom discussions.

Why have I been invited to take part?

As a primary teacher, I am interested in gaining information about your views, experiences and understandings of teaching and learning primary Art specifically, the value and purpose of art education; the role of art subject knowledge, training and continued professional development (CPD) and how government policy has shaped the teaching and learning of art at this point in time. I also wish to find out how teachers are interpreting Ofsted's (Ofsted Inspection Framework, 2019) reference to 'cultural capital' and enacting this in the classroom so the survey and interview will ask you about these things. The purpose of the questions will be to gain information about your experience and your views.

Do I have to take part?

You do not have to take part in this research. It is up to you to decide whether you want to be involved. If you do decide to take part, you will be given a copy of this information sheet to keep and will be asked to sign a consent form if you wish to participate in a 1-1 semi-structured interview with the researcher. If you do decide to take part in a 1-1 interview with the researcher, you are able to withdraw from the research without giving a reason until 1st December 2023. If you want to withdraw from the study before this date, please write to Claire Osborne. Deciding not to take part in this research study or to withdrawal from the study does not have any penalty and will not affect the standard of care you will receive, your assessment marks, your career progress.

What will happen to me if I take part and what do I have to do?

If you agree to take part in this research, you will be invited to take part in a 1-1 semi structured interview with the researcher. This will be conducted either online using MS Teams by Claire Osborne or face to face. As a researcher I am experienced in the subject matter, and I am sensitive to issues it may raise.

I anticipate the 1-1 interview will take approximately 30 minutes and will take place at a time and place convenient to you.

The subject and focus of the discussion will be the teaching of primary art with specific reference to the purpose and value of art education; teachers' acquisition of art subject knowledge; training/CPD and teachers understanding of the term cultural capital. Your answers will be fully anonymised.

Your 1-1 interview will be recorded but the recording will not contain your real name. A unique identifier for example *Participant A* will be used to re-identify you if you choose to withdraw from the study within the period. Recordings will be saved to a file on secure drive immediately and your file will be anonymised (before transcription) and

deleted from the recorder. Your data will be anonymised and will be analysed with interview data from other anonymised participants.

What are the benefits of taking part?

The aim of this proposed doctoral research is to add to the growing body of literature which supports the valuable role art can play in children's lives, especially in enhancing *all* children's access to 'cultural capital' (Bourdieu,1984) and essential subject specific knowledge, specifically of great artists.

If you take part, you will be helping me to gain a better understanding of the current value and purpose of primary art education in schools at this point in time and highlighting the importance of good subject knowledge in enabling children to access a balanced and broadly-based curriculum.

What are the possible risks of taking part?

I do not foresee or anticipate any significant risk to you in taking part in this study. If, however, you feel uncomfortable at any time you can ask for the interview to stop. If you need any support during or after the interview, then the researcher will be able to put you in touch with suitable support agencies. For example**: X   tel: X email: X**

The researcher is experienced in conducting interviews and is sensitive to the subject area. The interview has been designed with these considerations in mind.

What will happen to your information?

All the information we receive from you will be treated in the strictest confidence.

All the information that you give will be kept confidential and anonymised as soon as the data has been collected. The only circumstance where I may not be able to keep your information confidential is in the event if someone discloses anything that indicates that someone could be at risk of significant harm. In this event, I will inform the setting's safeguarding lead at X. Hard copy research material will be kept in a locked and secure setting to which only the researcher will have access in accordance with the University's and the Data Protection Act 2018 and General Data Protection Regulation requirements. Voice recordings will be destroyed securely and immediately after anonymised transcription. Your anonymised data will be analysed together with other interview and file data, and I will ensure that there is no possibility of identification or re-identification from this point.

Where will the results of the research study be published?

The results of this study will be analysed and used in fulfilment of my final dissertation and a Report will be written containing my research findings. This Report will be available on X open-access Research Repository.

A hard copy of the Report will be made available to all research participants if you would like to see it. Key findings will also be shared both within and outside the X in fulfilment of my Professional Doctorate in Education. Anonymous and non-identifying direct quotes may be used for publication and presentation purposes.

Who has ethically approved this research?

The project has been reviewed and approved by the Faculty/University X Research Ethics Committee: Ref. no. X Any comments, questions, or complaints about the ethical conduct of this study can be addressed to the Research Ethics Committee at the X

What if something goes wrong?

Any concerns, queries and/or complaints should be addressed to me, Claire Osborne the lead researcher at: X. Or by contacting my Director of Studies: Or the ethics committee X

What if I have more questions or do not understand something?

If you would like any further information about the research, please contact in the first instance: Claire Osborne.

> Thank you for agreeing to take part in this study.
>
> You will be given a copy of this Participant Information Sheet and your signed Consent Form to keep.

Participant Information Sheet

Project title:

Who or what is a 'Great artist…in history'?
An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England

Introduction

My name is Claire Osborne, and I am a senior lecturer in Education at X. I am currently researching the teaching and learning of primary Art education, with a particular focus on finding out about how teachers acquire their primary art subject knowledge with specific reference to great artists in history, as the topic for a professional educational doctorate in education (EdD) at X

You are invited to take part in this research taking place at X. Before you decide whether to take part, it is important for you to understand why the study is being done and what it will involve. Please read the following information carefully and if you have any queries or would like more information, please contact Claire Osborne.

Contact details:

Researcher: Claire Osborne: X

Project supervisor is: X

Director of Studies is: X

The aim of the research

The research is looking at how the Primary National Curriculum for England (DfE, 2013) has shaped the teaching and learning of primary art. My research will be centered around several themes including how the subject of Art is perceived and valued by teachers; teachers' acquisition and construction of art subject and curriculum knowledge, specifically knowledge of 'Great artists' and, whether teachers consider themselves 'well trained' and 'supported' to teach Primary Art. Furthermore, I want to find out what teachers understand by the term 'cultural capital' and how they are enhancing this in the primary school classroom.

To help me answer these questions, I will be using an online survey questionnaire administered by Qualtrics and conducting follow-up interviews/ small group discussions with trainee teachers who have voluntarily 'opted in' to participate in this research study. The aim of the surveys and the interviews/ small group discussion will be to collect information PIS that will be made anonymous.

The results of my research study will be analysed and used in fulfilment of my final dissertation and in a Report made available on the X open-access repository. The anonymised results may also be used in conference papers and peer-reviewed academic papers. The research findings will be read by university supervisors and tutors and may be shared with students and colleagues in classroom discussions.

Why have I been invited to take part?

As a trainee-teacher, I am interested in gaining information about your views, experiences and understandings of teaching and learning primary Art specifically, the value and purpose of art education; the role of art subject knowledge, your training and continued professional development and how government policy has shaped the teaching and learning of art at this point in time. I also wish to find out how teachers are interpreting Ofsted's (Ofsted Inspection Framework, 2019) reference to 'cultural capital' and enacting this in the classroom so the survey questionnaire and interview/ small group discussions will ask you about these things.

Do I have to take part?

You do not have to take part in this research. It is up to you to decide whether or not you want to be involved. If you do decide to take part, you will be given a copy of this information sheet to keep and will be asked to sign a consent form if you choose to participate in either a semi-structured 1-1 interview/paired interview or small group discussion with the researcher.

If you do decide to take part, you will be able to withdraw your data from the research without giving a reason up to the point of recording on the day. If you want to withdraw from the study before this date, please write to Claire Osborne. Deciding not to take part in this research study or to withdrawal from the study does not have any penalty and will not affect the standard of care you will receive, your assessment marks, your career progress.

What will happen to me if I take part and what do I have to do?

If you agree to take part in this research, you will first be asked to complete an online survey questionnaire administrated by Qualtrics. By choosing to voluntarily complete and submit the survey questionnaire means you have given your informed consent for your data to be used for the purposes of this research study.

At the end of the survey questionnaire, the form will ask whether you would like to take part in a semi-structured interview with the research. This can be either individual, paired or in a small group with between 4- 8 other participants who are currently enrolled on an Initial teacher education (ITE) programme.

The interviews will be conducted at X by Claire Osborne. As a researcher I am experienced in the subject matter, and I am sensitive to issues it may raise.

I anticipate that the online survey questionnaire will take approximately 10-15 minutes to complete. The interview/ group discussion will take approximately 45 minutes and will take place on the X campus at a time convenient to the group.

The subject and focus of the interviews will be the teaching of primary art with specific reference to the purpose and value of art education; teachers' acquisition of art subject knowledge, training and CPD and teachers understanding of the term cultural capital. Your answers will be fully anonymised, and you will be asked not to name any person or school.

The interviews/ small group discussion will be recorded but the recording will not contain your real name. A unique identifier for example *Participant A* will be used to re-identify you if you choose to withdraw from the study within the period. Recordings will be saved to a file on secure drive immediately and your file will be anonymised (before transcription) and deleted from the recorder. Your data will be anonymised and will be analysed with interview data from other anonymised participants.

What are the benefits of taking part?

The aim of this proposed doctoral research is to add to the growing body of literature which supports the valuable role art can play in children's lives especially in enhancing *all* children's access to 'cultural capital' (Bourdieu,1984) and essential subject specific knowledge, specifically of great artists.

If you take part, you will be helping me to gain a better understanding of the current value and purpose of primary art education in schools at this point in time and highlighting the importance of good subject knowledge in enabling children to access a balanced and broadly-based curriculum.

What are the possible risks of taking part?

I do not foresee or anticipate any significant risk to you in taking part in this study. If, however, you feel uncomfortable at any time you can ask for the interview/ small group discussion to stop. If you need any support during or after the focus group discussion, then the researcher will be able to put you in touch with suitable support agencies. For example: X which can be contacted by telephone: X or by email: X

The researcher is experienced in conducting interviews and is sensitive to the subject area. The interview has been designed with these considerations in mind.

What will happen to your information?

All the information we receive from you will be treated in the strictest confidence.

All the information that you give will be kept confidential and anonymised as soon as the data has been collected. The only circumstance where I may not be able to keep your information confidential is in the event if someone discloses anything that indicates that someone could be at risk of significant harm. In this event, I will inform

the setting's safeguarding lead at X. Hard copy research material will be kept in a locked and secure setting to which only the researcher will have access in accordance with the University's and the Data Protection Act 2018 and General Data Protection Regulation requirements. Voice recordings will be destroyed securely and immediately after anonymised transcription. Your anonymised data will be analysed together with other interview and file data, and I will ensure that there is no possibility of identification or re-identification from this point.

Where will the results of the research study be published?

The results of this study will be analysed and used in fulfilment of my final dissertation and a Report will be written containing my research findings. This Report will be available on X open-access Research Repository.

A hard copy of the Report will be made available to all research participants if you would like to see it. Key findings will also be shared both within and outside the X in fulfilment of my Professional Doctorate in Education. Anonymous and non-identifying direct quotes may be used for publication and presentation purposes.

Who has ethically approved this research?

The project has been reviewed and approved by the Faculty/University X Research Ethics Committee Ref. No. X Any comments, questions or complaints about the ethical conduct of this study can be addressed to the Research Ethics Committee X

What if something goes wrong?

Any concerns, queries and/or complaints should be addressed to me, Claire Osborne the lead researcher at X Or by contacting my Director of Studies: Or the ethics committee

What if I have more questions or do not understand something?

If you would like any further information about the research please contact in the first instance: Claire Osborne.

Thank you for agreeing to take part in this study.

You will be given a copy of this Participant Information Sheet and your signed Consent Form to keep.

EXAMPLE OF INFORMED CONSENT FORM FOR ART LEADS/ GENERALIST PRIMARYTEACHERS

Professional doctorate in Education

To whom it may concern

Re: Research title: An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England

My name is Claire Osborne, and I am a lecturer in Education at X. I am currently researching the teaching and learning of Primary Art Education, with a particular focus on finding out about how teachers acquire their primary art subject knowledge as the topic for a Professional Educational Doctorate in Education (EdD) at X.

Thank you for supplying your contact email address. Before you decide whether you are willing to take part in a 1-1 interview with the researcher, it is important for you to understand why the study is being done and what it will involve. Please read the following information carefully and if you have any queries or would like more information, please get in touch.

The research is looking into how the Primary National Curriculum for England (DfE, 2013) has shaped the teaching and learning of Primary Art. My research will be centered around several themes including how the subject of art is perceived and valued by teachers; teacher's subject and curriculum knowledge of art, and whether teachers feel 'well trained' and 'supported' to teach Primary Art. Furthermore, I want to find out what teachers understand by the term 'cultural capital' and how they are enhancing this in the primary classroom context.

To gather the data for this research project, you are invited to participate in a 1-1 semi-structured interview with the researcher, Claire Osborne. Please be assured, participating in this research is voluntary and you do not have to participate unless you chose to do so.

If you choose to participate in a follow-up 1-1 interview with me, this can either take place on MS Teams or face to face at a time convenient to you. The interview should last up to 30 minutes.

All data generated by the study will be maintained according to the university's ethical guidelines for research. These guidelines require that data are anonymised (no actual names will be used and any reference to your schools/ settings will be confidential). Data collected will be stored securely in a locked cabinet and deleted immediately after the study is complete. Voice recordings will not identify any person or the setting and anonymity will begin once a recording has started.

The only circumstance where I will need to pass on information is in the event if someone discloses something to me which is of concern. In this event, I will inform the setting's safeguarding lead at X Hard copy research material will be kept in a locked and secure setting to which only the researcher will have access in accordance with the University's and the Data Protection Act 2018 and General Data Protection Regulation requirements. Any voice recordings will be destroyed securely and immediately after anonymised transcription.

The results of my research study will be analysed and used for my Professional Doctorate in Education and in a Report made available on the X open-access repository. The anonymised results may also be used in conference papers and peer-reviewed academic papers. A selection of data will also be uploaded to the X research repository.

