An investigation into the contribution made by primary art coordinators to the development of the teaching of art:

the evolution of identities, understanding and practice

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I certify that this work has not been accepted in substance for any degree, and is not concurrently being submitted for any degree other than the Doctorate in Education (EdD) being studied at the University of Greenwich. I also declare that this work is the result of my own investigations except where otherwise identified by references and that I have not plagiarised the work of others.

Student …… (signature)

Supervisor …… (signature)

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Abstract

The study is situated within a feminist paradigm to consider the identity, experience, practice and understanding of art and design coordinators (also known as subject leaders) in primary schools across the South East of England.

A postal survey was sent to the 550 primary schools involved in partnership work with a single university and yielded a return rate of 40.7% (*n* = 224). The survey included elements of common practice by coordinators of all curriculum subjects as identified by Fletcher and Bell (1999) to allow comparison. These were analysed using the Chi-Square Test to establish statistical differences in the recorded responses. The emergent themes were explored through individual interviews with 32 teachers, allowing deeper probing. A number of the interviewees took part in a further interview discussion which explored their understanding and attitudes towards artworks (*n* = 25) by looking at images based on the work of Downing and Watson (2004). Of these, 17 coordinators allowed close scrutiny of their paper files, folders and records for analysis. Additionally, 9 advisory personnel (including inspectors, advisors, ITE tutors and an author responsible for publishing a practical developmental guide for coordinators) were interviewed to provide a wider context for the study.

The qualitative and quantitative data collected from these opportunities revealed issues which clearly link to factors of power, gender and knowledge within patriarchal structures. These are considered in some detail in an attempt to faithfully present the individuals and the situations encountered in the study. There is a strong sense that the primary teachers leading art and design have not been adequately heard before and that earlier attempts to record their views have been subdued, edited or even deleted by those with the power to make such choices.

The research study concludes with a series of recommendations for further developing the role, particularly for those based in schools; the art coordinators themselves and the professionals involved in ITE/CPD work demonstrating how the understanding and application of the model of empowered leadership proposed by Thurber and Zimmerman (2002) might facilitate improvement.

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Abbreviations used

A level	Advanced General Certificate in Education (qualification usually taken by 18 year olds)
AAIAD	Association of Advisers and Inspectors of Art and Design
ACE	Arts Council (England)
AEA	Art Education Australia
A4	Association of Advisers and Inspectors of Art and Design
AI	Additional Inspectors (Ofsted)
ATC	Art Teachers Certificate
AST	Advanced Skills Teacher
AT	Attainment Target
BERA	British Educational Research Association
CEO	Chief Executive Officer
Cert Ed	Certificate in Education (older form of QTS qualification)
CMEA	Canadian Music Educators Association
CSEA	Canadian Society for Education through Art
CPD	Continuing Professional Development
DCMS	Department for Culture, Media and Sport
DES	Department of Education and Science
DfE	Department for Education
DfEE	Department for Education and Employment
DfES	Department for Education and Skills
DCSF	Department for Children, Schools and Families
DT	Design Technology (NC subject)
EYFS	Early Years Foundation Stage (up to 5 year olds)
GCSE	General Certificate in Secondary Education (qualification usually taken by 16 year olds)

GEST	Grants for Education and Support of Teachers
GRTP	Graduate and Registered Teacher Programme (employment based QTS qualification pathway)
GTC(E)	General Teaching Council (of England)
HEI	Higher Education Institute
HMCI	Her Majesty's Chief Inspector (of schools)
HMI	Her Majesty's Inspector (of schools)
ICT	Information Communication Technology (NC subject)
InSEA	International Society for Education through Art
INSET	In-service Education and Training
ITE	Initial Teacher Education
ITT	Initial Teacher Training
KAT	Kent Art Teachers
KS1	Key Stage 1 (4-7 year olds)
KS2	Key Stage 2 (7-11 year olds)
KS3	Key Stage 3 (11-14 year olds)
KS4	Key Stage 4 (14-16 year olds)
KS5	Key Stage 5 (16-19 year olds)
LA	Local Authority (current term)
LEA	Local Education Authority (older term)
LftM	Leading from the Middle (training programme)
MLP	Middle Leaders Project (NCSL)
NACCCE	National Advisory Committee for Creativity, Culture and Education
NAEA	National Art Education Association (US)
NAEP	National Assessment of Educational Progress (US)
NC	National Curriculum
NCC	National Curriculum Council

NCSL	National College for School Leaders
NCTL	National College for Teaching and Learning
NERP	National Education Research Panel
NFER	National Foundation for Educational Research
NLS	National Literacy Strategy
NNS	National Numeracy Strategy
NQT	Newly Qualified Teacher
NSEAD	National Society for Education in Art and Design
NVivo	Qualitative data analysis (QDA) - computer software package
Ofsted	Office for Standards in Education
PE	Physical Education (NC subject)
PGCE	Post Graduate Certificate in Education (QTS qualification)
PNS	Primary National Strategy
PoS	Programme of Study (within NC)
PPA	Planning, Preparation and Assessment
QCA	Qualification and Curriculum Agency
QCDA	Qualifications, Curriculum and Development Agency
QTS	Qualified Teacher Status
RISPs	Regional Inspection Service Providers (Ofsted)
RNG	Regional Network Group (NSEAD)
SATs	Standard Assessment Tasks/Tests
SCAA	Schools Curriculum and Assessment Agency
SIP	School Improvement Partner
SLE	Specialist Leader of Education
SMT	Senior (or School) Management Team
SPSS	Statistical Package for the Social Sciences
SoW	Scheme of Work

TLR	Teaching and Learning Responsibility (salary enhancement)
TLRP	Teaching Learning and Research Programme
TDA	Teacher Development Agency
TS	Teaching School
TTA	Teacher Training Agency
UCET	Universities Council for the Education of Teachers

Notes on terms used

Art is used throughout the research study. Often this is in the context of society. When it refers to the subject taught in school it should be noted that both the current and forthcoming National Curriculum documents use the title ‘art and design’ – however as is also indicated in the same documents ‘art and design includes craft’ (QCA, 1999a:116; DfE, 2013b:182). In the same way, this definition should be applied to my use of the term ‘art’.

Art coordinator is used to indicate the person (traditionally a qualified teacher) who is broadly responsible for the subject across the whole school. The relationship with the term ‘art subject leader’ is better explained in Chapter 2.

Primary is applied to schools, pupils and the curriculum. It refers generally to an age range of pupils between 3 and 11 years old. UK schools are organised in a variety of ways – for example Nursery caters for 3-5 year olds, Infants for either 3-7 or 5-7, Juniors 7-11 or Primary 3-11 or 5 -11. The term ‘primary phase’ could therefore be accurately used to denote all of these forms of school. In this study, the generic term ‘primary’ may be used.

UK is most frequently used in the research study to denote the geographical area. However it should be noted that the constituent parts of the UK (England, Scotland, Wales, Northern Ireland together with the self-governing islands – such as the Channel Islands and the Isle of Man) each have differing expectations of schools, the curriculum and assessment processes. If any of these issues are not clearly specified, it should be assumed that the English system and requirements should be applied.

Notes on quotations and coding used

The quotations used in this thesis are drawn from survey forms, interviews with individual coordinators or advisory personnel. A coded acknowledgement of the source is given using one of three formats:

Numerals (eg 176) indicate a quotation taken from a questionnaire survey form

Letters and numerals (eg MH:27) indicate a quotation from an interview with an art coordinator together with the page number from the transcript

Other codes indicate a quotation from an interview with an advisory individual - **Advisor (eg AD 1), Advisory Teacher (eg AT 2)**, **NSEAD trainer (eg N 1)** or **HMI (eg HMI 2)** together with the page number from the transcript.

Chapter 1 Introduction

1.1 Introduction

The data which is used in this study was collected during the academic year 2008-9. Since this period, my professional role has changed and adapted as indeed has my work setting. However, throughout the investigation, the centrality of the learning which has taken place has both inspired and motivated me to complete this thesis.

I will often write in the personal and attempt to reflect deeply on the learning experiences and opportunities which have been available to me within the processes of the research. I do not think that I am the same person as when I started the EdD programme and I am convinced that the learning which has taken place has significantly affected my own teaching, the learning experienced by my students and the consequent legacy that they in turn have began to invest in their careers, colleagues, classrooms and above all the lives of the primary pupils that they now teach.

1.2 Values, beliefs and approaches

Ramazanoglu and Holland (2002) and Letherby, (2003) highlight the importance of situating 'myself' (as researcher) within the research. I should like to do this from the outset. Very briefly, I am a white middle aged male. I trained as a primary teacher several decades ago specialising in art with a particular interest in ceramics. This was at a teacher training college which had previously only admitted women (until the year I started there). As a consequence, we male students were always in the minority. Once qualified as a teacher, I grew used to this setting as primary education in the UK has been and remains a predominately female environment (McKenzie, 2003). On reflection, I now recognise that I failed to notice aspects of this female environment through most of my school based career – teaching in various schools and settings across South East London and latterly SE England. Some of the feminist writing I have encountered in undertaking this study has caused me to reflect on my values, assumptions and my approach in undertaking my research as will become clearer as the work unfolds.

I had trained to be a teacher in a college which incorporated the philosophy of Friedrich Fröbel (1782-1852), German philosopher and educator. His work had been influential in the UK in the early part of the twentieth century (Ford, 2003) and had genuinely affected the McMillan sisters who developed education provision for young children in SE London (Simpkin, 2013). Margaret McMillan (1860-1931) and her sister Rachel McMillan (1859-1917) belonged to the Christian Socialist movement and worked hard to tackle the problems of urban poverty. They advocated the importance of school meals and in London, opened some of England's first school-based health clinics. In 1911, they began an open-air nursery school for young children as well as a training centre for teachers in Deptford (SE London). Here, they developed a play-oriented, open-air environment as their positive response to the severe health problems they witnessed in the local poor community. In the same year Margaret published a book titled 'The Child and the State' (McMillan, 1911) in which she criticised the tendency of schools in working class areas to concentrate on preparing children for unskilled and monotonous jobs - arguing instead that schools should offer a much broader educational experience for all. The training centre became a teacher training college in 1930 and was named by Margaret in honour of her (then) dead sister Rachel (Forrester, 2009). It trained teachers (including myself) over several decades before incorporation into another institution meant that it disappeared from the local educational landscape.

My educational philosophy and the personal voice I will use to articulate it owes much to the training I received. I still view education as complex experiential opportunities for discovering, exploring and reflecting on the learning undertaken. These activities are of most value, not necessarily to the political masters of the education system, or to the society in which the learning is encouraged, but rather to the learner. It may well also be the route to 'betterment' but I believe the learning process actually justifies itself as an enrichment of the human condition in the individuals concerned. It therefore compasses enjoyment, satisfaction and playful fun as well. As a class teacher, I worked hard to develop a love of learning in my pupils through such processes as questioning and discovering for themselves across the whole curriculum. My chief role was not as a transmitter of knowledge but rather as a facilitator, always striving to understand the thoughts of the children as living

individuals and trying to both minimise the hindrances as well as maximise the opportunities for their development. My passion for art comfortably nestled in this dimension as my classes experimented with all manner of materials, and opportunities exploring the 'what if…?' questions with true playfulness.

I have a deep respect for people - adults and children alike. I value them and want them to also value themselves and each other. As I progressed through my teaching career as a school leader these principles drove my intentions and actions. I wanted to develop teachers as individuals and as a team who appreciated each other and worked to ensure the school was (or worked to become, what I saw as) a wholesome mixed-age community of learners – a form of the community of practice model described by Wenger (1998).

I am often activated to seek changes on behalf of those who seem unable to seek them themselves. Much of my school-based career was spent working in challenging socio-economic situations and daring to believe yet more could be done to develop the opportunities available to the children (and indeed their families).

I think I have continued the McMillan tradition.

1.3 Current professional context

Today I am involved in the training of primary teachers within a university setting. The vast majority of my students are female. I teach several art modules on a number of programmes leading to primary teacher qualifications and all confer Qualified Teacher Status (QTS) on the students who complete successfully. Two of these modules are specifically designed with the intention of enabling the training of primary school art coordinators or subject leaders. These teachers will qualify as generic primary school teachers but with particular understanding in art and design so as to be able to lead the subject within their school – thus affecting the work of their colleagues and the design and implementation of the art curriculum offered to the pupils.

1.4 Background to the study

In UK primary schools, it is now common to have identified teachers who take responsibility for the teaching of a specific subject or subjects across the school (Bell and Ritchie, 1999). Their role is not exclusively to teach the subject but rather to lead or coordinate the teaching by their generalist class teacher colleagues (Bennett, Newton, Wise, Woods and Economou, 2003). An earlier literature review of the specific role of art coordinators (Gregory, 2006) established that their work and activities had not been researched previously. The generalised view regarding their role seems to be that a good art coordinator ought to ensure that the subject is 'well taught' across the school (Downing and Watson, 2004; Ofsted, 2005a and 2006).

My interest lies in both in the art coordinators themselves and the effectiveness of their role. Who are the teachers undertaking the role, their backgrounds, beliefs etc? What factors influenced their appointment to the position? What do they actually do in the school – and does this reflect and/or match the expectations made by others? (TTA, 1998; Clement, Piotrowski and Roberts, 1998; Bowden, 2006). Are they able to affect the teaching of art in schools? Are newly qualified, enthusiastic art coordinators moulded into perpetuating an established model or norm? Are aspects of subject leadership denied to art coordinators? There seemed to be many possible questions to be explored. These questions however fell into the three categories encompassed within my research question, namely: art coordinator identity; art coordinators' understanding of art and their practice in school. Each will be considered in turn in later chapters.

1.5 Rationale

I have retained a strong interest in the role of art coordinators encapsulating what have been referred to as 'subject leadership responsibilities' (Dean, 2003). As I supervised student teachers in primary schools, I often spoke with the art coordinators about the demands made of their time and the ways they attempted their work. I worried when several students told me that the coordinators they interviewed (as part of one of their assignments) had confessed that they had not wanted the role and were hoping someone else would relieve them of the duties.

Over time, I became increasingly concerned: about several aspects of the role itself; the abilities of the individuals that I met attempting to fulfil it; the forms of art that they had experienced and the works produced by school pupils as well as the consequences for the future of the subject of art. When I started the EdD programme, my conversations with coordinators began to turn into interviews and allowed me to record my findings in articles: my concerns grew as a consequence of what I was told (Gregory, 2005a; 2005b; 2006). I began to question the state of coordination in the subject I enjoyed and whether it was just my sensitivities or just the collection of teachers that I encountered. Things did not seem very clear or very positive. Surely the situation would be clearer across a wider sample of schools?

Having first investigated the published literature in area of subject leadership in art I noted that much of the material related to art education focused on the secondary phase of education. I cannot help but feel that too little attention has been directed at the contribution made at primary level. This added to my initial concerns – had anyone actually noticed what had been happening? I decided to focus my research study to examine what seemed to have been a neglected area of investigation and which offered the opportunity for an original contribution to the field.

In England, the government agency - which determines the standards (or competencies) required of newly qualified teachers (NQTs) – has, over time, been known by various names: Teacher Training Agency (TTA), Teacher Development Agency (TDA), Teaching Agency (TA) and currently the National College for Teaching and Learning (NCTL). By stating what they should know (and be able to do) at the point of qualification the agency has therefore determined the shape of the curriculum presented to the students in their training to become teachers. Of concern is that art is not specified as needing to be taught to the students even though they will have to teach the subject as generalist primary teachers once qualified (TTA 2002, TDA, 2009 and TA, 2013). There seems to be evidence for a substantial reduction in the hours made available for the subject within initial teacher training (Rogers, 1995 and 1998). There is also no longer a requirement for primary teachers to be trained in a subject specialism – although some universities have chosen to retain this element in the courses they offer and interestingly some teacher training

institutions currently do not offer either form of art courses (as part of a generic or specialism) to their students (Hickman, 2005).

I recognised the depth of my concerns about the teaching of art (Gregory, 2005b) and the potential impact on the leadership of the subject in primary schools (Gregory, 2006) and felt compelled to explore the unexplored dimensions. As my developing understanding of these topics grew, I also wanted my research to inform the teaching of my own students and also help to define how I might offer support to existing art coordinators.

1.6 Research question

In light of the above, this study seeks to investigate the following questions:

RQ1: **How is the identity of art coordinators in primary schools defined by their understanding, role and responsibility?**

Subsidiary questions:

- What are the identities of primary art coordinators?
- How does the experience and understanding of art affect the outworking of the leadership role of primary art coordinators?
- What are the practices of primary art coordinators?

1.7 An outline of the study

The study involved 550 primary schools in the South East of England (in the academic year 2008-9) and sought to capture the voice of the teachers working as art coordinators within them. It is presented as an investigative case study using mixed methods to provide ‘an integrated methodological approach’ (Tashakkori and Teddlie, 1998:13).

Burton (2000) described cases as 'the building blocks for data collection and analysis ... [that have] been used to describe … diverse entities [such] as an individual, an organisation, a country and a continent' (2000:215). Newby (2010) set out three purposes (and their associated features) of investigative cases studies: exploration, explanation and description (2010:52). All three purposes are utilised in different aspects of my study – particularly by the use of mixed methods in the collection of my data and the subsequent analysis.

A postal questionnaire survey was undertaken across the 550 schools involved in ITE partnership work with the university where I was then employed. This yielded a return rate of 40.7% (*n* = 224). This was followed by purposive sampling (*n* = 32) of the art coordinators who offered to participate in in-depth interviews. Insights gained into the attitudes of the teachers concerned towards art were collected through extended interview discussions which encouraged them to reflect aloud on a collection of images of art works (*n* = 25). A textual discourse analysis of the coordinators' files and records was also undertaken (*n* = 17). Having gained both qualitative and quantitative data through these methods, the use of SPSS and NVivo packages were employed to aid the analysis. A full account is provided in the chapters which follow.

1.8 Theoretical framework

The decision to adopt the feminist paradigm was not a simple one for me to make and the justification of this and by implication the rejection of other paradigms are discussed in the chapter on methodology.

There were many considerations within that selective process but the fundamental ones relate to my view of people, education and the nature of the research I intended to undertake. In considering art coordinators and the role they play, I was convinced that there was no simple 'truth' waiting to be uncovered, but rather a number of constructs (including social and political) within which a series of interwoven life stories, experiences and beliefs which would be revealed if listened to.

I also recognised the importance of my own interactions with those I wanted to research. My intention was to allow the coordinators to speak freely rather than report on their behalf – having been impressed by the work of Irwin (1995), Hall (1996), Blackmore (1999) Letherby (2003) and many others who both articulated and demonstrated the importance of empowering those being researched in this way.

> *'No-one can separate themselves from the world – from their values and opinions, from books they read, from the people they have spoken to and so on…. the product cannot be separated from the means of its production…and feminists not only acknowledge this but celebrate it. Being reflexive and open about what we do and how we do it, and the relationship between this and what is known, is crucial for academic feminists as it allows others who read our work to understand the claims that we are making…..'*
>
> Letherby, 2003:6

1.9 Contribution to the field

This study has a number of important features.

Firstly, it explores a very under-researched area. The evidence base is very scant indeed with little specifically published on or about art coordinators in primary schools. In fact, the main source of evidence has been drawn from the government inspection reports regularly published by Ofsted (2005a, 2009a, 2012 etc). The issues of power inherent in the inspection process are immediately obvious: coordinators have been in a position of being professionally judged as part of it and may not have therefore provided natural responses. My work would not pose the same issues or concerns and I hope to capture the authentic voices of those undertaking the role – rather than causing them anxiety and simply mirror the practices and behaviours that they feel an inspector expects of them. Other literature provides advice about what coordinators ought to do (for example, Clement, Piotrowski and Roberts, 1998 or Bowden, 2006) whilst not capturing what they actually do.

My work represents the largest study of art coordinators undertaken in the UK to date presenting an accurate and authentic voice and examining the experience of

this specific group of primary phase practitioners, their activities and additional duties. It also considers the contemporary alternative models of subject leadership which have developed since the earlier studies were undertaken and importantly in the light of revisions to both the National Curriculum (QCA, 1999a) and the Teachers' Standards (TTA, 2002 and 2005, TDA, 2009).

Finally, the study offers the potential for investing and developing the knowledge and insights gained to benefit the coordinators themselves as well as future teachers yet to qualify as courses and modules offered as part of the training pathways and as INSET or CPD opportunities.

1.10 Chapter summary

This chapter has set out the context for my personal and professional interest in this field, explained the rationale, research questions and provided a brief outline of the research, theoretical framework and the contribution it makes to an understanding of art coordinators in the primary school.

Chapter 2 will consider in greater detail what has already been acknowledged in the published literature.

Chapter 2 Literature Review (part one)

Developing the picture

2.1 Introduction: Search Strategy

The search of literature began with searches of the online library subscriptions that included journals and e-books using the databases of both Swetswise and EBSCOhost Electronic Journals. By September 2013 a 'resource discovery tool' (Primo) was operational and allowed a broader search (across all material to which the university library subscribed to or paid for in print and online - including individual full-text online journals; bundled collections of full-text journals; other indexing journal databases; reference tools; theses and newspaper databases etc.). The strategy employed was the same for each database system. The search words and phrases were Primary (and/or elementary) school (and/or education) art (and/or design) coordinator (and/or coordinate, coordination); subject leader (and/or leadership), gender (women, female) and a range of combinations of these terms. A systematic search removed the large number of references to primary health care issues and similar related studies which considerably reduced the amount of material.

The relevant literature identified is typically drawn from the following categories of source materials:

- Advice for all (non-subject specific) coordinators – for example, Teacher Training Agency (TTA, 1998); Bell and Ritchie (1999); Field, Holden and Lawlor (2000); Dean (2003), Burton and Brundrett (2005); and Garwood (2006);
- Research based investigations into the work of all (non-subject specific) coordinators – for example Fletcher and Bell (1999); Flecknoe, 2000; Bennett *et al.* (2003); and Burrows (2004);
- Publications which incidentally suggest what the role of art coordinators might entail – for example, Lancaster (1990); National Curriculum Council (NCC) (1990); Holt (1989, 1997a); Watkins (1998); Rushworth (1998) Wilson (2005) and N'Guessan (2007); Edwards, 2013;

- Works which focus solely on developing the professional understanding and activities of the art coordinator's role – for example, Clement, Piotrowski and Roberts (1998), Bowden (2006) and Quigley (2006);
- Governmental inspection reports or small scale investigations which present aspects of the teachers employed and the role which they fulfil as art coordinators – for example, Ofsted publications (Ofsted, 2004a; Ofsted 2005a; Ofsted, 2009a; Ofsted, 2012) and earlier articles by Gregory (2005a; Gregory 2005b; Gregory, 2006).

This chapter provides an overview of the published literature used to inform this research study on art coordinators in the primary school in SE England. It allows the development of synthesised understanding to be considered and provides a basis for analysing the data collected.

The literature review is presented in two separate chapters in order to distinguish between the range of information available prior to undertaking the study (and before developing the themes which were identified from the data analysis) and that obtained subsequently.

The first part has four main sections: art in schools; issues of leadership; issues of power, gender, beliefs and art in society and lastly, published research: what is already known?

The second part of the literature review presents themes which emerged subsequently as a direct result of the dissemination of early results at two art education conferences and from the data analysis. The issues raised are important in terms of the 'interactive model of data analysis' (Miles and Huberman, 1994:12). The second part is presented in Chapter five.

It should be acknowledged at the outset that the teachers appointed as primary art coordinators and the extent of the role they undertake in schools are relatively unexplored topics. In addition, the research on the contemporary role of generalist primary teachers in teaching art is also under researched (as noted by Ashworth, 2010 and 2012; Hallam, Das Gupta and Lee, 2011).

It is anticipated that the interweaving of these sources will provide richer opportunities to make associations and enable the appreciation of the wider picture as it unfolds to incorporate several studies about women – as art educators, in educational leadership and within the art world.

Firstly, in order to appreciate the impact, development and this exploration of the role of primary art coordinators, a contextual background will be presented.

2.2 The development of art and design in English primary schools

Macdonald (2004) and Addison (2010) outlined the development path of art as a subject which came to be taught in primary schools in England. In the latter part of the twentieth century, primary aged pupils in most classrooms were able to participate in creative and engaging opportunities (Central Advisory Board for Education, 1967; Pluckrose, 1972). This was significantly different from the Victorian model of drawing classes to ensure exact precision in the finished works (Addison, Burgess, Steers and Trowell, 2010). The focus had shifted from product to process as well as the understanding of the justification for these. This will need to be put into a societal context – as Grombrich understood:

> *'There really is no such thing as Art. There are only artists. Once these were men who took coloured earth and roughed out the forms of a bison on the wall of a cave; today they buy their paints, and design posters for their hoardings; they did and do many other things. There is no harm in calling all these activities art as long as we keep in mind that such a word may mean very different things in different times and places, and as long as we realize that Art with a capital A has no existence….'*
>
> Grombrich, 1989:3

By 1944 there was widespread acceptance of the notion that children could be considered as artists and therefore the role of education to nurture and develop their talents. Art was seen as 'the very soul of all education and... of the greatest importance in helping to mould the adult of the future....' (Tomlinson, 1944:30).

But by the time of the introduction of the first National Curriculum in 1989, a major shift in thinking had occurred. All subjects (including art) were still taught by generic teachers an aspect which was predominately seen as a positive strength (Holt, 1995,

1997a and 1997b). Art was certainly still seen as important enough to be included in the list of subjects to be taught but some found alternative explanations for this (for example Steers, 1988 and Dalton, 2001) by utilising either political or feminist frameworks.

The original Department for Education and Science ring binder volumes which contained the subject aims, content and assessment levels (DES, 1992a) also provided non-statutory guidance for each subject (DES, 1992b). Art had become one subject amongst many, jostling for position in the school curriculum and also recognition through what was actually taught in the classroom. In the light of this, Alexander (2004) commented on the importance of strengthening all subject coordinators.

Importantly in the 1990s, class teachers were to be particularly trained to deliver what had become termed 'the core subjects' (English, mathematics and science). The way this was accommodated was reflected in the requirements made of student teachers in training by allowing the training institutions 'to offer more limited coverage.... a few hours of taster training in a foundation subject' (DfEE, 1999:134) – that is to say, 'non-core' subjects, which included art. Many have argued that adequate teacher training in the arts subjects have continued to be eroded since (Cleave and Sharp, 1996; Rogers, 1998, 2002; Downing, Lamont and Newby, 2007, Corker, 2010, Hopper, 2011) and that this was similarly reflected in the way the school curriculum was taught in the classroom (DfEE, 1999; Herne, 2000; Marland and Rogers, 2002; and Downing, Johnson and Kaur, 2003).

At the point of implementing another revision of the National Curriculum (QCA, 1999a), art was re-branded as 'art and design'. By 2002, the government expectations of teacher training explicitly permitted a choice to be made between offering students an art and design or design technology course: they did not have to be taught both (TTA, 2002). Several cohorts of teachers therefore completed their training with very little or indeed some, without any, direct input in art – as experiences, or to develop subject knowledge or appropriate pedagogy (Gregory, 2005a, 2005b; Downing *et al*., 2007).

The general situation in many schools at the time of this research study was that many teachers did not use the NC documents for planning their teaching but were

more reliant instead on published Schemes of Work (including for example, QCA, 2000a and Thirlwall and Wray, 2002) and particular assessment materials (QCA, 2006a and 2006b). As a consequence, there was a noted difference between schools that used 'prepared schemes as a stimulus for their own planning and those using them as a solution, with formulaic teaching and predictable learning a consequence of the latter' (Ofsted, 2006:3).

Art (as with all NC subjects) could be inspected by government inspectors (Ofsted) visiting the school and publishing the findings in the public domain via its website (www.ofsted.gov.uk). Ofsted also published an annual overview of art subject inspections until 2005 and every three years thereafter (Ofsted, 2009a, 2012). As part of that inspection process, the ways in which the subject was led and managed within the school would be investigated as noted below.

The curriculum subject of art has therefore moved from being the responsibility of individual class teachers and now needs to be looked at in the context of the whole school as many teachers have only a limited understanding (Eglington, 2003; Hallam, Das Gupta and Lee, 2008). This model therefore necessitates someone in each school to be responsible for pulling it all together: the art coordinator.

In order to appreciate the expectations of their role, consideration will next be given what can be established from the literature regarding issues of leadership. This will include how the leadership role is defined and the models for development in school as well as for the individual leader.

2.3 Understanding leadership

The development of an understanding of leadership involves many challenges.

> *'Leadership is an enigmatic, paradoxical concept, difficult to define comprehensively in formal academic terms and even harder to achieve effectively in practice in education. While leadership often straightforwardly 'just happens' as a common-sense real-life process in day-to-day situations, it is sometimes easier to experience directly than to theorise about. Effective leadership seems to depend to a large degree on an expert 'know-how' in operational practices that is difficult to articulate and teach others… [and] is best learned in a community of practice…'*
>
> Jameson, 2008:7-8

In order to meet these challenges, this section deals with a number of topics related to the theme of leadership: from the perspective of international arts education; forms of leadership whether across the primary school or through subjects; gleaning from the 'Leading from the Middle' training programme and lastly whether the term to use is coordinator or subject leader.

2.3.1 Understanding leadership: international arts education

An examination of international literature allows the art coordinator role found in English primary schools to be situated in a more globalised context. The literature provides insight into the leadership roles expected or developed in North America (for example Irwin, 1995; Rushlow, 2005; Freedman, 2011), Europe (for example, Lindstrom, 1998; Pavlou, 2004; Eca, and Mason, 2008) and Australasia (for example, Heng and Marsh, 2009; Russell-Bowie, 2011b).

A review of this literature shows that although there are some similarities, the arts leadership or coordination role of the work of other teachers (as discussed earlier) is not evident in other countries. It is still a legitimate exercise however to try to distil the essence of what might be expected of leadership in the arts from internationally based literature in order to place the UK expectations in context. This will be presented under five key themes identified in the literature, namely: title; role and attributes; advocacy; beliefs; professional development and training.

Title: The range of titles used to describe the role (which includes: arts administrator, supervisor, and coordinator) contribute to the confusion and lack of consensus of the role and responsibility held. Boyer, Cooper and Johns (2005) describe the many and varied expressions of the 'arts administrator' including teachers, department administrators, district administrators (which could also be seen 'as a supervisor, specialist, coordinator, director, associate or consultant' 2005:4). This highlights the challenge of making comparisons. Some countries retain a regional curriculum and school structure which also affects the issues of leadership; the prevalent discourses and the language used to describe it (Grauer, 1999). The issue of title is compounded by generalist-specialist discussions, specifically whether art at

elementary school level should be taught by generalist teachers or specialist teachers of art (Gaudelius and Speirs 2002).

Duncum (2001); Desai (2005) and Efland, Freedman and Stuhr (1996) and Freedman and Stuhr (2004) all question the appropriateness of current curriculum design and content for the contemporary, global and post-modern world. Fisher and McDonald (2004) question 'purposeful curriculum integration with and through the arts' observing it 'does not have to diminish the effect of solid [individual subject-based] teaching in the arts…[and] can serve to… increase job satisfaction' (Fisher and McDonald, 2004: 246). However all these forms of curriculum leadership and decision-making seem to lie either in the hands of policy-makers or teachers (Freedman, 2011) and are not often the responsibility of particular 'leaders' of subjects within the school (Busher, Harris and Wise, 2000).

Role and attributes: The leadership roles seem to be conceptually different in construction to that of the coordinators in England (as will be explored below) and frequently imply positive and significant confidence in the areas of pedagogy; subject knowledge (and practice) as well as on a personal level (Reeve, 2013). Boyer, Cooper and Johns (2005:7-13) identify what they describe as a non-hierarchical set of roles:

- leader - having an ability to lead people
- advocate – a form of political influence or 'public relations' role to communicate why art is important and also what is happening
- planner – in order to ensure things happen: at a class level or across a District
- 'nourisher'/staff developer – to provide encouragement and organise professional development
- accountability enforcer – using the assessment data available (at the appropriate level) to 'provide decision-makers with the information and knowledge they need for supporting their art program' [sic] (pg12)

Graham (1999) considers the need for leadership, examining the potential attributes that might facilitate stronger arts programs [sic]. She concludes that a wise leader knows themself and is able to draw from their past experiences as well as the

learning processes in which they have engaged. She also advises that the issues of power and control are reflected upon carefully – both to apply them wisely and also to avoid confusing colleagues. In her very practical book written for those involved with 'arts programs' (sic), Thomas (2008) explores the issue of leadership and often talks of the need to both understand and cultivate the motivation of those in the arts team. Similarly Balsley (2012:10) provides a list of 7 ways for teachers in order to help them 'brainstorm ways to [move to] to the next level in [art] leadership':

- Submit research
- Study in a class or workshop
- Submit an article
- Interact online
- Present at a conference
- Start a blog
- Guest post on a blog

Advocacy: Irwin (1993) and Churchly (1999) note the importance of advocacy for arts education – as either a reaction to economic constraints; elimination of courses or particular roles, or as proactive attempts to inform the public or other decision-makers. The implication from both Churchly (1999) and Boyer, Cooper and Johns (2005) is that this form of communication is one that might reasonably be expected on the part of the art leader, and Freedman (2011) helpfully draws a distinction between advocacy and leadership.

> *'…advocacy is important, but it just one part of leadership…* [it] *focuses on supporting and maintaining art education programs.* [sic] *But leadership enables change, improvement and the cultivation of new ideas…'*
>
> Freedman, 2011:41

Beliefs: The beliefs of those leading the arts underpin their actions. Shauck (2005) considers the cultural aspect of leadership and emphasises the importance of beliefs in determining the directions in which arts leaders will move and therefore the instructions they give to others. He illustrates this by using aspects of educational

leadership to demonstrate how they could be developed under the themes of: leadership, facilitation and service. The latter is aligned to the skills needed to provide a good model of leadership.

Professional Development and Training: The notion of professional development is important for continuing to acquire, revise and hone knowledge and skills (Bell, 1998a) and Lind (2007). Roy, (2005:69) identified five models developed for arts educators' workshops: 'individually-guided; inquiry/action research; study groups; observation/assessment and training'. These may all have an equivalent for teachers based in England but the opportunities to link them specifically to art are rare. Seaman and Hoffman (2005) describe a large project across one US State to establish the effectiveness of the arts provision. They draw many conclusions but there are three that are of relevance to this study. The first is that principals (headteachers) significantly affect arts education in that the material resources and opportunities developed are linked to the commitment of the school leader. Secondly, what they refer to as 'arts coordinators' (locality based individuals, visiting, supporting and advising arts teachers in schools) impact significantly on 'standards based-education'. (This term has a different interpretation in the UK: it will suffice here to emphasise the importance of advisory staff.) Thirdly 'in-service teacher training addresses pre-service failures' (2005:149). This is of interest as the limitations of ITE courses in the UK would certainly seem to suggest that there is a pressing need for INSET/CPD opportunities. Lastly 'educators' beliefs reflect existing arts education models… what is known, rather than what should be' (2005:151-152). The study reinforced the importance of network groups and the extension of these to include those not traditionally part of the group. Similar arguments for extending regionalised networks are made by Bay (1999); Maria and Bay (1999) informal ones by McGall (1999); through the establishment of a national society (Irwin, Chalmers, Grauer, Kindler and MacGregor, 1999) and even on a global scale, Irwin (2011).

The training available for teachers can also be understood in terms of commonality: it is often offered in difficult circumstances (Mason, 1983); effectively curtailed by a lack of resources (Bell, 1998b; Oreck, 2004); is unrelated to the development of any aspect of leadership (Danner, 2008, Opfer and Pedder, 2010) or lacks the aim of enabling women teachers into 'empowered … and leadership roles' (Thurber and Zimmerman, 2002). The lack of inquiry in the latter is noted by Thurber and

Zimmerman (2002) as they reviewed two art leadership programmes – one in the US and the other in Canada. Each proposed a model for conceptualising a framework for teachers in leadership roles in art education. They explain the evolutionary processes of their models and ultimately offer a joint model which is then also improved and developed: Their later models will be discussed elsewhere in this chapter. Figure 2.1 shows Zimmerman's initial (and simplest) framework.

Zimmerman said of her model:

> *'In this framework, knowledge of subject matter content and pedagogy, building self-esteem and allowing choices may lead teachers who have a desire to take on leadership roles to become empowered. They eventually can collaborate with others in respect to making changes in their private and professional lives that eventually results in communities of caring and educated teachers who are able to assume new leadership roles in their schools, communities and state organisations.'*
>
> Zimmerman and Thurber, 2002:10

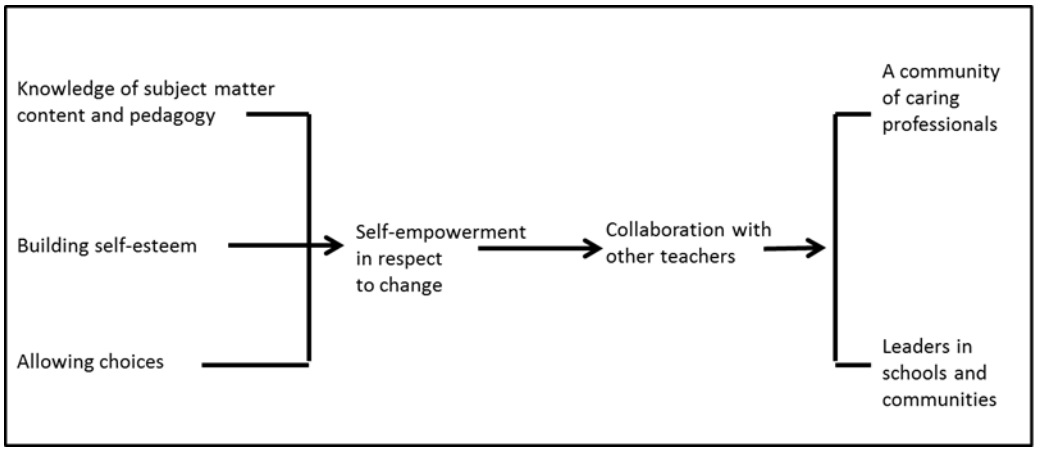


Figure 2.1 Framework for Teachers in Leadership Roles in Art Education
(Zimmerman in Thurber and Zimmerman, 2002:10)

This framework has strength inherent in its simplicity and might be an appropriate model with which to consider English art coordinators – at least in the earlier stages of development. It omits any reference to the educational culture or setting that the teacher may work within, focussing only on the individual (and therefore motivated) teacher.

At this point, it would be appropriate to return to the UK context to consider the literature about the alternative ways of viewing school-based educational leadership.

2.3.2 Understanding of leadership: the UK Context - across the primary school or through subjects?

A survey of the relationship between subject leaders and senior school leadership undertaken by Bennett *et al.* (2003) acknowledged that most published literature on 'middle management' focussed on secondary rather than primary schools. MacBeath and Dempster (2009) attempted to demonstrate a link between leadership and learning.

The primary coordinator could be defined as a middle manager (Gadsby and Harrison, 1999) but this may limit the understanding of what they do as well as being a somewhat distorted view of the identities that leaders believe they have (Gronn, 1999.) Burton and Brundrett (2005) keenly differentiate between management and leadership at all levels. They suggest that '… leadership is devolved, shared or distributed rather than being seen as a capacity exercised by one individual in a hierarchy … [and] therefore leaders must take account of the relationships between people…' (Burton and Brundrett 2005:51).

Hammersley-Fletcher and Brundrett (2005) interviewed headteachers and subject leaders in a sample of twenty four primary schools and focused on a number of their perceptions about the qualities of leadership, qualities of being a good subject leader, nurturing good practice and the kinds of barriers they encountered. Much of what they identified has already been noted but there were two additional points to add. Firstly, they stated 'subject leaders were less likely than headteachers to talk in terms of models of leadership and mostly explained leadership in terms of their subject and particular characteristics that should be adopted ….' (Hammersley-Fletcher, 2005:65). These included 'providing curriculum information and support' (2005:66). Secondly they noted some headteachers looked 'for subject leaders who are able to pass on received knowledge' (2005:68). This could not lead to the distributed leadership that headteachers claimed to be developing (Hammersley-Fletcher and Kirkham, 2007).

In a subsequent study (Hammersley-Fletcher and Kirkham, 2007), there is a return to the question of distribution across 'communities within which delegation and collaboration are valued' (2007:427). Borrowing the concept from Wenger, 1998 and

Wenger, McDermott, and Snyder, 2002) and the NSCL terminology (Bennett *et al*., 2003), they identified 'significant tensions between the concept of 'communities of practice' and how that links to what NCSL has labelled 'distributed leadership' (2007:429). These tensions often resided in the role of a headteacher – particularly where they had strong views of leadership which would affect the extent of the distribution of power.

> *'…despite ideals related to these new forms of [school] leadership offering both interdependence and independence, schools are still subject to centrally imposed initiatives and such leaders are expected to implement these initiatives….[therefore] the extent to which middle leaders act strategically is open to question.'*
>
> Hammersley-Fletcher and Kirkham, 2007: 432-433

This unresolved question could significantly affect this research study. There are other important issues to consider as well – for example, Bowden on his blog (2010) questioned why art teachers don't become senior school leaders and whether there is something inherently unhelpful to leadership within the subject itself. Possibly this lies in the subject knowledge domain which appears to be neither well understood nor applied effectively by primary teachers (Wenham, 2003; Cox, Herne and McAuliffe, 2007; Hewlett and Unsworth, 2012). What then would the effect of the absence of knowledge (genuine ignorance) on the part of the coordinator (or class teachers or the headteacher / school leadership) be on the way that art as a subject is led in the school? Would they abdicate responsibility and turn to text books (Newton and Newton, 2005) or see their major responsibility as a stock controller (Burrows, 2004)?

> *'One does not need a research project to work out how few art and design teachers have taken that route* [into leadership roles]. *Is there a 'glass ceiling' for them or do they choose not to seek promotion to this level and why should this be?... [*or is the reason they] *not feature in the upper echelons of senior management teams in schools is a result of their perceived disorganisation and deviant radicalism coupled with their enthusiasm for their subject and a resistance to administration?...'*
>
> Bowden, 31 May 2010 (blog)

Additionally, Barnes, (1993); Bell (2001), and Burgess (2007) recognised the challenges for leading individual curriculum subjects in the context of either cross-curricular planning or the development of the (so-called) 'creative curriculum'

anticipated through the revised NC (DCSF, 2010). Burgess (2007) in particular through four case studies identified the features associated with the way the curriculum was viewed, the emphasis on 'skills before content' and 'slow, organic growth' as well as being 'flexible and dynamic' (2007:17). In his consideration of the involvement of teachers, he stressed the importance of the headteacher and staff having a 'shared vision' and being 'distinctly collegiate' (2007:18).

Primary schools have many features of teams and team-working (Day, Hall and Whitaker, 1998; Johnston and Pickersgill, 1999 and Overall and Sangster, 2003). This means that that the team leaders as well as those within the teams ought to develop some understanding of motivation (Herzberg, 1996) and how to manage it in themselves and others in order to build and participate effectively (Riches, 1999; Addison and Brundrett, 2010; English, 2008). Riches (1999) draws on the work of Maslow (1943); McGregor (1970) and Herzberg, Mausner and Synderman (1959) in order to develop and illustrate theories of expectancy, equity and goal before applying these for school leaders. He re-states earlier studies in emphasising the importance of valuing staff members by: showing consideration for them; giving feedback; delegating (not just being given a job to do) and consultation and participation.

2.3.3 Understanding leadership: 'Leading from the Middle'

One of the few programmes to support the development of art coordinators was the National College for School Leadership (NCSL) programme introduced in 2003 entitled 'Leading from the Middle (LftM)'. It was designed to help improve leadership at the middle levels in schools – not the strata of class teachers or senior school leaders. As its target audience would therefore have included art coordinators it is of interest to this research study and especially so as it aimed to impact the effectiveness of teams of teachers in improving pupil progress.

The LftM programme generated many reports and publications directly and indirectly (including Bennett, Wise, Woods, and Harvey, 2003; Bush, and Glover, 2003; Gunter, 2004; Ellis, 2004; NCSL, 2006; Barclay and Bell, 2007; Brundrett, 2006a and b; Burgess, 2007; Moore, 2007; Howard-Drake, 2008; Crainer and Dearlove, 2008;

Gunter and Forrester, 2009; Brundrett and Duncan, 2010) as well as a range of materials for the participants and also those available on the NCSL website. There was no direct mention of art in any of the paper-based materials. However, there were three factors which were of interest to this research study.

The first was the briefing paper produced for the NCSL. In this, Gunter (2004) covered the background to the development and current role of coordinators (referred to throughout as 'middle leaders') and provided a useful overview of the published literature concluding:

> '[the] *structuring of primary school work is the product of external determination of what a primary school should be doing in order to be accountable (teaching a national curriculum, preparing for and responding to Ofsted inspections, target setting, testing and data handling) rather than based on teaching and learning.'*
>
> Gunter, 2004:6

This 'external determination' will be of particular interest later in the consideration of prevalent discourse.

The second is the over-arching interest in developing leadership and the skills with which to lead in school. The literature drew some interesting conclusions.

Ellis (2004) undertook a review of Ofsted inspection reports to identify common features. The recommendation for middle leaders suggested they were either not perceived as (by others) or did not view themselves as 'fully part of the leadership team' (Ellis, 2004:19).

Jones (2006) looked in depth at two secondary schools where middle leaders had participated in the programme concluding one of the main benefits was that middle leaders were 'able to delegate responsibility in an effective way' (2006:17). This could be more difficult in primary schools where the staffing structure would normally be flatter than in secondary schools. Similarly, Moore (2007) looked in depth at one secondary school in order to identify the middle leader's role in leading change. She concluded the role was 'both under-researched and it would appear under-valued…that approaches [to leadership] do not remain static…[and] the importance of professional development cannot be emphasised too highly' (Moore, 2007:20-21).

McNamara, Brundrett and Webb (2008) reinforced the importance of this in order to strengthen and further the leadership of schools.

The findings are particularly interesting as they reinforce the conclusions drawn by Gunter (2004) from her review of the preceding literature.

The bulk of the work on 'middle leaders' is about delivering change (evaluative and instrumental) and so the knowledge claims underpinning research and theorising are narrower than they could be.

> *'Categorising and labelling the work of 'middle leaders' is complex in primary schools…The main focus of published research is on how the 'middle leader' meets organisational goals through resourcing and planning the curriculum, and supporting colleagues. The link between this work and teaching is diffuse, and the link with how teachers understand their practice and professional identity is undeveloped. The inter-relationship with learning is seriously undeveloped and unexplored.'*
>
> Gunter, 2004:15

Undertaking a review of several national leadership programmes in England, Brundrett (2006a and b) included the LftM programme, which was described as developing middle leaders 'through a model that integrates development days and reflective activity in schools based on sustained in-school coaching … (2006a:477) [which has]… has done much to address the need for a ladder of professional development in leadership learning' (Brundrett, 2006b:176). Having analysed responses from headteachers and programme participants, he concluded that LftM 'holds out possibilities for speeding up the process of the acquisition of extended professionalism that locates middle leaders as a bridge to senior leadership teams' (Brundrett, 2006a:480).

The third factor (and perhaps the least expected) is from one of the series of transcribed interviews with the primary teachers which was published on the NCSL website. The Primary Middle Leaders 'Effective Practice in Action' project had involved six primary schools where examples of good practice by twelve middle leaders were filmed and analysed. The conclusion was that there were seven ways in which middle leaders made a significant and positive difference to learning:

- Innovate and lead change

- Set direction and plan
- Motivate and influence others
- Make good-use of in-depth professional knowledge and expertise
- Value inclusion
- Foster teams and teamwork
- Contribute to the aims and objectives of the government's Primary National Strategy

It was claimed that they did this in four ways:

- Modelling - leading by example
- Monitoring – knowing what is going on in classrooms
- Dialogue – talking and listening to colleagues
- Setting up structures and systems

NCSL website [accessed July, 2006]

One of those middle leaders interviewed was Claire Hill, the art co-ordinator of Oldway Primary School in Devon (Hill, 2005). The transcript shows she was asked questions about her role and the ways in which she had undertaken it in the three years she had been in post.

> *'I have many roles. Part of my role is planning, to ensure balance, breadth and progression of key skills. I'm involved in monitoring, to assess children's learning, as well as the direct impact that the teachers have had on those children. I have to organise a budget and I have to allocate my budget according to my action plan. I have to provide Inset for teaching assistants, teachers, anybody who's working with children. I really enjoy that. This year is the first time I've provided Inset for NQTs in Torbay. It went really well, so I was very pleased with it.'*

Hill, 2005:1

This is the only identified, published instance of an art coordinator explaining what she does and it was used as part of the public-facing 'shop front' for the LftM programme. (The other forms of representations of art coordinators will be considered in later sections below.) Claire described her first task was to look at the planning after a gap of some twelve months - since the previous coordinator had left (to become an adviser elsewhere). She found herself asking many questions of local

advisers in Devon (notice the advisers here were plural). She spent a long time looking at the QCA SoW trying to find ways to adapt it for the school.

> *'I have very few frustrations because I love my job. Probably a frustration is that I can't do more of the art teaching, which I really like. But in terms of my role, one of the things that I find difficult is that in Key Stage 1 a lot of the art is taught by teaching assistants, and it's very difficult to access both a teaching assistant and a teacher at the same time.'*
>
> Hill, 2005:3

From her reflections, it was possible to discern several key themes that Claire noted:

- Her need for rapid development of subject knowledge
- Quality and frequency of support from the local art adviser
- Support of her Headteacher through budget allocation and the freedom to make her own decisions

> *'I didn't really have any official training. I took it on as a temporary position, and basically…* [the Headteacher's] *just let me learn by my own mistakes … he's just let me take risks and just seen where's it gone, and it's gone the right way.'*
>
> Hill, 2005:4

Claire explained that her 'key leadership skills' were a secure subject knowledge and her enthusiasm and love of 'my subject'. By contrast her list of personal qualities which she felt enabled her to be successful was more complex involving confidence, enthusiasm and being responsive to her colleagues.

Despite now feeling she had 'very clear subject knowledge' she acknowledged that this was in itself had difficult earlier because had actually started from 'quite a low base in that I hadn't really had any formal art training'. She attended a lot of courses including subject leader conferences and workshops in order to learn 'how to do it'. The majority of these had been funded through the school.

Claire did not mention the impact of the LftM programme which was designed as a generic (non-subject specific) provision. She was the only coordinator of art interviewed.

From the LftM programme, several things have been noted. The most powerful is the voice of a single art coordinator. In the next section the debate about the use of the terms ‘coordinator’ and ‘subject leader’ will be considered.

2.3.4 Understanding leadership: coordinators or subject leaders?

It is clear from contemporary descriptions of provision and activity in English primary schools that the concept of leading art as a subject was unknown in the period of time before the introduction of a National Curriculum (Central Advisory Council for Education, 1967; Pluckrose, 1972; Lowe, 1987). Indeed, there is some evidence that the concentrated expertise lay outside the school-based staff and the need for the Local Education Authority (LEA) to provide InService Education and Training (INSET) was particularly important (Lancaster, 1987).

In the late 1980s (following the introduction of the National Curriculum), there was a widespread recognition that a single teacher could not undertake all the responsibility for every curriculum subject required to be taught in the primary school (Qualification and Curriculum Agency (QCA), 1999a, 1999b; QCA, 2000a). The aspects involving the leadership and monitoring of the subjects were redefined as roles to be shared by the teaching staff rather than invested in one curriculum manager for the whole school. To begin with these roles resided in teachers referred to as ‘consultants’ although the term ‘coordinator’ was widespread in a comparatively short time (Bell and Ritchie, 1999). The ways these developments affected the leadership of art will be considered later.

A shift of emphasis occurred again as the term ‘subject leader’ was often used in government documentation. Webb and Vulliamy (1995) considered the ways in which the role was then set to change. These included the development of a stronger subject knowledge base and possibly into specialist subject teaching. The contextual factors which would affect the development process included the expertise of the coordinator, the amount of time allocated for coordination tasks and importantly the form of power relationships encouraged or tolerated in particular schools settings. Bell and Ritchie (1999) identified that the role of these teachers was set to evolve rapidly into a much more complex one, demanding additional skills than those which had been expected previously. Hammersley-Fletcher (2002)

warned that whichever name was used, if the responsibilities of leadership were not linked to those of the senior school leaders, then 'instead of bringing about change all they would do … [would be to] maintain the status quo' (Hammersley-Fletcher, 2002:419). Some have claimed that the increased emphasis on such leadership has had a detrimental effect on the quality of education offered (for example, Reid, Brain and Boyes, 2007)

The process of inspection affected this change as Ofsted also began to describe the teacher who led a subject as a 'manager'. The 'managers' no longer drew staff teams together and excited them with the materials or learning opportunities which could be provided in the classroom: their role was significantly changed as staff attempted to meet the requirements of the inspectors.

Ofsted stated 'teachers who are subject managers for the whole school (coordinators is too limited a description) can be expected to:

- Develop a clear view of the nature of their subject and its contribution to the wider curriculum;
- Provide advice and documentation to help teachers teach the subject and interrelate its constituent elements;
- Play a major part in organising the teaching and the resources of the subjects so that statutory requirements are covered;
- .....[and] to contribute to the overall evaluation of work in their subject against agreed criteria, to evaluate standards of achievements and to identify trends and patterns in pupils' performance.'

Ofsted, 1994: paras 37, 38

The Teacher Training Agency (TTA) published a lengthy document entitled 'National Standards for Subject Leaders' in 1998. In it, the role of such a teacher was:

> *'To provide professional leadership and management for the subject to secure high quality teaching, effective use of resources and improved standards of learning and achievement for all pupils.'*
>
> TTA 1998:4

In order to fulfil the broadening remit, it also identified four key areas of the role:

- Strategic direction and development [of the subject]
- Teaching and learning [in the subject]
- Leading and managing staff
- Efficient and effective deployment of staff and resources

TTA 1998:9

Bell and Ritchie (1999) attempted to distinguish between the roles and responsibilities of 'coordinators' and 'subject leaders' (Table 2.1).

Table 2.1 Distinguishing between Coordinator versus Subject Leader (Bell and Ritchie, 1999:12)

Coordinators have tended to	**Subject Leaders aim to**
Be reactive Focus on the current situation Avoid conflict at all costs Respond to events Take up opportunities as they appear Accept current situations uncritically Be class focused Have a narrow, local and limited perspective Underplay expertise Feel subject knowledge is not essential Support colleagues Carry out maintenance tasks Make ad hoc decisions based on immediate needs Be reluctant to set targets Be individualistic Monitor in an ad hoc manner	Be proactive Be forward looking and innovative Recognise the potential of conflict Anticipate events Create opportunities Challenge current practices Be whole school focused Have a broad local and national perspective Enhance expertise Recognise value of subject knowledge Develop colleagues Initiate and carry out developmental tasks Engage in action planning based on short, medium and long term needs Define goals and set targets at whole school level Foster collaborative working Monitor systematically

They also suggested that 'the use of the phrase 'the role of the subject leader' is misleading and implies that there is a single role to be played. Nothing could be further from the truth.....' Bell and Ritchie, 1999:13. They went on to develop the idea

that a multi-faceted understanding of the post itself actually allowed the teacher concerned to aim for a model of continual improvement. This encompassed a commitment to learning and application of this to the situations faced in their own schools.

Farmery (2004) suggested that a continuum model might be the best way to view the terms – 'coordinator' appropriately defining a novice teacher to the role whilst 'subject leader' ought be used to describe a developed teacher with more understanding and confidence. Neither source appears to be built on evidence gained from research.

2.3.5 Summarising understanding leadership

Before moving on to consider the leading of art in primary schools, this section will summarise the points covered in the sections above. It has been established that from an international perspective the type of curriculum leadership in primary schools in the UK is an unusual one. The section on leadership in the arts provided indications of how this this might be demonstrated although it was Zimmerman's framework for teachers in leadership roles in art education (in Thurber and Zimmerman, 2002) which helpfully identified the defining issues. It has been acknowledged that leadership in schools is complex and involves different forms of leadership – both centrally (usually the headteacher/SMT) and through subject leadership. The literature indicates a close relationship between these two forms. It was through the NCSL programmes that provided the first glimpse of a primary art coordinator as she spoke about her role. The final section discussed whether there were distinctions between the concepts (and terms) of coordinator and subject leader. (As the term coordinator remains in common usage, it is the term adopted throughout this research study.)

2.4 Leading art and design in primary schools

As the first version of the NC was required of schools, subject leadership was discussed and developed within them. The National Curriculum Council (NCC) contrasted the roles of three kinds of teachers:

- **the generalist** – the primary classroom teacher who had little or no specialist training
- **the specialist** – either within school or a visiting/advisory teacher who could offer support to the generalist with specific skills and knowledge
- **the curriculum leader** – responsible for coordinating and supporting across the curriculum by identifying training needs, sources of support (eg other schools, regional arts associations, agencies etc) and being persuasive and articulating advocacy of the arts

National Curriculum Council 1990:50

As already noted, the evolution of coordinators fused the roles of the specialist and curriculum leader. Coordinators had therefore become a necessity within the school and were appointed to the role – often in the order of publication of the subjects required. Art was among the last of the subjects as it was required from 1992. This had a major impact on the coordination process. The number of art coordinators increased significantly, but their seniority or status was not really affected (Howarth and Burns, 1997).

> *'Unless coordinating these subjects* [art, P.E. and music] *was already the responsibility of members of staff, there was no one left to whom further responsibilities could be allocated……consequently, responsibility for these 'left over' subjects could only be given to those who already had [other] curriculum responsibilities or left dormant until a suitable appointment could be made.'*
>
> Howarth and Burns 1997:77

As a consequence there were many instances of coordinators being told to be responsible for art. Clement, (1994) undertook a large scale study of 570 schools (in 22 LEAs in England and Wales) in order to ascertain their readiness to teach the art contained in the new National Curriculum (DES, 1992a). He invited responses from

headteachers and assistant teachers rather than newly identified art coordinators. He noted 82% of the schools involved indicated that they had a teacher designated as ‘leader’ for the subject. Even so, he also identified that only 9% of the teachers in his study (*n*=936) felt they no longer needed help or training from external sources. Herne (1994) also considered the implementation of the new curriculum for art in fourteen schools in one London borough. He also recognised the importance of ‘early and effective communication’ (1994:8) to all staff to ensure the requirements of the curriculum were understood. He felt this was difficult to achieve at that time as he also recognised that ‘targeted INSET’ was still needed for the art coordinator in more than half the schools involved. He concluded that the 10 and 20 day GEST courses could have ‘a powerful impact on individual schools’ (1994:12) once the art coordinator had undertaken the training programmes provided. Progress in understanding and then outworking the role of art coordinator was slower than anticipated – even when external training was available.

The late 1990s were clearly significant in the evolutionary development of art education in primary schools in England. Several have already indicated the ways in which revised curriculum structures and national measurement tests directly or indirectly placed more emphasis on other subjects (Holt 1997a; Swift and Steers 1999; Prentice 2000; Herne 2000; Hickman 2005). It was also the period when it was assumed that ‘effectiveness’ was the key to improving pupils’ education (Davis, 2001) and the literature published at that time for art coordinators reflects this.

Howarth and Burns (1997) argued the appearance of art coordinators in any form was a positive development for a number of reasons. Firstly, as the government inspectors (Ofsted) at the time expected art coordinators to become involved in monitoring and evaluating the curriculum, they reasoned that those undertaking the role had to be identified within the management structure of the schools. This was considered an improvement on previous practice. They also anticipated that a quality assurance role would provide the ‘glue’ by which other aspects of coordination could be held together and ‘made coherent’ (1997:74). These aspects included providing subject expertise, supporting staff development, managing resources, leading curriculum planning, advising on assessment and liaising with parents and governors. These reflect the growing expectations being defined for coordinators, but

nevertheless indicated that the leadership of art might also benefit from the changes anticipated. Some of the aspects they recorded will need to be considered further.

The 'powerful opportunity' for change, identified by Howarth and Burns (1997:74) was also explicit in the situations recorded by Clement (1994) and Herne (1994). It is appropriate to ask at this juncture whether this opportunity was actually grasped and to question the influence that these 'leaders of art' made on the teaching of art within their schools. It has already been noted that the low status of the subject impacted the appointment (or non-appointment) of art coordinators so that those with the means of taking advantage of such an opportunity may not have had sufficient power to do so. However, where art coordinators are able to provide curriculum and pedagogical leadership, some positive influence seems to result (Ofsted, 2006).

In one of a series of books published specially for primary subject leaders, Clement *et al.*(1998:34) attempted to identify the areas that art coordinators should focus on in order to be effective. They suggested:

- Subject knowledge
- Understanding how children progress in making art
- Strategies and methodologies for teaching art
- Cross-curricular issues
- Special needs and equal opportunities

The authors were keen to point out that these areas needed to be developed in every subject area by each coordinator within all primary schools. However, they recognised that art coordinators in particular faced considerable challenges; indeed they quickly acknowledged the spectrum of reasons why a teacher might undertake the role – from the keen and well qualified to those who 'didn't step back quickly enough when the headteacher asked for volunteers' (Clement *et al*., 1998:3). It must be said that the latter cannot be argued as a strong position from which to lead the development of art education across a school community!

Rushworth (1998) led a project involving twelve art coordinators in response to an analysis of Ofsted inspections which had revealed:

> *'….significant aspects of art and design practice remain underdeveloped. There are weaknesses in planning for coverage of the Programmes of Study and the curriculum is often narrowly based. Few schools have devised appropriate Schemes of Work.'*
>
> Rushworth 1998:6

The project culminated in a booklet illustrating the kinds of art topics already being studied in the one local authority. Included in it are twelve bullet pointed aspects of the subject leader's role:

- A focus for the subject in the school
- Policy maker
- To have an overview of the art curriculum in relation to the whole school
- To give advice and support for planning and developing schemes of work in order to ensure continuity and progression across the key stage
- To provide guidance on appropriate methods of assessment and recording …. Including the development of exemplar portfolios
- To advise on and arrange appropriate INSET, provide advice to colleagues in teaching art and design, to work alongside colleagues in the classroom as a role model
- To review, monitor and evaluate the art and provision and practice in the school, including health and safety. Provide advice and guidance….to the headteacher, governors, year group leaders and parents
- To develop liaison with other schools including feeder secondary schools in order to promote cross phase continuity
- To liaise with LEA advisory services and participate in subject INSET offered by other agencies…. In order to remain up to date with curriculum developments
- Refer to the TTA 'National Standards for Subject Leaders' (TTA, 1998)

There are several issues which relate directly to the work of Bell and Ritchie (1999) already referred to above: the expectations outlined by Rushworth have a distinctly 'coordination' focus rather than that of the 'subject leader'.

Clement *et al*. (1998) discussed the importance and forms of subject knowledge needed by art subject coordinator. They differentiated between knowing the content of what should be taught and the pedagogy (or how teachers should teach art). Sekules, Tickle and Xanthoudaki (1999) looked more closely at the subject knowledge teachers needed to teach art in the NC. They only identified two main types of knowledge:

Technical knowledge – familiarising oneself with the creative processes of making art, skilled use of techniques, knowledge of materials etc
Aesthetic experience and knowledge of artists and their works in order to be able to develop pupils' aesthetic understanding

Sekules, Tickle and Xanthoudaki (1999:572)

That is not to say they omitted the aspect of subject based pedagogy, they simply assumed this to be self-evident for all teachers. Between these three forms of knowledge, a competent coordinator would be able to begin to offer developmental support to their colleagues.

Rogers (1998) linked the subject knowledge of primary teachers with their previous opportunities – including during their initial training to become teachers and the availability of INSET activities once qualified. Both sources seemed to regard subject knowledge as definable in simple terms, but others include a complex model. Bowden (2006) addressed the issues of qualifications in art achieved at secondary school and the levels of understanding and confidence which may be seen in coordinators and their class teacher colleagues alike. In his book 'The Primary Subject Leaders' Handbook', Bowden returned to a basic level of understanding and explains the 'visual vocabulary of art' (2006:36) and demonstrated working in several media in order to impart knowledge, understanding and confidence. He also recognised that 'many pupils in secondary schools cease their art studies after only three years' (2006:64). Unlike other studies (Gregory, 2005b and Gregory, 2006) he failed to appreciate that many of those pupils would later train to become primary teachers and suffer again through insufficient time being allocated for art on their training courses (Rogers, 1998; Downing *et al.* 2003, Corker, 2010).

Downing *et al.* (2003) commented on the restricted role undertaken by coordinators of arts subjects. They particularly noted the need to build the confidence of class teachers, as many found 'expression in the arts personally challenging or even embarrassing' (2003:31). Hall (2010a) also demonstrated some linkage between teachers' prior qualifications in art and their ability to apply their understanding in their teaching and reflective practice (within Early Years settings). The importance of sensitive involvement in the inspiration of colleagues as noted by Penny, Ford, Price and Young (2002) is therefore clearly underlined. Others have reinforced this message, for example Watkins (1998) envisaged coordinators being able to 'focus staff discussion....in order to raise confidence and improve knowledge and understanding' (1998:1).

Little published material could be located which provided suggestions for the kinds of records that art coordinators should keep (Key and Stillman, 2009). Herne (1995) and Withey, Grosz and Fulton (1996) worked with groups of art coordinators in different parts of the country in order to produce guidelines to help and support others teaching with less confidence. These booklets included some guidance on record keeping which included the sampling of pupils' artworks. Quigley (2006) provides a complete range of pro formas designed to enable coordinators to demonstrate the monitoring of pupils' standards of achievement and the provision made in school. This is done using various blank matrixes which match the aspects of interest to Ofsted inspectors. This seems to be the focus of the whole work and is probably of most interest to inspectors than coordinators. For example, the quality of provision section states:

> *'Provision is good if it leads to good ACADEMIC and PERSONAL development for ALL children. If outcomes are not good, then we must ask whether provision is good.'*
>
> Quigley 2006:27

There is little additional text provided to support a coordinator actually complete one of the four pro-formas which follow and only limited links to the actual subject of art and design.

Cox and Watts (2007) describe the reasons why teachers should keep records but these focus on class teachers rather than a subject leader although there are

implications that a central portfolio system would be useful – particularly for assessment purposes. Texts aimed at secondary teachers of art (Clement, 1993) include more on record keeping but this mainly driven by the assessment processes. Callaway and Kear (1999:15) suggested that art coordinators 'probably have a file of contacts' (of artists available to work in school) as part of their organised resources.

2.5 Strengthening the leaders of art and design

In 2008 the National Society of Education in Art and Design (NSEAD) invited John Bowden and others to provide a series of one day workshops across England particularly in an attempt to develop awareness of the art coordinator role. The evaluation of the course indicated 'a significant number of teachers identified they felt more confident about their role as subject leaders' (Hardy, 2008:10). There were three activities which were frequently praised:

- Assessing pupils' work and discussion with colleagues about this
- Opportunities to see and evaluate a range of pupils' work from across the whole age range
- Discussion of art teaching and consideration of how to feed back to colleagues

Amongst the recommendations made was that NSEAD consider organising additional series of courses and pursue external recognition through university accreditation processes. Unfortunately this did not happen as the courses failed to recruit sufficient numbers to make them economically viable (NSEAD, 2010b) and the programme ceased.

It is important to reflect on the picture which is emerging. Although there is an art coordinator in most primary schools, identifiable concerns can be identified in half of them, namely that coordinators may be focused on tasks which do not develop the quality of the learning opportunities experienced by the pupils; that knowledge and

confidence levels of the teachers around them are underdeveloped and the opportunities for professional development have been reduced.

2.6 Interconnections

A number of important themes need to be considered in order to fully appreciate the interpretation and analysis of the findings which will follow. Each section which follows adds another dimension of thought, which are developed further in the later chapters of this research study.

2.6.1 Interconnections: Foucault and issues of power, knowledge and gender

Gender and power have been identified as important aspects of art leadership by female teachers in the primary school (Gregory, 2006; Gregory, 2012c). These aspects could be interpreted using the views of other researchers (for example, Dalton, 2001; Hall, 1996) or by considering the work of Foucault. The latter strengthens the appreciation of forms of knowledge generated by those involved in its production. In both Foucault's writing and the transcripts of his lectures these interwoven themes can be identified as his thoughts developed over time. In this section Foucault's work from varying sources around the strands of knowledge, power and gender will be considered and his thinking applied to the context of this research study.

Much of Foucault's work on the issue of power emanates from his writing about regularities and rules of the formation of systems (what he termed 'epistemes' and defined as 'the totality of relations that can be discovered…', Foucault, 1972:191) but was developed further by his interest in discipline and punishment (Foucault, 1991) and also his works on sexuality (Foucault, 1988) by which time he was making connections between his conceptions of power and knowledge relations as well as the relationships between aspects of sexuality. His work has greatly influenced educators (for example, Hartstock, 1990; Pateman, 1991; Deacon and Parker, 1995;

Efland, Freedman and Stuhr, 1996; Atkinson, 1998, 2002; Dalton, 2001; Peters, 2007) as well as feminist theorists and researchers (among them Michael, 1977; Collins and Sandell, 1997; Blackmore, 1999; Ramazanoglu and Holland, 2002; Baxter, 2003).

Foucault denied that power was a repressive force, or was situated in particular institutions, or came from a dominating predetermined group. He defined that power as productive in the sense of it producing knowledge, rather than repression and it does this through power relations (Foucault 1988). This form of power could not trap or coerce but could be resisted or refused (Deacon and Parker, 1995) although these actions could also affect many power relations affecting the body. Foucault explained that '… their existence depends on a multiplicity of points of resistance: these play the role of adversary, target, support or handle in [the] power relations … [but it was] …always possible to modify its hold' (Foucault, 1981:95).

Atkinson put this in another way:

> *'Foucault's work allows us to consider how specific curriculum discourses and practices lead to a normalisation of practice whereby particular forms of practice and representation are valued and legitimised whilst others are viewed as defective or pathologised*…'
>
> Atkinson, 2002:42

This is because the struggles are about deployment of power and how the truths are told (the 'normalisation of practice') is the way that power is exercised. Foucault's use of 'genealogy' as an analysis process does not explore who has the power, but rather seeks to identify the patterns of the exercise of power through the interplay of the discourses. In this way he identified a whole network of possible paths of power relations - like a blood capillary system as suggested by Ramazanoglu and Holland (2002). Although he did not say that knowledge was power (Foucault, 1988), he did stress the need to consider the relations between the two – particularly as he had identified that power generates knowledge (as indicated above).

> *'…* [Foucault] *saw the body as a site both of production and internalisation of various disciplinary regimes enforced through institutions such as … schools. Discourses about the body link powerful knowledges to specific organisational practices.'*
>
> Blackmore, 1999:173

If the body is understood as any individual or group or organisation, then it would be caught within the exercise of the power relations around it. This then would provide a significant opportunity to consider the patterns represented within the discourses, thereby creating knowledge as well as internalising the power. Atkinson (1998) applied this to the relationship between an art teacher, their pupils and the art works they produced. He refers to Foucault's power-knowledge relations and considers the effect of language within relationships in a social network. Although not directly related to art coordinators, this work illustrates why this aspect needs to be considered as part of the role that those teachers are expected to fulfil and the forms communicated though the discourse.