The research findings will be read by university supervisors and tutors and may be shared with students and colleagues in classroom discussions. If you would like further details about the study please ask me or, if you prefer, my university supervisors.

My details are: Claire Osborne X

My university tutor's details are: X

To understand further the ways in which the X regulates the use of participant's data, please read the attached Privacy Notice for Research Participants.

You do not have to take part in this research. It is up to you to decide whether or not to be involved.

If you wish to take part, you can withdraw from the research without giving a reason up to the point that the data collected from the interview has been processed and analysed which will be 1st December 2023.

Thereafter, no further data relating to you will be gathered. If you want to withdraw from the study within this period, please email me. Deciding not to take part or to withdrawal from the study does not affect you in any way.

If you are willing to be part of this research study, please sign the 'opt-in' consent form below. I will be checking regularly with you to make sure you wish to continue to take part.

Thank you for your interest in the study,

Claire Osborne

Informed voluntary consent to participate in this XXXX student research study

I give my informed voluntary consent to take part in this research study entitled: An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England.

I have read the Participant Information sheet and Privacy notice.

I understand that this research will involve participating in a recorded 1-1 semi-structured interview with the researcher, Claire Osborne. I consent to my data being used for the purposes of this research study. This will include my verbal and written responses to the questions asked during the interview process which will include whole quotes, verbatim.

Name:………………………………………………………..

Signature:………………………………………………….. (electronic signature)

Date:………………………………………………………….

EXAMPLE OF INFORMED CONSENT FORM FOR TEACHER EDUCATORS

To whom it may concern

Re: Research title: *Who or what is a 'Great artist…in history'?*
An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England

My name is Claire Osborne, and I am a Senior Lecturer in Education at X. I am currently researching the teaching and learning of **Primary Art Education**, with a particular focus on finding out about how teachers/ teachers in training acquire their art subject knowledge with specific reference to *Great artists in history,* as the topic for a Professional Educational Doctorate in Education (EdD) at X.

Before you decide whether you are willing to take part, it is important for you to understand why the study is being done and what it will involve. Please read the following information carefully and if you have any queries or would like more information, please contact me, my details are below.

The research is looking into how the Primary National Curriculum for England (DfE, 2013) has shaped the teaching and learning of **Primary Art.** My research will be centered around a number of themes including how the subject of art is perceived and valued by teachers; teacher's subject and curriculum knowledge of art - specifically teachers' knowledge of *Great artists in history,* and whether teachers feel 'well trained' and 'supported' to teach **Primary Art.** Furthermore, I want to find out what teachers understand by the term 'cultural capital' and how they are enhancing this in the primary classroom context.

To gather the data for this research project, I will be conducting 1-1 semi-structured interviews with teacher-educators. If you choose to 'opt in' to this research study, you will be asked to sign this consent form. Please be assured, participating in this research is voluntary and you do not have to be involved unless you chose to do so. The 1-1 interview will take place face-to-face with the researcher, on campus at a time convenient to you. The interview should last approximately 45 minutes and will be recorded.

All data generated by the study will be maintained according to the university's ethical guidelines for research. These guidelines require that data be anonymised (no actual names will be used and any reference to your settings will be confidential). Data collected will be stored securely in a locked cabinet and deleted immediately after the study is complete. Voice recordings will not identify any person, or the setting and anonymity will begin once a recording has started.

The only circumstance where I will need to pass on information is in the event if someone discloses something to me which is of concern. In this event, I will inform the setting's safeguarding lead at X. Hard copy research material will be kept in a locked

and secure setting to which only the researcher will have access in accordance with the University's and the Data Protection Act 2018 and General Data Protection Regulation requirements. Any voice recordings will be destroyed securely and immediately after anonymised transcription.

The results of my research study will be analysed and used for my Professional Doctorate in Education and in a Report made available on the X open-access repository. The anonymised results may also be used in conference papers and peer-reviewed academic papers. A selection of data will also be uploaded to the X research repository.

The research findings will be read by university supervisors and tutors and may be shared with students and colleagues in classroom discussions. If you would like further details about the study, please ask me or, if you prefer, my university supervisors.

My details are: Claire Osborne

My university tutor's details are: x

To understand further the ways in which X regulates the use of participant's data, please read the attached Privacy Notice for Research Participants.

You do not have to take part in this research. It is up to you to decide whether or not to be involved. If you wish to take part, you are able to withdraw from the research without giving a reason up to the point that your data collected from the interview has been processed and analysed which will be 1st December 2023.

Thereafter, no further data relating to you will be gathered. If you want to withdraw from the study within this period, please email me. Deciding not to take part or to withdrawal from the study does not affect you in any way.

If you are willing to be part of this research study, please sign the 'opt-in' consent form below. I you decide to be part of this research, I will be checking regularly with you to make sure you wish to continue.

Thank you for your interest in the study,

Claire Osborne

Informed voluntary consent to participate in this XXXX student research study

I give my informed voluntary consent to take part in the research study entitled: *Who or what is a 'Great artist…in history'?* An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England.

I have read the Participant Information Sheet and Privacy notice.

I understand that this research will involve participating in a recorded 1-1 semi-structured interview with the researcher, Claire Osborne, conducted face to face on campus. I consent to my data being used for the purposes of this research study. This

will include my verbal and written responses to the questions asked during the interview which will include whole quotes, verbatim.

Name:…………………………………………………………..

Signature:………………………………………………….. (Electronic signature)

Date:………………………………………………………….

EXAMPLE OF INFORMED CONSENT FORM FOR LEARNING AND ENGAGEMENT OFFICERS (LEOs)

Professional Doctorate in Education

Dear Education, learning and engagement officer,

Re: Research title:
An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England

My name is Claire Osborne, and I am a Senior Lecturer in Education at X. I am currently researching the topic of **Primary Art Education** for a Professional Educational Doctorate in Education (EdD) at X. My focus is how teachers/ teachers in training acquire and construct their Art subject knowledge with specific reference to the work of *Great artists.*

Before you decide whether you are willing to take part, it is important for you to understand why the study is being done and what it will involve. Please read the following information carefully, alongside the Participant Information Sheet (PIS). If you have any queries or would like more information please contact me, my details are below.

The research is looking into how the Primary National Curriculum for England (DfE, 2013) has shaped the teaching and learning of **Primary Art.** My research will be centered around several themes including how the subject of art is perceived and valued by teachers; teacher's subject and curriculum knowledge of Art – specifically, teachers' knowledge of *Great artists,* and whether teachers feel 'well trained' and 'supported' to teach **Primary Art.** Furthermore, I want to find out what teachers understand by the term 'cultural capital' and how they are enhancing this in the primary classroom context.

To gather the data for this research project, I will be conducting 1-1 semi-structured interviews with a range of participants including Education, learning and engagement officers whose remit might include supporting primary teachers' CPD (Continual Professional Development) in **ART**. If you choose to 'opt in' to this research study, you will be asked to sign this consent form. Please be assured, participating in this research is voluntary and you do not have to be involved unless you chose to do so. The 1-1 interview will take place with the researcher, at a time and location convenient to you. The interview should last approximately 45 minutes and will be recorded using a digital voice recorder.

All data generated by the study will be maintained according to the university's ethical guidelines for research. These guidelines require that data be anonymised (no actual names will be used and any reference to your setting will be confidential). Data

collected will be stored securely in a locked cabinet and deleted immediately after the study is complete.

The only circumstance where I will need to pass on information is in the event if someone discloses something to me which is of concern. In this event, I will inform the setting's safeguarding lead at X. Hard copy research material will be kept in a locked and secure setting to which only the researcher will have access in accordance with the University's and the Data Protection Act 2018 and General Data Protection Regulation requirements. Any voice recordings will be destroyed securely and immediately after anonymised transcription.

The results of my research study will be analysed and used for my Professional Doctorate in Education and in a Report made available on the X open-access repository. The anonymised results may also be used in conference papers and peer-reviewed academic papers. A selection of data will also be uploaded to the X research repository

The research findings will be read by university supervisors and tutors and may be shared with students and colleagues in classroom discussions. If you would like further details about the study, please ask me or, if you prefer, my university supervisors.

My details are: Claire Osborne

My university tutor's details are: x

To understand further the ways in which X regulates the use of participant's data, please read the attached Privacy Notice for Research Participants.

You do not have to take part in this research. It is up to you to decide whether or not to be involved. If you wish to take part, you are able to withdraw from the research without giving a reason up to the point that your data collected from the interview has been processed and analysed which will be 1st December 2023.

Thereafter, no further data relating to you will be gathered. If you want to withdraw from the study within this period, please email me. Deciding not to take part or to withdrawal from the study does not affect you in any way.

If you are willing to be part of this research study, please sign the 'opt-in' consent form below. If you decide to be part of this research, I will be checking regularly with you to make sure you wish to continue.

Thank you for your interest in the study,

Claire Osborne

Informed voluntary consent to participate in this XXX student research study

I give my informed voluntary consent to take part in the research study entitled: *Who or what is a 'Great artist…'?* An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England.

I have read the Participant Information Sheet and Privacy notice.

I understand that this research will involve participating in a recorded 1-1 semi-structured interview with the researcher, Claire Osborne. I consent to my data being used for the purposes of this research study. This will include my verbal and written responses to the questions asked during the interview which will include whole quotes, verbatim.

Name:…………………………………………………………..

Signature:………………………………………………….. (Electronic signature)

Date:………………………………………………………….

EXAMPLE OF INFORMED CONSENT FORM FOR AIR

Professional doctorate in Education

To whom it may concern

Re: Research title: An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England

My name is Claire Osborne, and I am a Senior Lecturer in Education at X. I am currently researching the teaching and learning of Primary Art Education, with a particular focus on finding out about how teachers acquire their primary art subject knowledge with specific reference to *Great artists,* as the topic for a Professional Educational Doctorate in Education (EdD) at X.

Before you decide whether you are willing to take part in a 1-1 interview with the researcher, it is important for you to understand why the study is being done and what it will involve. Please read the following information carefully and if you have any queries or would like more information, please contact me, my details are below.

The research is looking into how the Primary National Curriculum for England (DfE, 2013) has shaped the teaching and learning of Primary Art. My research will be centered around several themes including how the subject of art is perceived and valued by teachers; teacher's subject and curriculum knowledge of art - specifically knowledge of *Great artists,* and whether teachers feel 'well trained' and 'supported' to teach Primary Art. Furthermore, I want to find out what teachers understand by the term 'cultural capital' and how they are enhancing this in the primary classroom context.

To gather the data for this research project, you are invited to participate in a 1-1 semi-structured interview with the researcher, Claire Osborne. Please be assured, participating in this research is voluntary and you do not have to participate unless you chose to do so.

If you choose to participate in a 1-1 interview with me, this can either take place on MS Teams or face to face at a time convenient to you. The interview should last up to 30 minutes.

All data generated by the study will be maintained according to the university's ethical guidelines for research. These guidelines require that data are anonymised (no actual names will be used and any reference to your schools/ setting will be confidential). Data collected will be stored securely in a locked cabinet and deleted immediately after the study is complete. Voice recordings will not identify any person or the setting and anonymity will begin once a recording has started.

The only circumstance where I will need to pass on information is in the event if someone discloses something to me which is of concern. In this event, I will inform the setting's safeguarding lead X. Hard copy research material will be kept in a locked and

secure setting to which only the researcher will have access in accordance with the University's and the Data Protection Act 2018 and General Data Protection Regulation requirements. Any voice recordings will be destroyed securely and immediately after anonymised transcription.

The results of my research study will be analysed and used for my Professional Doctorate in Education and in a Report made available on X open-access repository. The anonymised results may also be used in conference papers and peer-reviewed academic papers. A selection of data will also be uploaded to the X research repository

The research findings will be read by university supervisors and tutors and may be shared with students and colleagues in classroom discussions. If you would like further details about the study please ask me or, if you prefer, my university supervisors.

My details are: Claire Osborne X

My university tutor's details are: X

To understand further the ways in which X regulates the use of participant's data, please read the attached Privacy Notice for Research Participants.

You do not have to take part in this research. It is up to you to decide whether or not to be involved.

If you wish to take part, you can withdraw from the research without giving a reason up to the point that the data collected from the interview has been processed and analysed which will be 1st December 2023.

Thereafter, no further data relating to you will be gathered. If you want to withdraw from the study within this period, please email me. Deciding not to take part or to withdrawal from the study does not affect you in any way.

If you are willing to be part of this research study, please sign the 'opt-in' consent form below. I will be checking regularly with you to make sure you wish to continue to take part.

Thank you for your interest in the study,

Claire Osborne

Informed voluntary consent to participate in this XXXX student research study

I give my informed voluntary consent to take part in this research study into teachers' acquisition of Art subject knowledge in the field of primary Art education in England.

I have read the Participant Information sheet and Privacy notice.

I understand that this research will involve participating in a recorded 1-1 semi-structured interview with the researcher, Claire Osborne. I consent to my data being used for the purposes of this research study. This will include my verbal and written

responses to the questions asked during the interview process which will include whole quotes, verbatim.

Name:…………………………………………………..

Signature:………………………………………………….. (electronic signature)

Date:………………………………………………………….

Appendix A10 (Consent form for trainee teachers)

EXAMPLE OF INFORMED CONSENT FORM FOR TRAINEE TEACHERS

Professional doctorate in Education

To whom it may concern

Re: Research title: An exploration into teachers' acquisition of Art subject knowledge in the field of primary Art education in England

My name is Claire Osborne, and I am a Senior Lecturer in Education at X. I am currently researching the teaching and learning of <u>Primary Art Education</u>, with a particular focus on finding out about how teachers acquire their primary art subject knowledge with specific reference to *Great artists,* as the topic for a Professional Educational Doctorate in Education (EdD) at X.