Atkinson noted:

> *'The fact that a particular discourse is influential and informing within a particular context of practice means that, as a form of knowledge, it is imbued with power'*.
>
> Atkinson, 1998:31

> *'Thus, discourses are forms of knowledge or powerful sets of assumptions, expectations and explanations, governing mainstream social and cultural practices. They are the systematic ways of making sense of the world by inscribing and shaping power relations within all texts, including all spoken interactions. Discourses are in turn associated with 'discursive practices'; social practices that are produced by/through discourses'.*
>
> Baxter, 2003:7

Similarly, as they considered the structure and content of the post-modern art curriculum, Efland, Freedman and Stuhr (1996) drew on Foucault's work to look at the ways in which powerful groups 'determine whose knowledge or version of facts is deemed educationally worthy, overriding the interests and desires of others lacking such power' (1996:98).

It does not matter who claims the discourse (in other words, who produces knowledge) because what matters is what regulation actually permits, what is said and what effects the knowledge has upon the body. The production of 'docile bodies' (Foucault, 1991) may be a consequence, but Foucault 'does not ask what the truth of the material body is, but how meaning is mapped onto the body and what sort of bodies are socially constituted in different situations….' (Ramazanoglu and Holland,

2002:94). In this way, Foucault decentres and multiplies the subject (from being a 'knowing subject') and seeks to question how we become particular kinds of subjects who produce particular kinds of knowledge of the world? This can arise from the power relation processes which affect us as 'subjects constituted of our own knowledge who exercise or submit to power relations' (Foucault 1984:49).

Foucault's work has been applied to many groups in order to gain a better understanding of the processes affecting them. This includes the study of gender from a feminist perspective although he did not specifically align his views in this way. Hartstock (1990) felt although often helpful to women, he stopped short of producing a theory for women. Grimshaw (1993) suggests Foucault's power relations cannot distinguish between malign and benign forms of power. This is problematic for feminists.

> '[Foucault's work]… *does not deny that men are privileged by hidden relations of power, and that these are hard to discover, but… [it] does not enable a researcher to establish why power becomes institutionised in some ways rather than others, why some 'truths' become discursively constituted as authoritative and powerful while others do not, or how to challenge male power effectively.'*
>
> Ramazanoglu and Holland, 2002:101

2.6.2 Interconnections: women and art in society

The history of women and their involvement in art, art education and in society provide an important backdrop for understanding the study of art coordinators (which follows) and crucially, necessitates reflection on past and current practices (Hagaman, 1991; Garber, Gaudelius and Wyrick,1991).

In 1979 Brodsky observed:

> *'… women in art have always been the sustainers of the art world but have received little recognition … as doers in that world. Mothers… bring their children to museums, but those children see only art produced by men…* [they] *fill art schools …* [but] *have little chance to show* [their work]*…It is time for women artists to be seen …'*
>
> Brodsky, 1979: 295

Pollock (1988) questioned the absence of women artists in the representations of art history described by male commentators. She concluded that the values, assumptions, silences and prejudices woven into the narratives of art needed to be 'exposed' (1988:11) if true understanding were to be achieved. In her quest to do this she claimed that history and indeed the prevailing view could be summed up as 'men create art: women merely have babies' (1988:21). She questioned the use of simply inserting women's names into chronological presentations without being willing to reconsider the underlying assumptions – and claimed 'a critique of art history itself' was needed (1988:24). Nochlin (1991, 1999) and Chadwick (2007) further undertake such critiques by repositioning interpretations of artworks utilising the languages of power relationships - particularly by emphasising the (male) artist's gaze and ability to control the (female) model in order to satisfy the (male) audience. Nochlin in her essay on 'Women, art and power' (1991) provides many examples of the challenges for women artists to be recognised or appreciated as they explored alternative creative processes themselves. These issues raise many questions about how the art 'canon' might be viewed (Garber, 1990, 2003; Pollock, 1999, Pateman, 1991, Emery, 2002; Steers, 2003 and Chadwick, 2007) as well as the artworks which could be incorporated into a school curriculum (Freedman, 1994; Colbert, 1996, Rosenburg and Thurber, 2007, Etherington, 2008; Coles, 2012). In the light of this line of thinking therefore, the act of creation, (whether in art or the construction of meaning) can be described as inseparable from some form of the production of, or the reinforcement of existing power (Meecham and Sheldon, 2005). An illustration of this is provided by Hopper (2001). Having noted her 'surprise' at the lack of awareness by her students about women artists or their work, she used available opportunities to build their knowledge as well as encourage the creation of powerful artworks relating to female experience which had been disregarded (as noted earlier by Pollock, 1988). In her later work (Hopper, 2011:200) she explored the depths of awareness of her own female students and asserted '[all those becoming] teachers need to be made aware of sexist educational systems so that they …[can]… question and change practices that usually go unchallenged'.

Withers (1988) and Chadwick (2007) describe ways in which feminism enabled new art forms in the twentieth century by actively questioning 'the categories *'art'* and *'artist'* through which the discipline of art history has structured knowledge'

(Chadwick, 2007:9). This demonstrates Foucault's analysis of how power is exercised – not through open coercion but through its investment in particular institutions, discourses and the forms of knowledge produced. Some have stated that the process of art education has itself reinforced the delivery of such power and thereby affect the thinking and behaviours of teachers and their pupils (for example Iskin, 1979; Freedman, 1994; Dalton, 2001; Rosenburg and Thurber, 2007).

The importance of these activities will need to be considered in some detail throughout the study and the analysis of collected data.

2.6.3 Interconnections: women and educational leadership

There are several reasons for considering the interconnections of women and educational leadership. In the first instance, women form the majority of the workforce in primary schools (General Teaching Council for England, 2008) and there is also evidence to suggest that the number of women primary art coordinators is disproportionate (Gregory, 2006). Art seems to be a low status curriculum subject (DfEE, 1999 and Herne, 2000) given as a responsibility to women teachers who bear it without recognition (Sacca, 1989). Unfortunately the literature does not allow direct comparison with other curriculum subjects as data on gender has either been used as a mechanism for comparing responses of male and female teachers (for example, Murphy, Neil and Beggs, 2007) or simply omitted (for example, Szwed, 2007).

It is therefore important to set this research study into a meaningful context and consider other studies of women in educational leadership roles. These have tended to focus on the role of the headteacher but still provide important considerations for this research study.

Coleman (2003) describes leadership itself is often presented as a gendered concept asserting that women have to regularly 'overcome … the assumption that the leader is male and that women as leaders are "outsiders"' Coleman (2003: 37). She also suggested that women headteachers may be seen to manage in different ways to men, drawing on the work of Gray (1993:111) on 'gender paradigms' to illustrate 'feminine and masculine styles' of leadership (Coleman, 2003:38). Table 2.2 presents the lists of attributes associated with gender paradigms.

Coleman herself acknowledged a spread of interpretations of these through a number of contrasting studies which either claimed (for example) that women headteachers managed in different ways to men or that there were no identifiable differences between them. She concluded that it was usually the underlying assumptions of gender and leadership which were most problematic. In order to get beyond these, she highlighted the importance of investigating the perceptions of the individuals themselves.

Table 2.2 Gender paradigms (Source: Coleman 2003, after Gray 1993)

The nurturing/feminine paradigm	**The defensive/aggressive masculine paradigm**
caring	highly regulated
creative	conformist
intuitive	normative
aware of individual differences	competitive
non-competitive	evaluative
tolerant	disciplined
subjective	objective
informal	formal

Hall (1996) undertook an in-depth study of six female headteachers. She suggested that there was great importance in considering their behaviour patterns – not as a 'differences study' but by emphasising gender relations (1996:3). In this way, she demonstrated the approaches used in dealing with choices and dilemmas and the symbolic leadership behaviours adopted. Drawing on the Reizung and Reeves

(1992) taxonomy of symbolic leadership forms, Hall investigated the headteachers' behaviours. The taxonomy includes:

- Technical (eg planning, co-ordinating, initiating structure)
- Human (eg consideration, reinforcement, team building)
- Educational (coaching teachers in instructional matters, supervision of instruction, professional development)

Hall found this a helpful structure.

> *'…* [as] *symbolic actions may include the way time is spent, location of meetings and visiting classrooms. Symbolic language may include conversation topics, recurring phrases, gestures. Artefacts may include handbooks, memos, displayed objects.....'*
>
> Hall, 1996:89

A similar approach was adopted by Thody (1997) as she considered five female chief executive officers (CEO) in education. She concluded that the CEOs are 'agents, in all but name, of central government' (1997:191) having analysed the ways they operated and treated their staff. This contrasted with Hall's (1996) study who focused on the desire to 'bring out the best in teachers' (1996:123) and the recognition of 'being [either] powerful or powerless' (1996:136) in the leadership role. One of the strategies employed was to utilise the opportunity to look for feedback and ask – in effect at least – 'How am I doing?'. Irwin (1995) considered the person, role and leadership styles of an 'art curriculum supervisor' (1995:ix). This 'district-based role' does not have a direct equivalent in England. The closest role was probably the local authority advisor or advisory teacher – working with and across several schools (Irwin, 2007). Irwin's (1995) study provides great insight as she reflects on the subject – a woman called 'Ruth' (not her real name) and also her own role as researcher. Ruth is clearly an inspirational individual who affects the thinking and practice of a number of teachers. The forms of leadership she adopts are of particular interest to this study as Ruth 'is interested in the dialectical power of balance rather than the balance of power… [this] …power of balance (an effort to reconcile opposing contraries) was found in her practical knowledge which she used to transform power' (Irwin, 1995:15). This is explored in the context of a feminist study which illustrates and supports both charismatic (as a collegial model) and

transformational leadership. In so doing many of the so-called traditional characteristics of male leadership are considered and discarded as inappropriate. Instead, the model described is one of a 'circle of empowerment [as]... a circle representing leadership and mentorship at once' (1995:159).

The essence of this is seen in:

> *'... the four broad themes characterizing Ruth's charismatic and transformational leadership style create the dynamics of attraction, motivation, empowerment and performance. They are: visionary qualities, communicating a vision, creating trust and commitment and empowering others.'*
>
> Irwin, 1995:29

Irwin's (1995) model influenced Frances Thurber to produce a series of diagrammatic representations of a feminist leadership model for art education: firstly by herself and then in collaboration with Enid Zimmerman (Thurber and Zimmerman, 2002). The first by Thurber alone was referred to in Figure 2.1 and the final joint model appears below in Figure 2.2.

The models evolved as a result of their reflection and evaluations. The final version is presented by Thurber and Zimmerman as a four stage developmental model.

Stage 1 begins with the teacher(s) and their development of Domains A and B (at the top of the diagram). Self-doubt is replaced by self-confidence while acquisition and mastery of knowledge becomes 'essential to informing practice' (2002:19). In this way, they felt that three key fears: fear of failure, fear of success and fear of risk could be overcome. The overlap of Domains A and B result in self-empowerment and represents 'the importance of interconnectedness of individual components' (2002:20).

> *'Teacher-leaders are not capable of moving into arenas of effective public leadership unless they develop self-confidence in their personal and professional abilities and are intellectually grounded in their teaching content areas. For women teachers in particular, their leadership skills have often gone unrecognised.'*
>
> Thurber and Zimmerman (2002:20)

Stage 2 describes the teacher(s) and development in Domains C and D (at the bottom of the diagram) and is 'an expended notion of professional self: voices in chorus from … [an earlier] model' (2002:21). Moving in a clockwise direction around

the model, Domain C is where collaboration exceeds competition and then into Domain D where caring in a community supersedes authority. The intersection of those Domains 'results in the empowerment of others' (2002:21) as Thurber and Zimmerman believe 'the notion that empowerment must be attainable for followers as well as those who lead' (2002:21).

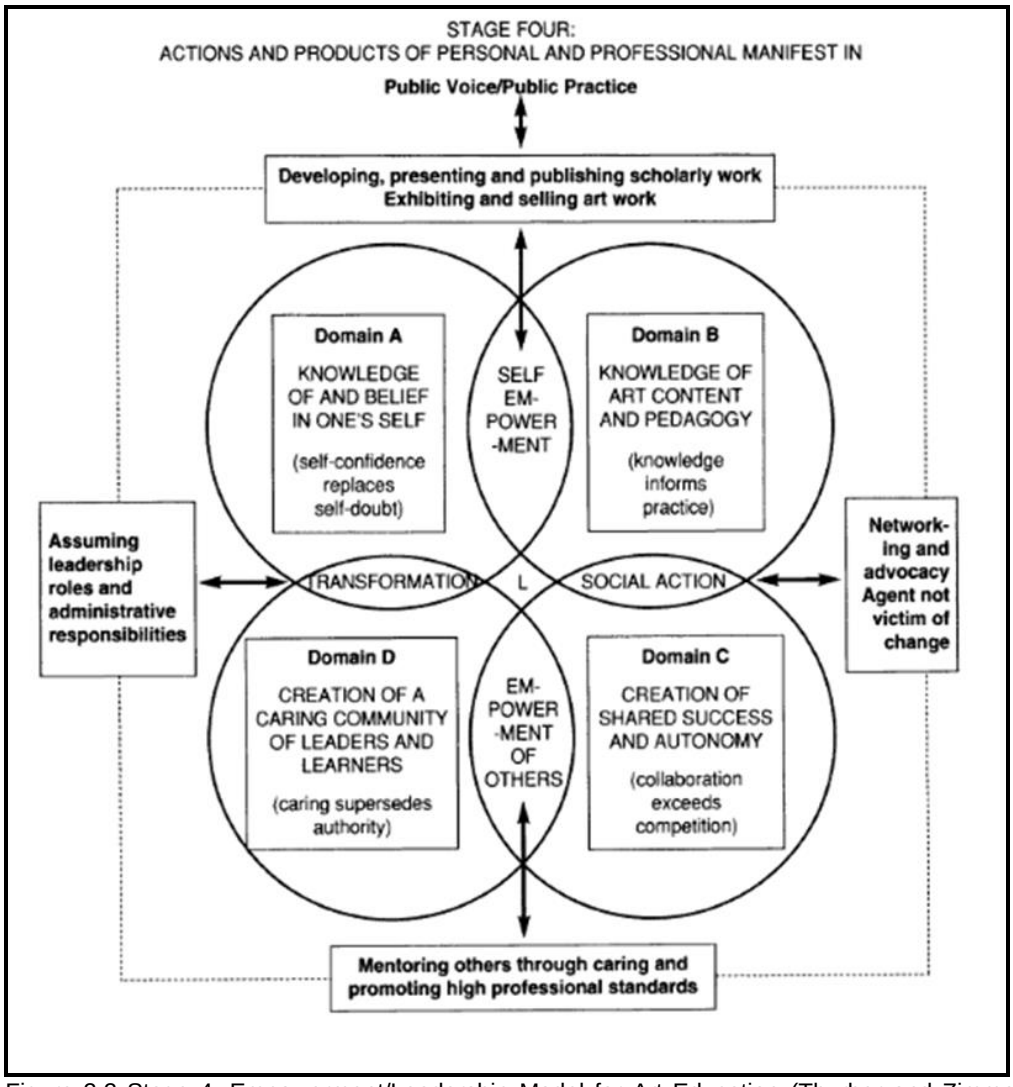


Figure 2.2 Stage 4: Empowerment/Leadership Model for Art Education (Thurber and Zimmerman, 2002:20)

Stage 3 describes an important development when other intersections occur. When Domains A (knowledge and belief in oneself) and D (creation of a caring community of leaders and learners) overlap resulting in transformation. Similarly, when Domains B (knowledge of art content and pedagogy) and C (creation of shared success and

autonomy) overlap, social action is the likely result from the teacher(s) beginning 'to speak in their public voices' (2002:22).

Stage 4 describes the last development. Stages 1-3 were demonstrated in an open Venn diagram, whereas this one is 'delineated as a square-shaped boundary surrounding Domains A-D and demonstrates how the interfaces … can manifest themselves in public arenas' (2002:22) as outcomes of the preceding stages. These outcomes are : developing, presenting and publishing scholarly work and / or exhibiting and selling art work; networking and advocacy as an agent (not a victim of change); mentoring others through caring and promoting high professional standards and lastly, assuming leadership roles and administrative responsibilities. The outcomes are seen as mature developments of the four areas of overlap between the Domains: self-empowerment; social action, empowerment of others and transformation.

Thurber and Zimmerman's 'Empowerment/Leadership model' (2002) was felt to have 'application' (2002: 23) to the groups they studied. They felt this was the case as it represented a form of '… leadership in which personal, collaborative and public voices can be heard in an atmosphere of trust and caring, while at the same time give priority to high professional standards' (2002:23). The model certainly values those qualities: the extent to which the model will be helpful in understanding the way(s) in which art coordinators as leaders of art work in the UK context remains to be seen.

The detailed aspects of the themes above will also be considered further in the following chapters as they will serve to inform and enrich this research study.

2.6.4 Interconnections: teacher identities, beliefs, attitudes and the teaching of art

Commencing with the UK sources, it is very clear that little is actually known about the teachers of art working in primary schools (Hallam, Das Gupta and Lee, 2011) – whether or not they hold the post of coordinator. In contrast more information is known about their secondary counterparts (Harland, Kinder, Lord, Stott, Schagen

and Haynes, 2000; Austin-Burdett, 2013) and primary coordinators of other curriculum subjects (Button and Potter, 2006; Williams, 2008; Green 2008).

Downing and Watson (2004) undertook a study involving secondary teachers of art. They considered the impact of teachers' beliefs about art forms upon the inclusion of varying types of artworks which would then be incorporated into the teaching they offered. Their study is considered further in chapter three (methodology). Herne (2005) and Adams, Worwood, Atkinson, Dash, Herne and Page (2005) offered an insight to the challenges faced by primary teachers considering using contemporary art in their teaching.

> *'Teacher and learner identities have to be renegotiated, sometimes frequently. With teachers recognising themselves as learners, and vice versa..... the necessity to have a dialogue with teachers about issues in relation to contemporary art and their own interests and subject knowledge, proved to be one of the most important factors in a successful engagement with contemporary art practices.....'*
>
> Adams *et al.* 2005:27

The teachers involved in their study came from schools 'known to be involved in innovative contemporary practice' (2005:13) and were not necessarily coordinators of art. This would help to explain the very different observations between their study and the reluctance of teachers to engage with contemporary art forms noted by Cox (1999), Downing and Watson (2004) and Ofsted (2009a).

The issues of attitudes and beliefs warrant further consideration. Studies of art teachers from the United States and Australia have indicated that teacher attitudes can be very influential in the way art is perceived, communicated and developed in the classroom with pupils (Esiner, 1966; Grauer, 1998; Russell-Bowie, 2011a) as well as for the teachers themselves (Welch, 1995).

Of particular interest is a UK-based study into the effective teaching of numeracy in primary schools (Askew, Brown, Rhodes, Johnson and Wiliam, 1997), which can be used to draw parallels to teaching and coordination of art. The model they described demonstrates the relationship between teachers' knowledge, beliefs and practice. In essence the practice used by the teacher is supported by their beliefs (eg how best to teach numeracy) as well as their pedagogic content knowledge (eg what they know about numeracy or their pupils). As they teach they receive messages based

on the responses of their pupils which either reaffirm their beliefs or knowledge or challenge their assumptions (refer to Figure 2.3). This is a helpful model and is included here to highlight commonality between the behaviours of numeracy teachers and art coordinators.

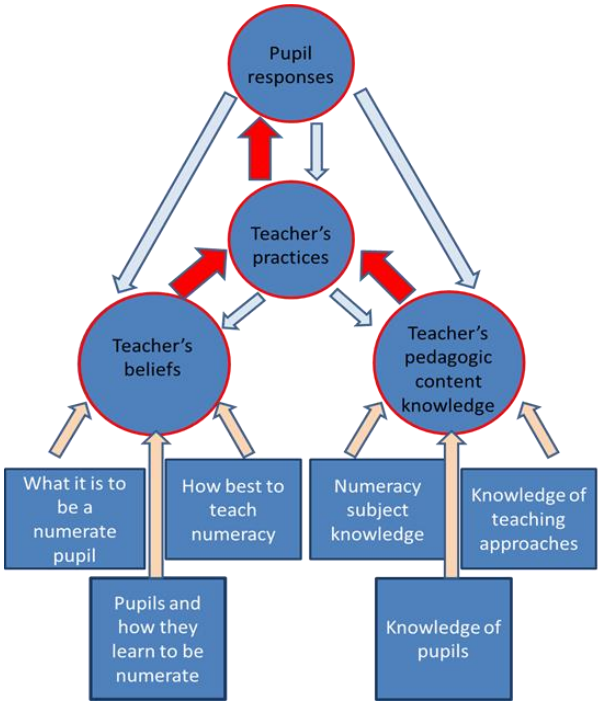


Figure 2.3 The elaborated model framework of teachers' beliefs, knowledge and practice. (Askew, Brown, Rhodes, Johnson and Wiliam, 1997:21)

An aspect of particular importance is the epistemological issue: how do art coordinators build their beliefs and develop their knowledge? This chapter has already referred to several sources which have had a major influence in the past in developing this understanding. There are however, some important studies which present the individual art teacher in terms of their identity and their lives. These tend to concentrate in some depth on the individuals concerned but are mainly situated in the secondary phase of education (for example Bennet, 1985; Emery, 2002 and Hickman, 2011).

Bennet (1985) presents a study of secondary art teachers, looking at the ways that they perceive their careers. A questionnaire was sent to all the art teachers in one English county. Ninety five replies, subsequently followed by seventy two interviews revealed that the subject was perceived as being of 'low status' and that these

teachers classified themselves in specific ways both of which affected the likelihood of promotion. The two classifications identified were:

- **Those torn** between being an artist and being a career teacher (aiming for the highest positions) and therefore needing to reconciling 'the power position'
- **Those who are 'teacher type'** who trained in an education (rather than an art) institution

Bennet, 1985:122

It must be said that this study took place when alternative specialist qualification routes (such as the Art Teacher's Certificate) were available. In recent years, the great majority of secondary art teachers have obtained a degree in an art related discipline before undertaking a year long course conferring qualified teacher status (QTS) and developing the application of subject and pedagogic knowledge.

No indication of the gender of the teachers is provided in the study and comments from interviewees often refer to dilemmas and status issues in their work. The level of their commitment to developing a passion in their pupils for the subject is not clear – most comments refer to their own artistic interests and aspirations which were being developed at the same time as teaching. Many of those included in the study saw themselves as disadvantaged in some way due to three factors in particular:

- Low status of art in school
- Teachers' own subjective career orientation and attitudes
- The nature of their training

Bennet, 1985:123

Anderson (1999 and 2000) presents six art teachers – three in US elementary schools and three in secondary. These teachers are unlikely to be representative of all US art teachers and there are some fundamental questions about how they were selected for interview and inclusion. The aim of the study was to 'give future art teachers a realistic picture of what life as an art teacher is like' (Anderson, 2000:2) and the information is presented as 'a day-in-the life account' (2000:1) of each person. The research draws four conclusions about the teachers:

- Each operates in ‘a blizzard of bureaucratic [work] ... that buries them nose-deep in meaningless mounds of top-down micro-management’
- They believe ‘making art is an act of intelligence’ and ‘creativity is king’
- A commonly held goal is to help students achieve positive self-worth through making art
- A ‘caring, talented and dedicated teacher is fundamental to a good art program’ (sic)

Anderson, 2000:113

Emery (2002) similarly presents interviews with a group of thirteen secondary teachers of art ‘recommended by other art teachers as being art teachers with an interest in contemporary issues in art education’ (2000:13). The majority of these are Australian but four are from England (representing three English schools). In her study, Emery interviewed the teachers in order to understand their attitudes towards art and how this was represented in the art education curriculum which they taught. In so doing she questions whether there is evidence of ‘postmodern pluralism’ or ‘curriculum conformity’ (2002:3) and explores this through the principal differences between modernist and postmodernist views of art. These are presented in Appendix A. There is some correlation between Emery’s analysis and the key elements or characteristics of behaviourist and constructivist teachers of art as proposed by Gregory, 2006 after Littledyke and Huxford, 1998 and Hoye, 1998 (refer to Appendix B). Anderson (2003) argues that the essential focus of such open-ended orientations provide a passage which allows for ‘personal transformations and social reconstruction….art education for life’ (2003:63). Hudson, Lewis and Hudson (2011) observed that poor ‘real-world experiences’ prior to qualification would affect those teachers’ as they later engaged their pupils.

In 2011, Richard Hickman published a book which presented ‘life stories’ of ten art teachers (including three women). By his own admission, this term is applied loosely as they are ‘primarily artists who happen to teach...[and] have some connection to Cambridge’ (2011:27). Interestingly, they are drawn from at least eight different countries so cannot be regarded as representative of art teachers in England, but offer a reminder of the need for an international perspective. There were several themes which developed from the stories told. For this study, there were four themes

of particular interest: education, identity, exploration and curiosity and what Hickman described as 'going against the grain' (p145) by which he meant a capacity for non-compliance, resistance or rebellion. The extent to which these are to be captured in the experiences of primary based art coordinators has yet to be explored.

The most compelling insights into the individuals undertaking the role and challenges faced by women art teachers are contained in several volumes edited by Zimmerman and others (Stankiewicz and Zimmerman, 1985; Sacca and Zimmerman, 1998 and Grauer, Irwin and Zimmerman, 2003). These focus on over 70 female teachers from around the world including North America, Australasia, Japan and Taiwan in an attempt to document their 'achievements and struggles' (Stankiewicz and Zimmerman, 1985:6). Some are elementary school art teachers like Ging from Taiwan (described by Chao in Grauer *et al*. 2003:155). During her training, Ging encountered some tutors who provided male students with more attention; better instruction and preparation for their careers than female students. There are many such examples of prejudice and injustice from art educators, 'schooled to be a girl/woman, working class, poor...'(Jaksch, 2003:144). The stories span a wide time period but many contemporary issues are reflected within them.

Salkind (in Stankiewicz and Zimmerman, 1985:11-134) applies seven characteristics 'shared by women art educators identified by Erikson (1979) and examined by Stankiewicz (1982)' to the life of individual women from the nineteenth century. These historical characteristics should be noted (whilst acknowledging their limitations) as they illustrate applicability to women primary art coordinators one hundred and fifty years after the women's lives described:

- No distinction was made between her personal and professional life
- Usually unmarried
- Had little professional power or recognition
- Viewed herself as an artist or art historian – allowing free time to be spent studying art
- Felt advanced academic work in art education was less important than practical or studio work
- Held a fatalistic view of art teachers – believing they were born not made

- Taught about art or how to make art in her classes, but paid little attention to talk about art teaching

These publications allow the circumstances of the lives of many female art educators to be revealed and thus facilitate dialogues between them (as indicated in one of the titles: *'Women Art Educators V: Conversations across time'* (Grauer *et al*. 2003). There is no comparable publication available in the UK.

2.6.5 Interconnections: a summary

The preceding section has explored four threads which weave together a series of perspectives: Foucault's writing; women in art and educational leadership and aspects of teacher identity. They are very connected in that Foucault's ideas have informed the conception and much of the undertaking of this research study; the issues of power and knowledge affect the roles women have been allowed to undertake (as artists, researchers, educators and leaders). All of these are connected to the development of teacher identity and as the majority of primary art coordinators are women, they are of particular interest in this research study.

The themes within the interconnectedness will surface through the study.

The next section will focus on the ontological and epistemological aspects of primary art coordinators: what is already known about them and how that knowledge has been constructed.

2.7 The published research: what is already known about the subject leaders in the UK?

In their study involving interviews with twenty primary school subject coordinators (of varying subjects), Fletcher and Bell (1999) itemised a list of key categories and related tasks in which teachers engaged (Table 2.3). This proved useful as they were then able to make comparisons and map these against the TTA's subject leader standards (TTA, 1998).

They also considered:

- what the teachers said they do
- what the teachers thought they should do
- what the teachers believed made them effective

Table 2.3 Subject Leaders: analysis of tasks (Fletcher and Bell, 1999)

Category	Tasks included
Resources	Purchasing / organising / developing / reviewing / providing / updating / sorting / filing
Paperwork	Policy / scheme / planning / developing aims / raising awareness of requirements / ensuring progression and differentiation / planning
Influencing Practice	Lead by example / develop practice / ensure curriculum delivery / set targets / implement change / unify practice / discussion with colleagues / lead staff meetings / motivate / raise standards / help and advise / feedback from courses
Monitoring	Assessment / evaluation / progression / continuity / check display / check test results / check planning / check targets met / visit classes / check pupils work / record keeping
Staff Inset	Meet Inset needs / advise / arrange expert input / liaise with inspectors / keep colleagues informed / lead
Subject Knowledge	Keep up-to-date / attend courses / have good background knowledge
Supporting Staff	Listen / communicate / liaise / help / support / share ideas / be flexible / approachable / diplomatic / aware / open / have sense of humour
Other	Administration / maintenance / qualities of personality for effectiveness (ability to organise / prioritise / achieve goals)

A comparison of these key elements is presented in Figure 2.4.

There is little indication of true inspirational leadership recorded in their study. The main foci appear to be that of guarding the resources and managing forms of paperwork. In particular, there was noted a great reluctance to undertake what the authors call more ‘directive’ (p5) roles such as classroom monitoring, in part because the coordinators doubted that they had sufficient subject expertise. This links with the insights provided by Bell and Ritchie (1999) and in particular their suggestion of the

difference between the ‘reactive’ coordinator and the ‘proactive’ subject leader (see Table 2.1).

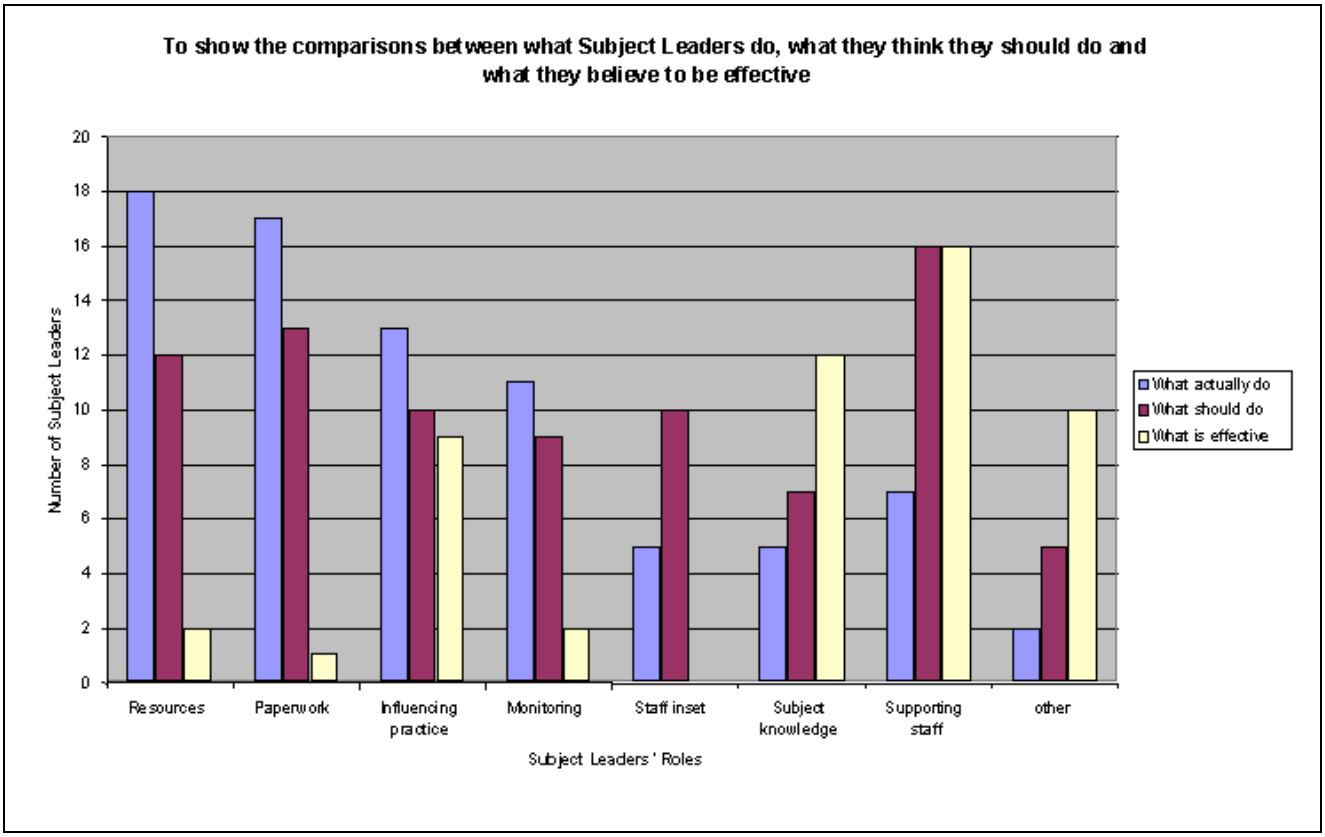


Figure 2.4 Subject Leaders: comparisons of actions and beliefs (Fletcher and Bell, 1999)

The issues of belief are included in several published sources and will be considered in more detail below. Day, Hall and Whitaker (1998) and Fleming and Amesbury (2003) focus on the issues of effectiveness of the teacher leading a subject. Their advice is based on the need to work with people and ‘get the best’ from them (2001:40). This could appear to be quite subjective, however, MacBeath (1998:13) noted that ‘effective leadership may depend on from where it is viewed or what social and psychological set of preconceptions one brings to it’.

The works of Dean (2003) and Garwood (2006) provide practical guidance for demonstrating effective leadership from the perspective of visiting Ofsted inspectors. No doubt these were produced in response to the comments of Her Majesty’s Chief Inspector of Schools as the synthesised school inspection reports over the period 1998 to 2005 do not provide a very positive sense of development. HMCI’s comments frequently indicated that coordinators or subject leaders were frequently

ineffective in leading their subject in general. This was further highlighted by Ofsted (2009b) acknowledging devolved and distributed models of leadership as developing the commonly distinguishable features of outstanding subject leadership. The report recognised that these models were only likely to be found when the teachers were encouraged and supported by the headteacher and senior managers and trusted to define and lead staff through changes. In this way, the subject leader was expected to demonstrate 'critical thinking' (2009b: 29) and a commitment to collaborative and collegiate ways of working.

By contrast, Burrows (2004) undertook a study of primary subject leaders and noted their constant references to resources, ordering, cataloguing, issuing etc. Burrows (2004) encapsulated the shock of this in the title of the report: 'Tidying the cupboard?' and clearly recognised the complexity of the underlying issues:

> *'The role of the subject leader is an extremely demanding one. Left to their own devises, subject leaders will not have the expertise, influence, time or even the inclination to do more than open the post and tidy the shelves. If subject leaders are going to lead, it is the responsibility of headteachers to stop them spending their time tidying the cupboard and help them to work with other teachers in the school, sharing their talents and expertise so that they can begin to make a positive impact on teaching and learning in the school.'*
>
> Burrows, 2004:17

Although the term 'coordinator' remains in common usage (Gregory, 2006) the reasons for this are unclear and even though the discussion about the distinctions between 'coordinator' and 'subject leader' has moved on, there is still no consensus of terms. To reflect this, the terms will therefore be used interchangeably in common with the language of the teachers in schools.

2.8 Ofsted inspections and the leading of art and design

The aspects noted by Ofsted inspectors directly concerning the leadership and management in art and design are presented in this section - although some reports (for example Jones , 1997, 1998) incorporated the coordinators' work throughout the entire consideration of the subject rather than a specific section.

As there have been over forty reports published which contain reference to art in schools, the section contains a synthesised summary rather than a detailed year on year account. It is laid out with a brief introduction and then in three time periods:

i.1993 - 1995;

ii.1996 - 1999

and iii. 2000- 2008.

These represent the differing models of the NC in place (DES 1992a and b; DfE 1995; QCA, 1999a) or anticipated at the time of the research study (DCSF 2010). The most recent Ofsted report (Ofsted, 2012) will be dealt with later in the discussion of findings chapters.

2.8.1 Introduction

As has already been noted, little independent research activity has taken place in primary art and design in the UK over the past twenty years. Much of the epistemological understanding tends therefore to be drawn from the involvement of government inspectors from the Office for Standards in Education (Ofsted). To appreciate their involvement and influence, something of Ofsted's history and development needs to be outlined.

Although a government inspectorate has existed since the mid-19th century, this was reorganised in the 1990s as the first version of the National Curriculum was introduced to schools. Ofsted is led by an individual, Her Majesty's Chief Inspector of Schools in England (HMCI) and a team of specialist inspectors known as Her Majesty's Inspectors of Schools (HMI). These are supplemented for general school inspections by Additional Inspectors (AI) who work on a freelance basis for one of three educational inspection companies which cover the whole of England – known as Regional Inspection Service Providers (RISPs). For the first ten years or so, most inspections which considered the subject of art and design in primary schools, were undertaken by generalist inspectors and their reports were synthesized by an HMI. That report was then published by Ofsted – either as a separate subject based report

or in turn incorporated into the larger HMCI Annual Report. By 2005, all subject based inspections in art and design were undertaken by specialist HMI or AI inspectors which perhaps therefore, considerably changes the weight and impact of the latter reports. A similar system was used for inspections of the subject in secondary schools and some of the information below is gleaned from these.

2.8.2 Reports 1993-1995

As the new National Curriculum subject of 'art' was introduced in the academic year 1992-93, Clement (1994) noted many schools were unprepared. As the inspection regime included all subjects, Ofsted also commented about that first year. They found 'only a small proportion [of class teachers were] sufficiently knowledgeable about the subject to provide the depth and challenge of work necessary to support the developing abilities of all pupils...' (Ofsted 1994:15) adding that the inspectors found the majority of schools had appointed art coordinators – a quarter of them very recently since the implementation of the NC. They began to note what they felt was the most effective ways of working (and implying that all schools ought to follow the examples given.

> *'The most effective subject coordinators had prepared schemes of work, advised class teachers on the teaching of the subject and had begun to develop resources, particularly AT2 (Knowledge and Understanding). There was a strong link between the effectiveness of the subject coordinator and the overall standards of work in art. However in most schools the coordinators had not yet had the time to pass on to their colleague the skills and understanding needed to improve their schools' overall performance.'*
>
> Ofsted, 1994:15

In terms of development, the focus was on improving standards of attainment and there was no mention of the importance of developing coordinators in the issues for development. Nevertheless, the following year, inspectors commented on this aspect under the heading of 'management and administration', adding that 'the support of the headteacher and senior management team was a significant factor in relation to the effectiveness of the coordinator and the standards of achievement' (Ofsted, 1995:17). The implication here was that the coordinators by themselves could not affect the changes needed. Other factors were noted including having clear roles –

especially where a school appointed a coordinator for each key stage; how few held qualifications in the subject and that 'the majority expressed a particular interest' in art (1995:17) and how some aspects of their role were already developing.

> *'Some held a budget and all managed the art resources. Most had attended recent training and had organised workshops for their colleagues. Many had produced a policy but, having little or no non-contact time, their influence upon planning, monitoring and evaluating the art curriculum was minimal. Those who had worked alongside colleagues in a semi-specialist role had had a noticeable impact upon standards of work and consistency of practice.'*
>
> Ofsted, 1995:17

2.8.3 Reports 1996-1999

The 1995-96 subject report was published jointly by Dudley LEA and AAIAD on behalf of Ofsted, written by Peter Jones HMI and noted that

> *'…art is well managed in two fifths of primary schools and poorly... in more than a quarter. Although many schools have appointed a subject coordinator, this in itself does not ensure good subject management or high standards'*.
>
> Jones 1997:2

Under the heading 'management and planning', it was reported that 'good management is often the result of the work of a knowledgeable art coordinator' (Jones 1997:4) and again exemplified by effective examples meant to guide practice.

> *'Where the art coordinator is effective, he or she:*
>
> *Is given a well defined role, sometimes in a job description that includes termly targets*
> *Has undertaken subject-specific INSET such as a GEST course*
> *Leads practical workshops to help other teachers develop expertise and is given time to monitor and support art work in their classes*
> *Has developed the art curriculum with class teachers, generating teaching materials as well as identifying and making the best use of published materials*
> *Makes use of the opportunities provided by the content of other subject areas such as science and geography to develop art, and vice versa*
>
> *In some schools the work of the coordinator is ineffective and fails to raise standards; where for example he or she:*
>
> *Knows little about art and is not able to make sound judgements about the quality of the pupils' work*

> *Has good subject expertise but is given too few planned opportunities to share it with colleagues'*
>
> Jones, 1997:4

Soon concerns about aspects of development were being stated bluntly.

> *'…coordinators were appointed who knew little more about the subject than their colleagues. There was insufficient and over the* [inspection] *period, worsening provision of specialist in-service training courses....'*
>
> Ofsted, 1999b:113

The tone reflected little recognition that schools in this time period were adapting to a new set of curriculum expectations as well as coping with the implementation of several other major strategy initiatives in English and mathematics.

2.8.4 Reports 2000 - 2008

By 2000, Ofsted (2000) had identified serious issues, stating subject leadership to be a 'major weakness' and continued to contrast the effective and ineffective models as a result.

> *'Effective subject leadership ensures status, direction and well-informed support for the subject. In the best cases, teaching and planning are monitored to ensure there is continuity and progression across Key Stages... A depth of experience for pupils is also sought and demonstrated by successful subject leaders....'*
>
> Ofsted, 2001:3

Other concerns followed as there was clearly insufficient improvement in the view of the inspectorate. These included too little time being allocated to art, noting high standards needed strong subject leadership as well as being 'underpinned by a commitment to the subject from the headteacher' (2002:5). There were some definite shifts in emphasis but the effective UK model promoted was based on the experience of two schools and just two individual coordinators.

*'In **one** school, for instance, the co-ordinator:*

- *monitored colleagues' planning, ensuring there was progression in pupils' experience and a suitable engagement with range of media experiences, 2D and 3D*;
- *reviewed the standards achieved - informally, by looking at work on display, and formally through annual subject reviews*;
- *attended in-service training, and disseminated what she had learned to colleagues*;
- *catalogued the school's visual resources for art and design, including craft materials, books, videos, and CD ROMs*;
- *organised an art club which, as well as giving pupils additional experience of the subject, offered less-confident teachers the opportunity to extend their teaching expertise in art and design*;
- *modelled for colleagues the teaching of specific art and design techniques*;
- *co-ordinated arts weeks*;
- *maintained strong subject links with a local secondary school – giving her a sense of expectations and standards at Key Stage 3*;
- *used the resources of local galleries and museums*.

*In **another school**, the co-ordinator ensured parents were informed about what pupils did in art and how they could help develop children's skills and subject vocabulary through homework. Elsewhere, co-ordinators gave in-school specialist support to trainee teachers, an arrangement that, in some cases, had helped sharpen co-ordinators' thinking about subject pedagogy and planning.*
While some or many of the good practices described above can be found in many schools, the one area where practice continues to remain relatively underdeveloped – despite its importance – is the monitoring of teaching in art and design. Moreover, there is a small but worryingly persistent number of schools where there is no job specification for the subject co-ordinator and little or no preparation is made for the role.
While schools sometimes have little choice in the matter, there are also co-ordinators with little specialist subject knowledge or understanding of art and design.'

Ofsted, 2002a:5-6
(Emphasis in bold is mine)

There was little improvement in the following years. It was stated that the role of the subject co-ordinator remained 'crucial to the development of art and design between and across all year groups' (2002b:3). Many co-ordinators showed the necessary knowledge, skill and determination in the way they performed their role but challenges remained.

Monitoring and evaluation of the teaching and the standards achieved was *'done inadequately – if at all… aspects of assessment, many of which depend*

> *upon effective co-ordination, remain poor in nearly one in four schools… positively, there are indications that many more schools are now producing portfolios of assessed work to guide teachers' expectations over the two key stages'*
>
> Ofsted, 2002b:3

It became apparent that the emphasis placed on the core curriculum might have affected the rate of progress in art and design. The inspectors were still concerned with the quality of teaching in the subject reporting 'too much teaching and learning which is just satisfactory. For standards to improve further, all schools need access to knowledgeable and skilful subject leaders' (Ofsted 2004:6). The variation across the schools inspected was now seen firmly as the responsibility of the coordinator – although there were other issues affecting the situation which clearly lay outside of their control*:*

> *' … the need for support from senior managers, governors and fellow teachers….decline in the number of initial teacher training providers offering art and design as a specialist subject and a reduction in local education authority (LEA) specialist support … Advanced Skills Teachers (ASTs) in some areas are beginning to make an impact on the quality of provision in a number of schools ... working closely with an LEA art adviser* [developing] *productive links with regional art galleries, providing teachers and pupils from a number of schools with greater access to art and artists, as well as providing venues for them to exhibit and share pupils' artwork….* [some coordinators are] *making good use of the DfES/QCA scheme of work…* [some have] *formed self-support groups in which ideas are shared and new skills learned'*
>
> Ofsted 2004:6-7

Again, a single coordinator was held up as an example but this time it was contrasted with a 'worrying trend' which had been identified by the inspectors. It is also the first time the gender of the teacher was revealed as a woman.

> *'In **one** school, for instance:*
>
> *The co-ordinator had produced a policy and scheme of work illustrating clearly the development of essential skills throughout the school. Particular skills and techniques were often planned in units to provide sufficient time for their completion. Alongside these, drawing was a regular feature because of its importance as an essential skill. **She** had identified worthwhile cross-curricular links to illustrate the way art and design skills could enhance learning in other subjects. **Her** own teaching provided a good model and a source of inspiration for colleagues. Crucially, the headteacher and a knowledgeable governor provided strong support. The co-ordinator monitors teachers' planning, observes teaching, gives constructive feedback and collects work samples*

from each class to monitor standards. To help teachers assess their pupils' work ***she*** *has created a portfolio of work covering each art form (drawing, painting, printing and so on) including photographs of three-dimensional work, focusing on progression.* ***She*** *has devised a programme of visits to art galleries, brought in artists in residence and provided school-based training. As a result, high-quality work is evident throughout the school.*

*Such an example demonstrates that subject leadership flourishes where there is good institutional support. This is vital for any teacher, no matter how experienced****, but becomes even more important where the teacher has little specialist knowledge or, increasingly, has been given such a responsibility in his or her first year of teaching.*** *'*

Ofsted 2004:6-7

(Emphasis in bold is mine)

The comments made in earlier reports about effective leadership and management, monitoring, depth of subject knowledge needed to help non-specialist colleagues continued. The drive had changed from identifying best practice into making that 'common practice'. The 2004-5 report provided a useful summary:

'Subject leadership and management in art generally have improved at a slow pace since 1998. The proportion of good or better leadership has increased from just under to just over half of [the] schools [inspected]. In some schools, committed, determined subject leaders have maintained and developed the subject, often through leadership by example. More generally, however, the limited professional development of subject leaders and lack of opportunity to develop the confidence of the teaching and support team has constrained improvement. In general, the potential of art and design as a context for the development of literacy and numeracy has been unrealised in most schools. Monitoring and evaluation have improved in one in ten schools, but are still unsatisfactory in one school in six. Subject evaluation is an important improvement priority if a broader curriculum for all is to be matched with appropriately targeted resources..'.

Ofsted, 2005:4 (2004-5 report)

In the period 2005-2008 inspectors visited 90 primary schools selected randomly to include those in urban and rural areas across England. They acknowledged the degree of variance and contrast between the schools:

'[from]… *high quality provision and outcomes …* [which] *stemmed from subject leaders who were passionate about the subject and clear about its value …*[and] *… inspired their pupils by providing absorbing, challenging and open-ended opportunities for learning which exploited their interest in visual imagery…* [to where] *poorer provision was associated with weak senior*

> *leadership that failed to challenge and question or guide improvement, and inexpert teaching, particularly in the ability to use assessment to encourage creativity or to capture progression…'*
>
> Ofsted, 2009a:2

There were almost 100 references to subject leaders or their leadership role in the 72 page report. It was celebratory in tone but concerned about the way subject leaders were too keen on outcomes, unaware of the need for critical evaluation and lack of subject-specific professional development. The inspectors felt the work in pupils' portfolios and sketchbooks indicated that the quality of teaching was often inconsistent but added an interesting conundrum.

> *'… teaching … was most consistent in the schools* ***where subject leaders provided specialist teaching to other classes as well as their own.*** *The impact of specialist teaching was particularly impressive where a specialist area had been created in a converted kitchen, mobile classroom or other spare space…'*
>
> Ofsted, 2009a: 20
> (Emphasis in bold is mine)

Generic class teachers failed to adapt their approaches to meet the individual needs of the children as they simply delivered projects planned by the subject leader, often because they lacked the expertise or confidence to adapt them. Schools began to complain about the quality of the ITE experiences of their teachers as teachers told the inspectors 'that their initial teacher training courses were inadequate preparation for teaching the subject' (2009a:22) but this was then compounded by the lack of professional development opportunities that were sufficiently regular to enable them to consolidate what they had learnt and to apply it confidently to their work. In contrast, the impact of individual training sessions provided for subject leaders by local authority advisers, subject associations, art galleries and practising artists was praised.

The role of headteachers and governors was noted as 'pivotal in enhancing the impact of the subject leader and thus the profile of the subject '(Ofsted, 2009a:36). Although subject leaders regularly checked teachers' planning and pupils' artworks, they were given insufficient opportunities to evaluate teaching through direct observation. Lesson observations carried out by senior staff provided helpful

feedback about teachers' generic teaching skills but, because school leaders were rarely specialists in art, they were not in a position to evaluate class teachers' subject knowledge and skills. However, there were good examples of subject-specific monitoring, drawing on wider resources. It was also noted that the Arts Council's 'Artsmark' scheme had been used constructively to evaluate provision in some schools.

The 2009 report published the criteria by which the quality of subject leadership in art had been judged (see Appendix C) as well a list of recommendations for the government (according to different agencies: DCSF/DCMS , QCA and TDA); LAs and headteachers, subject leaders as well as teachers.

> *'Subject leaders should:*
>
> *articulate the subject's value and purpose more explicitly to school leaders and other teachers, and to pupils and their families evaluate the effectiveness of provision in their school to ensure high levels of participation and performance in the subject by all groups of pupils.'*
>
> Ofsted 2009a:7

2.8.5 Summary of inspection reports

Over a fifteen year period the reports provide a view of subject leadership as it evolved in schools. There were shifts in responsibilities between class teachers, coordinators, headteachers (and governors) and then back to the coordinators. The emphases changed as new duties were added to the role: planning, monitoring, and evaluating the subject overall. Those external to the school supported and furthered the developmental process by offering some courses and advice.

The challenges for coordinators did not diminish as the expectations continued to expand. Young and/or inexperienced teachers struggled to understand what was required of them but their initial training was inadequate for teaching the subject (and by implication therefore, insufficient to sustain the role as an art coordinator).

There was only a single glimpse of a gendered coordinator during that time and the reports only made the sample size completely explicit in 2009 –when it was revealed as approximately 30 primary schools a year. Of particular concern was that the best

examples of what art coordinators did in a school presented during that fifteen year period came from just three individuals.

In the light of the above, there is a renewed need to turn attention to other research studies to establish a broader view of what is known about primary art coordinators and what their role requires of them.

2.9 Further studies of art coordinators

Gregory (2006) undertook a postal survey of 54 art coordinators. This provided the most robust information about art coordinators identified in the literature presented thus far. The respondents were mainly female with only 3 male teachers. This is lower than the percentage of male teachers in primary schools - recorded as 12.8% (General Teaching Council for England, 2008). Roughly one third of the coordinators had been teaching for less than five years, and another third between six and fifteen years.

At that time, over three quarters of the schools used either the published Scheme of Work (SoW) from the government (QCA, 2000b) or in conjunction with a more detailed Scheme published commercially (Thirlwall and Wray, 2002). The latter was based upon the structure, content and expectations of the former, but neatly packaged into prepared lesson plans, expected outcomes and assessments. Some coordinators however, did not realise that the two Schemes were linked, which was a concern in itself. Fewer than 20% used topics of their own (or developed such with colleagues in the school) in order to teach art. This sadly reflects the observation made by inspectors about a lack of adaption to the needs of pupils within specific schools (Ofsted, 2006).

All of the coordinators in Gregory's (2006) study identified that further support was necessary from outside the school in order to develop their role and the art practices in school. In addition to their own needs, they also identified that class teachers and Teaching Assistants (TAs) needed fresh inspiration and challenge. The kinds of support identified included specific areas of art techniques or curriculum linkage – for example in developing 3D work or cross curricular planning. There were frequent

references of the need for an external advisory teacher or to help with changing or enhancing the 'boring curriculum' (2006: 71) – by which teachers especially described the QCA SoW.

Most coordinators felt class teachers needed opportunities to explore different media with practical workshops or consider progress across the school. A very small minority included the need for planning lessons with others or help in actually teaching colleagues. No one mentioned aspects of monitoring the quality of the teaching across the school and this suggested it was outside of the expectation of the art coordinator's role in their school. This raised concerns as to whether art coordinators were restricted to maintenance tasks or domestic activities identified as 'tidying the cupboard' (Burrows, 2004:2) or were capable of providing effectual leadership of art in their schools.

2.10 Chapter summary

Throughout the chapter, as fragments of information have been pieced together from a wide variety of sources, there have been a number of themes which have been noted. The paucity of research solely in the area of primary art education in England has meant that inferences have had to be drawn – both from other fields and international contexts. Even so, the full picture constructed above remains less than desirable in a number of ways. It is intended that this research study will fill the gaps and provide a wider view of the art coordinators.

There is an almost universal acceptance of the low status of the subject in schools – through the curriculum, in the minds, attitudes and practices of teachers and in society as a whole (Howarth and Burns, 1997; Herne, 2000; Downing *et al.*; 2003; Addison *et al*., 2010). This is not a positive position but does indicate the context in which the study of those leading art in primary schools in England will be undertaken. The extent to which these factors inhibit the leaders themselves will be explored further. Very closely linked, is the issue of power. This affects all the discourses to be researched and analysed (Atkinson, 1998, Hickman, 2011) so will become a central aspect of the study. Through the exercise of power relations, the

opportunities of art coordinators are able to utilise will shape and define their role and the form(s) of art as the subject for which they are responsible (Dalton, 2001).

Of particular interest are the duties and tasks which are undertaken (for example, Ofsted, 2009; Ofsted, 2012) and why the coordinators think these are necessary (Fletcher and Bell, 1999). The research literature is strangely silent over the question of whether art coordinators might be considered effective in developing art in schools (Harland *et al*. 2000). This seems to be an area which has not been explored, other than by the inspectors as already mentioned. The tenor of the generally practically-based material implies that coordinators would have to be effective if they followed the instructions provided by the authors. The focus is often of practical considerations – how to identify priorities; write policy documents and obtain material resources. Clement *et al.* (1998) included a chapter on how to monitor children's achievement and progress in art. Bowden (2004) provided advice on analysing the ways art was planned and taught in school. But there is very little suggestion that the art coordinator could – or should - affect the understanding of their colleagues, working to change attitudes or provide inspirational leadership within the school. These aspects would seem to be prerequisites of monitoring the teaching of colleagues with a view to bringing about improvements across the school.

Finally, the very absence in the literature of the teachers who are art coordinators in primary schools is a very important theme (Gregory, 2006 and 2012c). The reasons for their absence are unclear as so little is actually known to be able to undertake deductions or even speculate. Little is known about these teachers; their backgrounds; the prior experiences which they bring to the role and the reasons why they remain in post.

All these themes will permeate the research study presented in the chapters which follow. The next chapter will argue the case for the theoretical framework adopted and the methodologies utilised to carry out the study.

Chapter 3: Methodology: preparing the canvas

3.1 Introduction

This chapter will present the methodology of the research study; restate the research question and the theoretical position in which the study is situated prior to setting out the research strategy adopted and the ways in which the data was collected. The methods, ethical considerations, validity and limitations of the study will then be discussed before setting out the modes of data analysis.

3.2 The research question

The research was framed by a single research question and three subsidiary questions:

- **RQ1:** How is the identity of art coordinators in primary schools defined by their understanding, role and responsibility?

Subsidiary questions:

- What are the identities of primary art coordinators?
- How does the experience and understanding of art affect the outworking of the leadership role of primary art coordinators?
- What are the practices of primary art coordinators?

In order to explore these aspects, the existing literature, potential instruments to use and the implications drawn from published sources were all carefully examined. These together with the analysis of the data justified the three themes presented in the following chapters: art coordinator identity, understanding of art and practice in school.

3.3 Theoretical positioning: terminology

In order to clarify the process of identifying a theoretical position, I believe it is important to elaborate on my understanding and use of particular terms - specifically: ontology, epistemology and methodology. Having established the use of the terms, I will then outline possible paradigms before identifying and justifying an appropriate one for my study.

Ontology can be described as a philosophical assumption about the nature of the reality being studied. This could be said to be 'real' when constructed in the minds of those involved in the situation; in fact, it may not exist other than in those constructs (Bryman, 2004). As such, ontology refers to what we know; the nature of our perceived reality. Multiple realities may exist – those of the researcher, the individuals being investigated and those of the audience which will interpret the study. Every researcher ought to be able to provide a reasoned account of their ontological assumptions (Neilsen, 2008, Dalton, 2001).

For my own part I understand the role of the primary art coordinator as it has been outlined through the literature presented in Chapter 2. But I already believe that this is an incomplete picture as I can perceive multiple realities within the literature. By way of example there are the Ofsted realities which are drawn from particular sources in time and location and reflect forms of political expectations. These are accepted as fact by others (Clement *et al*., 1998; Bowden, 2006) but also altered to reflect their own experiences with different individuals and schools.

This consideration of the processes by which we know allows an exploration of my epistemological assumptions. It acknowledges and addresses the interrelationship of me as the researcher and that which I study. Epistemology is important as it is concerned with what counts as legitimate knowledge and therefore, ultimately what can be known (Webb, 2000, Higgs, 2008). In the previous chapter I began to question the validity of Ofsted inspections as the prime basis for understanding the ways in which art coordinators operate in schools. I believe that without listening to the individuals being researched in non-judgemental ways, any representation of the

coordinator is likely to be driven by other agendas. To me, the Ofsted reports already referred to indicate of how forms of power relations can affect the findings and therefore erode the confidence as to their validity.

For this reason, my methodology must reflect my conceptualisation of the research processes. This will directly affect the practicalities of my research but is distinct from the method employed (Newby, 2010). Methodological reflection can itself be seen as an epistemological act (Webb, 2000) and I want to harness this throughout my research study. My intention is to both understand and present the coordinators as they see themselves which will also affect the methods I adopt.

3.4 Identifying a paradigm

I understand a paradigm as the philosophical stance taken by the researcher which provides a basic set of beliefs that in turn guide action in the research undertaken. Denzin and Lincoln (2003:245) call this the 'net' that contains the researcher's epistemological, ontological and methodological premises.

I will therefore adopt Denzin and Lincoln's (2003) concept of a 'net' as my working definition throughout my work. The next sections will outline the paradigm in which my work is contained and the justification for the chosen methods of enquiry.

Cresswell (1998) identified a 'baffling number of choices of traditions' and noted researchers need to 'make informed choices about what qualitative approaches to use in their studies and why they are using them' (1998:4). The choice of paradigm is therefore of crucial importance.

> *'A paradigm is a conceptual system of ideas shared by a community of practitioners, but it is a social construction as well. In fact one might say that allegiance to a particular paradigm is what creates a community of practitioners, and that by implication, the lack of a paradigm makes the formation of coherent policies and practices difficult or impossible….. Moreover, paradigms are not permanent or absolute… '*
>
> Efland, 2004:692

The core paradigms include: positivism, post positivism, constructivism, interpretivism, critical theory, feminism and postmodernism. (Crotty, 1998) There are many variations which have been associated or identified within these (eg phenomenology, ethnography etc). Denzin and Lincoln (2003) stress their emergence and development in historical context allows such moments to both overlap each other and simultaneously operate in the present. However, Guba and Lincoln (2005) acknowledge the position has continued to evolve in the ten years since they first identified the contentions between the postmodern paradigms and the positivist and post positivist positions. They refer to the 'interbreeding' of paradigms today and conclude that:

> *'…two theorists previously thought to be in irreconcilable conflict may now appear, under a different theoretical rubric, to be informing one another's arguments.'*
>
> Guba and Lincoln, 2005:183

They also suggest there is more to be gained from probing where and how paradigms 'exhibit confluence' to consider the differences, controversies and contradictions' than to continue to argue the contentions between them. This rather illustrates their analogy of the qualitative researcher as a 'quilt maker' – bringing together information not only from a range of sources using different methods, but possibly drawing upon different paradigms as well.

Before I focus on the justification of feminism as my chosen paradigm, I will make explicit which were discounted and my reasons for so doing.

3.5 Discounted paradigms

Lincoln and Guba (2003) suggest that major research paradigms 'structure and organise qualitative research' and additionally identify perspectives which might inform the basis of the research. Using the six core paradigms identified by Crotty (1998) I will explain the reasons why they were discounted before justifying my final choice.

In positivism, scientific observation and measurement of data take place in order to discover a predetermined (but as yet unknown) 'truth'. (Bryman, 2004). Although it represents the oldest research paradigm it seems to be inappropriate for my research for several reasons. Firstly, I do not view the world in these terms. I perceive complexities and contradictions in people, society, education and art which would need to be reflected in my research. Also, the almost inconceivable notion of creating experimental opportunities to measure - in some way - the role of art coordinators would not result in testable definition of new truth.

Similarly, post positivism developed from a scientific starting point, articulated by one of the founders of 'quantum theory' in the early part of the twentieth century. Heisenberg, a German scientist acknowledged an 'uncertainty principle' which brings the absolute certainty of positivism into question. The possibility exists of relative statements seeming to contradict earlier findings but therefore necessitates multiple measures and observations and forms of triangulation, including statistical measures, methods and documents (Denzin and Lincoln 2003). My objections to post positivism mirror those identified above.

In constructivism, knowledge and understanding are 'constructed' rather than 'discovered' as an objective truth. For me, this has an appeal but fails to accommodate the complexities of art education or offer effective ways to reconcile the apparent contradictions or surprises in the field.

Some have strongly linked constructivism and interpretivism (Mackenzie and Knipe, 2006). The latter paradigm derives from the earlier work of Weber (1949) who proposed the importance of interpretive understanding in the field of human science. Such 'empathic identification' (Schwandt, 2003:296) emphasises the researcher exploring the world of the actors being studied by reconstructing the self-understanding presented. This and the last two paradigms presented by Crotty (1998) have further 'interbred' (Guba and Lincoln, 2005) and developed new opportunities.

Critical theory has provided theoretical insights about identity, the family, work, art and popular culture in the modern and post-industrial world. Crotty (1998:112) refers

to critical inquiry as 'the Marxist heritage'. Certain concepts frequently emerge in this paradigm usually as aspects of discourse, subjectivity and the use of power as a suppressive means. The work of others has been used to strengthen this understanding. An example is Foucault (1978) who, as already noted, defined 'genealogy' as a means of tracing complex historical processes of power and knowledge and the ruthless establishment of legitimate 'truths' that maintained the power as the dominant ideal. Foucault also referred to 'discourse' as a means of understanding beliefs and practices and how these might be communicated to others.

Postmodernism rejects all notions of established truth and may be contrasted with modernism in many ways: notions of knowledge, reality, meaning, objectivity, communication and value.

> *'Instead of espousing clarity, certitude, wholeness and continuity, postmodernism commits itself to ambiguity, relativity, fragmentation particularity and discontinuity….'*
>
> Crotty 1998:185

It is difficult to precisely define postmodernism (Denzin and Lincoln, 2003; Smith, 2004; Bryman, 2004) but the fundamental aspects of uncertainty, the mistrust of 'knowledge' presented in various forms. Fraser and Nicholson (1990) identify a preoccupation with philosophical issues which ultimately weaken conceptions of social criticism. They also acknowledge other paradigms which have been closely associated with postmodernism. For example, feminist postmodernists have attempted to strengthen the social criticism levied without detracting from the philosophical basis of their work.

> *'…feminist postmodernism suggests that there is a variety of contradictory and conflicting standpoints of social discourses…. there is no point in trying to construct a …theory which will give us a better, fuller, more power-neutral knowledge because such knowledge does not exist…rather than seeking out a unifying epistemology, albeit one which incorporates gender, we should be constructing multiple discourses*….'
>
> Millen, 1997:7.7

In essence, I would view the paradigms of interpretivism, critical theory and postmodernism as valid, but I am persuaded there are strong reasons for my selection of the feminist paradigm in this instance which I will now outline.

3.6 Preferred paradigm

A feminist paradigm was selected as the most appropriate for this research study for several reasons particularly linked to the issues of my ontological, epistemological and methodological premises referred to above. These follow in more detail and form my justification for my preference.

3.6.1 Feminism as a theoretical framework for research

Commentators have noted that feminism is not the singular form as is often mistakenly presented (Harding, 1987; Crotty, 1998; Webb, 2000; Dalton, 2001). In actual fact, there are many feminisms as feminists make sense of the world in a variety of ways and bring 'differing, even conflicting assumptions to their research' (Crotty, 1998). The excitement of such 'theory in the making' (as described by bell hooks, 1984:30) result it in being 'open to re-examination and new possibilities'. Skeggs (1994:77) states that 'feminist research begins from the premise that the nature of reality in Western society is unequal and hierarchical' as reflected in the history of feminism as a movement.

Some have identified major discourses 'liberal feminism' and 'cultural or radical feminism' (Gunew, 1990). These may use and adapt theories proposed by others, although they are usually sceptical of those written or defined by men because of the hierarchical or patriarchal structures already identified. Sometimes however, helpful methodological tools have been located in the work of particular individuals (Hartstock, 1990), such as the notions of deconstruction from Derrida or the analysis of discourse from Foucault (which will be considered later).

In her writing, Dalton identifies and relates three main forms of feminist research:

> *'Critical feminism shares the emancipatory and progressive aims of liberal feminisms, but questions the unitary notion of identity that underpins equal rights argument as well as the public/private dichotomy on which liberalism has been founded. Critical feminism shares the interest in the aesthetic and cultural values of cultural feminism, but it resists cultural feminism's tendencies towards an acceptance of binary patterns of difference. Critical feminism shares aims and commitments of both approaches… it has*

developed within a complex of discourses….it's specific concerns, however, have primarily been shaped by a third strand - socialist feminism.'

Dalton 2001:15

If feminism is 'not a monolithic set of values held in common by all women who claim to be feminists' (Dalton, 2001:15), it does have a broad aim to improve the lot of real women. Exactly how this might be best achieved differs considerably as may be seen in the presentations of gender and leadership roles in art education made by Hicks (1990) Collins (1995) and Thurber and Zimmerman (1996). All highlight the issue of empowerment and that this cannot be understood separately from theories of power and freedom. The latter developed a multi-staged model by which the different voices of the teachers can be enabled (Thurber and Zimmerman, 2002). Some commentators suggest that discursive practices may both constrain and shape possibilities for action and can therefore be both emancipatory and repressive unless the power exercised (through the practice) is harnessed as productive (Sawicki, 1991).

Ramazanoglu and Holland (2002:7) acknowledge that it is difficult to produce a precise definition of feminism but suggest five 'key characteristics':

- diverse and decentred
- exclusionary
- implies a unified subject
- entails some claim to common interests between women
- implies a case for emancipation

Each of these characteristics is discernible in feminist research in the field of art education (Zimmerman, 1990; Burgess and Reay, 1999). This further strengthens my selection of the paradigm as will become clear.

Letherby (2003) suggests that feminist research practice can be 'distinguished by the questions feminists ask, the location of the researcher within the process of research and within theorising, and the intended purpose of the work produced' (2003:5). She

also identifies the importance of 'I' and 'other' in the research process as well as the need to recognise the 'self' as the researcher.

> *'…the authorized view of women's experience and the associated expected behaviour of women has often made women feel anxious, guilty, fearful and frightened, as it sets up an ideal that women are often unable to meet….'.*
>
> Letherby 2003:42

This is important to note in order to ensure the researcher explores the opportunities for the often quiet (or even silent) women's voices to be heard.

> *'Feminism has raised a chorus of protest against the violent structures of oppression… There has to some extent been a trade-off: status in return for silence. Woman has been admitted into man's world but her identity is still defined and shaped by patriarchal structures'*
>
> Patterson, 1994:37

Foucault's outline of the use of discourse is utilised by a number of feminist writers (Witz, 1992; Blackmore, 1999; Dalton; 2001). Discourse is a particularly useful concept because it links the macro (national position) to the micropolitics of schools through the 'formulation of human subjectivity' (Blackmore, 1999:64). Discourses continue to interact as they modify each other and borrow or absorb power from each other's practices (Foucault, 1978). The analysis of such discourses is used in critical feminism to expose the power arrangements and behaviours – both of groups or communities or individuals. Dalton (2001) uses this approach to suggest that even the discourses are gendered and illustrates the gendered connotations of power and historical antecedents to structure much of her work.

Working within the field of medicine, Witz (1992) explores the relationship between patriarchy and gender relations at work in using Larkin's term 'occupational imperialism' (1983:12) to denote the identified underlying principle. There is not a similar study of art teachers, but there are some striking similarities with the working community – particularly as many of the workers are female whereas the managerial strata are male. Dalton comments on the pedigree of feminist inquiry in producing the 'most sustained critique of patriarchy, and where the relations between gender

identity, the family, culture (including art) in relation to the wider social economic and political context has been most rigorously examined…' (Dalton 2001:14).

3.7 Justification and implications of the feminist paradigm

Having identified that a feminist paradigm was appropriate for my research, it is important to now justify my selection.

I have already noted the predominately female environment of primary education in the UK and the fact that I had grown used to this setting in my career as a teacher. On reflection however, I have recognised how I failed to notice aspects of this female environment through most of my school based career and particularly the patriarchal structures affecting the development of art education. Some of the feminist writing I have encountered through planning and undertaking this study has caused me to reflect again about how and why these issues in the field of art education had been obscured from my view.

Having undertaken smaller studies with art coordinators I became more concerned about the effectiveness of their role, the individual teachers who are asked to fulfil it and the consequences for the future of the subject of art (Gregory, 2006): there seemed to be traces of unthinking compliance and a lack of leadership for art in schools. I have realised that I previously did not recognise the effects of patriarchy on the leadership activities of female teachers as identified by Hall (1996). I became keen to undertake my research in order to reveal more fully what is actually happening in schools. More importantly I wanted to try to identify ways of building the confidence of the teachers and developing them so that they might extend their leadership role beyond their current forms. Also, as today I am involved in the training of primary teachers in a university setting where the majority of my students are female and I am involved in the training of new art coordinators.

As a male researcher it is crucial to consider whether my gender could pose a problem in undertaking feminist research. Some second wave feminists have strongly argued that it must.