Thank you for supplying your contact email address. Before you decide whether you are willing to take part, it is important for you to understand why the study is being done and what it will involve. Please read the following information carefully and if you have any queries or would like more information, please contact me, my details are below.

The research is looking into how the Primary National Curriculum for England (DfE, 2013) has shaped the teaching and learning of <u>Primary Art</u>. My research will be centered around a number of themes including how the subject of art is perceived and valued by teachers; teacher's subject and curriculum knowledge of art - specifically knowledge of *Great artists,* and whether teachers feel 'well trained' and 'supported' to teach <u>Primary Art.</u> Furthermore, I want to find out what teachers understand by the term 'cultural capital' and how they are enhancing this in the primary classroom context.

To gather the data for this research project you will be invited to participate in either a follow up semi-structured individual interview/paired interview or a small group discussion with between 4- 8 of your peers and the researcher, Claire Osborne. Please be assured, participating in this research is voluntary and you do not have to participate unless you chose to do so.

If you choose to participate in a follow up interview/group discussion, this will take place on campus and should last approximately 45 minutes, at a time convenient to you/the group.

All data generated by the study will be maintained according to the university's ethical guidelines for research. These guidelines require that data are anonymised (no actual names will be used and any reference to your placement schools/ settings will be confidential). Data collected will be stored securely in a locked cabinet and deleted immediately after the study is complete. Voice recordings will not identify any person or the setting and anonymity will begin once a recording has started.

The only circumstance where I will need to pass on information is in the event if someone discloses something to me which is of concern. In this event, I will inform the

setting's safeguarding lead at X. Hard copy research material will be kept in a locked and secure setting to which only the researcher will have access in accordance with the University's and the Data Protection Act 2018 and General Data Protection Regulation requirements. Any voice recordings will be destroyed securely and immediately after anonymised transcription.

The results of my study will be analysed and used for my Professional Doctorate in Education and in a Report made available on the X open-access repository. The anonymised results may also be used in conference papers and peer-reviewed academic papers. A selection of data will also be uploaded to the X research repository.

The research findings will be read by university supervisors and tutors, and may be shared with students and colleagues in classroom discussions. If you would like further details about the study please ask me or, if you prefer, my university supervisors.

My details are: Claire Osborne X

My university tutor's details are: X

To understand further the ways in which X regulates the use of participant's data, please read the attached Privacy Notice for Research Participants.

You do not have to take part in this research. It is up to you to decide whether or not to be involved. If you wish to take part, you can withdraw from the research without giving a reason up to the point of recording the interview/small group discussion on the day.

Thereafter, no further data relating to you will be gathered. If you want to withdraw from the study within this period, please email me. Deciding not to take part or to withdrawal from the study does not affect you in any way.

If you are willing to be part of this research study please sign the 'opt-in' consent form below. I will be checking regularly with you to make sure you wish to continue to take part.

Thank you for your interest in the study,

Claire Osborne

Informed voluntary consent to participate in this XXXX student research study

I give my informed voluntary consent to take part in this research study into teachers' acquisition of Art subject knowledge in the field of primary Art education in England.

I have read the Participant Information Sheet and Privacy notice.

I understand that this research will involve participating in either a semi-structured individual interview or a paired interview or a small focus group discussion with other trainee teachers and the researcher (please state your preference below). I consent to my

data being used for the purposes of this research study. This will include verbal and written responses to questions asked during the research interview/discussion which will include whole quotes being used, verbatim.

Individual interview ☐

Paired interview ☐

Small group discussion ☐

Name:………………………………………………………..

Signature:…………………………………………………..

Date:……………………………………………………….

Privacy Notice for Research Participants

Purpose of the Privacy Notice

This privacy notice explains how X collects, manages and uses your personal data before, during and after you participate in the student's research study. 'Personal data' means any information relating to an identified or identifiable natural person (the data subject). An 'identifiable natural person' is one who can be identified, directly or indirectly, including by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.

This privacy notice adheres to the General Data Protection Regulation (GDPR) principle of transparency. This means it gives information about:

- How and why your data will be used for the research;
- What your rights are under GDPR; and
- How to contact X and the project lead in relation to questions, concerns or exercising your rights regarding the use of your personal data.

This Privacy Notice should be read in conjunction with the Participant Information Sheet and Consent Form provided to you before you agree to take part in the research.

Why are we processing your personal data?

X undertakes research under its public function to provide research for the benefit of society. As a data controller we are committed to protecting the privacy and security of your personal data in accordance with the (EU) 2016/679 the General Data Protection Regulation (GDPR), the Data Protection Act 2018 (or any successor legislation) and any other legislation directly relating to privacy laws that apply (together "the Data Protection Legislation"). General information on Data Protection law is available from the Information Commissioner's Office (https://ico.org.uk/).

How do we use your personal data?

We use your personal data for research with appropriate safeguards in place on the lawful bases of fulfilling tasks in the public interest, and for archiving purposes in the public interest, for scientific or historical research purposes.

We will always tell you about the information we wish to collect from you and how we will use it.

We will not use your personal data for automated decision making about you or for profiling purposes.

For information about X research ethics approval process please see our Research Ethics webpages at: X

What data do we collect?

The data we collect will vary from project to project. Researchers will only collect data that is essential for their project. The specific categories of personal data processed are described in the letter of consent provided to you with this Privacy Notice.

Who do we share your data with?

We will only share your personal data in accordance with the attached letter of consent.

How do we keep your data secure?

We take a robust approach to protecting your information with secure electronic and physical storage areas for research data with controlled access. If you are participating in a particularly sensitive project X puts into place additional layers of security. X has Cyber Essentials information security certification.

Alongside these technical measures there are comprehensive and effective policies and processes in place to ensure that users and administrators of information are aware of their obligations and responsibilities for the data they have access to. By default, people are only granted access to the information they require to perform their duties. Mandatory data protection and information security training is provided to staff and expert advice available if needed.

How long do we keep your data for?

Your personal data will only be retained for as long as is necessary to fulfil the cited purpose of the research. The length of time we keep your personal data will depend on several factors including the significance of the data, funder requirements, and the nature of the study. Specific details are provided in the attached letter of consent. Anonymised data that falls outside the scope of data protection legislation as it contains no identifying or identifiable information may be stored in X research data archive or another carefully selected appropriate data archive.

Your Rights and how to exercise them

Under the Data Protection legislation you have the following **qualified** rights:

(1)   The right to access your personal data held by or on behalf of the University;
(2)   The right to rectification if the information is inaccurate or incomplete;
(3)   The right to restrict processing and/or erasure of your personal data;
(4)   The right to data portability;
(5)   The right to object to processing;
(6)   The right to object to automated decision making and profiling;

(7)   The right to complain to the Information Commissioner's Office (ICO).

Please note, however, that some of these rights do not apply when the data is being used for research purposes if appropriate safeguards have been put in place.

We will always respond to concerns or queries you may have. If you wish to exercise your rights or have any other general data protection queries, please contact X Data Protection Officer X

If you have any complaints or queries relating to the research in which you are taking part please contact either the student's tutor, whose details are in the attached letter of consent.

v.1: This Privacy Notice was issued in April 2019 and will be subject to regular review/update.

ART EDUCATION RESEARCH

Dear colleague,

My name is Claire Osborne, and I am an Art specialist tutor for Primary ITE. For my Doctorate in Education (EdD), I am researching how teachers acquire their art subject knowledge, specifically of 'great artists'. I am also exploring the relationship between cultural knowledge and cultural capital. If you are a teacher working in school and hold responsibility for leading/teaching primary Art and would like to be part of my research, please find a link to a survey questionnaire here:

[insert QR code here]

A link to the participant information sheet and privacy notice is embedded within the survey and will provide further information.

If you decide to complete the survey and/or would like to be involved in a follow up interview with me about primary art education, please do get in touch: X

Many thanks

Claire

This project has been reviewed and approved by the ethics committee: X

Introduction **An exploration into teachers' acquisition of art subject knowledge in the field of primary art education in England.**

 My name is Claire Osborne, and I am a senior lecturer in Primary Initial Teacher Education (ITE) at X. This survey questionnaire is part of a research project I am conducting for a Professional Doctorate in Education (EdD).

What this survey is about
I am investigating how teachers acquire and construct their subject knowledge of 'great' artists and whether teachers feel they are 'well-trained' to teach primary art. I also want to find out what art knowledge is taught in the primary school classroom in order to enhance children's access to cultural capital.

The project will also examine how education policy has impacted upon the teaching and learning of primary art knowledge.

Why have I been invited
You are invited to complete this survey because you are a teacher with responsibility for leading art in a primary school setting.

What does the research involve
This survey consists of a series of questions on your views and experiences around the teaching and learning of primary art. The survey should take between 10-15 minutes to complete.
At the end of the survey you will be asked if you would like to participate in a follow-up interview with the researcher, Claire Osborne. You do not need to take part in this follow-up research if you do not wish to. If you decide to take part, you will be asked to provide your contact email address at the end of the questionnaire.

What will happen to my data
This survey is anonymous. Please do not include the name of schools or any person in your responses. If you chose to include your email contact details at the end of the form this data will be kept separately from your responses. Anonymized excerpts and/or verbatim quotes from your questionnaire responses may be used as part of research publication. The findings and results of the research project will be written up and published.
A full Participant Information Sheet (PIS) and Privacy Notice is available here: X. Privacy Notice: X. If you have trouble accessing this, or would like a paper copy, please email: X

Do I have to take part
You do not need to take part unless you chose to do so. Your participation is voluntary, and you are free to withdraw from the survey at any point prior to submitting your

answers by closing the browser down. Because the survey is anonymous, I am unable to trace your responses back to you individually and therefore it is not possible to withdraw from the survey once you have submitted the form.

Any questions
Please contact me, Claire Osborne or my supervisors: X or X if you have any questions or concerns regarding this research study. This project has been reviewed and approved by the ethics committee at: X

Thank you for your help and time

Page Break ──────────────────────────────

Informed consent I confirm that I have read the information above and that I have read the Participant Information Sheet and Privacy Notice and consent to participate in the research study conducted by Claire Osborne: X

　　○ Yes (1)

　　○ No (2)

Skip To: End of Survey If I confirm that I have read the information above and that I have read the Participant Information... = No

Page Break ──────────────────────────────

Q1 Please can you state your job title and current role/ position in school:

_____

Q2 What type of school do you work at:

○ LEA (1)

○ An Academy Trust (2)

○ Other (please state) (3)

_____

Q3 How long have you held responsibility for leading Art in your current school?

○ Three years or more (1)

○ Two years (2)

○ One year (3)

○ New to role (4)

○ I am not an art subject lead (5)

Q4 Do you hold any Art and design qualifications?

○ GCSE/ O' Level (1)

○ A 'Level (2)

○ Undergraduate degree (3)

○ Post-graduate degree (4)

○ No art related qualifications (5)

Q5 When was the last time you visited a gallery, museum or open space to view art?

○ Within the last month (1)

○ Within the last six months (2)

○ Within the last year (3)

○ Within the last two years (4)

○ More than two years ago (5)

○ I can't remember (6)

○ Never (7)

Q6 How far is your school located from a gallery or museum space?

○ 15 minutes away by public transport (1)

○ 30 minutes away by public transport (2)

○ Over 1 hour away (3)

Q7 Have you received any subject specific training to support you with your role as an Art subject lead teacher?

○ Yes (1)

○ No (2)

○ Other (please comment) (3)

_____

Q8 Do you know whether your teaching colleagues have received any subject specific training to support them with teaching primary Art?

○ Definitely not (1)

○ Probably not (2)

○ Might or might not (3)

○ Probably yes (4)

○ Definitely yes (5)

Q9 How is primary Art planned and taught in your school?

○ Using a topic-based approach (1)

○ Discrete teaching of art knowledge and skills (2)

○ A combination of both (3)

○ No comment (4)

Q10 In your view, what do you believe to be the main purpose of a primary Art education?

☐ To develop children's art knowledge and skills (4)

☐ To support other curriculum subject areas (5)

☐ To give children a break from other work (6)

☐ To develop children's creativity and self-expression (7)

☐ Other (9) _____

Q11 'Art has great value to children's lives'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q12 'The subject of Art should be included as part of a child's primary education'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q13 'Art is valued by the children in my school'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q14 'I feel 'well trained' and 'supported' to teach Art in the primary school'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q15 'There is enough time dedicated to the teaching of primary Art in school'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q16 'There is enough resource dedicated to the teaching of primary Art in school'. Do you:

◯ Strongly agree (1)

◯ Somewhat agree (2)

◯ Neither agree nor disagree (3)

◯ Somewhat disagree (4)

◯ Strongly disagree (5)

Page Break ————————————————————————————————————

Q17 In your view, what 'essential' art knowledge and skills should primary art children be taught?

_____

Q18 The Primary National Curriculum for Art for KS2, states that pupils need to be taught about great artists, architects and designers in history in KS2.

Who do you consider to be a 'Great artist'? Please list up to four artists...

_____

Q19 Please can you provide up to four examples of Great artists your school uses/ has used to support the teaching and learning of art?

_____

Q20 How did you acquire *your* knowledge about 'Great artists'?

○ Through my education/training (1)

○ Through my family (2)

○ Visiting galleries and museums (3)

○ Personal interest (4)

○ I don't know (5)

○ Other (6) _____

Q21 How relevant to you think the artists you use/have used in school are to children's lives?

○ Very relevant (1)

○ Relevant (2)

○ Unsure (3)

○ Not relevant (4)

○ No comment (5)

Q22 How often does your school take children on trips to visit galleries, museums or outdoor spaces to support with the teaching and learning of Art?