> *'We reject the idea that men can be feminists because we argue what is essential to 'being feminist' is the possession of 'feminist consciousness'. And we see feminist consciousness as rooted in the concrete, practical and everyday experiences of being, and being treated as a* ***woman****.'*
>
> Stanley and Wise, 1983:18
> (Emphasis in bold type is mine)

It is therefore important that I reflect further on the construct and understanding of my 'maleness' and those experiences which have formed my identity. Firstly, within my family I can identify a number of ways in which my father and my younger brother reinforced views of individual self-sufficiency and competition which I have since questioned. The traditional view of males being able to sort the situation and therefore make provision for the less self-sufficient females was also strengthened during my educational experiences, firstly at primary school but especially so at the secondary level. When younger I had been overweight and poorly coordinated so the traditional male-led sporting prowess opportunities had been problematic for me. By the end of primary school I was frequently left by my male peers for team selection 'with the girls'. This was both emotionally painful at the time but latterly helpful in providing insights to the application of power I was to consider in my research.

I attended an all-boys secondary school which compounded all I have already described. The absence of girls caused me to believe them to be the 'other' as all examples of true success were presented as male. (I did not reflect on the female teachers who had first opened the doors of my art education or the somewhat dismissive attitudes of my male peers when I chose to continue studying the subject at fourteen years old. These were something I realised much later).

The final dimension of my considering my maleness was when I trained at college to become a teacher within the predominately female community I described much earlier. In some ways this convinced me of what I had already been taught through the experiences outlined here. There were so few males in that environment that all my friends were female and therefore emphasised the significance of difference. By the time I started work, all these attitudes had become part of my embryonic professional identity. I had however benefitted tremendously and the elements of

collaborative learning, empathy and the importance of dialogue were also now invested in who I was to become.

Having paused for personal reflection, I should state that I believe that the crucial issue is identified and discussed by Ramazanoglu and Holland (2002) - some twenty years later than the Stanley and Wise (1983) quote above. They reason that the two exact, natural [biological] categories of 'women' and 'men' are unhelpful in understanding feminist research. It is more beneficial to regard the two categories as socially constituted and therefore accepting of variable gender definition. The application of feminist epistemology and methodology should therefore be available for 'a politically sympathetic man' to use (Ramazanoglu and Holland, 2002) as I hope to demonstrate here in my research.

Dalton (2001) argues that there has been a gendering process over a very long period of time, providing very convincing overviews of feminism, art, teachers and art education. The way schools have been instrumental in perpetuating forms of patriarchy can be seen in the way that the expectations of 'others' dominate the system, curriculum, pedagogy and teachers themselves. Blackmore (1999) identifies the gendering of 'educational work'. Dalton (2001) also refers to the feminisation of art itself as a school subject and is echoed in the concerns noted by Ofsted (2005b).

There are additional indications of art as a low status subject (DfEE, 1999; Herne, 2000, Chapman, 2005). A recent survey suggested that there were very few male art coordinators in primary schools (Gregory, 2006) and that many female teachers may be, in effect, handed the role rather than choosing it for themselves. As a result they often feel unprepared and without the knowledge or skills to tackle the tasks involved (Bowden, 2006). Reflecting on this scenario, the links that Foucault made between gender, knowledge and power have impressed me again and certainly affected my research.

Considering all above factors together, I became fully persuaded that the feminist lens was indeed the appropriate one for me to use in this research study.

3.8 The ontological, epistemological and methodological assumptions of feminism

Some of the ontological assumptions of feminism have already been indicated above. There is an awareness of gender inequalities, which goes beyond the intentions of the first wave feminists. Today there is equality for teachers in the sense that both male and female teachers exist. The nature of the reality perceived however, is a world strongly influenced by issues of gender. Witz (1992) referred to patriarchy as 'gender relations in which men are dominant and women subordinate' and linked it to a shifting emphasis from 'sexual reproductive activities' to 'material productive'.

> *'The role of the art teacher is that of a feminised service worker. They have the executive role of carrying out and 'managing' the delivery of curricula that has been written and structured centrally, by unknown others, 'elsewhere'……'*
>
> Dalton 2001:123

The knowledge that is produced by my research will reflect these assumptions. The people who become teachers who lead art in primary schools will be revealed for the first time. Their interpretations, motivations, attitudes, beliefs, narratives, interactions, and multiple realities are the shaping factors hitherto unexplored. From my current position I will argue that this has been because they represent low status workers - as women who are primary teachers and leaders of art – and have therefore been ignored.

Others have already pointed to the importance of investigating in order to know (Ribbens and Edwards, 1998; Ramazanoglu and Holland, 2002) and have highlighted aspects of feminist epistemology. I believe it is important that the significance of art coordinators as 'feminised service workers' Dalton, 2001:123) is recognised for a number of reasons. As no research has focused on their role previously, there is an opportunity for developing understanding. Even so, careful reflection will be necessary. For example, it has been said that the 'reality' of patriarchy may or may not be imagined correctly and needs to be considered - but not by the separation of fact and bias, as the outcome will reflect the mind and situation of the researcher.

Feminists have contested which ‘knowledge’ can be regarded as reliable (replicable by others) or valid (representing reality). This has meant reconsidering the means by which the ‘knowledge’ is gained – either by using existing scientific methods or by proposing other criteria for justifying the data collected. In feminist methodology, ‘the power to produce authoritative knowledge is not equally open to all’ (Ramazanoglu and Holland, 2002:66) so it must be questioned who has the power to know what and how power is implicated in the process of knowledge production.

As a researcher will I affect the collection/production process? I believe the answer is a definite yes: the more important issues are to recognise how and in what ways and bring these also into the public domain and thereby in their acknowledgement, to strengthen the research itself. In this sense, knowledge cannot be separated from experience (Letherby, 2003). It is my belief that the agenda for research ought to be grounded in the experiences of those who are ignored in dominant beliefs and activities. Harding (1987) indicates that from the position of those who are marginalised, prevailing truths are not objective as for those who are socially dominant who control the production of knowledge.

How then can the production of knowledge be undertaken? Letherby (2003) suggests several mechanisms appropriate for feminist qualitative methods - including: talking, reading, looking, counting, ordering, and innovative forms of triangulation. These may not seem very different from those employed in other paradigms, but because of the ontological assumptions there can be many variations. Many feminist researchers look for the voice of their subjects (Ribbens and Edwards, 1998), not simply to record and represent, but to understand and aid in an empowerment process. Hicks (1990) refers to the articulation, advocacy and the provision of tools as part of this empowerment process. Voice is a popular metaphor for understanding oppression and/or silencing women or giving attention to women’s issues in educational contexts (Zimmerman, 2005). Private, collaborative and public voices may all contribute to this participatory discourse but the more subdued personal voices may not be vocalised (Ribbens and Edwards, 1998) unless clearly valued by another (Thomas, 1995). It is particularly important then that as a

researcher I am tuned to 'listen' well, in order to capture those voices which would otherwise be missed (Bastos, 2009).

Letherby (2003) cites the work of Oakley (1983) in highlighting considerations for interviews which avoid the position of the interviewee as subordinate and therefore supports the 'male paradigm of inquiry'. It is argued that interviews should be a mutual interaction in which the researcher is open and gives something of themselves by talking about themselves, by answering questions etc as this '….invites intimacy ..[and] respondents have more control over this type of interview and, in turn… more control over the whole process of research' (Letherby, 2003:83). Illustrations are given as 'appealing to sister-hood'; allowing opportunities to not answer, obtaining permissions to tape record the interviews etc. These are similar to the experiences of others (Blackmore, 1995; Hall, 1996) who also acknowledge the 'comfort' of sisterhood with women interviewees.

The male researcher may therefore be disadvantaged in producing knowledge in this way (Thody, 1997) and will need to be very sensitive in handling interviews lest they reinforce aspects of difference and power. Notions of difference can help to conceptualise how people are actually situated in relation to others and also what these differences mean and how they are constituted, regulated and experienced. The ability of the researcher to exercise power to define these differences, their meaning (eg as deviant to the masculine 'norm') and importance as well as how to represent these in research findings must be of constant concern to all researchers – male and female.

> *'The binary thinking that characterises western attributions of superiority and inferiority both differentiates between the 'self' (the same) and its 'other' (the different) and actively constitutes a social relationship privileging the 'same' who has the power to name, subordinate, exclude or silence the 'other'…'*
>
> Ramazanoglu and Holland, 2002:107

The moral responsibility of the researcher is therefore very important. The balance is difficult to maintain as there is no neutral way of gathering information of gendered lives or varied accounts of reality. As the researcher, I certainly want to do no harm in undertaking my research or presenting the findings. More than this, I will also need

to ensure all aspects of data collection are undertaken with 'non oppressive methods' (McKenzie, 2001:28) in order to benefit the people involved in the research – for example allowing opportunity for feedback on the processes used and the sharing of findings thereby enabling greater empowerment.

3.8.1 Concluding assumptions

The need to bring feminist ideas into discussions about how research should be carried out is highlighted by McKenzie (2001). By establishing the paradigm to be used and reflecting on the ontological and epistemological considerations, the methodological assumptions began to focus for me as indicated above.

In her study of women primary Head teachers, Hall stated that '….only an in-depth qualitative study could have explored the issues of power, culture and gender …' (1996:33). The methods selected for my own research will also draw upon the relationships between the gender of researcher and subjects and incorporate my ability to locate the voice of those involved.

The design for my investigation – as feminist research – needed to be concerned with a number of issues as identified by Letherby (2003). It should be:

> *'concerned with who has the right to know, the nature and value of knowledge and feminist knowledge within this, the relationship between the method you use and how you use it and the 'knowledge' you get….the main concern is with the relationship between the process and the product of feminist research and how epistemology becomes translated into practice…..'*
>
> Letherby, 2003:97

In the light of all the above, I am strongly convinced that the feminist paradigm will hold all my epistemological, ontological and methodological premises within its 'net' (Denzin and Lincoln, 2003:245).

3.9 Research strategy

My principal strategy involved allowing the art coordinators to provide the information about themselves and their work. Having been denied access to the Eisner Art Education Attitude Inventory (Eisner, 2006; Grauer, 2006) I subsequently rejected the notion of only collecting data from paper-based sources as I wanted to find richer opportunities to capture the voice of the people involved (Bastos, 2009). The underlying principle was that of developing understanding and learning from the processes as well as from the data obtained.

I therefore decided to collect data from the art coordinators in three developmental phases using different instruments. An overview of the strategy in each phase follows before a more detailed explanation of the design and instruments.

3.9.1 Phase 1: pilot study (preliminary investigation)

I undertook a pilot study with one coordinator in the context of her school community. This allowed me to explore the views of the head teacher, previous art coordinator (deputy head teacher), her colleagues and the Teaching Assistants (TAs). All of these staff members were female. This enabled me to consider the usefulness of some methods and also to reject some aspects, for example, the inclusion of TAs added little to the study and I amended my research design.

I also asked the art coordinator to take some digital photographs - in order to illustrate art and the ways it was taught in the school. I envisaged that the photographs would allow me to 'excavate' information and provide the stimulation for further discussion. Importantly, I also hoped that by selecting, recording and presenting the images herself, the coordinator would retain her control in the research processes (Letherby, 2003). In actual fact, this process was found to be less than fruitful. The coordinator in the pilot study focused on pleasing me as the 'expert' by attempting to demonstrate an awareness of the 'correct' processes that should be evident in the school curriculum and classroom. The basis of this action was clearly a power relationship (Foucault, 1978) and I recognised that I was in a position which inadvertently reinforced the 'male paradigm' (Letherby, 2003:83). I

decided to jettison this approach and activity and instead focus on another - remaining very aware of the scenario lest it should occur again.

My refined proposal was then agreed by The Research and Ethics Committees of the University of Greenwich (refer to Appendix D). It incorporated both feminist quantitative and qualitative methods – including some of those suggested by Letherby (2003:88-96): talking, reading, looking, counting and ordering, as well as using innovative forms of triangulation. (These may seem similar to those employed in other paradigms, but because of the ontological assumptions there can be many variations as noted by Denzin and Lincoln, 2003.)

3.9.2 Phase 2: postal questionnaire survey

The concept and enacted leadership of art in primary schools has been noted as an under-researched area and no previous study has provided a model for adaption. In view of this, I felt it was important that the empirical data gathered from a postal questionnaire survey of coordinators was needed in addition to a subsequent qualitative exploration with a purposive sample for my research study.

A postal survey was therefore sent to the art coordinators in 550 primary schools in SE England (see Appendix E). These schools were those already working in partnership with the University of Greenwich (and therefore hosting student teachers on teaching placements). It was anticipated that this purposive population would provide a good return and allow a sound analysis of the data collected. A total of 224 forms were completed (yielding a return rate of 40.7%).

3.9.3 Phase 3: interviews, interview discussions and discourse analysis of file contents

An overview of phases 2 and 3 is provided in Figure 3.1.

As part of the survey, coordinators were invited to indicate if they would participate further by being interviewed. It was anticipated that a self-nominating sample of approximately 25 teachers would be interviewed individually. (This would allow a

depth of understanding to be developed from qualitative data.) A total of 92 teachers offered to be interviewed – 41.07% of the forms returned. Attempts were made to contact those willing to be interviewed within a month of the forms being returned and a total of 32 interviews were undertaken as a result (36.95% of those offered).

As part of the interview process, coordinators were to be asked about themselves personally, their professional art background, their school, the way art is taught there, their responsibilities and their attitudes.

The coordinators' understanding of art was explored by using an amended instrument I had already trialled in the pilot study. It was originally developed by Downing and Watson (2004) to capture personal and professional responses from teachers to pieces of art work and will be defined in detail below. These interview discussions took place with 25 coordinators (78.1% of those interviewed).

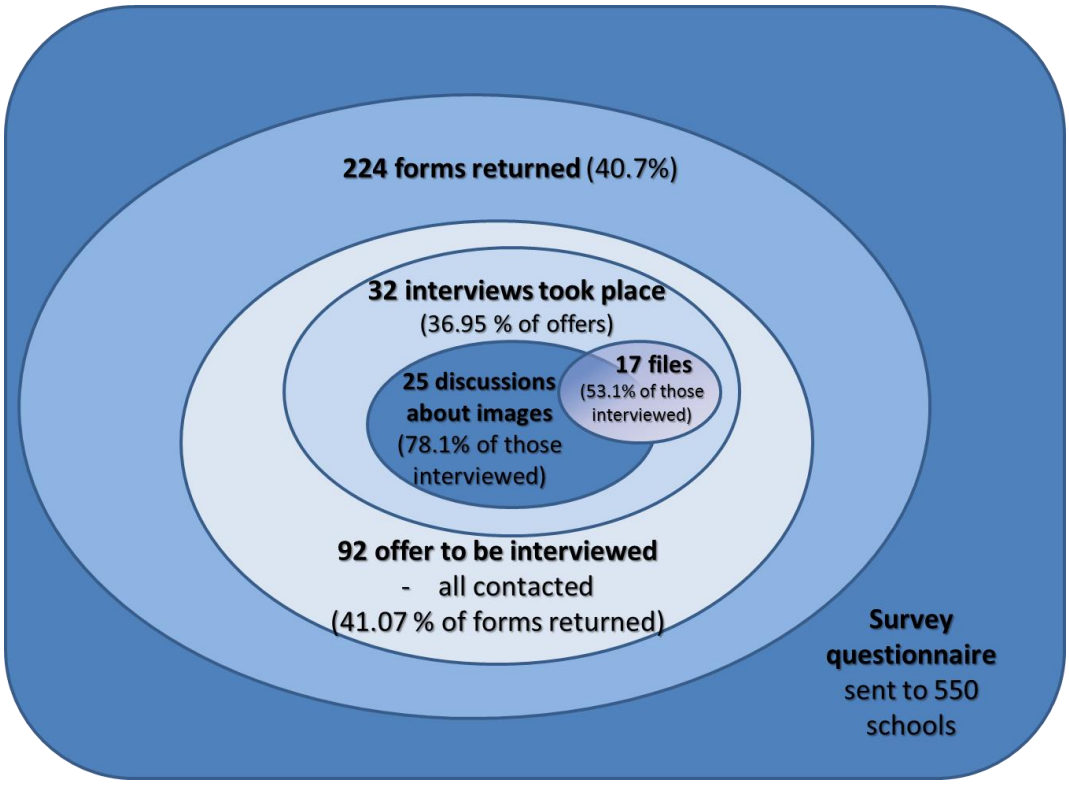


Figure 3.1 Venn diagram overview of the study with the art coordinators

A discourse analysis of the texts and materials contained in the art coordinators' files (a form of record documents required by most schools) was undertaken with 17

coordinators (53.1% of those interviewed). The intention was explore the role of the coordinator as evidenced by their paper records and consider whether or how similar this was to explanations provided in the survey and interviews.

An additional number of interviews were also included with Inspectors and Advisors to provide a broader view of the development of art coordinators. These were to be drawn from the Local Authorities (LAs) represented by the geographical spread of the primary schools involved in the study.

3.10 Research design and instruments

This section provides further information about the research design and the instruments selected which were used to gather the evidence data in both phases 2 and 3.

3.10.1 Phase 2: postal questionnaire survey

An anonymous questionnaire survey was used in order to allow more honest and open responses from the art coordinators. This was important as Letherby (2003) suggests that individuals ought to be able to select the degree and extent of involvement with data production within any research project. The questionnaires were also used to provide background information and a form of triangulation for the documentary analysis and interviews. This therefore avoided the criticism of the 'contrived relationship' between researcher and respondent (Burton, 2000:335). The questions asked related to the published literature wherever possible but also included open items to allow respondents to elaborate as they wanted. This resulted in a 36 item questionnaire, with items grouped into four categories: about the school context (11), about the coordinators (12), their art experience (7) and their experiences as a coordinator (6). The latter section contained the 48 elements of good practice identified earlier by Fletcher and Bell (1999). The full questionnaire can be found in Appendix E.

A total of 550 forms were sent to schools and 224 were completed and returned (a return rate of 40.7%). Of these 92 coordinators indicated they were willing to be interviewed (41.07% of respondents). I attempted to contact each one who had indicated their willingness in the time available but many were not contactable. (This was especially the case for the majority of those who provided contact details at school rather than a personal telephone number or email address).

3.10.2 Phase 3: interviews

As already noted, I was mindful of Letherby's (2003:83) citation of the work of Oakley (1983) in highlighting considerations for interviews so as to avoid the position of the interviewee as subordinate and therefore support the 'male paradigm of inquiry'. The issues of building intimacy, ensuring respondent control and aspects of 'sisterhood' (Letherby, 2003; Blackmore, 1995; Hall, 1996) provided particular challenges for me and/or those interviewed and I will return to these later in the discussion of findings.

Successful contact was made with 32 coordinators (36.95% of respondents) and arrangements made for interviews. All the interviews were conducted in the context of the school where the coordinators worked at a time and date they suggested. These took the form of semi-structured interviews – allowing flexibility of the themes and topics asked about - depending on the earlier responses recorded in the postal survey. (A list of possible themes can be found in Appendix H). I obtained verbal permission from the interviewees to audio record the interviews and written consent that they agreed to participate once they had read the prepared information sheet and asked any questions. (The information sheet can be found in Appendix I and a sample participant consent form in Appendix J.) As suggested by various commentators (Goodson and Sikes, 2001 and Clough, 2002) I worked at building a warm, friendly open relationship in order to put the interviewees at ease and encourage honest responses. The interviews allowed the capture of helpful insights of the participants as individuals as will be presented later.

3.10.3 Phase 3: interview discussions about images of artwork

Letherby (2003) highlights how 'feminists have reflected on documents and images produced specifically at the researcher's request' (2003:92). Feminist researchers may choose to use multiple methods because changes occur both to them and others during the research, so a form of innovative approach might be a way of ensuring they can be more responsive to respondents during the interview process. Such flexible opportunities may open alternative avenues of thought, allow further reassurance or enhance the relationships of those within the research process (Weber, 2008). Others suggest that the use of images to elicit information by discussion can take many forms, although the use of drawings, video film and still photographs has been popular (Rose, 2007 and Prosser, 1998).

The use of photography itself can be seen as subjective, messy and difficult to analyse systematically: this reflects many of the assumptions above and should not be discounted. Emmison (2004:247) comments that 'photographs do not speak for themselves – it is the viewer who interprets them' , so all the inherent biases of the viewer/researcher can add further layers to the interpretation - eg issues of interpreting class structures can be added within the content of photographs. Despite this need for some caution and sensitivity, Gray (2004:326) asserts that 'photographs allow the detailed recording of facts, including the presentation of lifestyles and living and working conditions…..' It is important to consider therefore how photographs could be used as the instrument in order to get at this kind of information.

Mason (2002) prompts questions of the researcher. She identifies the value of considering how photographs are to be used – whether for collecting data (excavation) or generating (construction) as well as considering in advance what outcomes are intended. The need for continual critical reflection is emphasised by Stankiewicz (1997) in order to use photographs as primary historical sources of research information in the field of art education. Even when authentic and credible sources are used, the need for a critical approach remains. Gray (2004) further suggests that photographs may be beneficial as a mechanism for constructing data,

as they can also be used to stimulate discussion or recall events and so on, thereby improving the quality of data obtained in interviews.

3.10.4 Development of a novel instrument

The instrument developed was seen as providing coordinators with an opportunity to reflect on their own attitudes about art and offer insight into how they believed art ought to be taught to primary children. The instrument modelled on the image-based activity described by Downing and Watson (2004) and felt to be an appropriate method for use the sample.

Table 3.1 Details of images used by Downing and Watson (2004)

1	A collage form, piece of digital art *Message for the Future* by a school pupil - Andrew Thompson (Corporphine Primary School, working with Stills Gallery, Edinburgh, 2000). A winner of the Chrisi Bailey Award 2000 and selected from the Chrisi Bailey Awards website; it depicts the artist's view of himself in his environment
2	A pen drawing by David Shrigley (1998) *Terrible News – no more treats!.* From 'Blank Page and Other Pages'. It contains the handwritten headline, 'TERRIBLE NEWS', followed by the words, in smaller letters, 'NO MORE TREATS'.
3	An untitled photograph by Richard Billingham (1995) of his parents kissing on a folding chair in their lounge.
4	An oil painting by Vincent van Gogh, *Bedroom at Arles* (1889). From the Art Institute of Chicago.
5	A photograph of an installation piece by Damien Hirst, *The physical impossibility of death in the mind of someone living* (1991). It shows a shark preserved in a tank containing formaldehyde solution. Photograph by Anthony Oliver.
6	A screen print of Andy Warhol's multiple imaged *Marilyn x 100* (1962). From the Cleveland Museum of Art

The original instrument created by Downing and Watson involved showing secondary art teachers a set of six images (refer to Table 3.1 and Figure 3.2) and formed part of a larger study into art education in a sample of secondary schools. From a feminist perspective it is unsurprising that all six images were of works produced by male artists. As already noted, Pollock (1988) identified the male dominance of the histories and appreciation of art in general. To attempt to compensate for this and replace these images however would have removed the opportunity for direct comparisons with Downing and Watson's findings.

It was decided to extend the Downing and Watson instrument through the addition of three further images and to use the revised instrument with primary art coordinators. Works by a female artist; a non-Western artist and a 'master' were therefore included (see Table 3.2 and Figure 3.2.) as these had been acknowledged as omissions by Downing and Watson. The selection of the final images was discussed with Dick Downing in person at an art conference held in Manchester (Downing, 2007). The consensus in terms of selection criteria was that the images selected:

- were not as a representation
- were somewhat provocative
- could also elicit instant responses

Importantly, a self portrait by the female Mexican artist Frida Kahlo was included as she was regarded by many (Rosenburg and Thurber, 2007) as an early feminist painter who had included and deliberately applied aspects of her personal identity in her work thereby illustrating the essence of feminist ideology.

Table 3.2 Additional images added to instrument (Gregory, 2009)

7	An oil painting, *Self-portrait with thorn and hummingbird* (1940) by Frida Kahlo. From the Art Collection, Harry Ransom Centre, The University of Texas.
8	An acrylic painting, *Queen's Visit* (1998) by Mathias Kauage. It shows the opening of the Gallery of Modern Art, Glasgow in 1997 by Queen Elizabeth II. From the Rebecca Hossack Gallery, London.
9	An oil painting, *Execution of the defenders of Madrid, 3 May 1808* (1814) by Francisco de Goya. From the Prado Museum, Madrid.

I had deliberated with the notion of tokenism but as the images were not claimed to be representative and could be replaced by others, I did not feel this was a limiting issue. (There was an ethical issue however – relating to the method employed - which I will discuss in a section below).

Downing and Watson (2004:70) identified limitations in their 'more experimental research exercise' and the selection of the images to show in order to gain understanding of the way images were chosen to use in teaching. 'The list [of works chosen] was not representative … and was intended to be somewhat provocative and sought instant responses' (2004:70). It provided some interesting insights into the attitudes and interests of the 36 secondary art teachers as they verbally responded to the works they were shown – commenting on what they saw, associations they made and possible ways in which they might (or might not) use them in their teaching together with their reasons for this.

Thumbnail versions of all nine images used are shown in Figure 3.2 clearly indicating which were first used by Downing and Watson (2004) and which I added for my study. The images can also be seen as A4 reproductions (as used in the interview discussions) in Appendix K.

A total of 25 art coordinators agreed to take part in the interview discussions (78.1% of those who participated in the main interviews). The reasons given as to why the rest did not participate were based on time factors rather than any form of objection.

I showed the nine A4 size colour reproductions (see Appendix K) in turn and asked them to tell me how they responded to the works, indicate whether they would use the image in their teaching (and if they would, with what age range). The insights this activity provided is presented in Chapter 8 as part of the discussion about their understanding of art and how this affected their leadership activity in school.

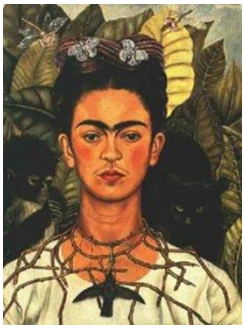
Six original images (after Downing and Watson, 2004)		
		
1 Message for the Future Andrew Thompson, 2000	**2 Terrible News – no more treats!** David Shringley, 1998	**3 Untitled** Richard Billingham, 1995
		
4 Bedroom at Arles Vincent van Gogh, 1889	**5The Physical Impossibility of Death in the Mind of Someone Living** Damien Hirst, 1991	**6 Marilyn x 100** Andy Warhol, 1962
Three additional images added (Gregory, 2009)		
		
7 Self-portrait With Thorn And Hummingbird Frida Kahlo, 1940	**8 Queen's Visit** Mathias Kauage, 1998	**9 Execution of the Defenders of Madrid 3 May 1808** Francisco de Goya, 1814

Figure 3.2 Thumbnail versions of images used in interview discussions

3.10.5 Phase 3: textual discourse analysis

The textual analysis allowed the identification of trends, themes and possible conceptual frameworks. Thurber (2004) suggests that these can be very helpful in providing a rich data source which can be used in triangulation or in establishing the

meanings of the voices to be recorded. For example, this could involve checking understanding with individuals participating in research.

Baxter (2003) describes 'feminist post-structuralist discourse analysis (FPDA)' as an approach to understand the positioning of gender in discourses – whether through spoken or textual forms in order to harness the 'impulse to release the words of marginalised or minority voices in order to achieve the richness and diversity of textual play' (Baxter 2003:40). Additionally, Bryman (2004) suggests a number of models for analysing texts and documents. These include content analysis, qualitative content analysis, semiotics and hermeneutics. The latter emphasises the location of interpretation within a specific social and historical context and allows an analyst to become fully conversant with that context.

The analysis of the coordinators' files, policy documents and other text based material produced by the school followed a combination of these models. Those coordinators who were willing for me to read their files were also keen that I should do so, generously allowing me additional time to record their contents. Even so, time was limited and the files were quite large but I managed to record and analyse sufficient information to include with the other findings below.

A total of 17 coordinators allowed me to look at their files (representing 53.1% of those who participated in the main interviews).

3.11 Ethical considerations

The research was informed by BERA (2011) and the main ethical issues were linked to the involvement of participants – in the completion of the postal survey and subsequent interviews.

These incorporated the need for informed consent. In order to achieve this, and in keeping with the requirements of the university Ethics Committee the survey documents were posted to the head teacher of the school and a request included

that they pass on the questionnaire papers on to the art coordinator. (A copy of the letter to the Head teacher can be found in Appendix F and the art coordinator in Appendix G).

The postal survey form was designed to be completed anonymously, although a section allowed a name and contact details to be included if the respondents were prepared to take part in a subsequent interview.

The face-to-face interviews were arranged directly with each art coordinator in the self-selecting sample. Before they took place the participants were asked to complete a consent form (see Appendix J) and there was an opportunity for any questions to be answered. All interviews took place in the participant's workplace (the primary school or other educational organisation) at a time that was convenient to them and lasted between 45-60 minutes.

The ethical issue mentioned above relating to the interview discussions about the images of artworks used by Downing and Watson (2004) needs to be explained. In the original study Downing and Watson 'conducted the exercise with no prior warning' (2004:70). I felt this was difficult to justify in my own research study. I therefore included references to it before the activity – in writing and verbally before checking the coordinator was happy to proceed following the main interview.

No individual school or teacher has been identified throughout in the data presented in the research study. (Although an individual art coordinator who had been named by NSCL in material available from their website - prior to my study - is named in several chapters).

3.12 Validity

The validity of data findings was achieved through a number of processes. Firstly, the issues explored were identified – wherever possible - from the published literature available. This allowed a degree of 'construct validity' (Punch, 2009:247) before looking at the results in detail. Using descriptive and interpretative analyses,

the patterns and relationships identified could then be examined in the quantitative data (from the postal survey) and the qualitative data (from the interviews and discussions) using both SPSS and NVivo computer programs as appropriate.

The processes undertaken between research design, data collection and the ultimate drawing of conclusions were complex and helpfully set out in Figure 3.3 below (taken from Miles and Huberman, 1994:12). Despite the urge to proceed from data collection to the conclusions stage, the need to move instead between the display of data, reduction and passing through a stage of verification several times (in either direction) was time consuming.

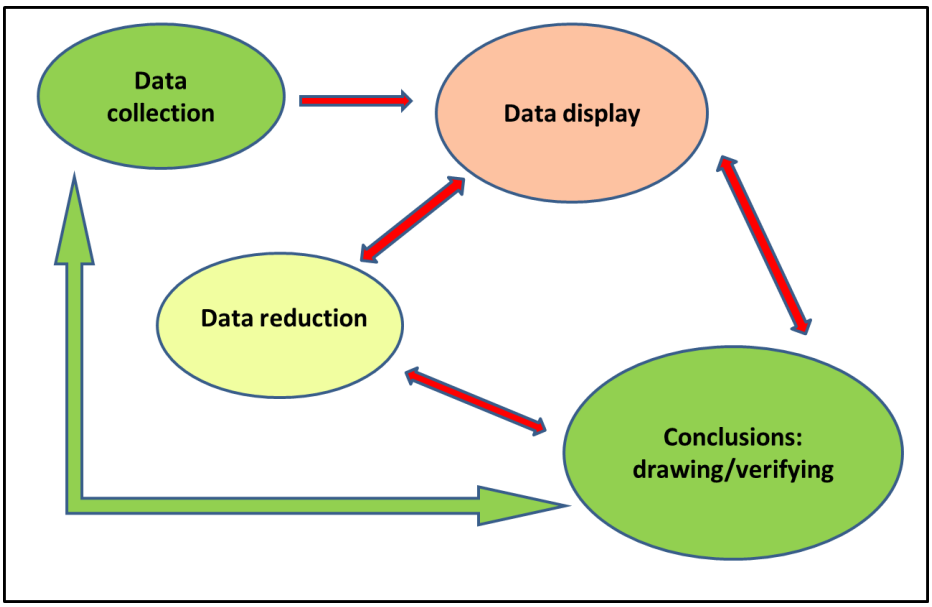


Figure 3.3 Components of data analysis: interactive model (Miles and Huberman, 1994:12)

During these analyses, I was very grateful for the wisdom of my supervisors and other researchers who I consulted with my questions and condensed reductive attempts. It was during these 'concurrent streams' (Miles and Huberman, 1994:12) that I started to create graphs, tables and charts to help me 'organise, compress and assemble [the] information' (Punch, 2009:174). (An example of one of the early mind maps I used to capture the complexity and extent of the research study can be found in Appendix M).

The rigorous iterative approach to analysis itself will also provide further reassurances of validity. This is particularly important given the paradigm in which the study is situated. Lather (1993) identified 'transgressive validity' (1993: 674) as a way of reconciling the inherent problems with validity as a concept whilst justifying a respect for the participants in feminist studies and allow a transformative space. Within this study her model (described as 'voluptuous validity …[which] deliberately seeks excess and authority through self-engagement and reflexivity', 1993:686) will be adopted to provide additional reassurance for the validity of the study overall.

3.13 Limitations of the study

It could be argued that the study is very limited. It only encompasses the art coordinators working in primary schools situated in SE England and only those employed in schools which were in partnership with one particular university at that time. That is to say, there is little weight in the argument that the situations, attitudes, views and lives incorporated in the study should be seen as representative of those in England as a whole, or indeed in another part of the UK. The study was not set out for that purpose however and as no other similar scale survey had been undertaken there is little data against which to make comparisons.

3.14 Process of data analysis

Two modes of data analysis were used to process the data:

i. SPSS and Chi Square Test

The results of paper survey were numerically coded and then analysed using the SPSS computer program applying the Pearson Chi-Square Test in order to establish issues or significant factors which might be identified between items (as suggested by Kinnear and Gray, 2010). When applied, the Chi-Square Test calculated whether a statistically significant difference could be demonstrated (where $\boldsymbol{p} = <0.05$) to that which might have been anticipated in the cross-tabulated results of two variables (for example the age and experience of teachers when appointed to the role etc). The information had to be carefully considered to establish what the significance might be. In some cases, the information had to be discarded (as when some of the cells failed to reach the minimum expected count for the calculation to

be valid) or reworked (when outliers distorted the information presented). This was undertaken several times until the information was considered robust. In this way, important information about a number of items was refined and presented for use (in particular the 48 elements of good practice demonstrated by coordinators recorded by Fletcher and Bell, 1999). The results of the analysis process (presented in Chapters 7, 8 and 9) make use of both descriptive and inferential statistics.

ii. NVivo

Interviews with coordinators (as well as the inspectors and advisory personnel) were audio recorded, transcribed, and then coded using NVivo before being analysed to enable the identification of emergent themes (as described by Newby, 2010). The structures began as a list of Open codes but developed with Analytical codes (which NVivo terms 'nodes') once several manuscripts had been coded and after distinct themes began to be noted (Punch, 2009). The interview discussions were treated in the same way, although there was a strong overlap with the codes used by Downing and Watson (1994) allowing a comparison between the results of both groups of teachers (Appendix L lists the codes used by Downing and Watson, 1994).

Documents from coordinator files were read, and notes made of their contents. These were later analysed to establish points of triangulation across the group of coordinators' files using a similar coding process. (For example, the range of the contents of those files can be compared with the information provided in the interviews (see Tables 9.1, 9.2 and 9.3).

3.15 Chapter Summary

This chapter began with the research question of my research study before positioning it within a theoretical framework. Having presented the feminist paradigm consideration was given to the justification and implications for the ontological, epistemological and methodological assumptions made within it. From this basis, the research strategy, design and instruments were laid out. The ethical considerations were explored together with issues of validity and the limitations of the study. The final section made explained the modes of data analysis undertaken.

The next chapter provides an overview of the findings of the study as a whole. It is followed by the second part of the literature review and then there are three longer chapters, each one considering an aspect of my research question: art coordinator identity, their understanding of art and their practice in school.