○ Very often (1)

○ Often (2)

○ Sometimes (3)

○ Never (4)

○ No comment (5)

Q23 Does your school offer any afterschool/ extracurricular cultural activities to enhance children's experiences of doing, making and seeing Art?

○ Definitely not (1)

○ Probably not (2)

○ Might or might not (3)

○ Probably yes (4)

○ Definitely yes (please comment) (5)

_____

Page Break

Q24 'All children at my school receive a 'balanced and broadly based' curriculum which includes the teaching of Art'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Page Break

Q25 What do you understand by the term 'cultural capital'?

○ Cultural capital is… (1)

_____

○ I don't know (please skip to the end) (2)

○ No comment (3)

Q26 In your view, how does your school actively build children's cultural capital?

_____

Q27 Have you received any training on how to build children's cultural capital?

○ Definitely not (1)

○ Probably not (2)

○ Might or might not (3)

○ Probably yes (4)

○ Definitely yes (5)

Q28 'The teaching and learning of Art is being marginalized in the Primary National Curriculum in England'

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Page Break

Q29 Please use this space if you wish to expand on any of the questions here or you want to add something else that you think is important in relation to any of the issues these questions might raise.

_____

Q30 I would also like to conduct a follow-up interview with teachers to find out more about their views on the teaching and learning of primary art. If you feel you might be willing to be involved in a 1-1 semi-structured interview with the researcher, conducted online, then please provide your email contact address below and I will contact you to explain more about the process. There is no commitment at this stage, and you do not have to provide these details if you do not want to.
Your email address is:

Calling UG 3 Primary Trainee Teachers!

Claire Osborne is currently conducting some research into primary art education and would like to find out about your thoughts and experiences of teaching and learning **primary Art**. If you have a moment, Claire would really appreciate it if you could add your voice to her survey questionnaire.

This is the link: X

[insert QR code here]

Claire will also be conducting a focus group discussion about the teaching and learning of **Art** once you have completed your final block placements in school and you have returned to X in the summer term. Please email Claire to let her know if you would like to take part: X

Primary Art Education

Calling PG Primary Trainee Teachers!

Claire Osborne is currently conducting some research into primary art education and would like to find out about your thoughts and experiences of teaching and learning **primary Art**. If you have a moment, Claire would really appreciate it if you could add your voice to her survey questionnaire.

This is the link: X

[insert QR code here]

Claire will also be conducting a focus group discussion about the teaching and learning of **Art** once you have completed your final block placements in school and you have returned to X the summer term. Please email Claire to let her know if you would link to take part: X

Introduction **An exploration into teachers' acquisition of art subject knowledge in the field of primary art education in England.**

My name is Claire Osborne, and I am a senior lecturer in Primary Initial Teacher Education (ITE) X. This survey questionnaire is part of a research project I am conducting for a Professional Doctorate in Education (EdD).

What this survey is about
I am investigating how trainee teachers acquire and construct their subject knowledge of 'great artists' and whether trainee teachers feel they are 'well-trained' to teach primary art. I also want to find out what art knowledge is taught in the primary school classroom in order to enhance children's access to cultural capital.

The project will also examine how education policy has impacted upon the teaching and learning of primary art knowledge.

Why have I been invited
You are invited to complete this survey because you are a trainee primary teacher currently enrolled on a full-time ITE course.

What does the research involve
This survey consists of a series of questions on your views and experiences around the teaching and learning of primary art. The survey should take between 10-15 minutes to complete.
At the end of the survey you will be asked if you would like to participate in a follow-up focus group discussion with between 4 - 8 of your peers and the researcher, Claire Osborne. You do not need to take part in this follow-up research if you do not wish to. If you decide to take part, you will be asked to provide your contact email address at the end of the questionnaire.

What will happen to my data
This survey is anonymous. Please do not include the names of any schools or any persons in your responses to the questions. If you chose to include your email contact details at the end of the form, this data will be kept separately from your responses.
A full Participant Information Sheet (PIS) and Privacy Notice is available here: X
PIS: X and Privacy Notice: X. If you have trouble accessing this, or would like a paper copy, please email X
Anonymized excerpts and/or verbatim quotes from your questionnaire responses may be used as part of research publication. The findings and results of the research project

will be written up and published.

Do I have to take part

You do not need to take part unless you chose to do so. Your participation is voluntary, and you are free to withdraw from the survey at any point prior to submitting your answers by closing the browser down. Because the survey is anonymous, I am unable to trace your responses back to you individually and therefore it is not possible to withdraw from the survey once you have submitted the form.

Any questions

Please contact me, Claire Osborne, or my supervisors X or X if you have any questions or concerns regarding this research study. This project has been reviewed and approved by the ethics committee at X Ref. no: X

Thank you for your help and time

Page Break ⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯

Informed consent I confirm that I have read the information above and that I have read the Participant Information Sheet and Privacy Notice and consent to participate in the research study conducted by Claire Osborne, X

◯ Yes (1)

◯ No (2)

Skip To: End of Survey If I confirm that I have read the information above and that I have read the Participant Information... = No

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Pagk ⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯

Q1 Do you hold any Art and design qualifications?

○ GCSE/ O' Level (1)

○ A 'Level (2)

○ Undergraduate degree (3)

○ Post-graduate degree (4)

○ No art related qualifications (5)

Q2 Reflecting on your own schooling, did you enjoy learning about Art at primary school?

○ Yes (1)

○ No (2)

○ Unsure (3)

Q3 Do you recall what artists or artworks were used in your primary school to teach you about art? Can you name up to four artists that you can remember?

_____

_____

_____

_____

_____

Q4 When was the last time you visited a gallery, museum or open space to view art?

○ Within the last month (1)

○ Within the last six months (2)

○ Within the last year (3)

○ Within the last two years (4)

○ More than two years ago (5)

○ I can't remember (6)

○ Never (7)

Page Break

Q5 In your view, what do you believe to be the purpose of a primary Art education?

○ To develop children's art knowledge and skills (4)

○ To support other curriculum subjects areas (5)

○ To give children a break from other subjects (6)

○ To develop children's creativity and self-expression (7)

○ Other (9) _____

Q6 How was primary Art planned and taught in your placement school?

○ Using a topic-based approach (1)

○ Discrete teaching of art knowledge and skills (2)

○ A combination of both (3)

○ Unable to comment (4)

Q7 'The subject of Art should be included as part of a child's primary education'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q8 'Art has great value to children's lives'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q9 'I feel that Art was valued by the children in my placement school'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q10 'I enjoyed teaching art on placement'

○ Yes (1)

○ No (3)

○ Don't know (4)

○ I didn't teach art on placement (5)

Q11 'I felt confident teaching Art on placement'

○ Yes (1)

○ No (2)

○ Don't know (3)

○ I didn't teach art on placement (4)

Q12 'I feel there was enough time dedicated to the teaching of primary Art during my school placement'.

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q13 'All children at my placement school receive a 'balanced and broadly based' curriculum which included the teaching of Art'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q14 Did your placement school offer any afterschool/ extracurricular cultural activities to enhance children's experiences of doing, making and seeing Art?

○ Definitely not (1)

○ Probably not (2)

○ Might or might not (3)

○ Probably yes (4)

○ Definitely yes (please comment) (5)

_____

Q15 How often did your placement school take children on trips to visit galleries, museums or outdoor spaces to support with the teaching and learning of Art?

○ Very often (1)

○ Often (2)

○ Sometimes (3)

○ Never (4)

○ Unable to comment (5)

Q16 The Primary National Curriculum for Art for KS2, states that pupils need to be taught about great artists, architects and designers in history in KS2.

Who do you consider to be a 'Great artist'? Please list up to four artists...

_____

Q17 Please can you provide up to four examples of Great artists your school uses/ has used to support the teaching and learning of art?

_____

Q18 How did you acquire your knowledge about these 'Great artists'?

○ Through my education/training (1)

○ Through my family (2)

○ Visiting galleries and museums (3)

○ Personal interest (4)

○ I don't know (5)

○ Other (6) _____

Q19 How relevant to you think the artists you use/have used in school are to children's lives?

○ Very relevant (1)

○ Relevant (2)

○ Unsure (3)

○ Not relevant (4)

○ No comment (5)

Page Break

Q20 What Art specific training have you received either at your placement school or at university to support you with developing your Art subject knowledge?

☐   Planning an art lesson (4)

☐   Resourcing an art lesson (5)

☐   Developing art knowledge and skills (6)

☐   None of the above (7)

Page Break

Q21 There was enough time dedicated to the teaching and learning of art knowledge and skills during my initial teacher training'

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q22 'There was enough resource dedicated to the teaching of primary Art during my initial teacher education'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q23 'I feel 'well trained' and 'supported' to teach Art in the primary school'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q24 What areas of the Art curriculum do you feel you need to develop in order to further support your subject and curriculum knowledge in Art? Please comment...

○ Knowledge of artists (4)

○ Art skills (5)

○ Both (6)

Q25 What do you understand by the term 'a balanced and broadly based' curriculum? Please comment…

○ A broad and balanced curriculum means... (4)

_____

○ No comment (6)

Q26 'The teaching and learning of Art is being marginalized in the Primary National Curriculum in England'. Do you:

○ Strongly agree (1)

○ Somewhat agree (2)

○ Neither agree nor disagree (3)

○ Somewhat disagree (4)

○ Strongly disagree (5)

Q27 What do you understand by the term 'cultural capital'?

○ Cultural capital is… (1)

_____

○ I don't know (please skip to the end) (2)

○ No comment (3)

Q28 Have you received any training on how to build children's cultural capital?

○ Definitely not (1)

○ Probably not (2)

○ Might or might not (3)

○ Probably yes (4)

○ Definitely yes (5)

Page Break ————————————————————————

Q29 Please use this space if you wish to expand on any of the questions here or you want to add something else that you think is important in relation to any of the issues these questions might raise.

_____

Q30 I would also like to conduct a follow-up a focus group discussion with between 4 - 8 trainee teachers to find out more about your views on the teaching and learning of primary art. If you feel you might be willing to be involved in a focus group discussion with your peers and the researcher, Claire Osborne, then please provide your email contact address below and I will contact you to explain more about the process at a later date. There is no commitment at this stage, and you do not have to provide these details if you do not want to.

Your email address is:

_____

INTERVIEW GUIDE

Art Subject Lead Teachers: 1-1 semi-structured interviews
(Adapt for generalist teachers)

1-1   Online semi-structured qualitative interview (30 minutes max.)

Go back over consent procedures: ensure informed consent form is signed before commencing.

☐

Before starting the recording:
Pseudonym chosen:

Date of interview:

Place of interview:

Duration:

Start time:
End time:

Ensure recording equipment is working (test)

Introduce self. State *who I am* and what my research is about: Primary Art Education.

Confirm participant has read and understood the PIS and privacy notice and has given consent for the interview to be recorded.

CONFIRM, NO NAMES OF SCHOOLS/PERSONS IS REQUESTED FOR REASONS OF CONFIDENTIALLY/ ANONYMITY.

START RECORDING

1. General questions

Type of school? E.g., Academy? LEA etc

Location? Inner city? Suburbs? Town? Rural?

Proximity to amenities? E.g., Art galleries?

> Can you tell me a bit about your current role and responsibilities as an art lead teacher?
>
> Can you tell me a bit about how art is taught in your school? What approach(es) do you take?
>
> How much time and resources are dedicated to the discreet teaching and learning of visual art throughout the school week/term?
>
> As an art lead teacher how do you disseminate art knowledge to your colleagues?
>
> Does your school use schemes of work to support planning?
>
> Regarding subject and curriculum knowledge, how do you/ staff at your school develop this?
>
> Do you or your school access any support from local galleries/ museums?

2. Values

> In your view, what do you think is the purpose of art within the primary curriculum?
>
> Do you think art is a valuable subject within the school curriculum?
>
> In your professional view, how do you think the teaching and learning of visual art is valued at your school? By the children, class teachers/ colleagues, parents?

3. Knowledge

> The Primary NC for England states that children should be taught about 'great artists'… in history… in KS2.
>
> Can you provide examples of what artists you have used in school?
>
> Who decides/ how do you decide what artists to use?
>
> Can you tell me where and how you acquired your own knowledge artists?

4. Training

What training have you received over the course of your career to support your role/ development of your art SK?

What continuing professional development (CPD) opportunities are available in your school/local area to support teachers with developing their subject knowledge in art?

Is there a social media network? Do you access social media to make connections with other art lead teachers?

In your professional view, do you think art CPD is adequate?

In your view, do you think you/ your colleagues are well-trained and/ or feel confident to teach primary art?

How have you/ planned to develop your Art subject knowledge over the course of your career?

5. Policy

In your view, how do you think the reformed 'slimmed down' primary NC for England (DfE, 2013) has impacted upon the teaching and learning of Art at your school?

Are there any issues or challenges? E.g., time and/or resources?

In your professional view, do you think children are receiving a 'broad and balanced' curriculum?

6. Cultural capital

My research also concerns the relationship between the acquisition of knowledge and cultural capital'.

Can you tell me about what you understand by the term cultural capital?

(which is referenced in the latest Ofsted Inspection Framework (2019)?

Can you tell me about your thoughts on the relationship between cultural capital and art?

7. Policy

Can you tell me about your thoughts on the latest curriculum review for art published in February 2023 (Question added in Feb/ March 2023)

Conclude

How would you like to see your role/ art in the curriculum develop?

Thank you

STOP RECORDING

INTERVIEW GUIDE

Learning and engagement officers (LEOs)   **(Adapt questions if using for artists in residence)**

Semi-structured qualitative interview (30 minutes max.)

Go back over consent procedures: ensure informed consent form is signed before commencing.

Before starting the recording:
Pseudonym chosen:

Date of interview:

Place of interview:

Duration:

Start time:
End time:

Ensure recording equipment is working (test)

Introduce self. State *who I am* and what my research is about: Primary Art Education.

Confirm participant has read and understood the PIS and privacy notice and gives their consent for the interview to be recorded.

CONFIRM, NO NAMES OF SCHOOLS/PERSONS IS REQUESTED FOR REASONS OF CONFIDENTIALLY/ ANONYMITY.

START RECORDING

1. GENERAL

Can you tell me a bit about your current professional role and responsibilities in this organisation?

Are you part of a network?

Do many primary schools visit the gallery?

How often and in what capacity do primary schools use the gallery space?

Are these local schools or schools from further afield?

How does the engagement team support these visits?

How do you approach/work with schools?

Can you tell me a little more about your outreach programme/ partnership working?

Do many schools in the local area access the learning / outreach opportunities?

Does the gallery/ team offer teachers any CPD?

How do you/ do you support primary schools/ teachers in developing their art knowledge for teaching?

2. VALUES

Can you briefly tell me a bit about your views on the role of galleries in supporting children's and teachers' art learning?

How important do you think it is for children to engage with the work of artists?

In your professional view/experience talking with teachers/ working with schools, do you think there is enough time/ resource dedicated to the teaching and learning of art in schools and or/visits to galleries?

3. KNOWLEDGE

The Primary NC for England states that children should be taught about 'great artists'…

What and how do you introduce children to the work of artists in your role as an engagement officer?

What teaching strategies have you used/ seen being used?

4. TRAINING

Can you tell me a bit about any CPD on offer?

In your view, is their adequate time/ resources/funding available for this?

Are there any issues? E.g., do all schools/ some schools have access to your facilities? How do you support/ engage all local schools…? Are there any challenges?

5. POLICY

In your view/experience talking with teachers/ working with schools, do you think there is currently enough time/ resource/funding dedicated to the teaching and learning of art in schools?

6. CULTURAL CAPITAL

What role do you think galleries can play in supporting teachers and children to enhance their cultural capital?

7. CONCLUDE

How would you like to see your role/ the gallery develop in terms of working with primary schools?

In your role as an education officer/learning support officer, what would you like to achieve?

Thank you

STOP RECORDING

INTERVIEW GUIDE

Teacher -Educators

F2F/online semi-structured qualitative interview (30 minutes max.)

Go back over consent procedures: ensure informed consent form is signed before commencing. Paper copies of PIS and Privacy letter needed (provide paper copies to keep/ email e-copies in advance of interview) ☐

Before starting the recording:
Pseudonym chosen:

Date of interview:

Place of interview:

Duration:
| **Start time:** |
| **End time:** |

Ensure recording equipment is working (test)

Introduce self. State *who I am* and what my research is about: Primary Art Education.

Confirm that participants have read and understood the PIS and privacy notice and give their consent for the interview to be recorded.

CONFIRM, NO NAMES OF SCHOOLS/PERSONS IS REQUESTED FOR REASONS OF CONFIDENTIALLY/ ANONYMITY.

START RECORDING

QUESTIONS

1. GENERAL

Can you tell me a bit about your current role and responsibilities?

Can you briefly tell me about how *you* acquired your art SK/ curriculum knowledge of art for teaching?

In your view, was your training the same/ different from what trainees are receiving today? Can you elaborate?

What training opportunities have you had since embarking on your current role as an art teacher-educator?

What do you do to keep up to date?

Do you/ have you had the opportunity to attend art networking events? Attend conferences? Meet other teacher-educators? To extend your art SK/ visual cultural knowledge?

To your knowledge, how much time/resource is there dedicated to the teaching and learning of art/ visual cultural knowledge in your current role as a teacher-educator? Is this enough? Adequate? Too much? Too little?

2. VALUES

Can you briefly tell me about your views on the purpose and value of primary art education?

Given the *time* available, what essential art knowledge and skills do you think are key/important to teach on an ITE programme? i.e., what needs to be taught? What do trainee teachers need to know?

Do you think art is a valuable subject within the primary school curriculum?

What are the issues? Can you elaborate?

3. KNOWLEDGE

In your professional view, how important do you think teachers' art SK is to the teaching and learning of art in schools? Can you elaborate? What do you consider to be 'essential knowledge' that teachers need to know? The Primary NC for England states that children should be taught about 'great artists'… in history… in KS2. In your view, who do you consider to be a 'great' artist? In your role as a teacher-educator, how do you go about introducing trainee teachers to the work of great artists/ visual cultural knowledge? What do you do? Can you provide some examples of the artists you have used in your own teaching with trainees? How relevant do you think these artists are to children's lives? In your professional view, do you think there is enough time dedicated to the teaching of great artists on ITE programmes (PG or UG)? Do you ever take trainee teachers to view art works first-hand, as part of their training? Can you provide examples? Opportunities? In your view, is there adequate time/ resource for this?

3. TRAINING

As a teacher-educator, how informed, prepared, and well trained do you think trainee teachers are to teach art and more specifically to introduce children to the work of 'great artists?

What are the issues? What could be done differently?

5. POLICY

In your professional view, what impact have the changes to the primary art curriculum had on the way *you* teach art with trainees, over the past 5 years (can you elaborate by either drawing on experiences in school or in HE)?

Based on your experience as a teacher-educator, do you think art is being taught as part of a broad and balanced curriculum in school/ HE?

Can you expand…

In your view, do you think the teaching and learning of art is being marginalized in schools? In HE?

6. CULTURAL CAPITAL

My research also concerns the relationship between the acquisition of cultural knowledge and cultural capital.

What do *you* understand by the term 'cultural capital?

In your view, how might this term relate to the teaching and learning of art/ visual cultural knowledge?

Can you expand of this…

In your view, how do you think teachers are enhancing children's cultural capital in the primary school classroom?

What should they/ can they do…?

7. CONCLUDE

What changes would you like to see regarding the teaching of art in school/ HE/ what about your own professional development? And knowledge acquisition?

Thank you

STOP RECORDING

INTERVIEW GUIDE

Focus Group Discussions (Trainee teachers) 45 mins max.

PGCE ☐

UG3 ☐

Go back over consent procedures: ensure informed consent form is signed by all participants before commencing. Paper copies of PIS and Privacy letter needed (provide paper copies to keep) ☐

Before starting the recording:
Pseudonym chosen:

| |
| |

Date of interview:

| |
| |

Place of interview:

| |
| |

No. in group:

| |
| |

Duration:

| **Start time:** |
| **End time:** |

NOTES TO SELF

Book room/ quiet space

Need a flip chart/pen/ post it notes.

Ensure recording equipment is working (test)

Share focus group protocols.

Introduce self. State *who I am* and what my research is about: Primary Art Education.

Confirm participants have read and understood the PIS and Privacy Notice (make paper copies available). Make sure participants give consent for the interview to be recorded.

CONFIRM, NO NAMES OF SCHOOLS/PERSONS IS REQUESTED FOR REASONS OF CONFIDENTIALLY/ ANONYMITY.

START RECORDING

My research is concerned with the value of art SK for teaching within a broad and rich primary curriculum. I'm now just going to ask you a few questions about this…

GENERAL QUESTIONS

Did you enjoy learning about art when you were at school?

Turning to your recent placement experiences; did you have the opportunity to plan/teach/observe an art lesson whilst out on placement? Can you tell us about this…

Without naming any schools…What/ how was art taught?

How confident, supported, prepared did you feel about teaching art?

Was there enough time/resource for art?

VALUES

What do you think is the value of art?

What do you think is the purpose of art in the primary school curriculum?

How important do you think art is as a curriculum subject?

SUBJECT KNOWLEDGE

How confident/ knowledgeable do you feel about teaching art?

Practical knowledge: e.g., making/ skills?

Theoretical knowledge: e.g., teaching children about the work of "Great artists"?

Disciplinary knowledge: e.g., talking about art (going on gallery visits etc)

How do you/ might you develop your own art subject knowledge for teaching now/ in the future?

Have you ever been involved with taking children to see and talk about art at an art gallery or museum?

Are you part of a social media network? Do you access social media to make connections with other primary teachers/ forums to help you develop your art SK?

GREAT ARTISTS

In the Primary NC/ KS2 it says that pupils should be taught about 'Great artists…' (show NC)

Who or what do you consider to be a "great" artist? Can you write this on a post-it note…

How would you define/interpret the word "great"?

Can you name 5 "great" artists? Please write on the board/ on a post-it note.

How relevant do you think these artists are to children's lives?

What other artists have you seen being used in the classroom?

How confident and prepared do you feel about talking about artists and art works with children in the primary classroom?

TRAINING AND PROFESSIONAL DEVELOPMENT

Can you tell the group/ or write down on a post-it note how you acquired your art knowledge for teaching? Was it through school/ college/ university/ research/ family/ personal interest?

How often/ or when was the last time *you* visited an art gallery/museum see art?

In your view, do you feel well-trained/ supported/ prepared to teach art in the primary school (with specific reference to knowledge about 'great artists'…)

Thinking ahead to your future careers, what resources will you/ might you use to help you plan your art teaching?

In your view, do you think there is enough time/ resource dedicated to the teaching of art during your initial teacher training?

In your view, do you think there is enough time/ resource dedicated to the teaching of art in school?

What are the issues? What could be done?

POLICY/CULTURAL CAPITAL

The Primary NC for England states that children are entitled to a balanced and broadly based curriculum.

Can you tell me what *you* understand by the term a 'broad and balanced' curriculum?

What has been your experience of teaching a broad and balanced curriculum in primary school?
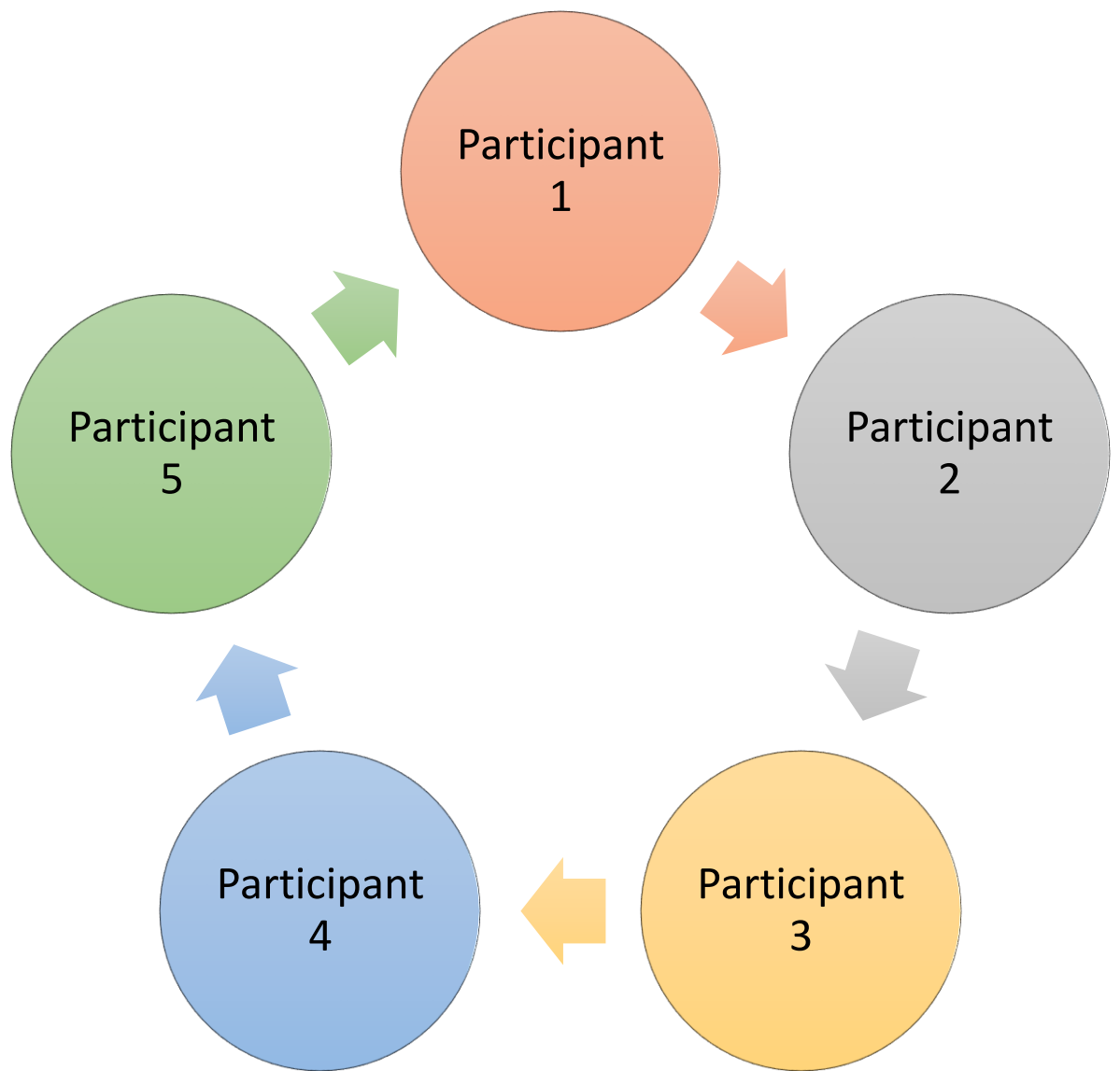
Where do you think art fits in with this?

Can you tell me what do you understand by the term "cultural capital"?

In your view, how might this term relate to the teaching and learning of art?

Any other thoughts?