Chapter 4 Presentation of initial findings: first marks on the canvas

4.1 Introduction

The purpose of this chapter is not to give a detailed account of the findings prior to longer discussions about them, but rather to present the impressions I had gained from the data collection process and at the very first stages of analysis – mainly by using descriptive statistics. This coincided with the point at which I presented a paper about the basis and methods of my research study at the annual NSEAD conference (Gregory, 2010) and prior to the availability of significant additional literature (as explained in Chapter 5).

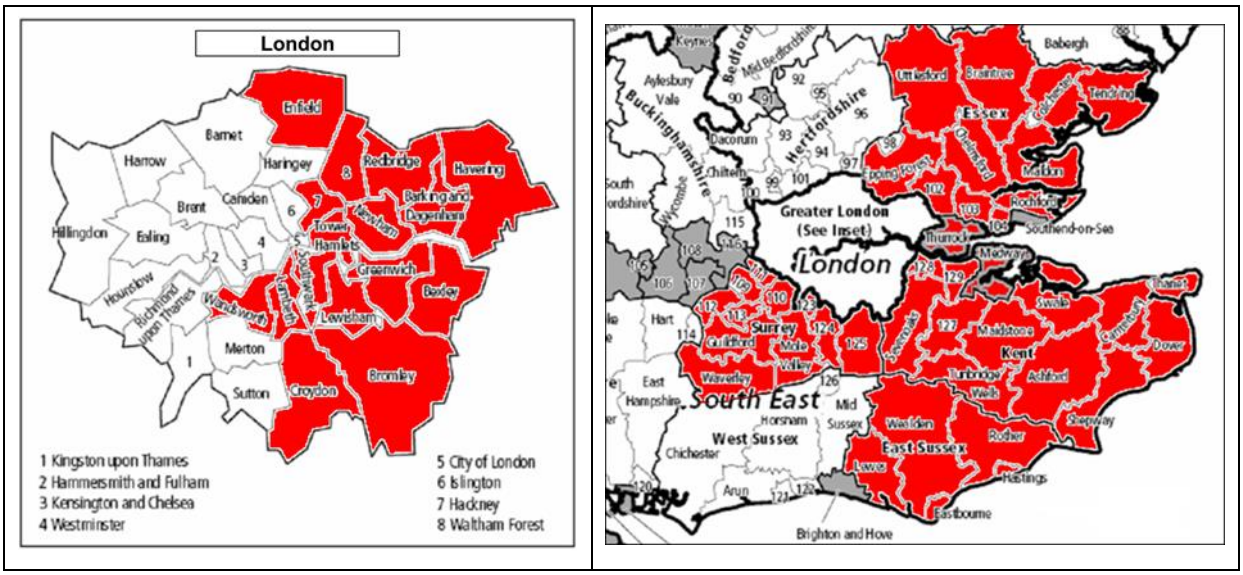
4.2 Questionnaires

A total of 550 forms were sent to schools and 224 were completed and returned (a return rate of 40.7%). Of these 92 coordinators indicated they were willing to be interviewed (41.07% of the total number of respondents). I attempted to contact each one who had indicated their willingness but found many were not contactable or did not respond to the messages I left. (This was especially the case for the majority of those who provided school-based contact details rather than a personal telephone number or email address).

Not every coordinator provided an answer for each item of the questionnaire so the totals used in the analysis using SPSS (later) varied. What were the first impressions of the picture sketched in charcoal?

4.2.2 Demographics of the Sample

Of the 224 coordinators, 2 did not indicate their gender, 9 were male (4.1%) and 213 were female (95.1%). They taught in a variety of types of schools in the primary phase across 22 LAs across SE England as indicated by Figures 4.1 and 4.2.



Figures 4.1 and 4.2 showing the spread of respondents in the research survey (22 local authorities in total)

Coordinators taught across the primary age range, Foundation Stage (22.2%), KS1 (26.1%) and 51.7% were based in KS2. The majority worked full-time (79.3% and the rest part-time (3.2% four days; 12.6% three days; 3.6% two days and 1.4% one day per week.)

Most of the schools based their art curriculum on the QCA SoW (71.2%) – either directly (47.5%) or indirectly through the LCP SoW (23.7%). A further 27.4% said they had their own SoW but gave insufficient details to be able to gauge how much further the QCA SoW might influence the curriculum content.

The average amount of money spent on art in their school per year was £1.50 per pupil. (This was the same as identified by NERP, 2007).

Their age profiles spread between 21 to 60+ years. The largest group represented were the 26-30 year olds (19.7%) and the smallest group were the 60+ year olds (0.9%). They had a range of hobbies which could be grouped as either art related (56.2%) or not art related (43.8%).

The coordinators had trained to teach different combinations of age groups (depending on the training pathways they had followed), although a minority (1.8%) had trained for KS4 the majority had trained for KS1/2 (53.2%).

The teaching qualifications held are presented in Table 4.1.

Table 4.1 Teaching qualifications held (as percentage)

Teaching qualifications	Percentage
Bachelor's degree with QTS	54.5%
PGCE	27.9%
Certificate in Education (prior to the era when a degree was required)	11.7%
GRTP pathways	5%
unqualified	0.09%

The length of time they had been an art coordinator varied as did the length of time after qualifying before they were appointed. The largest group for the results of both items was the 0-5 years category (64.7% and 58.9% respectively). Some coordinators (12.6%) were appointed to the role 21+ years after they had qualified as teachers.

None of the coordinators had a higher degree in art and 37.9% had no qualification in art at all.

A more comprehensive breakdown of these statistics, together with additional items of the survey, will be presented in Chapters 7, 8 and 9 when they are compared with other data and discussed in relation to the different aspects of the research question.

4.3 Interviews

Attempts were made to contact all 92 coordinators who indicated they were willing to be interviewed. Of these, 32 (36.95% of respondents) were able to make firm arrangements to be interviewed. All the interviews were conducted in the context of the school where the coordinators worked, and at a time and date of their choosing which was usually but not exclusively after the school day had ended. The interviews took the form of semi-structured interviews – allowing flexibility of the themes and topics asked about – and depending on the earlier responses recorded in the postal survey and lasted for between 45 and 60 minutes.

As suggested by various commentators (Goodson and Sikes, 2001 and Clough, 2002) I worked at building a warm, friendly open relationship in order to put the interviewees at ease and encourage honest responses. On reflection, this was my attempt to compensate for the lack of a lack of 'sisterhood' (as commented on by Blackmore, 1995; Hall, 1996; Letherby, 2003). I drew on any personal connections between us: places of work, study, family backgrounds, or interests in an attempt to make a robust personal association before the interviews began.

All but one of the interviewees were women. The male interviewee worked in a paired arrangement with a female colleague so the interview comprised both individuals and myself, as was the case at another school where there was a paired leadership of TA and a teacher. I therefore actually interviewed 34 individuals who had the role of art coordinator in a total of 32 schools.

4.3.1 Main interviews

All interviewees were keen to participate. Prior to commencement, some mentioned that no-one talked about the subject of art and their excitement at being able to do so.

Using the list of possible themes (see Appendix H) and notes from their completed questionnaire form the interviews focused on their role and the ways in which they undertook their responsibilities.

During the main interviews several key themes emerged: the coordinator's identity, the allocation of the role, aspects of agency, the role itself and the budget at their disposal. (Each of these was considered in the light of other data and the identification of the discourses within them will be returned to in subsequent chapters.)

Identity: The coordinators spoke openly and freely about themselves, their interests and inspirations. Those who were interested in art – whether making or viewing in galleries – often referred to their families. They acknowledged the challenges they faced and how they met them.

Allocation of Role: It became apparent very quickly that the interview process yielded a clearer view of their work. Two coordinators were in fact specialist teachers – only teaching art across the school but this had been unclear from their written responses.

They ranged from the very newly appointed (a matter of weeks earlier) to those who had held the position for many years. There did not seem to a great deal of difference in the way they understood the role, although they usually remembered being told what to do – either directly by the headteacher; through the contents of the file(s) they inherited from the last coordinator or by analysing and reflecting on the work of another coordinator in the school. Some held coordinator roles for other subjects. Two were headteachers who were pleased to have the role as they had intense personal interest in the subject and they felt it allowed them some kudos amongst the staff, although both expressed regret at not being able to invest more time to develop the role (or indeed the subject in school).

Agency: Most were happy with their role although several talked about the limitations defined by the headteacher or other members of staff. This often seemed to be linked with a feeling that they were expected to make the school look bright and colourful – whilst often frustrating the process of creating the artworks. Some had discovered that they had been nominated as art coordinator quite incidentally – during a staff meeting when it was mentioned or on a list displayed in the staff room. In general, there was a sense of resignation about this rather than a feeling of anger or resentment.

Role: In discussing their role in more detail, there was often an implication that they could do little more than they were already doing. Hardly any had the opportunity to visit other classes to see colleagues teaching and only a few got to see the plans of their lessons. Most said they knew what was happening by looking around the school at the work which was displayed. Most were frustrated that they could not access courses for themselves or be allocated time in staff meetings to work with their peers. They all seemed busy with aspects of identifying, ordering or controlling materials and equipment.

Several coordinators had or were leading the school's application for Artsmark. This process seemed to take a lot of their time and there were several occasions that I was reminded it involved completing a detailed 56 page application document.

Budget: Finances were difficult and few had the budgets they felt were needed. Several ran an art club (some charging membership fees to increase the funds available - others sold the artworks or artefacts produced).

As with the survey statistics above a comprehensive analysis of the interviews will be presented in Chapters 7, 8 and 9 (after the data had been analysed using NVivo and comparisons made with data defined using SPSS and the art coordinators' documentation). Having then been grouped in such a way as to provide the answers to my research question, the detailed findings will be presented.

4.3.2 Interview discussions about images of artworks

A total of 25 art coordinators agreed to an interview discussion about the images of artworks (78.1% of those interviewed). The reasons why the rest did not participate were due to time factors rather than any form of objection. Those that discussed them seemed to relax in the process.

I showed the nine A4 size colour reproductions in turn and asked them to tell me how they responded to the works, indicate whether they would use the image in their teaching (and if they would, with what age range). This was an otherwise unstructured discussion.

It became apparent that there were some significant differences in the way(s) the primary art coordinators responded to the artworks than their secondary counterparts. Issues related to the of familiarity of the artworks, their own responses to the work (especially the negative ones made with the more contemporary images) and the strength of response were all at variance.

There were also some significant similarities as well and some items or themes were mentioned almost identically: positive verdicts (that they would use certain images), where the teacher gave a positive reaction themselves (to certain images) and where they would offer a prediction of negative reactions by pupils.

It was fascinating to hear the self-discussions taking place as an art coordinator reasoned aloud why they liked or did not like particular works or issues/themes/items contained within them. It was also concerning to hear more than one person say that because they (personally) disliked a piece that they would not consider using it with their children.

This process yielded some particularly interesting results. I able to construct a table to compare the results (see Table 8.1) across the art coordinators as well as with those obtained from secondary teachers (Downing and Watson, 2004). The quality of the discussions was very good in terms of the richness of the coordinators' comments and the insights these provided to their beliefs about art. These were analysed using NVivo and presented in Chapter 8 – in which the coordinators' reveal their understanding of art and how this affects their art leadership role. The key themes noted during the discussion interviews were: the coordinators' ignorance, under-confidence and their basis for responding to artworks.

4.3.3 Interviews with art advisors / inspectors

A total of 9 advisory personnel were interviewed each for between 60 and 90 minutes. These included two art specialist HMI (both male), 3 independent consultants (two female, one male), 2 LA Advisors (both female) and 2 Advisory Teachers (both female). (In order to distinguish between the HMI here, I will refer to

them as HMI 1 and HMI 2.) These interviews all took place at a time and venue convenient to them. HMI were interviewed separately on different days at the Ofsted main office in London, and the others in their work office or at a venue where they had been running a training event beforehand in London, Sussex, Kent and Yorkshire. I was very grateful for their time and the insights they provided about primary art coordinators and the ways in which they fulfilled their role.

The key themes that emerged from these interviews comprised: concerns about the training available for the coordinators and the outworking of their leadership role in school.

Poor training: All expressed concerns. They felt too few had training or increasingly, access to training as courses were frequently cancelled due to low take up. HMI (1 and 2) especially felt too few had the experience of art from which to build a leadership role and that a single course of half a day or day in length was not going to provide what they needed. Those working in independent roles had previously been employed by LAs but had been made redundant in restructuring processes and had not been replaced. (In fact they were now contracted to run courses which they once organised and ran for their old employers.) Two delivered the NSEAD Subject Leader training days (to which reference has already been made).

Coordination of Art: I asked all interviewees who they thought was currently running art in primary schools. Some shrugged as they expressed varying degrees of uncertainty, one HMI (HMI 1) said it was definitely the schools themselves and insisted Ofsted (for which he worked) could only report what they saw happening though subject survey inspections etc – not actually influence what developed as a consequence of publishing their findings. There was not a clear consensus among them. HMI 2 told me that I might have a clearer view than he had as I could visit the coordinators without them fearing a judgement would be made about what they said or did during my visit. One independent advisor said that they only know got to meet the ‘keen ones, who attended courses’ (NS 2) adding that I might encounter those coordinators who ‘dwell in the shadows’ - meaning those who perhaps do not attend courses and tackle the role otherwise unseen.

These interviews were also analysed using NVivo. The comments they made about the coordinators role, their documentation, opportunities for development and support, drivers for change and implications for ITE are presented within Chapters 7, 8 and 9 after the rest of the data had been analysed using NVivo and SPSS data, where it is also grouped in order to present the answers to my research question.

4.4 Documents

A total of 17 coordinators allowed me to look at their files (representing 53.1% of those interviewed). As with the image-based discussion interviews, no one objected to the activity itself: of those who did not, most were unable to locate their file. In two instances I was told that there was not a file in existence – although one newly appointed coordinator added 'as far as I know' (SN).

Those coordinators who were willing for me to read their files were also keen that I should do so, generously allowing me the additional time to record their contents.

The documents revealed key themes which either reinforced those already noted from the interviews and interview discussions (above) or elaborated upon them further. The main themes were: a distinct lack of agency, uncertainty of the role and a lack of coherency.

Lack of agency: This was demonstrated in the ways in which the files were constructed (particularly the near absence of any future-looking planning contained within them) and the attitude of the coordinators themselves. Each one said how good it was that someone was taking an interest in the files but at first I did not realise that for the majority I was the first person to ever ask (as no-one else had).

Uncertainty: This was clearly seen in the contents and organisation of the files (which acted as repositories for information and not as evidence of evaluation or reflection). The most common contents held in the files were the coordinator's action plans, school art policy copies of the SoW, past Ofsted reports on the school and advertisements for courses (not necessarily attended). The least represented forms

of contents were evidence of art weeks, photographs of displays of children's work, reports for governors, any information relating to assessments (process or data) or about transition to KS3.

The folders themselves were all A4 size loose leaf ring binders – the thinnest holding approximately 70 pages of information, the larger ones were lever arch binder containing considerably more. Some coordinators had multi-volume files. One had three lever arch ring binders which were crammed full of information. In all I was shown and then able to analyse 23 volumes (twelve lever arch and ten standard files). This represented a vast amount of data but little indicated a professional certainty.

Lack of coherency: In the time available, I noted the contents, the ways information was presented and the documents which could be dated. I remember encountering a three volume set the day after the interview with HMI 2 and thinking again about his words as the papers I saw referred to the work of five different coordinators presented in non-chronological order and also without reference to the topics listed on the file dividers. Those files really did provide a fresh insight into the work of the coordinator as they clearly had not been edited or organised in any way in order to impress a judgemental visitor.

The contents of the files will be comprehensively incorporated in the following chapters as they serve to illustrate the role and work of the art coordinators (as well as the expectations made of them): sometimes telling a different version of events from the interviews.

4.5 Emerging discourses

Having gathered the data in the ways described above several discourses began to emerge before detailed analysis was undertaken and the fuller picture revealed.

Power and agency: The role gender seemed to play in the leadership of art with so few men being represented. Then, there was the issue of the art coordinators' age and the influence that this could have on their ability to apply their experiences to the

role. The questions that intrigued me were linked to the school contexts in which they worked and the ways these might be reflected in the personal factors of the coordinators (or vice versa): was there any kind of link?

Ignorance / insufficient understanding: I also perceived an issue of ignorance, sometimes about the coordinator role or the extent of their responsibility but frequently about artists, techniques or the materials used in making some art works. The more conceptual art included among the images also raised questions of the degrees of understanding held as well as the way these teachers acted as censors in selecting work to show pupils. With some individuals, this was also linked to degrees of uncertainty and nervousness about the expectations of their personal knowledge bank.

Low status and isolation: There were instances indicating the low value of art in schools and a frequent feeling of agency and the powerlessness experienced by many coordinators seemed beyond their ability to tackle or change. Above all, there was an acute sense of compliance: seeking to serve unknown 'others' including the expectations of an inspector who might call (one day). This was compounded by the way in which the majority of coordinators existed in isolation within their school, unaware of opportunities in their locality to link with others and possibly find ways of becoming change agents themselves.

4.6 Chapter summary

This chapter has explored the initial impressions at the end of the data collection processes through the questionnaire survey, face to face interviews, interview discussions about images and the coordinators' documents. It has only outlined these as a means of setting the scene for the more detailed analysis which followed.

The next chapter returns to the literature as more evidence of previous studies came to light after my data had been collected.

Chapter 5 Literature Review (part two)

Revising the picture: locating the invisible

5.1 Words of explanation

Synchronicity is part of a researcher's experience that brings about connections that lead to insight. An abstract for a paper presented at the BEMAS conference in 2000 deeply troubled me. It suggested that a study of art subject leaders (primary and secondary) had already been undertaken as part of research study funded by TTA. When questioned, the TTA (by now re-named as TDA) told me that they had no knowledge of any research projects from that time period. Despite my additional investigative efforts and that of the university librarians, other than the abstract, no evidence of the paper could be found. However several significant and linked events followed that led to the acquisition of additional literature published over a twenty year period.

I presented a paper at the NSEAD annual conference outlining the basis of my research and what I intended to explore (Gregory, 2010). Jean Edwards who was in the audience approached me and told me about her Master's research (Edwards, 1998) offering to let me have a copy as the university library no longer held it.

I mentioned my frustration about the BEMAS paper to John Steers (then General Secretary of NSEAD) on that same day. Two weeks later he emailed to say he had located one of the authors of that paper: Stephen Blundell. A series of emails and telephone conversations followed. I obtained a full copy of the paper - as had been produced for the TTA (Blundell, Bell, Burley and Smith, 2000). A book had also been published in 1998 by ARTicle Press (a publishing venture of the Department of Art of the Birmingham Institute of Art and Design) aptly titled 'Making the Invisible Visible' (Blundell, 1998). This recorded the learning of teachers who had participated in art subject –based INSET courses.

Through Stephen, I was also put in touch with another of the authors - Ruth Bell. She was working in South Africa at that time but willingly discussed her work (Bell, 2010) as well as also sending me a copy of her Master's research work (Bell, 1997).

Aware of my research focus, the librarian at my own university offered me first refusal on several crates of older bound editions of journals in the field which were about to be thrown away as they were regarded as 'old and out-of-date'.

I also discovered that few university libraries add their Master's dissertations to external indexes so I began a more detailed search in the six in-house library catalogues available in the SE region.

What these events revealed was the existence of pertinent literature that was hidden by age, accessibility or obscurity which needed to be searched out and re-examined in light of was already known and accessible.

5.2 Making the invisible visible: the backdrop

This second re-examination of the literature is warranted in order to consider that which had been until this point in time 'invisible', difficult to access and not listed in computerised records, indexes or databases. Despite the age of some of this material, the messages remain fresh and persuasive and sometimes sobering.

Atkinson (1998) discussed the application of Foucault's power-knowledge relations to interaction between an art teacher and a secondary aged pupil undertaking a drawing exercise for homework. This allowed an exploration of the idea that

> *'...pupils as subjects are positioned and regulated through specific forms of language, or discourses, such as assessment procedures, which construct the teacher's understanding of a pupil's ability and the pupils' understanding of her or her ability.'*
>
> Atkinson, 1998:30

The application of this idea to teachers is apposite since it can be claimed that they also find themselves 'positioned and regulated' through by a range of discourses. Deacon and Parker (1995) put education (in general) into this same frame, further discussing the 'generative nature of power' (1995:109) as 'immanent within and not external to education and its discourses; teachers and learners are subjects of power and knowledge, and their actions are always implicated in the very reactions....[to them]' (1995:117). It is therefore suggested that teachers work within a complex

series of subjections: the alternatives proposed are either through resistance or refusal. Foucault himself offered refusal as a possible opening '...to imagine and build up what we could be' (1982:216). The extent to which teachers see such possibilities will depend on many factors – including those which will be explored through this study.

Such subjections can also be noted in the work of Freedman and Popkewitz who highlighted the need for the curriculum to be 'seen in relation to the contexts, intentions and ideological shifts of social life' (1988:387). Through an analysis of art in the American schooling system, they illustrated the processes actively encouraged to develop socialisation and labour selection and the implications for the pedagogies adopted by teachers. They warned of the need to continue to be reflective and aware of the roles 'professionals' play in the formation of the school art curriculum. As already noted, the development over time and particularly through the developments in the UK, this warning may not have been heeded. An even earlier author (Lawrence, 1982) began to express concerns about the direction of travel in both the US and the UK. His solution lay in the need for research but recognised the major obstacle to this related to aspects of status: that of teachers, the subject and other art advocates. In her observations on 'art-teacher preparation' in England, Australia and the US, Mason (1983) referred to teaching as 'a low status profession (traditionally the domain of women)...exacerbated in art teaching by the fact that art is traditionally 'a frill' in the school curriculum' (1983:61). Traditions, it would seem, could be effective parts of the subjection process.

Cunnison (1994) examined how the professional ambitions of women school teachers had changed over time. She was especially interested in the ways that the issues of 'career identity' had developed, the features of the moulding process and how the perceptions of 'domestic responsibilities' contributed to these. Drawing on data from two teacher trade unions she highlighted inequalities between gender in terms of promotional opportunities, financial and professional standing. In contrast Skelton (2009) presented a view of the intentions of various western governments to increase the numbers of male primary teachers and the studies undertaken to consider why they have been unsuccessful in so doing. Using data from teaching unions she undertook a rigorous consideration of the explanations provided. These included the isolation felt by men, perceptions of feminised career

pathways/behaviours and the apparent absence of masculine figures already in schools. Kremer-Hayon (1987) explored the professional development of 20 women teachers in Israel and included personal perspectives in her work. They spoke about their families, themselves as professionals and the climate of their school. These issues of status and perceptions provided frameworks which could be helpful in considering my study providing insight into the identity of the art coordinators as well as their practice in schools today.

To comprehend the challenges of primary teachers undertaking the role of subject coordinator, Webb and Vulliamy (1995) completed a study based on a national sample of 50 schools. They revealed important changes and noted coordinators becoming more involved in planning processes (particularly to ensure the National Curriculum was adequately covered across the school); the organisation of resources (including the selection and ordering of materials) and responsibility for a budget allocations, as well as investment in training. This last activity represented a range of courses related specifically to their subject area and varying in length from one off 'twilight' sessions to attendance on longer courses for example the GEST funded ones of up to 20 days. These led to specific opportunities to support colleagues and influence their classroom practice. In some instances this also included being able to offer specialist teaching themselves. The most insightful aspect of their study was that of the power relationships noted. Issues of seniority, length of teaching service, age, experience of particular age groups all seemed to affect the opportunities for fully developing the role. The issue of monitoring the teaching by others was the most challenging: some referred to the insecurities of individual teachers but the final conclusion Webb and Vulliamy made was that 'such a function [observing teaching] is unlikely to be welcomed by coordinators, it is likely to be accepted in the current state of anxiety ...to avoid ...being deemed as 'failing' [by inspectors later]' (1995:41).

5.3 Enhancing the picture

Bell (1997), Edwards (1998) and Blundell *et al.* (2000) all focused specifically on primary art coordinators in the same time period as Clement *et al.*, 1998; Fletcher and Bell, 1999 and the TTA, 1998. This is particularly important as the backdrop

already given influenced the practice of the teachers themselves as well as the researchers and informed and honed their interests and concerns. However the ways Bell, Edwards and Blundell *et al.* set about their investigations were quite different. It is worth considering each study in turn before identifying common threads.

Bell (1997) used her secondment from school to the Advisory Service of the Local Authority to frame her research. She had joined the art team and by her own admission felt very much the junior member of the team. Nevertheless she contributed to courses of various lengths as art coordinators attempted to understand the expectations of the National Curriculum (DFE, 1995) and prepare themselves for the task ahead. Having met a range of teachers, she selected six on which to base a case study investigation using interviews and ethnographic participant observations as her main data collection techniques. In her work, she seems unaware of the influence or power that she may have over the women art coordinators as a result of her own professional role (although she acknowledges that in her role as a coordinator herself, she had been a 'threat' to her class teacher colleagues). Bell defers her analysis to her experienced (male) advisory team colleagues. But she notes the ways that the selected coordinators had been appointed, the challenges they perceived in the role and their admission of 'subject inadequacy' (1998:50). Additionally, she provides an honest reflective account of her struggle with the tensions of recognising the limits of her own understanding whilst trying to support and develop the coordinators attending the courses that she delivered. This was mirrored in her selected participants as they identified their own conflicts associated with 'control over their colleague's practice' (p60).

Although unaware of Bell's work, Edwards (1998) based her investigation in another local education authority where she too worked as an art coordinator in a primary school. Her work involved a larger group of 40 teachers (37 female; 2 male and one unknown). They were invited to participate in a questionnaire survey either in person at a locally organised conference, or by post. Edwards acknowledges that her participants displayed a positive approach to the subject, their role and their determination to improve the leadership aspects in their schools. Having collected her data, she undertook a simple analysis to produce a series of 26 charts. These findings were firstly presented to the (male) LEA Advisory Art Teacher for his

comments before undertaking a number of semi-structured interviews with a sample of the coordinators. Edwards refers to the TTA Standards for Subject Leaders (TTA, 1998) being published subsequent to her survey and the indications of both the National Literacy Strategy and National Numeracy Strategy which were to be introduced during that academic year. Herne (2000) provided an insightful account of the pressure that these strategies put on the curriculum and the impact on the teaching of art as a consequence. Importantly Edwards provided the first evidence-based information about the backgrounds of the art coordinators, their qualifications, responsibilities and their role in the school. The presentation of her findings is simple and does not attempt to look for links between the different aspects. For example, she notes that almost two thirds of the coordinators have been teaching for less than 5 years but she does not look at issues of gender or qualifications already held in the light of this. She makes a pertinent comment in her concluding paragraph about the future influence of the TTA National Standards for Subject Leaders (TTA, 1998). 'The data collected [here] in 1997 might serve as a baseline from which progress could be measured' (Edwards, 1998:61). This should now be the case as this research study will utilise her findings.

Sponsored by the TTA as a special research project, the work of Blundell *et al* (2000) was not undertaken as part of a professional qualification programme of study. The aim of their research was twofold: to consider the practices of primary and secondary subject leaders of art and also to establish how the National Standards (TTA, 1998) reflected these in addition to identifying how art-based CPD might contribute to subject leaders' development in the future. In order to undertake the study, 24 leaders of art (12 teachers from primary and 12 from secondary schools) were identified from LEA Adviser recommendations across several LEA areas. Although this group was intended to be 'the broadest range of teachers' (2000:2), everyone involved had to willing to engage in a pilot CPD programme, working with a total of 11 subject specialist staff (9 LEA and 2 HEI based) over two residential weekends, a number of twilight sessions and also attend tutorials. The activities were linked through two modules of study. The first focussed on art across the whole school and the second upon the wider educational communities.

The research design required commitment, interest and engagement which exceed the capacity of many and the range of participant teachers was therefore narrower in terms of the sample represented.

The pilot programme was based upon a strong belief in art processes and portfolios were developed by participants which provided part of the data for the study. This resulted in some interesting conclusions.

> *'Primary subject leaders anticipated using the* [first] *module focus as an opportunity to examine their subject-based relationships with colleagues. But often their task became a questioning of their own assumptions about the subject and their role 'leading it'*...[while] *for the more confident aspiring and serving primary subject leader it could provide an opportunity to take on the challenge of learning more about the subject...'*
>
> Blundell *et al.* 2000:4

With a strong emphasis on subject-based practices, the authors presented a very different analysis of the learning and reflection which took place. This was defined as 'subject boundary shift' (p7) where the locus of power (usually externally driven) was exposed and often contrasted primary and secondary phases of education. It also resulted in the proposal for a model which presented 'typified ...patterns of transferability in leadership roles and characteristics from the modules....indicated by the movement or absence of movement of lines... '(p13).

The leaders of art were grouped into three 'types' according to their behaviours and interests as revealed over the whole project. Blundell *et al.* (2000:13) highlighted the main foci of the primary teachers: types A and B on People in module 1 and type C on School. Within module 2, movement was noted as type B focussed on School and type C moved to focus on Subject. This underlying shift in characteristics was presented as including Fluidity, Beliefs and moving towards Boundaries. These patterns of transferability for primary leaders of art are presented in Figure 5.1.

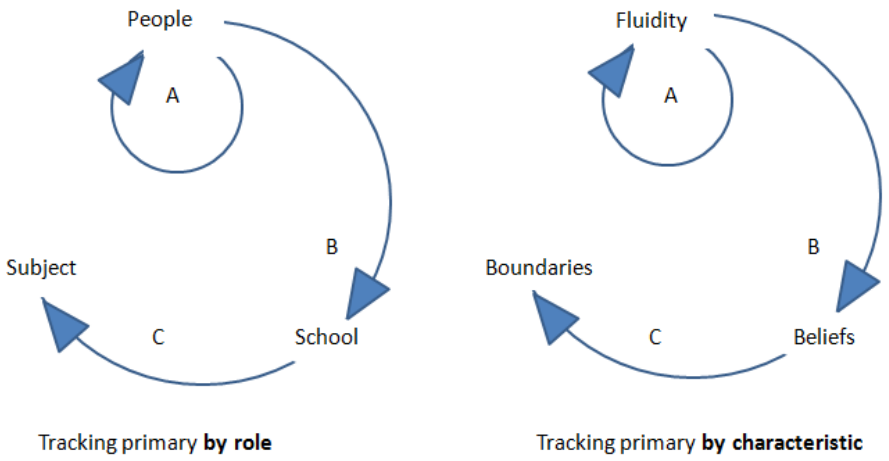


Figure 5.1 Patterns of Transferability: primary teachers Blundell, Bell, Burley and Smith (2000:13)

The same roles and characteristics were used to consider secondary leaders of art but here the patterns were noted as rather different. All secondary teachers focused on Subject for module 1 and type E continued with this for module 2. Types D and F changed their focus to People and School respectively and the underlying shift in characteristics was noted as 'rooted in Boundaries' (p.14). T hese patterns of transferability for secondary leaders of art are presented in Figure 5.2.

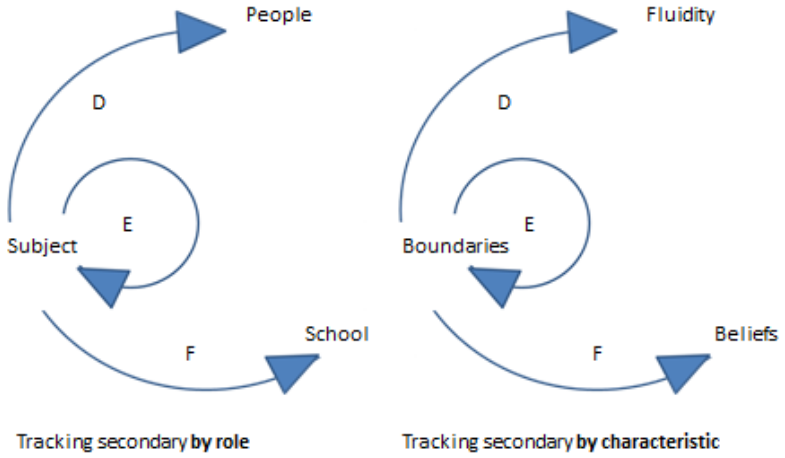


Figure 5.2 Patterns of Transferability: secondary teachers Blundell, Bell, Burley and Smith (2000:14)

The differences between primary and secondary subject leaders of art were thus clearly indicated. The emphasis noted at the primary phase being on Fluidity whilst at secondary this was on Boundaries.

Through their study and the analysis of responses, Blundell *et al.*, (2000) questioned the generic model which had been proposed for subject leaders (TTA, 1998). It is the only work to have raised doubts about the integrity of the National Standards and to others already referred to above and in previous chapters who have simply accepted them without question. The conclusions by Blundell, Bell, Burley and Smith (2000) about the exceptional nature of their work may indicate why the TTA chose not to act upon the research they sponsored (Blundell, 2010).

> *'This research ...offers:*
>
> *A model of art subject leadership that directly results from art subject leaders' analyses of their leadership practices*
> *A 'bottom-up' model that provides a subject-based focus for engaging generic leadership models and the statutory guidance on subject leadership, and*
> *A range of CPD strategies that appear all but lost to subject-based professional development....'*
>
> Blundell *et al*. 2000:20

5.4 Common threads

There are several commonalities which bridge the studies discussed above.

The first is the attempt to maintain focus on the art coordinators. The agenda of external agencies has sometimes thwarted or affected this intention as the works have been accepted for a particular purpose and discarded, removing them from view for researchers following their pathways. The function of art (and indeed art education), as a means of effectively questioning the status quo, has already been noted by several researchers including Withers, 1988, James, 1998, Atkinson, 2002 and Freedman, 2007. The opportunities implicit for learning in and from this aspect of education remain, and the insights of the coordinators included will inform the study yet to be presented in this thesis.

Next has been the importance of situating the researcher within their work. The beliefs, attitudes and expectations of each have affected the processes of data-gathering, analysis and publication. This can be noted in the identities of Bell (1997),

Edwards (1998) and Blundell *et al.* (2000) as well as their interests and understanding of the work they undertook. Some were more deferent to figures of authority or the received wisdom issued by agents of authority.

These factors have in turn, affected the sample of teachers included. None of the studies were based on a self-selecting sample, all reflected a degree of enthusiasm and keenness on the part of the teachers included which probably exceeded the average primary art coordinator. The importance of in-school support and the developmental CPD opportunities provided for the teachers concerned however cannot be overlooked. Bell (1998a) reflected on the outcomes of such course provision and whether resilience was built in the participants as a result or whether they reinforced the teachers' lack of subject knowledge and thus 'sustained their compliance in a received culture' (p44).

Writing in 1998, Blundell eloquently recorded his concerns.

> *'For almost ten years now the profile of art in-service has been little more than a mirage. With the loss of full-time secondments paralleling the channelling of funds towards the Education Reform Act [ERA, 1988] and the ensuing National Curriculum (DES, 1992), the purpose, opportunity and structure of in-service dramatically altered. Subject specific 'long courses' for teachers of art are a thing of the past. Any existing subject provision is available on a part-time, sporadic and geographically disparate basis only, undertaken after school hours with fees paid, invariably, by teachers themselves. .... With so little art in-service it is hardly surprising that locating evidence of teachers' involvement has been difficult... this dearth of material may go some way to explain why the Teacher Training Agency (TTA) has resolutely ignored past practices: because there is no catalogue of activities, and no source of teachers' work on in-service that can serve as a resource or archive...'*
>
> Blundell, 1998:3-4

In their Master's studies, Todd (2000); Corker, (2010); Worsley, (2011) and Cregan (2012) also noted the lack of previous research in art education or specific reference to CPD activities for teachers. Todd examined her role as a primary art coordinator by undertaking an intense study of the expectations and needs of six of her KS2 colleagues. From her series of individual and group interviews, she considered the teachers' developmental needs. Having identified widening gap between policy and practice in their classrooms, she also referred to the role of TAs, the challenges of

subject status and the need to work more closely with parents. Her work reiterates the challenges for art coordinators who too often seem prevented from accessing the studies already undertaken.