Thank you everyone

STOP RECORDING

PRIMARY PGCE: ☐

PRIMARY UG: ☐

Date of interview:

FOCUS GROUP PROTOCOLS

Use pseudonyms.

Check everyone is ok with recording.

Remind: only share what you want to share.

Right to pass

Keep conversation in the room.

Create a safe space.

Respect anonymity and confidentiality

No real names to be used once recording starts.

Simple transcription codes applied to all interview data as guided, in part, by Poland (2002) and King and Horrock (2010)

Code	Denotes
<u>Underlined</u>	denotes emphasis.
(brackets)	denotes a feature such as the participant laughs
(p)	denotes a short pause
(pause)	denotes a longer pause.
[square brackets]	denotes either a word/ sentence is inaudible or missing information.
'Speech marks'	denote participant is referencing An Other
…. three dots	denotes a breath taken.
A hyphen -	denotes an interruption.

TITLE: Art knowledge for teaching within a broad and rich primary school curriculum	Concept 1	Concept 2	Concept 3	Concept 4
Key Concepts	"Primary Art"	"Subject knowledge"	"Training and support"	"Cultural capital"
Key words/ Synonyms	"Art in the primary curriculum"	"Knowledge for teaching"	"CPD" (Continual professional development)	"Bourdieu"
Key words/Synonyms	"National curriculum for England"	"Generalist knowledge"	"ITE" (Initial teacher education)	"Broad and balanced curriculum
Key words/Synonyms	"Art pedagogy"	"Art subject lead teachers"	"ITT" (Initial teacher training)	"Art provision"
Key words/Synonyms	"Art practice"	"Expert knowledge"	"Professional development"	"Gallery education"
Key words/Synonyms	"Creativity"	"Learning and teaching"	"Art networks"	"Equity and access"

KEY CONCEPTS, KEY WORDS AND SYNONOYMS USED FOR LITERATURE SEARCH

The main search engines used to generate research literature included: *The International Journal of Art and Design Education; Visual Arts Research; Art Education; British Journal of Education   Studies; British Journal of Sociology of Education; British Educational Research Journal; Journal of Art and Design Education; Art Education; Journal of Education Policy; The Curriculum Journal; Critical Studies in Art and Design Education; Journal of Education for Teaching; Pedagogy, Culture and Society*; *Journal of Mixed Methods Research; Education Research and Evaluation.*

Appendix A23: Great Artists

Whilst conducting desk-based research for this thesis, I happened across an old television documentary series entitled: "Great Art" (2001), presented by Tim Marlow, the former Artistic Director of the Royal Academy of Arts, London, broadcaster and art historian and current Director of the Design Museum, London. The two series produced, and broadcast explores the life and works of some of the Western world's "greatest" artists.

Below is a list of the "Great Artists" selected and explored in the documentary series. As can be noted from the list, apart from Mary Cassatt, all are male, mainly white, European and dead.

Great Artists, Vol. 1	Great Artists, Vol. 2
Giotto	Piero della Francesca
Leonardo da Vinci*	Holbein
Dùrer	Caravaggio
Michelangelo	Stubbs
Raphael	Goya
Titian	David
Bruegel	Constable*
Ruben	Delacroix
Rembrandt	Whistler
Vermeer	Rodin
El Greco	Cassatt
Velázquez	Schiele
Turner*	
Van Gogh*	

* Referenced by a participant during the researching process (see Appendix A25)

The series "Great Art" was produced by Seventh Art production company

The accompanying book is:

Marlow, T., Grabsy, P. (2001) *The Great Artists: From Giotto to Turner.* Faber and Faber

Appendix A24: Diversity and Representation

Throughout this thesis, I have highlighted the need for greater diversity and representation in visual art, past and present. For a more authentic and inclusive overview of "great art", I therefore refer the reader to:

Chamber, E. (2014) *Black Artists in British Art: A History Since the 1950's*, London; NY: I.B. Tauris

Hessel, K., (2022) *The Story of Art Without Men*, London: Hutchinson Heinmann

Hylton, R. (2019) Decolonizing the curriculum: Art history lags behind other disciplines. *Art Monthly.* Issue 426, pp. 11

Morill, R. (2019) *Great Women Artists*, London: Phaidon Press.

Nochlin, L. (2021[1971]) *Why have there been no great women artists?* London: Thames and Hudson

Schumann, B. (2009) *13 Women Artists Children Should Know*. Munich: Prestel Verlag

The British Black Arts Movement founded in 1982 was formed to highlight issues of race and gender in art and the politics of representation. For further information see:

See: https://www.tate.org.uk/art/art-terms/b/british-black-arts-movement

Artists named in surveys

Below is a list of "great artists" cited by respondents in the survey questionnaire (see Appendix A13; A15)

Trainee teachers Reponses n=53	Teachers in role responses n=7
Question 3 - Do you recall what artists or artworks were used in your primary school to teach you about art? Can you name up to four artists that you can remember?	**Question 18 - The Primary National Curriculum for Art for KS2, states that pupils need to be taught about great artists, architects and designers in history in KS2. Who do you consider to be a 'Great artist'? Please list up to four artists...**
Bridget Riley, Andy Goldsworthy, Vincent van Gogh, Vincent van Gogh, Henry Moore, Frida Kahlo, Pablo Picasso, Henri Matisse, Dali, Monet, Picasso, Matisse, Monet, Pollock, Picasso, Andy Warhol (pop art). I don't recall any other artists. In year 5 we created portraits of queen Victoria using oil pastels. Andy Warhol, Basquiat, Jack Vettriano and Isiah Zagar. Van Gogh, Matisse, Monet Henry Moore Hockney. It was so long ago, I have no idea., Andy Goldsworthy. Can't remember any more from primary as mature student! I can't remember any specific artists, Vincent van Gogh, Monet, Picasso, Mondrian. None!

I don't remember doing art! I don't remember being taught about artists just shown different ways of making art. Pablo Picasso, Barbara Hepworth, Bridget Riley, Kandinsky, Vincent van Gogh, Frida Kahlo, Matisse, Georgia O'Keeffe, moulding favourite heroes, L.S Lowry, van Gogh , Andy Warhol, Monet, Picasso, van Gogh, Andy Warhol, | Pablo Picasso, Frida Kahlo, Yayoi Kusama, Andy Warhol, Van Gogh, Picasso, Frida Kahlo, Da Vinci, Van Gogh, Gaudi, Testino (to name just a few), we also use great musicians as artists to provoke and explore mark making, Banksy, Andy Warhol, Monet, Yayoi Kusama, Frida Kahlo, Grayson Perry, Banksy, Giacometti, Keith Haring, Picasso, Henri Matisse, Banksy |

William Morris, Georgia O'Keeffe, Wayne Theobald, Kandinsky Salvador Dali, I only remember being taught about Monet and Picasso from primary school. I learnt a lot more at GCSE art. I cannot think of any in primary school, my primary school art was mostly colouring in and did not focus on artists, not from primary. Starry Night – Vincent van Gogh, year 6. Lowry, Monet, Arcimboldo, year 4 or 5. Learnt at school - Van Gogh, Yayoi Kusama, Keith Haring, Andy Warhol, Sir John Kyffin Williams. Frida Kahlo, Vincent van Gogh. Van Gogh, Picasso, Quentin Blake. I can't remember many but Van Gogh, Picasso.	
Question 16 - The Primary National Curriculum for Art for KS2, states that pupils need to be taught about great artists, architects and designers in history in KS2. Who do you consider to be a 'Great artist'? Please list up to four artists... N=53	**Question 19 - Please can you provide up to four examples of Great artists your school uses/ has used to support the teaching and learning of art?** N=7
George Seurat, J. W. Turner, Gainsborough, Charles Birchall, Monet and Vincent van Gogh, Banksy, Frida Kahlo, Marc Quinn, Banksy, Picasso, Jackson Pollock, Monet, I'm not sure, Don't know, Vincent van Gogh, Andy Warhol, Jean-Michel Basquiat, Monet, Van Gogh, Basquiat, Leonardo da Vinci, Picasso, Monet, Vicent van Gogh, Michelangelo, Warhol, Jackson Pollock, Frida Kahlo, Georgia O'Keeffe, William Morris, Alexander	Pablo Picasso, Albert Giacometti and sculptures, Vincent van Gogh, Kandinsky, Banksy, Richard Long, Yayoi Kusama, Andy Warhol, Leonardo da Vinci, Wassily Kandinsky, Kahlo, Art History- Egyptians, Aborigine- We use artists that support the skill we are teaching- changes all the time, Haring, Picasso, Matisse, Jean Arp

McQueen, Vincent van Gogh, Andy Warhol, Picasso, Banksy, Monet, Pablo Picasso, Yayoi Kusuma, M.C. Escher, Sándor Botticelli, Jose Manuel Merello, Pablo Picasso, Artur Bordalo (Bordalo II), Jean-Michel Basquiat, Salvador Dali, Banksy, Warhol, Hirst, Dali, Vincent van Gogh, Rousseau, Frida Kahlo, Gaudi, Monet, Michelangelo, not sure, Banksy, Picasso, ... I would struggle to name any more, Picasso, da Vinci, Monet, MichaelAngelo, Vincent van Gogh, Frida Kahlo, Warhol, Monet, Edward Hopper, Vincent van Gogh, Matisse, Kandinsky.

Zaha Hadid, Pablo Picasso, Claude Monet, John Aldridge, Henry Matisse, Vincent van Gogh, Andy Warhol, Unsure, Andy Warhol, Vincent van Gogh. Yayoi Kusama - female, non-British and bold artwork. Miranda Forrester - LGBTQ+, explores gender and body-positivity. Picasso, da Vinci, Van Gogh, Michealangelo, I don't know their names. Tracy Emin, Abel Azcona, Yoko Ono, Vija Celmins, Banksy, Pacita Abad, Tal R

Question 17 - Please can you provide up to four examples of Great artists your school uses/ has used to support the teaching and learning of art? n=53	
Matisse, Margaret Keene, Matisse, constable, Leonardo da Vinci and Frida Kahlo, Henry Moore, Andy Warhol, Dali, Henry Moore. Don't know. Street art, Banksy, Van Gogh, Leonardo da Vinci, Andy Warhol, Picasso, Frida Kahlo, Henry Moore, Dali, Lynette Amelie - beach hut artist. Unable to comment as only art lesson in 2 terms will be 1 afternoon at the end of term. Unable to comment.	

Mondrian, Andy Warhol, pointillism, Damien Hirst, Kazuma and the obliteration room, Georges Seurat, Amos Ferguson, Jenny Urquhart, Hokusai, Claire Shorrock, Kandinsky in early years.	
They didn't refer to an artist during my placement. Kandinsky. Not sure, I did not see any art being taught.	
Monet, Warhol, Lichtenstein, Paul Cezanne, None, No art lessons in current placement yet. Ernesto Muñiz, Guiseppe Arcimboldo, Abdalla Al Omari, Andy Warhol, Monet, Picasso, Picasso, Monet, Warhol.	
I have not seen any on placement. Can't comment. Unsure. I have never seen teaching about artists whilst on placement.	
Georgia O'Keeffe, Ellen Sharples, Vincent van Gogh Picasso, not sure	

Examples of artists cited by different participants during my qualitative interviews:

Van Gogh (x4), Banksy (x4), Jackson Pollock (x3), Picasso (x2), Georgia O'Keeffe (x2), Kandinsky (x2), Matisse (x2), Warhol (x2), Henri Rousseau (x2), Richard Long (x1), Eileen Simpson (x1), Paul Nash (x1), Lowry (x1), Brain Selznick (x1), Seurat (x1), Jane Perkins (x1), Tony Craig (x1), Sarah Duncan (x1), Charlie Mackesy (x1), Kurt Schwitters (x1), David Hockney (x1), Roy Liechtenstein (x1), Ahmed Mustafa (x1), Damien Hirst (x1), Grotti Lotti (x1), Frida Kahlo (x1), Kerry James Marshall (x1), Turner (x1), Constable (x1), Leonardo da Vinci (x1), Hannah Leslie (x1), Rosalind Monks (x1), Dali (x1), Monet (x1), Zaha Hadid (x1), Margaret Keane (x1), Paul Klee (x1), William Morris (x1)

Appendix A26: Externally available schemes of work for Primary Art and Design

The Ofsted (2023) Art and Design Research Review is not a scheme of work. However, it does provide schools and teachers with non-statutory guidance.

Some examples of the artists cited in the review include Barbara Hepworth, Henry Moore, Vincent van Gogh, Andy Goldsworthy, Kehinde Wiley, Bruegel, Andy Warhol, Bridget Riley, Marcel Duchamp, Grayson Perry, Paul Signac, Amedeo Modigliani, Holbein, Yinka Shonibare, Nnena Kalu, Linda Bell.

The review also states that a "high-quality" art curriculum will give examples of the diversity of art in different areas of making by including, for instance:

- Art, craft, design work produced outside Europe.
- Artists, craft-makers and designers from diverse communities
- Traditional and contemporary forms of art, craft, and design

The Ofsted review (2023) also refers to different movements and styles of art, teachers can use to inform their planning

Many external examples of schemes of work for Primary Art and Design are currently available online and can either be bought in by schools at a fee or accessed and shared freely.

For further information see:

Access Art Primary Art Curriculum

Available at: https://www.accessart.org.uk/primary-art-curriculum/

[Accessed on 30th October 2023]

Subscription required to access

Kapow Primary Schemes of Work

Available at: https://www.kapowprimary.com/subjects/art-design/

[Accessed on 30th October 2023]

Subscription required to access

NSEAD Primary Art Curriculum Framework

The National Society for Education in Art and Design (NSEAD) has partnered with Oak National Academy (an independent public body) to provide a Primary Art and Design Curriculum to guide schools with the planning and assessing children's progression in art.

Further details are available from:https://www.nsead.org/resources/primary-education/primary-art/

Until the revised national curriculum was published in 2013 (DfE, 2013) many primary schools in England were using the Qualifications and Curriculum Authority (QCA) Scheme of Work for Art and Design

The defunct Qualifications and Curriculum Authority (QCA) Scheme of Work for Art and Design is now archived. See DfEE/QCA (2000) *Art and Design: A scheme of work for key stages 1 and 2.* London: DfEE. Archived: https://www.qca.org.uk/232.html

The QCA scheme (2000) provided a basis for work in art, craft and design to support teachers with their long- and medium-term planning. The exemplar scheme aligned with the former National Curriculum requirements (DfEE,1999) to teach children about the work of artists, craftspeople and designers. The scheme was divided up into several units of learning (or themes), which were deemed appropriate to use with different year groups. For example, in Key stage 1 (5-7 years), children could learn about art through the theme of 'Investigating materials.' The scheme was advisory.

Under the 'Resources' section of each unit, suggested examples of artists and artists' works which could be used as a resource to support planning and teaching were listed.

The list comprised of a mixture of contemporary and more traditional artists

APPENDIX B: STAGE PROCESS OF DATA ANALYSIS

Stage 1: Becoming familiar with the data.
Stage 2: Generating initial codes and creating categories.
Stage 3: Generating broad themes.
Stage 4: Reviewing themes.
Stage 5: Defining and reviewing themes.
Stage 6: Producing the report.

Stage Process of Thematic Analysis (TA)

To enable me to make sense of the data collected, I broadly draw upon the work of psychologists, Braun and Clarke (2006; 2020; 2021) who offer their own flexible approach to TA. This comprises of a 6-step process to guide researchers when making sense of individual data items (e.g., individual interviews), data sets (e.g., all interviews conducted and survey data) and the analysis of the whole body (corpus) of data (Braun and Clarke, 2006, pp 5-6).

Stage 1.

This stage involved becoming familiar with all data sets. Interesting, recurring features were noted and different coloured highlighter pens and coloured post-it notes were manually used to identify pattens of interest/meaning. Guided by my readings (see Bell and Waters, 2017, p.172), this led to attaching codes to individual words, phrases, and sentences, which I considered significant in relation to answering my substantive research questions.

Examples of key words/phrases initially identified as being significant: costs; budgets; resources; time; priorities; training; school trips; barriers; benefits; capacity; staffing; pool of expertise; senior leadership; networks; passion for art; presence; impact of Covid-19; approaches to planning; school resources; display; arts week; curriculum links; cross-curricular; thematic learning; values; art as expression; reward; enjoyment; partnership; gatekeepers; contacts; confidence; provision; training; CPD; ITE.

Stage 2.

The next stage of my analysis involved generating initial codes of interest and creating initial categories based on my data sets. Below are selected extracts taken from my interviews which show recurring 'patterns of meaning' (Clarke and Braun, 2017, p. 297).

Exemplars of my coding process

Fig. B1. Initial coding for prioritising art

"…there was just so much learning… they were learning about the context of art, the history, particular artists and then they were taking different techniques and we would be practising different techniques and there was lots of modelling… going away and having a go… it was a real kind of …community…. kind of vibe to their art lessons and I think at that particular school, they did it really well…" Debbie, TT3D (Line 17- 22)

"My school was quite art focused and they did… we had a minimum of one art lesson a week…" Gillian, TT2B (Line 11)

"…yes…[there was time] just because it was encouraged a lot…" Gillian, TT2B (Line 128)

"In first year, I was in reception just like [x]… and we did art like every day as well, but that's the same sort of carousel thing and in my second year, I was in year 6 class in a school in England and I taught art… but we only did, I think, two lessons, yeah…, it was two lessons but it was mixed in with… um geography…" Denis, TT2C (Line 23- 26)

"…I think in my year 6 class, yes, just because they had SATs and they were preparing for that so it was kind of, we did art at the end, it was towards the end of my placement and it was because it was seen as like a fun thing to do and kind of a reward for doing sats and I think there was enough time…" Steve, TT2A (Line 129- 131)

"… my previous school, I'd say… we were particularly strong in the arts and we took the art curriculum and we really ran with it… we had one of the curators of the art curriculum at the school and that certainly enhanced the art offering at that school…" Freddie, GT2 (L45 -51)

"…the whole broad and balanced curriculum that's talked about so often… I definitely think… it is reflected _more_… and I think, I think as a school… well as a society… that people are being forced, whatever role you're in, to think about the

wider...the wider picture… what's going on around you in the world…" Beatrice, AL2, (L252 -255)

"…I can only talk for my school's point of view that it [art] is valued… it is embedded through absolutely everything we do…. we have lots of kind of art days where we focus on a particular subject, for example, science day or science week…and art is embedded in that". Mary, AL1 (L208 – 210)

Fig.B2. Initial coding for not enough time for art

"…Not enough… We have 2 hours every other week. We do it in a 2-hour block. But when you take assembly out of that and a little break midway to have a runaround, because they're only six and seven, and so you're probably talking about an hour and a half max every other week…, but I just think the key stage one children, we should be doing art all the time…. because their **time** to get more art will get less and less and less as they go through school" Annie, GT1 (Line 56 – 60)

"…at my current school? … there is enough **time**… adequate, I would say…. I wouldn't say we go beyond adequate… umm… the children get exposure to art and a range of skills… we teach art… I couldn't tell exactly… probably 4 terms out of 6 but only for a week in each term… it might be 5 terms out of 6…? and yes, so I think they get adequate amount of exposure…" Freddie, GT2 (Line 36 – 3)

"…I feel like, there wasn't really enough **time** for any subject in a way, but especially art…" Jackie, TT3C (L209-211)

"I was in year one and we only did art in afternoon sessions… after afternoon break which was 45 minutes and I found that lesson was kind of rushed…" Ken, (TT3B, L81-83)

"I know that in the whole 11 weeks when I was on my last placement the only art lesson that were taught was the ones I did and I taught 3 double lessons so there were six art lessons the whole **time** and I don't think that is a lot…" Denis, TT2C (Line 135- 1370

"I think there's a broad and balanced curriculum on paper but sometimes that doesn't get delivered just because there's just not the **time** to fit everything in…" Tom, AL4 (Line 173-175)

"I think it just needs to be given more **time,** and all the creatives, not just art, but art, design, music should be given its due **time**…" Phillip, TT1B (Line 221-222)

"…if you want a balanced curriculum, every single subject in that curriculum needs to have exactly the same amount of **time**, like in Wales, spent on it to have a balanced curriculum, otherwise it's not balanced…" Robyn, TT1C (Line 475-477)

"…we still do all the subjects like we always did. But we still focus on the maths and the English and the science…umm…because I guess the curriculum content for those is bigger. Or the requirements of the national curriculum or the programs of study are bigger, so therefore they get more **time** and everything else gets side-lined into the afternoons when you're not doing…" Annie, GT1 (Line 200 – 203)

"…my first placement was in Reception and in there we did art pretty much every day or every week… there is always something creative going on because it was more of a carousel of activities every day… so there was art constantly… in year 6, which was last year…, I taught two art lessons…. So…. still quite a bit from what I understand other people have done…. but not very much…" Steve, TT2A (Line 3-7)

"…the **time** in the school timetable… to fit everything in…from when I started teaching over 20 years ago… from when I started till now, you know, the schedule of a teacher in the day is bonkers, you know, you've got to do, you know, phonics… you've got to then do SPAG, then you've got to do catch up phonics and then you've got to do your English and your math and then your top up and then your pre teach…" Beatrice (AL2, L266 – 270)

Fig. B3. Initial coding for resources for art: enough

"…my school was really fortunate… it had well…, there is always **resources** for art, we always had painting out… we had chalk out all the time… we had unlimited

pencils and pens…and anything…" Jennet, TT1D (Line 40 – 42) (N.B. on placement in a Welsh school)

"…**resources** were good…" Robyn, TT1C (Line 75)

"We were really lucky, we even had like, the drawing HB pencils, and we learned about why they were specifically for art and the different numbers…" Gillian, TT2B (Line 175-176)

"I had a real range because in the early years we had everything like everything you could want and like sequins, pipe cleaners, pompoms everything they could want… and then year 6, they had those sets of pencils and they had the paint but we didn't have any pots… so like you couldn't really do much with the paints… so it was like hard to get them involved without it just being everywhere, yeah, so we had cups… but there weren't enough cups for everyone to have a cup or we had a few people who had a cup …so we didn't do any paintwork, so it's was just sketching stuff really…" Steve, TT1D (Line 180 – 186)

Fig. B4. Initial coding for resources for art: not enough

"It was tricky… hard to find…" Phillip, TT1B (Line 66 – 68)

"…the school had really limited **resources**… so there was 27 pupils in the class… I had 13 art pencils and… so it was a bit rationing them out…"

Toni, TT1A (Line 11-12)

"Pencil 's yes… there was paint but there wasn't anything else… like they didn't have any card and stuff… we didn't have any like sugar paper… we didn't have any other things…, yeah, so anything other than paint or using pencils and even the pencil crayons we had, and the colouring pens weren't great… so there were resources but… whereas in second year, the school I was in… they had a whole Art Room upstairs which was nice…" Denis, TT2C (Line 170 – 174)

"…like every school is very different and I think that's really important to know that if you haven't got… or if you have got limited **resources** what can you do with those **resources** whereas the opposite end of the spectrum is, when you've got loads, how do you use them to your best plan…" Robyn, TT1B (Line 536-539)

"…if the head teacher values art then there's going to be more **resources** for art also the area where the school is… in so the school I was on for my last placement… it was in quite a deprived area so there wasn't a lot of money and there were other things that the school had to spend their money on which might not be the case in another school, but then I don't know for sure…" Denis, TT2B (Line 189 – 193)

"…but then the big challenge was definitely **resources** particularly in my school because it was an expectation that teachers provided them themselves [art resources] and so there was paint and there was 13 pencils and charcoal and sugar paper and yeah, that was the art department…" Toni, TT1A (Line 108-111)

"…we had an art cupboard, but it felt like it wasn't really used…" Jackie, TT3C (Line 40)

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"…upper KS2 didn't really have much… and the same with the school last year and when I was in year 6, we didn't have enough pots and I had friends that were in year 1 and 2 [on placement] and they had loads and they had enough resources to go round and they, well, I think they valued art a bit more…" Steve, TT2A (Line 194 – 198)

Fig. B5. Initial coding for staff development/ training in art

"Well, we kind of scrape by…" Annie, GT1 (Line 188)

"…I didn't really see professional **development** in subjects… it was more, just sort of general education…, I don't think I saw art professional development..." Phillip, TT1B (Line 497 – 580)

"I did in my old school…. my current school [pauses 4 seconds] no, I don't think so…. no, I haven't had any training on art…" Freddie, GT2 (Line 65 – 66)

"…all I saw was mainly maths and English, core subject professional **development** rather than the foundation subjects…" Phillip, TT1B (Line 502-504)

"… so every staff meeting, each subject lead, whether it's core or foundation, would take a staff meeting every week and do their subject…" Robyn, TT1C (Line 506-507)

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"I don't think I've ever had any in 30 years. Annie (GT1 line 136) 'I don't really remember to having much when I was at uni either" Annie, GT1 (Line 138)

"… because you've gotta buy it in [CPD] and schools can't afford it. So unless you have a particularly knowledgeable subject leader…You're not that you're not gonna get anything…" Annie, GT1 (Line 148-150)

"…even in school, like we've had professional **development** training days and a lot of it was on maths or maybe even like using the resources in our classroom, like working walls and targets… it never was on how can we improve the art in the classroom…" Gillian, TT2B (Line 373 – 375)

STAGE 3.

The next stage involved identifying relevant features of my content data to help generate initial themes and sub-themes to address my research questions. This involved reflecting on the key messages across all the data sets (interviews and survey data) and again identifying recurring 'patterns of meaning' (Clarke and Braun, 2017, p. 297).