5.5 Chapter summary

This chapter has drawn together the aspects of research about primary art coordinators published but in effect concealed from the view of later researchers. Whether due to the time period in which they were written or the dominance of other agendas most of the material presented here became available solely because of the circumstances of my own study.

Several complimentary themes already noted in Chapter 2 have been reinforced, namely the low status of art as a curriculum subject; power and its application and the role and practice of art coordinators. The positioning of the researcher in relation to their research has also featured.

Additionally the revelation of the identity of the art coordinators in these studies extends the themes already recorded, specifically the gender of the coordinators and opportunities for their professional development.

The following chapter will provide a reflective interlude before a full consideration of the findings from my study.

Chapter 6 Reflective interlude: perspective and composition

6.1 The researcher within

As many other researchers have noted (including Hart, 1998; Burgess, Sieminski and Arthur, 2006) the process of undertaking a study of this scale is likely to have quite profound effects on the researcher. In my own case, these relate to two key dimensions: my evolving identity as a reflective researcher (as noted by Murray, 2009) and the impact on me at a personal level (as suggested by Forrest and Grierson, 2010).

The connections between refection and reflexivity have already been acknowledged in the interactive model using components of data analysis in Figure 3.1 (Miles and Huberman, 1994:12). However I realised that I had engaged in this reflective process throughout the development of the research. I saw it as natural and important, enabling me to work through processes and gain deeper understanding. The undertaking of a pilot study provided me with much to think about and question for example, why only some elements of the approaches used were useful, whether the research instruments or the design itself were central, both providing creative thought opportunities and enriching the research study. Maras (2010) in her reflections on her own doctoral journey, describes the ‘slow processes of maturation’ (2010:192) and my own experience has mirrored hers in this respect. Despite feeling I knew what I wanted to explore and present in the world of art education, the time that this has actually taken has surprised me. At each stage of activity, intense reflection, analysis and production (either writing or constructing diagrams/tables) I have been surprised to discover the importance of the periods of interruption which have kept me from the task (often enforced by professional work or family issues). Associations and positive connections even developed in my thoughts during the intervening periods. Having realised this I began to accept the interruptions rather than fret about them and viewed these as maturational periods fostering creativity which benefited the complexity of the processes of analysis.

I gradually became more aware of the issues of power relationships and the construction of knowledge described by Foucault. This was first noted in my engagement with the interviewees in my pilot study which at the time caused me considerable discomfort. I did not want to be seen as either the 'expert' in the field nor the 'privileged entrepreneurial male' (Mansfield, 2010:177) and had to define and continue to develop alternative ways to compensate for the lack of natural 'sisterhood' (Blackmore, 1995; Hall, 1996; Letherby, 2003) with those I interviewed. This remained the case throughout the interviewing process with over 30 primary art coordinators. I often had to bite my tongue when I wanted to challenge or probe in order to find gentler alternative wording to use later in the interview. I made eye contact as much as I was able, smiling, nodding and encouraging the art coordinators to feel and be at ease and to speak freely. I also allowed them opportunities not to answer, sometimes immediately, sometimes at all. I explained my reasons for asking specific questions and was happy if they asked me questions to clarify what or how they might answer. I became very uncomfortable if their questions seemed to be of the kind one might ask an expert, where the objective was to seek approval or the 'experts' opinion. This seemed to me to be the very essence of Letherby's (2003) concerns of the interviewee as subordinate and thus supporting the 'male paradigm of inquiry'. I think in all these aspects, I managed to navigate the interviews without compromising my intentions or the integrity of the process. I enjoyed all aspects of the data gathering, but especially the interviews. By the end of each interview there was always a sense of friendly satisfaction: there had been time to say everything the art coordinators had wanted, and to someone who was genuinely interested in their experiences and views.

Baxter (2003) talked of the need to be aware of all the forms of discourse, not just the words spoken. I noted the laughter, the looks (for example, of concern, surprise or amusement) and the physical indications of being at ease (or not). There were other symbols in the settings of the interviews, whether in their classrooms, an empty office or staffroom. The majority of interviews (which were held after the school day) always seemed to be in the way of the cleaners no matter where they were held.

From the pilot study experience, I identified a major symbol which I had to remove or else risk carrying an emblem of a masculine norm and possibly reinforced a series of assumptions about the knowledge held as an expert: my tie. This was a strange

experience for me. I had first worn a tie as part of my gendered social conditioning at secondary school and then for most of my professional life. As a university link tutor I would not normally visit a school without being dressed in this way. As a symbol of my male-ness however, it was removed for the interviews.

Through the process of undertaking the research study I realised I developed a greater willingness to believe the evidence – whatever it showed me. It was easy to assume the little glimpses of art coordinators revealed in the published literature would be repeated through my study. After each consideration of the data collection or analysis stages, I reflected several times on what the evidence was showing me, rather than looking for reinforcement of the views from others. This was one of the most valuable learning experiences for me and contributed to my evolving researcher identity.

6.2 Relating with the researched

The art coordinators who participated in the research study (through completing questionnaire forms, being interviewed; allowing me access to their files or by discussing artworks), all impressed me. This was not because I thought they were all doing a wonderful job. There were some who seemed to have either misunderstood the role or were using it to promote themselves as the special expert art teacher in the school and I sometimes found their views disconcerting. What had impressed me was that each individual art coordinator willingly invested their time in order to explore their work. This allowed a kind of momentum which propelled my study. Not only was I grateful that they participated but the fact that they also wanted their voices to be heard in some ways actually legitimised the research itself. I did not have to persuade the art coordinators to participate; collectively they spoke through the questionnaire survey and the interviews which followed. This has also intensified the need for me to carefully construct the thesis in order to allow the art coordinators to present themselves. I have felt this responsibility as a form of direct accountability to them. Whilst this is my research study, those researched were not human subjects housed in a laboratory, they are colleagues and fellow art educators and worthy of dignity and respect.

Applying a theoretical model of leadership poses some challenges. Models can often be remote from the human experiences they purport to represent. The literature reviewed contained four models - actually three if Zimmerman's singular model (Figure 2.1) is viewed only as an evolutionary stage in the later development of a more sophisticated one (Figure 2.2) by Thurber and Zimmerman (2002). As the consistent integrity of the model is important to me, I would like to reflect on each of them in turn and consider their relative merits before returning again to the art coordinators in my study. The four models of leadership already mentioned were: Blundell *et al.* (2000), Fletcher and Bell (1999), Zimmerman (in Thurber and Zimmerman, 2002) and lastly Thurber and Zimmerman (2002).

Blundell *et al.* (2000) describe a model which grew from a series of courses and activities with both primary and secondary art teachers. Figure 5.1 presents the tracking of the primary teachers and indicates the importance of people working in the community of the school and the development of the subject of art through what are described as fluidity, beliefs and boundaries. Through these mechanisms, the teachers were 'tracked' in their development as leaders of art. I believe the model is helpful but limited in the sense that it is difficult to see how it might be applied to other art coordinators or enable them to support their own development. The main value is as a device for exposing the process and enabling comparison with secondary colleagues. In this sense it seems borne of a 'male paradigm of inquiry' (Letherby, 2003) and reduces the investigation to a form of 'male gaze'.

Fletcher and Bell (1999) attempt to allow the primary coordinators (of all subjects) in their study, to reveal the work they undertake in their role. They are primarily, task focused, concerned with the tasks of the coordinators and not the coordinators themselves. Their work in establishing elements of good practice is helpful and is then used to make other comparisons with what the coordinators did; thought they ought to do, and what they believed made them effective. In this way, the study enabled others to gain a deeper understanding of the role the coordinators performed (Hammersley-Fletcher, 2002). I feel that this is useful and remains the only source of information which developed from the coordinators themselves. It will be referred to many times in the analysis of my data as it will allow me to emphasise what the art coordinators actually do (in comparison to the coordinators of other NC subjects).

Zimmerman (in Thurber and Zimmerman, 2002) distils the essence of a feminist model framework for teachers in leadership roles in art education (Figure 2.1). Beginning with individual teachers, she charts the processes by which they can develop and contribute towards a community of caring professionals as well as becoming leaders. The development of power for the individuals is through both self-empowerment and collaboration and builds on three key principles. These are seen as the routes by which the individual teachers undertake the developmental process and depend on the principles of subject knowledge, building self-esteem and choices. This seems to be an extremely helpful model as it encapsulates both the values which I have prized as an art educator as well as the intentions of feminist research methodology. It is simple and direct in presentation.

The final model is presented in Figure 2.2 (Thurber and Zimmerman, 2002) as a four stage developmental 'Empowerment/Leadership Model for Art Education'. The simplicity of Zimmerman's model (in Thurber and Zimmerman, 2002) is developed into a more complex and advanced form using four 'domains' moving from those concerned with knowledge (oneself and art subject knowledge) to domains concerned with creating new circumstances (shared success and autonomy as well as a caring community of leaders and learners). This fully embraces the principles of Zimmerman's single model. It also allows art educators to appreciate the developmental journey before them, and additionally reflects the process already undertaken by others. For all these reasons, I will use the empowerment/leadership model to consider how the art coordinators have developed in their role as well as the possibilities for furthering their progress.

The model selected was important to me as the principles were also reflected in the way I undertook the data gathering. For example, in the interviews I aimed to build self-esteem rather than erode confidence. I engaged in this before the interview commenced, usually whilst sharing a cup of tea with the art coordinator in the context of general conversations. As well as aiming to put them at ease, I wanted to build a relationship framework between us. The starting points varied between art coordinators but often included a common link, where they worked, lived, studied, or the types of school communities we had experienced, our families etc. These were continued throughout the interview and right up to when I finally left the school.

On reflection, they were the nearest to a form of ‘sisterhood’ that I could achieve. I deliberately sought to avoid the masculine paradigm of enquiry, and ensure my presence was not built upon the perception of an expert role nor conveyed judgements which would reinforce any of these aspects. I always emphasised personal connections where I could in order to avoid any suggestion that I knew more about the subject of art than they did (which could have begun the erosion of their confidence and drastically altered their interview responses). I cannot claim to have achieved ‘sisterhood’ as I remain a male researcher. However, I feel that the impact my gender might otherwise have had on the data collection process was significantly reduced and allowed honest and free communication as can be illustrated in the sections of interviews contained in this study.

Interviews with individual coordinators were easier than with paired coordinators. In both schools where there was a paired model of coordination, either two teachers or a teacher with a TA, the personal dynamic was more difficult to build and sustain. I was very aware that by implying one of them was more important (to me), or knew more than the other, undesirable elements would be introduced to the dynamic. Eye contact is far more difficult when attempting equality with two other pairs. I also noted that in both situations, the paired coordinators often made more eye contact with me than with each other. I tried to note the manner of their interactions and the tone of voice they adopted. It was clear however, in both of these schools that there was one person who led the verbal responses and one who was quieter. The leading partner always implied they knew the answer first but the significant detail was subsequently added by the quieter one. The power relations between the two individuals were fascinating to observe.

In the first school with this paired arrangement, the lead was male and based in KS1 and his female colleague based in KS2. Their paired working meant they each focused on their own key stages. It soon became apparent that neither had a good understanding of the other’s part of the school and that the female teacher had been trained in art and her male colleague had not. He also had a tendency to mention things in passing to her throughout the course of the interview comprising things he knew / had heard or ‘meant to say’. I suspected the intention was to impress me, although it could have been that they just rarely saw each other and here was a

legitimate opportunity to inform the other. The female teacher seemed very accepting of this behaviour so perhaps it was a common occurrence.

In the second school, the lead was the qualified teacher and the quieter one, the TA. They had a very different basis of working: the teacher 'dealt' with the paperwork and the TA actually taught, supported members of staff, identified resources to purchase etc. The relationship between them is highlighted in this extract from the interview: (the teacher is labelled 2 and the TA labelled 3).

> *2: No and… we try… I mean we've got some very very good TAs at this school – and which RJ is definitely one of them and it's nice to draw on their expertise and bring them in, so… actually sharing the coordinator's job is lovely cos… well RJ's actually got the skills to share and show people in classrooms and… actually have the artistic ideas… and I can do more of the sort… paper-work-y sort of things. I..I do like art and I've got quite definite opinions about art …*
>
> *3: I don't have any dealings with the paperwork..*
>
> *2: …monitoring and … .*
>
> *3: because I've got no training in that at all…*
>
> *2: development plans and things like that. No, I do that.*
>
> HM (2) and RJ (3):12

It became clear during the interview that RJ (3) actually undertook the major share of the work. She was also involved in monitoring the teaching (in that she was often in the classroom when a teacher was teaching) and fed back both to the teacher concerned as well as her teacher art coordinator colleague (HM).

It was during the paired interviews that the issues resulting from power relations across a staff team began to be formed in my thoughts. If the solo model of art coordinator had been represented by the quieter partner on their own, the question that arose was whether they would they be able to innovate and sustain change, or would they feel more constrained to comply with the views of the team?

6.3 Considering the evidence

With the benefit of hindsight, at the outset of my research study I had viewed the evidence as either that which was portrayed in the published literature or would be

demonstrated through the data I collected. The process of engaging with the entire process, situated within the theoretical framework I have described, has made me reconsider this (as indeed have many doctoral students before me, Burgess *et al*. 2006). The evidence I am drawing upon and presenting in this study is actually the whole picture and as an individual for whom art is important, this provides a lens that I can use to engage with the notions of perspective and composition. Through perspective the relationship between elements within a picture can be distorted and their relative sizes suggest an importance which should not be the case. The composition of a picture can be constructed in such a way to ensure the viewer's eyes follow the directions the artist intends. In the next few chapters I will set out to use both principles, attempting to use an appropriate perspective and set out the composition in a way to aid comprehension and appreciate the whole picture. This is therefore an opportunity to heed Baxter's (2003:35) advice to researchers 'to be more self-aware of the limitations of their particular perspective'.

In this reflective interlude (in addition to those mentioned above) I want to acknowledge three more aspects of the evidence examined thus far: the literature, the need for careful consideration and rigour, and the traces of discourse manifested.

The literature presented in Chapter 2 was incomplete and suggested almost no investigation of art coordinators had been undertaken previously. The power relations worked through university libraries, the TTA and other organisations both suppressed that information and generated new knowledge which was justified with importance and relevance. The vast majority of what is known about art coordinators has been shown to have been obtained through the inspection process: itself a form of power relation and intended to intimidate schools and ensure compliance with the will of central government. This was added to by the literature subsequently made available in Chapter 5. The evidence here indicated that a minority of researchers had previously considered art coordinators important enough to research. However, the process of subjugation attempted to erase these and thereby suppress the voices of primary art coordinators.

This is wholly consistent with the expectations of the feminist paradigm articulated by many. Whether from those situated in the world of art (Pollock, 1999), those outside

of art education (Hooks, 1984), or those within it (Dalton, 2001), there is a common view of the dominance of men and the diminished influence they permit women to contribute. The importance of this study in allowing the art coordinators to present themselves, demonstrating the effects of patriarchy as well as pointing towards ways to strengthen and improve their contribution, is therefore crucial.

My interpretation of the literature is clearly situated within a particular perspective. This ought not to be a surprise: my values, beliefs and adoption of theoretical framework have also been set in the preceding pages. This therefore highlights the need for care, rigour and checks in the analysis of the data which I collected from the art coordinators, their files and those who are concerned with their work. I have been careful in all these respects, checking with my supervisors and other researchers to ensure the composition of my work does not misrepresent the information gathered or misguide those who consider the contents.

There have been several traces of discourse in the evidence already considered. These are referred to throughout this chapter but I also wanted to specifically identify two which seem to result from the power relations as a consequence of the struggle at the points of resistance. The first is that of compliance. The education system expects compliance, and inspection is part of that process. The knowledge created indicates how to comply, which is then applied as another layer in the ply of the constructed expectations of compliance. Art coordinators therefore seem compelled or at least to attempt to behave in the ways expected. This relates to the second of the discourses, that of the reduction of power resulting ultimately in powerlessness. Foucault argued that power relations could be resisted, yet in many ways the art coordinators in primary schools do not demonstrate this strength and those who support them also seem to view the acts of compliance with inevitability. All seem powerless to exert influence to affect changes and strengthen resistance.

These discourses will be developed across the remaining chapters and more fully examined in Chapter 10.

6.4 Chapter summary

This chapter has provided an opportunity to reflect on three central issues. Firstly, how the processes of undertaking this research study have affected me as the researcher. Secondly, how I have understood and built relationships with those I have researched. Lastly, how I have viewed what constitutes the evidence and the ways in which this will affect my presentation and discussions in the forthcoming chapters.

Chapter 7 will provide the answer to the first aspect of my research question by considering the identities of the art coordinators in my research study.

Chapter 7 Overall picture: coordinator identity

7.1 Introduction

This chapter will present the findings of the study in relation to the first aspect of my research question, namely 'what are the identities of primary art coordinators?'

The concept of identity is itself complex and not fixed (Hall, 2010b) involving features of gender (Wagner-Ott 2002; Walsh, 1990), background and family contexts (Wear, 1996; Hickman, 2011), personal 'subjectivities' (Atkinson, 2002, Hopper, 2011) and the effects of wider regulatory socio-cultural practices or 'forces' (Foucault, 1976; Atkinson, 2003). Identities are often seen as constructed in relation to history, cultural practices and communities, and the broader contexts in which individuals participate (Wenger, 1998; Collins and Ogier, 2012). They can be shaped by the knowledge and skills acquired by the individual teachers concerned and therefore, in turn, shape the knowledge and skills which they seek to develop to fulfil their role. Identity does not therefore sit separately from knowledge and skills; the acquisition of new knowledge and skills plays a critical role in the processes of shaping and refining identity (Thurber and Zimmerman, 2002). In that sense, the relational nature of identity allows ways of contextualizing knowledge and skill in professional roles – often in the 'fragmented' identities of art teachers (Freedman and Stuhr, 2004:817). The impact on pedagogy can both compound the identity adopted by the teacher (Thornton, 2013) as well as add to those perpetuated in or constructed by their pupils (Emery, 2002; Carroll, 2011). For these reasons therefore, it is important to consider the identity of the primary art coordinators in the study.

7.2 Sources of evidence

Inferences about the identity of the primary art coordinators in this study will be drawn from survey and interview data.

The survey provided interesting background information related to gender; age; teacher training and professional experiences. The survey information was coded

and entered into SPSS in order to undertake statistical analysis. In addition to calculating frequencies and preparing descriptive statistics, a cross tabulation of items using Chi-Square Test was used to indicate the areas where statistical differences were located allowing a focused investigation to be undertaken in order to clarify and explain the situation. There were also clues of the personalities of the respondents in their written comments (usually recorded as 'asides' in the margins of the survey forms) or through the use of exclamation marks in answer to some items.

The thirty two face to face interviews provided much deeper insights and allowed a better sense of the people fulfilling the art coordinator role, to be assembled. (The twenty five who were prepared to discuss images of artworks with me are presented as a separate data set in Chapter 8 where particular aspects in the understanding of art held by coordinators are examined).

Additional insights were drawn from a document analysis of the paper files of seventeen of the art coordinators. Finally, the eight interviews with those based outside of schools who work with art coordinators additionally put the coordinators in the context of their communities of practice.

7.3 Background information

This section presents an overview of the information provided by the art coordinators in relation to gender, age and education.

7.3.1 Gender

The majority of art coordinators who participated were female. The female respondents of the questionnaire survey comprised 213 and the males only 9 (giving a ratio of 23.6:1). This was a higher percentage of women teachers (female 95.8% and male 4.2%) than had been anticipated, exceeding those reported in earlier small scale surveys in which Gregory (2006) had identified 94.3% female and 5.7% male, and Edwards (1998) 94.9% female and 5.1% male. It was also disproportionately higher than the government's figures of the primary teaching workforce population as a whole – which showed 88.12% of teachers were female in 2003 (DfES, 2004) ,

87.2% in 2007 (GTCE, 2008) and 87.7% in 2012 (DfE 2013e). Of particular concern is why the number of female art coordinators is so comparatively high and raises concerns as to whether this is indicative of a patriarchal system within primary art education?

Originally, I had hoped to explore the differences between male and female art coordinators through a statistical analysis. This was not however possible as the low number of male respondents rendered the calculations unreliable so for the most part, the few male art coordinators remain hidden in the information presented. An example of where this might have been helpful is in the cross tabulation for gender and manner of appointment: all males indicated that they had a positive experience of appointment and the ***p*** value was indicated as 0.39 but as one of the cells (males with negative experiences) contained a zero value the calculation this could not be reworked and had to be discarded. Only one male art coordinator was interviewed and he worked in a paired model of leadership with a female colleague.

7.3.2 Age

Having asked (in item 2.2) for their year of birth, I was able to calculate the ages of the art coordinators at the time of the survey. This allowed me to group them appropriately in a number of ways before then using the data in SPSS (for example to consider the version of the National Curriculum in place during their primary or secondary career and examine whether this had any impact on the data overall). Edwards (1998) did not record the ages of the art coordinators in her study so a comparison with her findings was not possible.

The average age at the time of the survey was 37 and there were six art coordinators who did not supply their date of birth (their information being discounted from the SPSS calculations). The spread of ages is shown in Figure 7.1. Although there is a spread across the age groups, there are some points to highlight. Firstly, the under 25 category (the second lowest in terms of representation) could only capture the earliest entrants to the profession - who would have been 21 had they left school and immediately begun a three year QTS degree programme or 22 had they completed a PGCE course immediately following a three year non-QTS degree. Had individuals from either route delayed starting a QTS pathway for even a couple

of years, they would be shown in the 26-30 category, so it can be assumed that NQTs may also be included in other category groupings. It is important to note however that the largest single group of coordinators are in the 26-30 year age category (19.7%) indicating their relative professional inexperience.

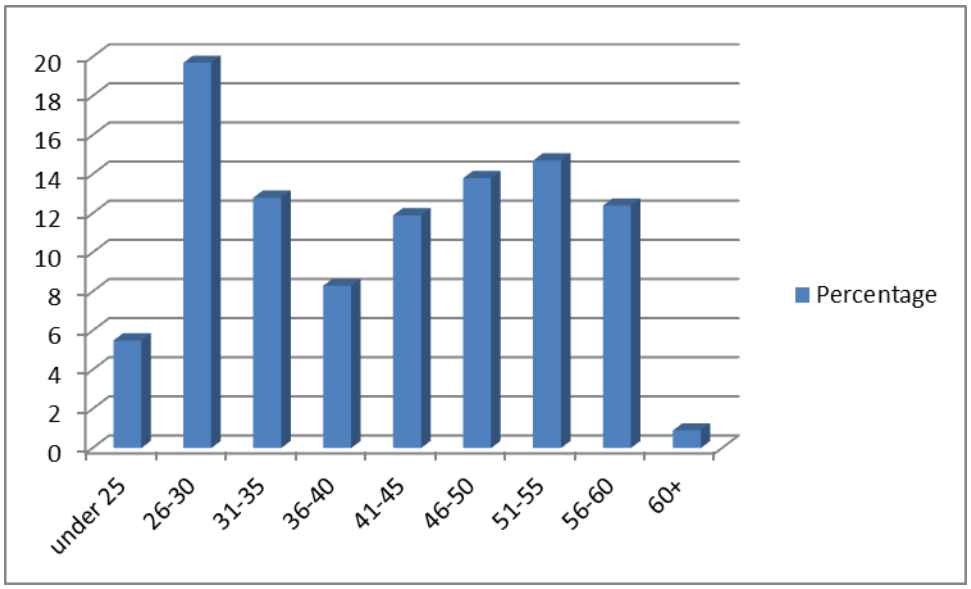


Figure 7.1: Graph to show the ages of the art coordinators

Secondly, it is common for UK primary teachers to retire around their sixtieth birthday which may explain why the numbers drop so dramatically in the last category. (There were only two art coordinators aged over 60 in the survey).

7.3.3 Education

Questionnaire items (2.3 and 2.4) asked about the coordinators' own education and in which country this had taken place. Almost 90% had attended primary schools in England and 92% had also attended English secondary schools. The spread across other countries (including Scotland and Wales) was therefore so low that these variables were not utilised in the SPSS analysis.

In response to the questionnaire item (3.3) which asked about the art coordinators' highest qualification in art, the largest group declared that they had no qualification

(37.9%) – slightly higher than identified in a previous study (Gregory, 2006). More, as indicated below in Figure 7.2, had an A Level than GCSE/O level. The responses indicating an undergraduate degree qualification could be misleading as those who had followed an art specialist pathway on an undergraduate QTS degree may have interpreted the question differently (see ITE below).

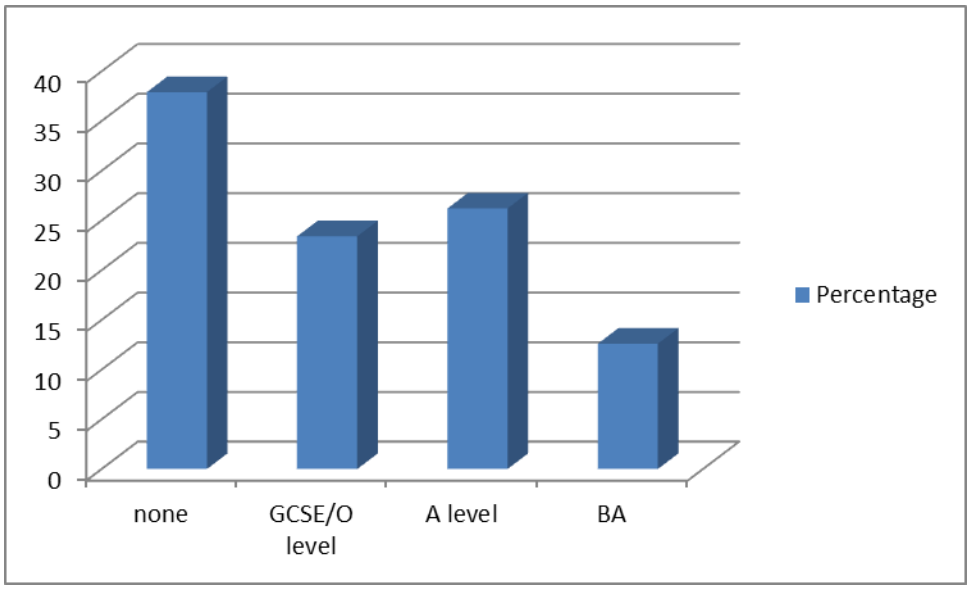


Figure 7.2: Graph to show the art coordinators' highest qualification in art

Not one art coordinator had a Master's degree (although one indicated in the margin that they were just beginning to study for one). This is a particularly worrying statement. In the entire survey of those schools represented, not one primary leader of art and design had a higher degree qualification. This replicates the position in Edwards' (1998) study. (Unfortunately, no other comparison is possible with this variable as the earlier study attempted to record all qualifications held - not just the highest one - and also omitted to record whether any art coordinators had no qualification at all).

7.3.4 Initial Teacher Education (ITE)

The majority of survey respondents were qualified teachers having Qualified Teacher Status (QTS): two were unqualified and two did not provide an answer for the question (item 2.8). Most had trained on a QTS Bachelor degree pathway (which

may have included a ‘subject specialism’ component) and about half of that number had qualified on a PGCE course (having already undertaken a degree in an area which may or may not have been related to a primary NC subject). Figure 7.3 provides the comparison of all training routes by percentage.

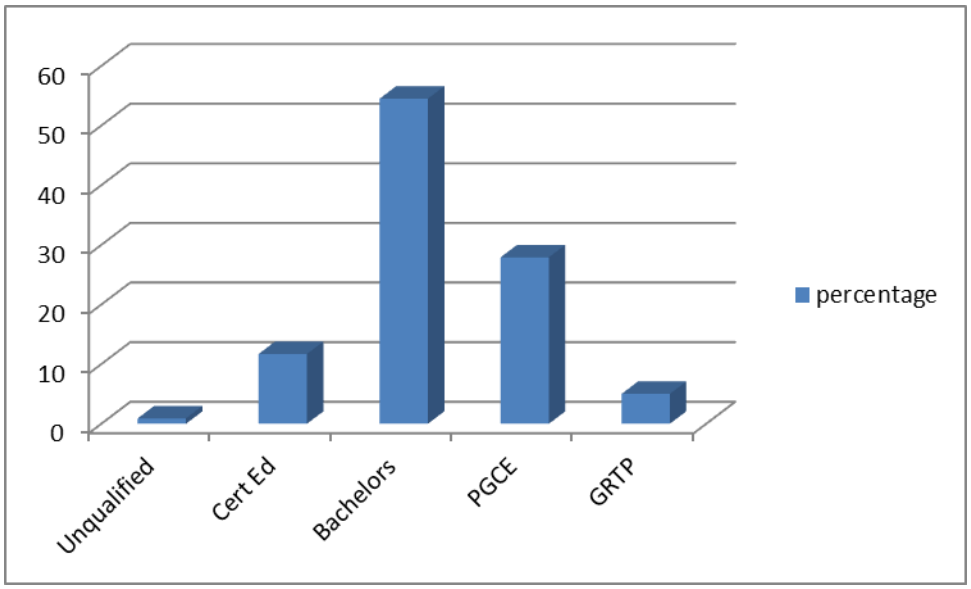


Figure 7.3: Graph showing the teacher-training routes followed

The fact that only 26 teachers had a Certificate in Education (Cert Ed) requires historical explanation. Prior to the mid-1970s, most primary teachers were trained on Cert Ed courses before the government’s decision to change teaching into a graduate profession. Of the art coordinators in the 56-60 year old category, fifteen had this qualification although it is acknowledged that the number will reduce over the next few years as those teachers retire. The form of the Cert Ed could be an important consideration in that it had contained a major element of training in a ‘specialist subject’ (note the difference to the term used for the QTS Bachelor degree above) which may have counted for up to half the assessment of the course. Additionally of the coordinators holding a Cert Ed qualification, four had originally trained to teach KS4. For these reasons, it is acknowledged that some coordinators may have interpreted item 3.3 in a particular way.

Those teachers who trained via the Graduate and Registered Teacher Programme (GRTP) would have had no specialist subject input – although they may have

completed a non-QTS Bachelor degree in a NC related subject prior to starting that pathway.

The impact of the ITE on individual schools was reflected in the art coordinators' files. Many contained photocopies of articles (58.8%), hand-outs or other materials which could be identified as originating from an initial training course. However, these documents were often found to be historical in nature, inherited from a number of coordinators over time and did not necessarily belong to the current incumbent – indeed if dated they ranged from between three and twenty years old.

Item 2.7 provided information on the specialism either within QTS courses or degree subjects. As would be expected these were broad categories ranging from subjects related to the NC through to topics like politics or business studies. Having regrouped the subjects into NC related core and foundation subjects and 'other', some analysis could be carried out using SPSS looking at the practices of coordinators and considering whether subject training had a measureable impact on their behaviours. Core subjects related to English, maths and science comprised half of the whole curriculum, the other half made up of the foundation and 'other' subjects of ICT, history, geography, PE, DT, music, MFL and art and design.

Two other groupings related to training were used in SPSS to consider relationships to practice: all arts-related and then specifically those who trained in visual art. Of 224 respondents in the survey, six did not specify a subject (and were removed from the subsequent calculation), 139 had studied a non-arts-related subject and 79 had studied one. In fact 68 of the latter group had studied a discipline of visual art. This size sample therefore offered a good opportunity to consider whether there were variations in practice. It should also be noted at this stage that there was a very clear statistical difference between those holding any qualification in art and those who studied a different subject as a specialism (as indicated by using Chi- square test: $\boldsymbol{p} = <0.001$) indicating both the disproportionate number of teachers represented and the importance of certain qualifications. An example of this can be seen in those (41) teachers who had obtained a GCSE/O level in art but had not studied an arts-related subject as part of their training when compared with those (8) teachers who had. The impact of the earlier qualifications in art might therefore have to be seen as an investment in the training pathway of primary teachers.

7. 4 Teaching: competing demands and impact

Although a fuller exploration of the relationship between the coordinators and the links to the tasks and activities they undertook in their role appears in Chapter 9, section 7.4 sets the tasks in the context of the people, the individuals who have found themselves tasked with responsibilities – in some cases having sought for and relished the opportunity and for others with a sense of resignation. The coordinators spoke of the judgements made of them by the headteacher and staff not in terms of their skills but in relation to their motivation and drive and their competency evidenced by others in the brightness and attractiveness of the whole school. Some of their colleagues failed to appreciate their enthusiasm, experience or guidance. The coordinators reflected on their multiple roles of partner, friend, mother, daughter, sister in a complex interwoven set of identities, identifying many demands and issues in their lives.

I reflected many times on how they each continued with a professional role that few seemed to value or appreciate and then additionally willingly offered to share with me as a researcher the opportunity to see their work, through their eyes and understanding.

7.4.1 Teaching – experiences of appointment to the role

Other information from the survey allowed a broader picture of the art coordinators to be constructed - starting with their appointment to the position itself. Item 4.1 invited open responses to indicate how they became the art coordinator. After consideration these were then coded as either a positive or negative experience. The interpretations of positive were where they had specifically applied, expressed interest in it or they had been asked by the headteacher. I recognise I may have generously recorded some instances as positive when the teacher had felt the invitation by the headteacher could not be declined.

Even so, 31.5% of the art coordinators in the survey indicated they experienced a negative appointment process. This was repeated by several individuals who told me during the interviews that ‘simply being told by the Head teacher’ had most definitely not been a positive experience.

'…we don't get asked, we're just told…

Q. How did that feel?
R. I felt – well, I didn't mind display but I didn't, I didn't know about Art as well and I don't know why I didn't think they came as a pair but I did – it would have been nice to have been asked, just to get my head around it and then I could have talked to the old Art Co-ordinator a bit more about what's expected of me and also, I feel like I've got quite a lot of subjects at the moment because I'm care taking Geography and History because that lady is on maternity... so, it's like... you want to give your subject all that you can rather than being spread thinly but... no, it would have been nice to even have been told about it before I read it on a list.

Q. You weren't actually told?
R. No. No, I just read it on a list. [laughs] there was a list given out in our first meeting when we came back, early September... so obviously that was a bit of a surprise! …But, well, you've just got to go with it, you can't really – you're not really in a position to question it really, but I don't mind, I'm more than happy to be it, but, it's like you say, would have liked to have talked it through a bit more with... the previous person and just to know exactly what I've got to do really…..'

WH:51

Of the group which recorded positive experiences, there seemed to be many varieties of appointment: for some they were invited to take on the role as either a direct result of the displays or artwork their classes had produced and or they had been specifically asked at interview as a consequence of indicating an interest (and/or qualification) in the subject. The surprise for one particular teacher in the latter category was that she had just qualified and this was her first (NQT) post.

Most teachers seemed to be resigned to the fact that the appointment processes they experienced were simply what happened and had therefore to be accepted. Two art coordinators mentioned their 'accidental' appointments. Coincidently, they also made their first mention of their identities as mothers in the same point in the interview. In so doing, small insights into their motivation, vulnerability and concerns can be gained.