Fig. B6. Initial thematic map, showing one out of eight main themes
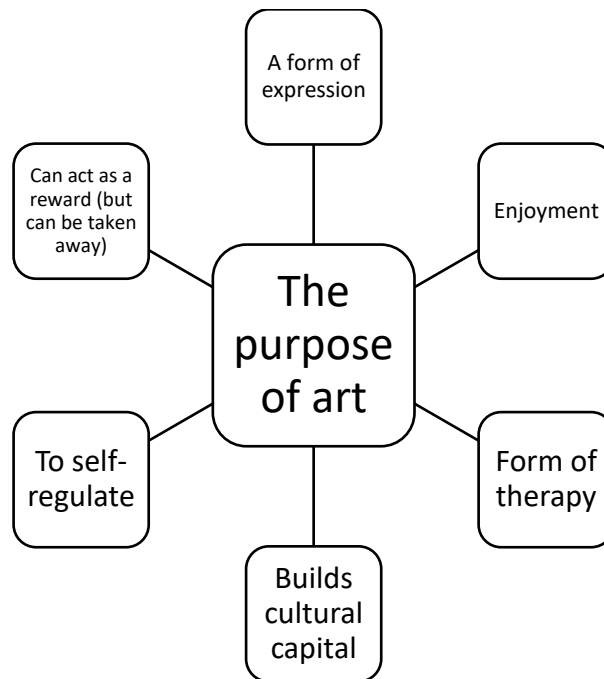

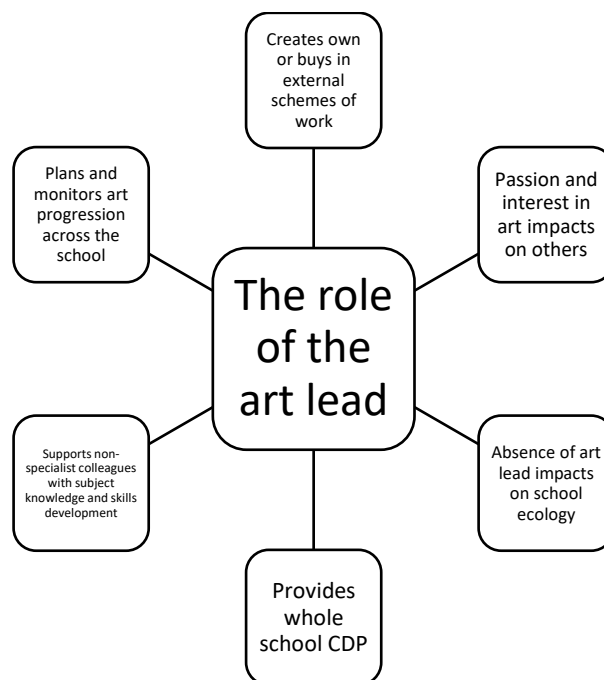Fig B7. Initial thematic map, showing two out of eight main themes

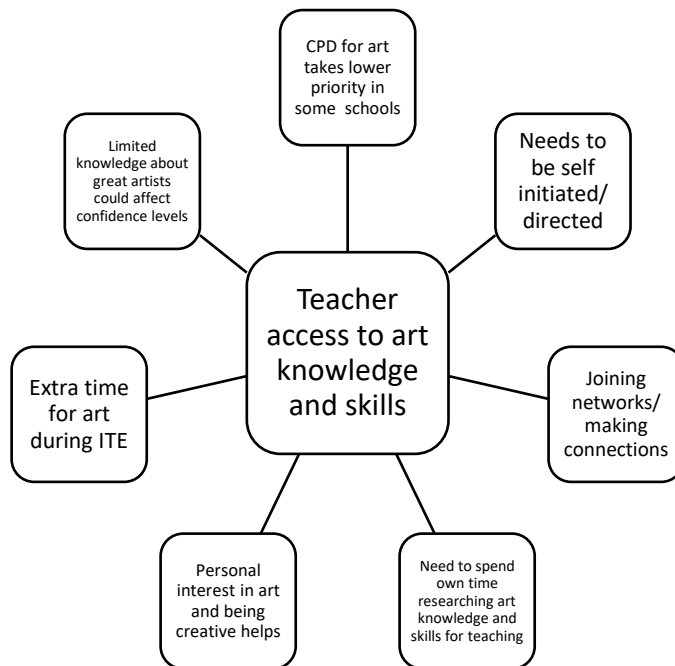Fig. B8. Initial thematic map, showing three out of eight main themes.

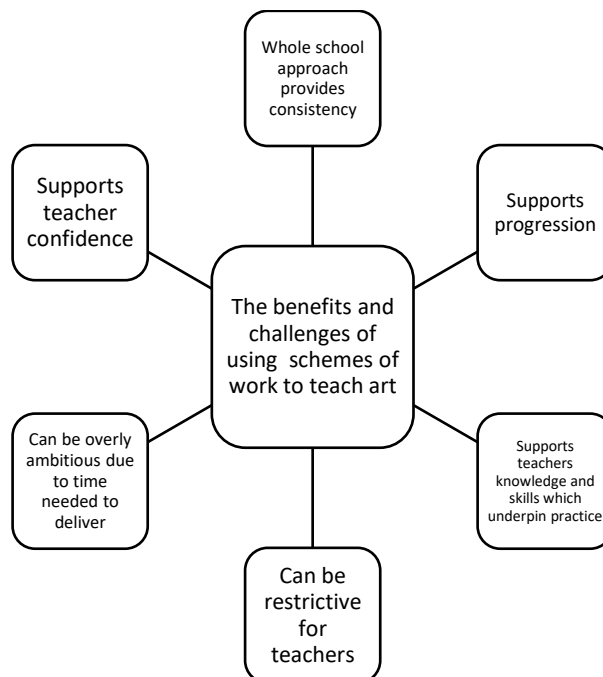Fig. B9. Initial thematic map, showing four out of eight main themes.

Fig. B10. Initial thematic map, showing five out of eight main themes.
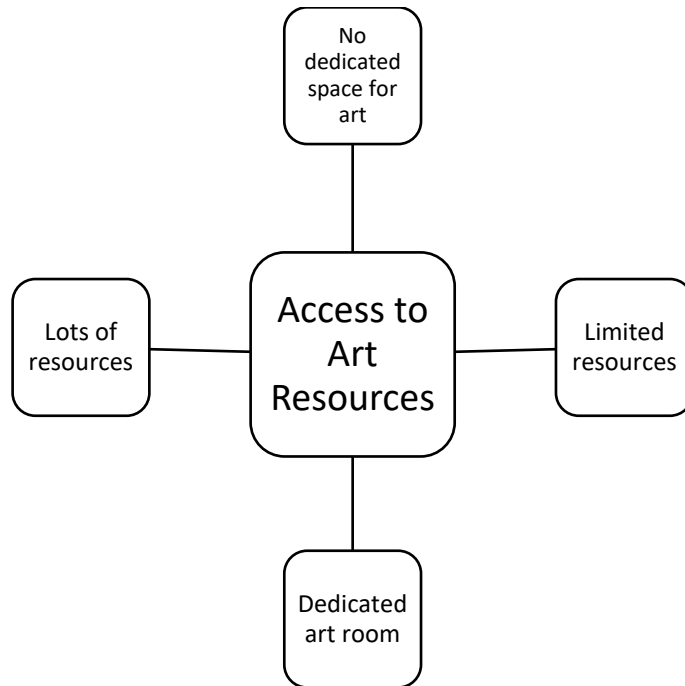

Fig. B11. Initial thematic map, showing six out of eight main themes.
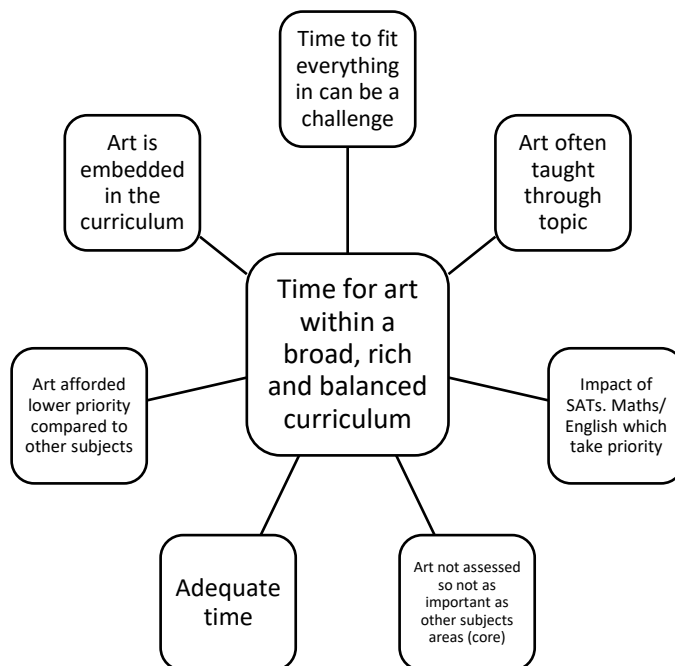
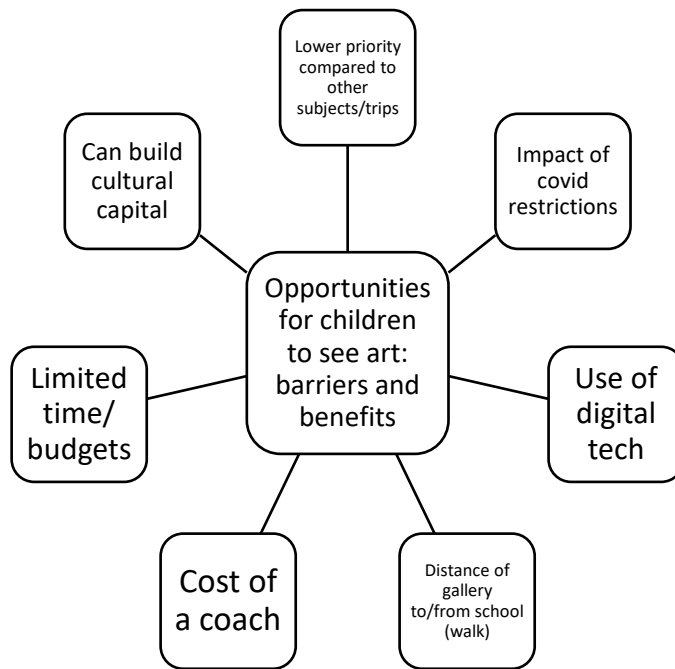Fig. B12. Initial thematic map, showing seven out of eight main themes.

Fig. B13. Initial thematic map, showing eight out of eight main themes.

Initial themes identified

* Denotes dual theme.

==Highlighted== codes denote significance of recurring pattern throughout the data sets.

Table B1.

Overarching theme (Tentative)	Cluster of sub-themes (Tentative)	Descriptive codes (Tentative)
1.PRIORITIES	Budgets* Resources Time* CPD opportunities School trips	• costs/money/==budgets==/funding* • cuts • ==priorities==* • role of parents • access to materials • space • arts week • in-house training • access to CPD • role of ==art lead==*
2. KNOWLEDGE	Curriculum National curriculum Broad and balanced curriculum Approaches to planning and teaching Art experts	• Use of ==schemes of work==* • Curricula resign/revamp/overhaul. • Progression • Consistent approach • Cross curricular Tand L/ thematic based/ links with other subjects • Using online resources • Links to "Great artists" • Using local artists • Diversity and representation • Cultural capital • Arts week • ==Time==* • In-house training • Effects of academization? • Self-directed training

	CPD opportunities	• Utilizing local courses
		• Networks (local/ national)
		• Making online connections
	ITE provision	• Using online resources
		• Impact of Ofsted
		• Arts mark
		• Role of local galleries and museums
		• Working with AIRs
		• Role of arts lead*
		• Supporting colleagues
		• Use of ICT/ digital technologies to support teaching/learning
		• Opportunities for extracurricular learning
3. ATTITUDES/ BELIEFS	The purpose of art	• ==Expression==
		• Enjoyment
		• Reward
	Beliefs about art	• Calming/ therapeutic
		• Valuable?
		• Teacher ==confidence*==
	The value of art	• Impact of SLT?
4. MISCELLANEOUS		• Displaying children's artwork
		• Impact of Ofsted
		• Deep dives
		• Impact of covid-19
		• Art networks: local/ national
		• Social class

STAGE 4.

Stage 4 was a time for reflection. I took a break from the analytical process to give myself time to think about what was meaningful about my data and what features were key in answering my research questions.

After around 2 weeks, I returned to my initial coding process and reflected on my initial themes (identified in stage 3). I then began the process of reviewing the initial themes and sub-themes identified to ensure patterns of meaning were evident across data sets and relevant to my question/ topic of interest. Some, themes collapsed into others whilst some did not fit neatly anywhere. Unless significant, some data was not included in my final analysis. I should also add again here that, reviewing themes was not a straightforward or neat process and took a matter of months.

*Denotes dual theme

Table B2.

Main Theme	Cluster of sub-themes
1. Art Provision	- The role of the expert - School ethos/ SLT team - Costs/budgets - Time* allocated. - Resources (lack of/ plenty?) - School trips (opportunities?) - Priorities* (subjects, trips etc) - Capacity - Access - Opportunities for extracurricular learning
2. Knowledge, skills and understanding (s) of art	- Skills - Knowledge - Great artists – who/what? - Local artists - Knowledge acquisition - Understanding(s) of cultural capital - Building cultural capital - Cultural visits - Diversity and representation (decolonializing the curriculum) - Access to gallery education - Teacher confidence* - School trips: barriers and challenges - Knowing what's on offer…
3. Curriculum planning and development	- Teaching art as part of a broad and balanced curriculum - Constraints: a matter of time* and resource - Taking a topic-based approach - Schemes of work* - Cross curricula teaching and learning. - Use of ICT/ digital technologies

	• Role of art lead*: passion and presence • Role of SLT	
4. Training and support	• Access to CPD: professional development • ITE provision • Access to expert knowledge • Role of art lead*: supporting colleagues	
5. Attitudes, values, and beliefs	• The value of art • The purpose of art • Teacher confidence • Purpose of art: creative expression	

STAGE 5.

After reviewing my themes, I needed to re-define them more succinctly and focused in on "patterns of meaning" that made sense to me, as the researcher and interpreter of the findings. The table below represents my defining process and reflects the key themes/sub-themes, I actively identified and chose to present, analyse and discuss in Chapter Four.

Table. B3.

Overarching broad themes		Sub-themes
1.	Value and Purpose	• The value of art • Art as a form of expression • Art and well-being • Undervaluing art
2.	A Matter of Time and Resource	• A broad and balanced curriculum? • The challenge of fitting it all in • Resources for art • Revisiting the art curriculum
3.	The Role of Leadership	• Passion • Presence
4	Teacher Confidence	• Knowledge and skills
5.	Training and Development	• ITE provision • School priorities • Schemes of work
6.	Knowing About Great Artists	• Who or what is a great artist? • Working with local artists
7.	Prioritising Seeing Art	• Cultural capital • School trips • Barriers • Benefits: What's on offer?

STAGE 6.

Producing the report

Fig. B14. Defined themes

DUAL THEMES:

PRIORITIES; TIME; TEACHER CONFIDENCE; LEADERSHIP