'Oh... oh, yes, by accident... [laughs]... *well I came here to do a job share – I was doing supply for a couple of terms when I left full time teaching for a while to have my first child – and then I got offered... a job share... in a year four class doing two and a half days... and then there were quite a few staff changes... because the Head had left and there was an acting Head… so there were some staff changes and the, the previous art coordinator, they'd also*

gone on maternity leave and then left to have a second child so wasn't coming back... and I just kind of, sort of, popped along at that time... and they... they, yeah... through, through, through talking, knew my background and new I'd been a coordinator of other things before... [DT and Science at another school] *and... so... so they just asked if I would do it and... at first I said, "well, if there's no curriculum work to be done – if that's all in place – because I'm only doing a job share, I'd rather not have to, sort of, re-write everything" because I'd already done that for D.T and Science and then when I came I found... and began doing the art, there are loads of gaps everywhere and in the end I just thought, oh, this all needs completely re-doing and when I start something, I sort of, I have to do a proper job and do it from scratch so... so that's what I did...'*

SH:39

Q. Er, well you have an interesting and unusual er profile in terms of what you've done and how you came to do this.

R. Yeah, yeah [laughs] *yes…unqualified and just thrown in the deep end!* [laughs] *Um, literally I've know this school for years, my children came to this school, um, and I helped out as a helping mum a few times and that kind of thing and then my children left the school… And through a friend of a friend somebody told me that they wanted somebody to paint a mural in the playground. So I just came along and met the head teacher who I didn't know….*

[after I] *painted the mural and she then asked me if I would be interested in coming in and just doing a little art group once a week just like for an hour. Which I did. And then the PPA thing came in. ..And, um, they needed somebody to cover the PPA and they talked about maybe having TAs do it and all different ways to do it and she* [the Head teacher] *just asked me if I would be interested and cover it as an art day… which is what I did. Um, when I first started I'd been here for 2 years doing this, er, it was a case* [at first] *of, er, pick an artist, do what you like and it was quite frightening because I had never worked in a classroom apart from obviously you know as instructed by a teacher…..'*

HL:57

Two particularly enthusiastic coordinators spoke about the ways in which they had been mentored and trained by the previous post holder. One was delighted as the opportunity had been hoped for.

'…she was fantastic mentor [co-incidentally also the previous Head teacher] *…she handed on the baton to me …*

Q. Ok, how did you get to inherit the post then?

R. Oh, she kind of approached me really after my, um, sort of in the middle of my second year um, and said you know "would I like to take it on?", and I said "I'd love to take it on, definitely!"

You know, I was a bit scared actually, 'cause I was treading in [her] *footsteps, but um, yea so I took it on, and we did quite a lot of work together actually, initially … well I suppose I've got a personal interest um, in art and design, I did A level in art, um was considering sort of that as a degree but didn't, didn't want to do that, um and just, yeah, I love the art in the school thought, when you walk in to this school, you are hit by the art and um, I also think it was quite a challenge as well 'cause I was quite nervous to take on something, that where art was already – well, something where art and design was really, really good in the school, so yea I just wanted to go for it, and I suppose as a subject, um just my personal interest really.* [laughs]'

BR:38

The impact of the appointment process will be visited again (as will the other issues raised above) when fuller consideration is given to the factors which affect the way the art coordinators undertake their role in school.

It is important to continue to build the picture of identity by putting the teachers into context.

7.4.2 Teaching – the timing of appointment to the role

Questionnaire items (2.10 and 2.11) provided information about the length of time the art coordinators had been in post and how long after qualification they were appointed to the role. These are presented below in a comparative graph (Figure 7.4).

What is particularly striking about these results is that clearly the vast majority of art coordinators were appointed at a very early stage of their teaching career. Although this has been commented in previously (for example Ofsted 2002a, 2004; Gregory, 2006), this feature does not seem to have changed. It must remain a concern as well, as few early career teachers have the confidence to challenge or affect change within schools. Again these factors will be considered as attention turns to the practice of the art coordinators in Chapter 9.

It is also noteworthy that some more experienced teachers have also been appointed to the role, sometimes a very long time after they qualified – although certainly not in the same numbers as the newer teachers. The concept of being a

new art coordinator could therefore be applied to teachers at any point in their career, and not just to the young or newly qualified.

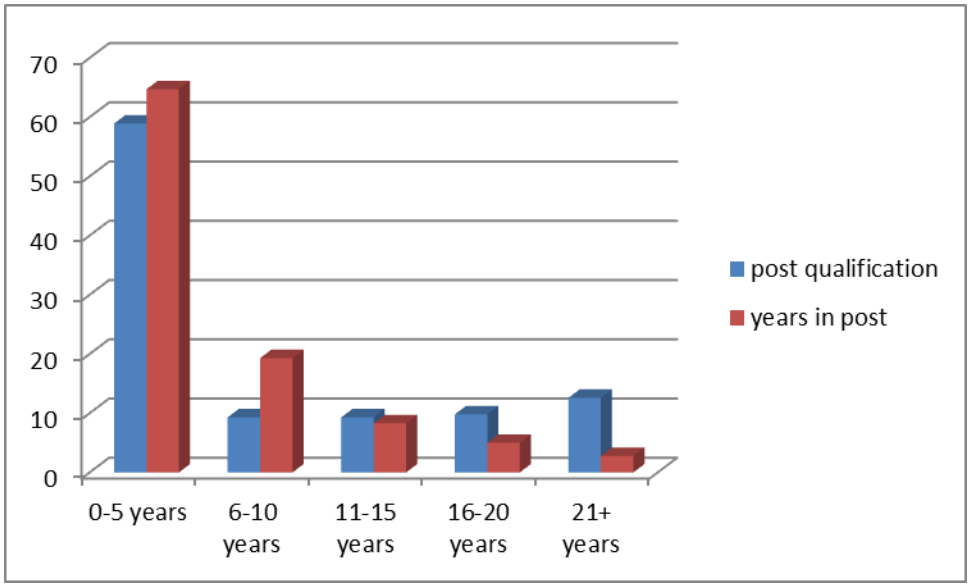


Figure 7.4: Graph showing length of time prior to appointment and years in post

7.4.3 Teaching – responsibilities in school

Part of any teacher's identity is what they do and who they teach (Anderson, 2000). The survey provided this information for the 224 art coordinators who participated in the study.

As many have noted before, teachers working in primary schools tend to be responsible for a number of additional concerns, rather than just teaching their own class across the full range of curriculum subjects (Edwards, 1998; Bell and Ritchie, 1999; Bennett *et al.*, 2003).

The art coordinators similarly reflect this practice: some with other subject coordination roles, others with leadership and managerial responsibilities and some with a mixture of both. Lunn and Bishop, 2002 had identified this form of responsibility as particularly problematic for class teachers. Design Technology (DT) was the additional subject most commonly held by art coordinators (24.5%) which was an increase from the study by Edwards (1998) although she had noted the same trend (DT was then 15%). The notion of Creative Arts has also appeared since that time as schools have begun to group the arts together: in part due to the

anticipated change to the NC (DCSF, 2010) and in part due to the requirements of Artsmark, where a commitment to the arts (in general) must be demonstrated in the application process, including the definition of a school arts policy (Millman, 2006). Figure 7.5 demonstrates the spread of curricular responsibilities held (in addition to art) compared with the findings of Edwards (1998).

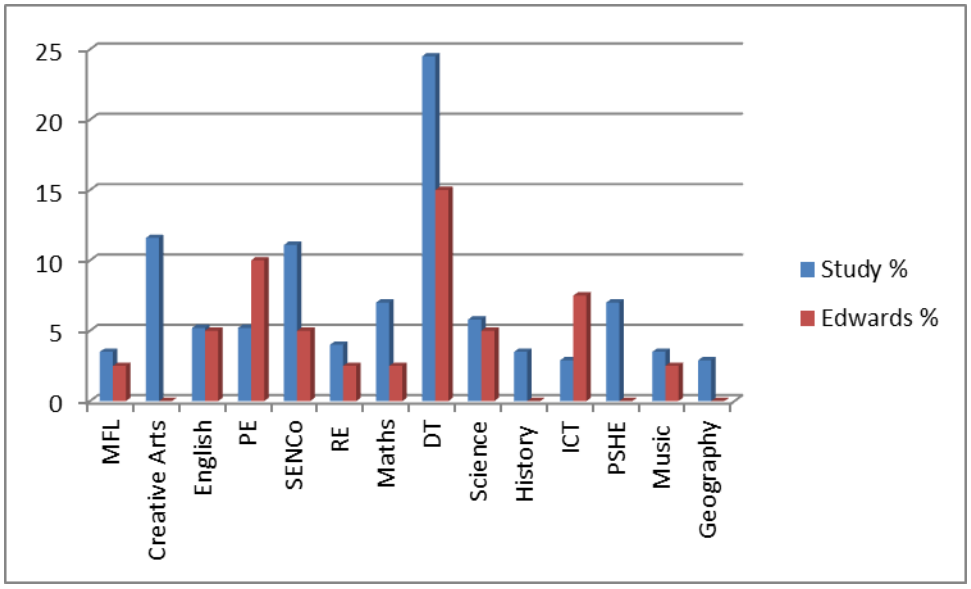


Figure 7.5 Graph to show curricular responsibilities held in addition to art (compared with Edwards, 1998)

The quotes below illustrate how the weight of some of these additional responsibilities considerably adds to the burden carried, and might affect the individual art coordinator's ability to focus on the development of monitoring art. The effect on their practice will be considered later in Chapter 9.

> *'I currently work as a part-time teacher - teaching literacy and maths in the morning but I coordinate art and DT in our school. I find it hard to do a good job at coordinating. Time is such an issue. The class teachers aren't very enthusiastic about my subjects and so the roles are very demanding.'*
>
> 196

> *'I really enjoy being the school's art coordinator. I find most of the staff at the school I work at are creative and see art and design as having an important place in the curriculum. There are a few teachers however, who don't appear to place much importance on this subject and I find this frustrating sometimes*

(but see it is to be expected - we can't all like … be confident at all subjects as primary school teachers)…It's hard.'

DS: 19

'I think it was, there was another woman who – has left now actually – but she had always done the design technology... because the two positions were combined, because it was now Art and Design and Design Technology, we couldn't have our own separate little, like... kind of... niches as it were... but she said that she didn't want both and so, she kind of said, that, you know, if there's no-one else then... well, there was no-one else... so, I didn't really have competition...it was very... yeah it was kind of weird how I...picked up other jobs…always SO much to do!'

LK: 37

'Y'know, I started positively. Trying to carry all of them [three subjects] *but it's all become difficult…. I just can't give enough time to being a coordinator. I haven't enough hours in the day…'*

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'… but again, I'm a bit stretched at the moment, so, certain things have got to go on the back-burner until – like, I've got to prioritise, at the moment – so hopefully after a year, I'll be a bit more organised and, you know, I'd have got rid of Geography and History and... can focus on the actual subjects I've got….'

WH: 45

What is not evident from the information presented so far are the numbers of additional responsibilities held by the art coordinators (as indicated in their response to item 2.12). Although 91 art coordinators had no other responsibilities (40.6%), the rest (59.4%) did. Of these, most had only one (41.5%), but 26 had two (11.6%) and 14 had three or more (6.3%). This suggests the art coordinators have many expectations to meet.

Figure 7.6 indicates the other (non-curricular) responsibilities held by the coordinators in comparison to Edwards (1998). Of these responsibilities, several were related to a leadership role whether as a member of the senior management team (SMT) including headteachers, deputy heads and assistant heads, or as Year or Key Stage leaders. Also within the non-curricular subject responsibilities were included three other roles of interest. The first two were not mentioned in the study by Edwards (1998): assessment and mentor. The former is often seen as an

influential role as the 'keeper' of the assessment data for the school as a whole and frequently needing to analyse the information required in anticipation of visits by inspectors or SIPs for the SMT or governors. Very few art coordinators held this responsibility (1.1%). The second role generally applies to overseeing the development of NQTs, but in schools in ITE partnerships this also includes student teachers. Few art coordinators held this role either (1.7%). The two roles (assessment and mentoring) could be viewed as clear examples of masculine and feminine positions (Coleman, 2003): one dealing with hard numerical data with which to direct the work of others, the other dealing with the softer elements of interpersonal working. Significantly the art coordinators within this research study were hardly involved with either.

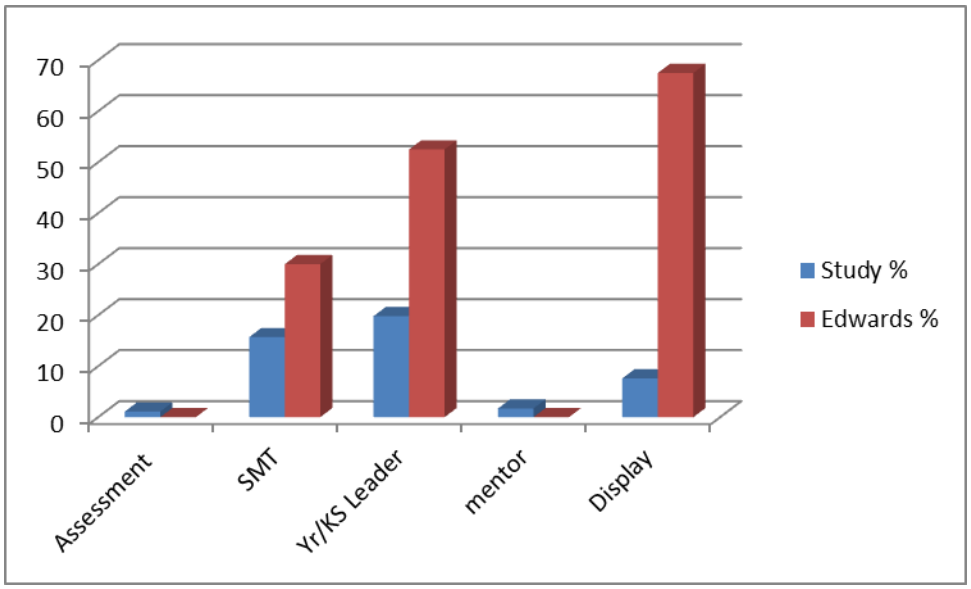

Figure 7.6 Graph to show other responsibilities held in addition to Art (compared with Edwards, 1998)

The majority of art coordinators in the study by Edwards (1998) were also responsible for display across the school as part of their role (67.5%). This figure appears to be now be much lower (7.6%) in Figure 7.6 which compares the two studies. This is a little misleading however as the graph is only constructed on the responses to survey item 2.12. When a more circumspect view is taken and the responses indicated of additional elements or tasks undertaken as recorded for item 4.2, this figure rises to 11.6%. In some schools the overall responsibility for display is

thoroughly embedded into the art coordinator's role that I suspect those holding the post simply forgot to mention it. Certainly, three of the art coordinators' files had designated sections for display, but the contents revealed another two coordinators held that responsibility (29.4% in total). The final indication of the importance of display was noted in the responses to one of the elements in questionnaire item 4.2, where 75% of coordinators indicated that they ensured good displays in the school.

Given the anticipation of the lower status of art in the schools (Herne, 2000; Gregory, 2005b; 2006), it might also be expected that the art coordinators were placed in classes where they taught the younger pupils. This was not the case as can be seen in Figure 7.7 which compares the findings with Edwards (1998).

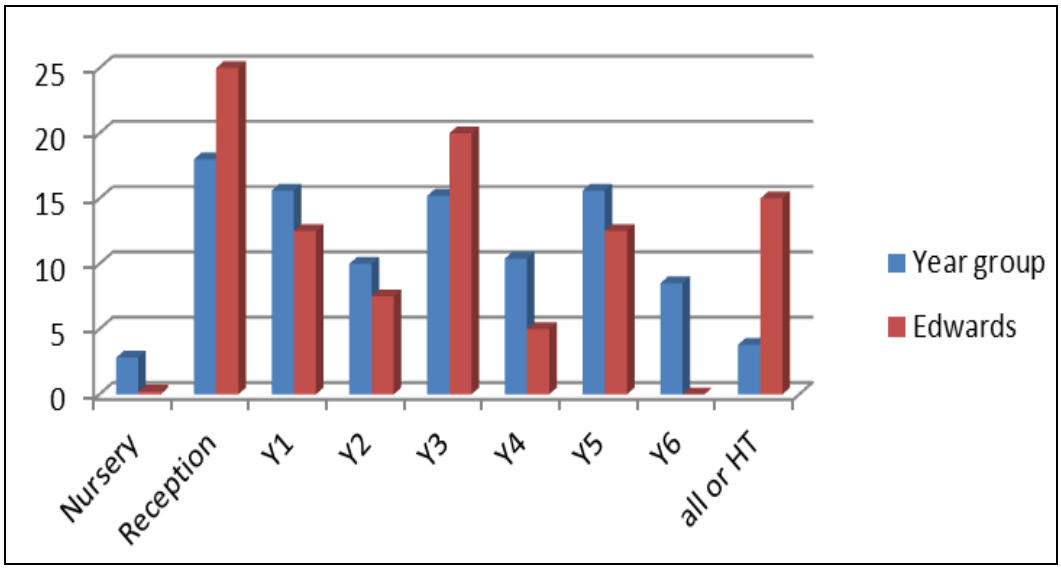

Figure 7.7 Graph showing year group taught compared with Edwards, 1999

There appeared to be a more even spread across the year groups, although there are distinct drops in the numbers of teachers located in Years 2 and 6 (where SATs are administered) and Year 4 (which despite the lower number of teachers noted the figure had been even lower in 1999). The exceptions are in the first and last column of the graph.

The number of art coordinators located in Nursery classes could be as a result of geographic and historic factors. Several LAs in the region surveyed had not

historically supported or developed Nursery classes in primary schools. As a consequence these posts would not have been available to the art coordinators.

All teachers who indicated that they taught across the primary age range – as 'specialist experts' of art, as cover or float teachers or as headteacher were represented in the group in the final column. This research study has identified far lower numbers than Edwards (1998) - probably as a result of changes since 2005 to provide PPA cover for teachers and thus ensure a guaranteed minimum of 10% timetabled time for these activities as required in the School Teachers Pay and Conditions Document (DfE, 2013c). This has also particularly increased the use of TAs to provide the cover.

7.4.4 Teaching – amount of time given and pay as a reward

The art coordinators mainly worked as full-time teachers (78.8%) and the rest between one day (1.4%) and four days a week (2.3%). For the part time art coordinators, three days was the most popular (9%). The reasons for this were not collected or discussed, but the numbers of teachers who taught for three days was consistent between the ages of 31 to 60.

Most of the art coordinators were qualified teachers (as already noted) and therefore paid according to the national pay scale; those that were not were paid as unqualified teachers. There is not a national pay scale for TAs so those art coordinators employed as TAs would be paid on a substantially lower salary which had been locally agreed. Teachers on the main pay scale could also be awarded an additional allowance to reward them for additional duties. Questionnaire item 4.4 recorded whether they received any financial reward for their duties as art coordinator. The vast majority (83.9%) did not. Those that did, sometimes added the explanation that their role as art coordinator was part of other duties or that they were paid on the leadership element of the pay spine (as Assistant Heads) etc so that covered this aspect of their work. Of the nine male art coordinators, only one was paid for the role.

The art coordinators were employed across 22 LAs which resulted in their responses being too low to consider the patterns which emerged across specific authorities.

They were therefore grouped according to indicators of location: inner London, outer London and 'other'. This, along with the other variables from the survey data allowed a series of cross tabulated calculations by applying the Chi-Square Test in SPSS. Interestingly, there were identifiable factors linked to whether or not the art coordinators received financial reward for their effort.

Firstly the location of the school where they worked significantly affected whether or not they received financial reward (***p*** = <0.001). Those working in a school in inner London were considerably more likely to be paid an additional amount than those in the outer London area. Those outside of London altogether were very unlikely to be paid specifically for their labours in leading art across the school.

Art coordinators working in Key Stage 2 were more likely to be rewarded than those in KS1 and over ten times more likely than those in the Foundation Stage (***p*** = 0.04). The size of school (perhaps unsurprisingly) also affected this likelihood – the larger the school the less likely that the art coordinator would be paid (***p*** = 0.004) and might also be expected to hold fewer other responsibilities than those employed in smaller schools (***p*** = 0.028). The other factor affecting finance was manner of their appointment (***p*** = 0.001). Art coordinators who had experienced appointment to the role as a positive were much more likely to receive a financial reward (even though this clearly was not guaranteed).

7.5 Organising lives and filing papers

The files also told very rich stories. All the art coordinators who allowed me access to their files did so with openness and generosity. I had no sense of them being concerned about my reaction or about what they might reveal about themselves or their work.

The files are described more fully elsewhere in Chapter 9. Files were made available to me in seventeen schools and some were multi-volume versions. They were all organised into defined sections – usually with the title/description of the sections clearly marked. One of the challenges that I had was to note enough information to enable me later to understand the part that the files played in their role. My analysis of the named sections and the files actual contents reveals an insight to the

busyness of all the art coordinators. In trying to quantify the contents in some way I mentally awarded an organisational ‘grade’ between 1 and 5 and did not share this with the art coordinator. Those without sign of organisation I intended to award a ‘1’: there were not any in this category. There was only one in the second group which I saw as having up to 25% of the papers in the defined sections. (The woman art coordinator at that particular school was an unqualified teacher, recruited by the headteacher initially to paint a mural and subsequently to become more involved in organising and teaching art across the school. She fell into the role of ‘special expert’ and taught children art across the school as she provided PPA cover for the teachers. She was totally dependent on the headteacher for developing her role as an art coordinator and by her own confession ‘they hadn’t yet got around to the paperwork’. The files she now kept were three full lever arch folders. The 25% of papers which were correctly filed were probably the work of her two predecessors and her contribution over three years was to add every piece of paper she had been given into one or more of the volumes as well as copies of every technique and process she had found in magazines. I mention all this not as an act of judgement but simply to explain how her files came to be awarded such a low ‘grade’).

Files where around half of the papers were in the sections defined were given a ‘3’, (of which there were four), were usually in the hands of a relatively new art coordinator who had inherited the structure and most of the contents. There were ten files that I awarded a ‘4’ – where about 75% of the papers were in associated and defined places. There were also two files for which I awarded a ‘5’ where between 75 and 100% of the papers were in sections where they might be located again easily. One of these belonged to another newly appointed art coordinator who had spent time taking the contents apart and re-filing the contents. There were still papers up to twelve years old but everything was correctly (and very neatly) filed.

7.6 The external view

The interviews with advisory personnel provided different views of the same people. Views from inspectors can sometimes read in a cold and clinical fashion, but their thoughts in the interviews also allowed them to reflect with a range of reactions, warmth and concerns, as with the scarcity of male art coordinators.

'Not many male teachers get to become art coordinators. Too often if they do, they're driven in ways- for example focusing on the development of digital art….'

HMI 1:5

'…well, generally primary teachers are women. A male entering teaching is likely to become a headteacher quickly. Is art and design the best subject to help you progress? Up the hierarchy I mean… English, maths or science I would suggest might be seen as better career paths for men…and some would push them in that [direction in their training]'

NS 1:10

Or thinking about what it is like to be an art coordinator in the primary school – based on their experiences of working alongside them.

'There are lots of sensitivities around confidence and influence. Some [individuals] *have little confidence in their own abilities, to make art or to lead others; others… well, it can be dangerous to have high levels of skill. It can put others off. What's needed is to be able to inspire, support and lead colleagues. It's not easy…'*

HMI 1:8

'primary art coordinators seem to have a kind of 'fuzzy leadership' … often they lack confidence or demonstrate a real fear of risk-taking… kind of 'towing the party line' and not ever getting to see the bigger picture…'

AT 1:2

In each case, there seemed to be an awareness of the people, the challenges and above all the rich opportunities for them to develop in their role as art coordinators. The themes they noted will be continued in the consideration of the coordinators themselves.

7.7 Life outside school

The following sections will continue to build the identities of the art coordinators using the information they provided about themselves.

7.7.1 Life outside school: hobbies

Survey item 2.5 recorded the hobbies of the art coordinators. These ranged from the humorous 'Hobbies??! I'm a teacher and have a 2 year old – I don't have time for any hobbies!'; to the more comprehensive and reflective list including 'walking, swimming, visiting art galleries and making textile-based art'. These responses were coded before analysis as either art-based (for example gallery visits and textile work) or not (for example reading or writing poetry). This was then analysed against the other variables and items of the survey to identify significant issues (using the Chi-Square Test in SPSS). I was surprised at the number of times that hobbies were highlighted as a factor influencing other information. Most of these instances related to the activities and tasks undertaken by art coordinators so are dealt with later in Chapter 9.

7.7.2 Life outside school: families

I did not specifically request any information about the art coordinators' families. However, they offered this information quite readily – whether in explaining about their hobbies or how their interest in art developed, or at odd moments in the interviews. One art coordinator had a telephone call from her family during the interview as they needed to ask her to bring some milk and bread in on her way home. Others talked of the relationship between their training to teach as it fitted around their children or especially how their appointment to the role coincided with their return from maternity leave. In all these instances, I felt I saw the human side of art coordinators – not highly professional dehumanised mechanical organisers, but loving, warm and organised individuals who wanted the best for their own children and also for the subject of art in school. More than once or twice these were shown as intertwined elements of their lives.

> *'I grew up on a large council estate in North London. My parents thought …* [art]… *was a total waste of time! After having children I began to recognise the importance of art as an emotional response. I became interested and enjoyed my children's responses when I began to train as a teacher…'*

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> *'Since I developed a passion for art, I've involved all my children…that a long time ago!* [laughs] *... my daughter's now passing that on to her daughter too. I*

love it when my granddaughter comes round and we make art together now [laughs]… *it's so important to us…'*

GI:6

'*My daughter's four and a half now –besides the new baby. Together they demand much of my time: I don't make as much as I did… we make cards and jewellery together. .. I couldn't do it without my mum…'*

LF: 23

One of the art coordinators was clearly particularly keen. She had invested considerable effort on organising and sorting the art curriculum, resources and materials. She had produced a ring binder for each year group in the school to inspire and inform class teachers with what they ought to be aiming to achieve in each unit of work, with photocopied examples as illustrations. She included articles on techniques to support those without experience and put together complete PowerPoint presentations on the various themes in the SoW. I was puzzled about how she had achieved this given she was employed at the school for one day a week. I also wondered about her motivation as clearly much had been done at home and in her own time but tried not to labour my questions. She told me several times how much she enjoyed her job. I was very impressed with her work and told her so after the interview. The following day I received an email thanking me for interviewing her, part of which is included here:

'To be given such recognition for the work that I have done was such a boost to my morale when I really, really needed it…. What I didn't tell you I want to briefly share with you now (and this will now make sense of some of the things on the recording that may not have quite added up – and I was trying to mumble past!) is that I was on maternity leave in the summer term of this year having lost a baby girl at full term in May … [as] *the baby had Edward's syndrome.*

I actually gave the staff the completed summer term guidelines just two weeks before M [daughter] *was still-born despite what I was going through and not a lot has been said about them by the headteacher (although I was thanked) but I also don't know if they have been looked at in much detail either…. Thank you. You gave me a real treat, just by sitting and questioning me and being a good listener/audience the other day and showing so much interest in the work that I have done. Thank you so much.'*

SH

I felt choked, very humbled, grateful and concerned that perhaps too often we forget what is really most important. Here was an art coordinator holding so many threads of life but seemingly ignored and undervalued as she did so.

7.8 Conclusions

The issues of identity for the primary art coordinator are complex. Some factors include issues of gender, experiences (of school, art and training), the location of school where s/he works, age and responsibilities and financial rewards. The intrinsic human sides of personality, interests, confidence, motivations and captivations along with other people based factors: families and communities. These all help to contribute to the definition of who the primary art coordinator is and can become.

7.9 Chapter summary

This chapter began with a consideration of the different aspects of identity provided by the art coordinators, through several data collection processes. Using SPSS the points of significance were identified from the survey questionnaire, building a multi-faceted appreciation of the coordinators and the experiences which helped to shape their professional role. These were applied through the schools where they worked and some indications of the links with their practice of the role were suggested. These will be extended and considered again in Chapter 9.

The latter sections began to illuminate the personal lives and connections outside of school which although often hidden, affect the role of primary art coordinators.

The following chapter will answer the second aspect of my research question by presenting the art coordinators' understanding of art and how this affects and influences their leadership role.

Chapter 8 Overall picture: coordinators' understanding of art

8.1 Introduction

This chapter will focus on the second aspect of the research question: 'how does the experience and understanding of art affect the outworking of the leadership role of primary art coordinators?'

Findings from items of the questionnaire survey (notably, from items 3.3, 3.4, 3.6 and 3.7) will be presented as well as the interview discussions about the images of artworks (after Downing and Watson, 2004). These results will then be compared with evidence drawn from the art coordinators' files. Together, these aspects will raise questions about the extent of the primary art coordinators' understanding and the impact on the selection of the artists used as examples in the classroom. (The influence of this understanding upon the coordinators' practice will also be considered again in Chapter 9).

8.2 Findings and discussion

8.2.1 Stated beliefs

As has already been noted, where art coordinators noted an art-related hobby in the questionnaire (whether as active participant or more passive gallery visitor) there appeared to be some correlation with aspects of their role in school. By contrast, there was no identifiable correlation that could be demonstrated between their hobbies and the attitudes or their beliefs that they held towards art. (For example the application of Chi-Square Test yielded results of $\boldsymbol{p}$ = 0.757 and 0.484 respectively). This is interesting as it could otherwise have been assumed that a personal interest might majorly affect both their beliefs and how art was to be taught in school. Some aspects of the data evidenced in their files did support this as will be outlined throughout the chapter.

Generally the coordinators expressed positive views about both art and the teaching of the subject in school (survey items 3.4 and 3.7) as indicated in Figure 8.1. Although the responses were mainly at the higher levels (levels four and five) there were some individuals who were not so positive in their response.

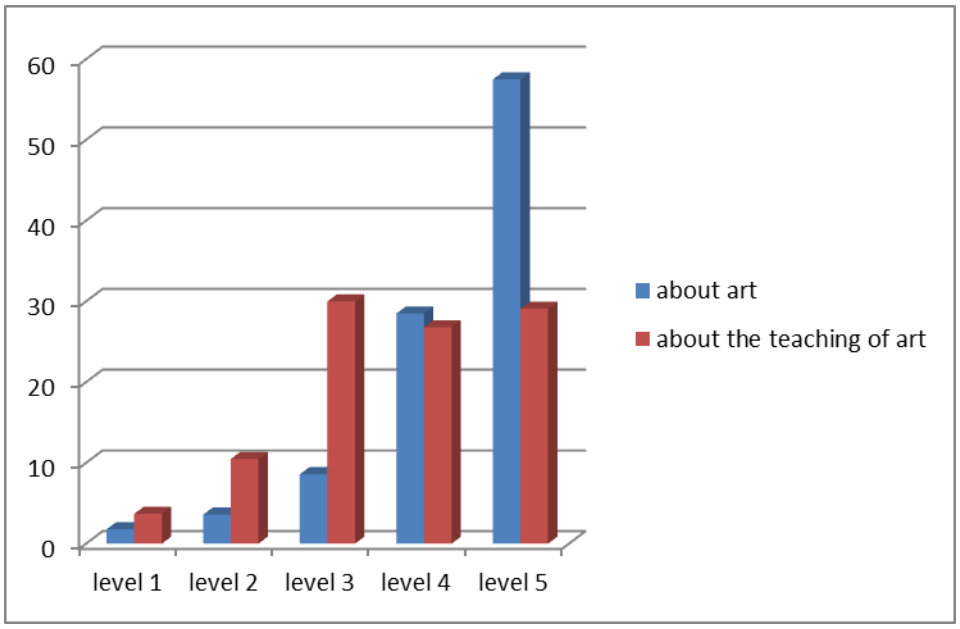

Figure 8.1 Graph showing art coordinators' feelings about art compared with the teaching of art

There were a number of teachers who added a comment to the questionnaire which indicated that they only felt able to comment on their own teaching of art – rather than about the teaching by their colleagues across the school. (This could suggest that a stronger link might exist and the reasons for their reluctance to comment more broadly are discussed more thoroughly in the consideration of their practices in Chapter 9).

By contrast, there were links to be made between experiences in their teacher-training and their current hobbies. Those that claimed a form of arts-based specialism (73 teachers in all) were more likely to be involved with an art-based hobby (***p*** = 0.003).

Having coded the range of answers provided to survey item 3.6 using the guidelines provided by Emery (2002) into, broadly speaking, either 'modernist' or 'post-modernist' orientations, it was possible to use this information to consider whether

this could be linked to beliefs or behaviours. There appeared to be a link between these orientations in two distinct groups.

Firstly (and perhaps surprisingly) the size of the school in which the teachers worked. Those employed in schools with less than 300 pupils (almost two thirds of the teachers) were more likely to hold 'modernist' orientations (***p*** = 0.005).

Secondly, those who had not followed an arts-based specialism were also more likely to hold 'modernist' views (***p*** = 0.002).

I will return to discuss these findings in the light of the interview discussions and data from the files.

8.2.2 Inferred attitudes and beliefs

Having discussed images of nine different artworks, six used by Downing and Watson, 2004 plus three additional items chosen by myself, with twenty five coordinators, their responses were analysed using Nvivo. These were coded using 'free descriptive codes' (Punch 2009:179) to ascertain the content and then compared to the nine codes used in the study by Downing and Watson. There was a very high degree of correlation although there were some additional classifications (unrelated to the additional images) which highlight some of the differences between the thinking and levels of understanding between the primary coordinators and the secondary art teachers. These differences also illustrate the attitudes and beliefs of the primary coordinators.

An overview of the shared codes and the results for comparison are presented in Table 8.1.

8.2.3 Similarities and differences

There are some particularly interesting similarities and differences in the responses recorded.

The similarities include the general level of positive responses where teachers would consider using the image with their pupils. (There were two particular exceptions to

this – images 2 and 3 - which will be commented on below). The recognition that two images – 4 and 6 had been over-exposed was recorded by both groups of teachers: almost exactly the same percentage for Warhol's work whereas somewhat higher by the primary coordinators when discussing Van Gogh's painting. (The difference was in the reassuring familiarity commented upon by the primary teachers as noted below).

The dissimilarities are helpful in highlighting the contrasting views of the two groups of teachers. The primary coordinators were much more likely to record a response - whether positively or negatively, about themselves, their pupils or the issues the work might raise. Sometimes as with the categories of good or bad examples, there is a suggestion that the teachers may be drawing on limited knowledge and thereby revealing their own ignorance of the artist, their work, the techniques involved or materials used. In discussing Damien Hirst's work (image 5), one teacher said:

> *'Oh! It's pickled! Yeah, well there wouldn't have a lot of room to swim about if it wasn't, so….I don't know. I'm not keen on dead animals and stuff* [laughs] *and I know they get used for art, and there's that one of the … the cow? I can't remember whose. But I don't like sensationalism'.*
>
> SH: 106

Issues of ignorance were among the additional themes that I noted. The teachers often failed to recognise the artist or the work. Questions were raised about the way artworks had been produced – including the most familiar painting by Van Gogh. As they responded, teachers often excused themselves when they were ignorant.

> *'I have been to art galleries and things like that, but… you know, you might know more if you're an art graduate or something. You'd have more idea then: wouldn't you?'*
>
> WH:190

> *'Um, I don't know….no, I don't know. I have to admit, my actual history of art – because I never actually did history of art (which I would love to do)….'*
>
> MS:135

> *'Who's that by? I don't know, it looks almost Russ… but I don't know. I don't know who it's by. I like it though. Mr mono-brow, that – is it a man or a woman? Not sure. There we go, that's a place to start, a place to start with the children: is it a man or a woman…?'*
>
> RB:177

Another important theme was censorship (of the kind previously described by Sweeny, 2006; 2007). This was noted in the interviews with the majority of art coordinators (in fact, there were aspects of censorship expressed by all). Over the course of the interviews, there emerged a real sense that pupils needed to be protected and that some of the artworks themselves were so problematic that they should not be used in the primary classroom. It was often suggested that the work would be better suited to an older age group (and therefore in another school or beyond their sphere of responsibility):

> *'I don't know… I think some the young ones might be repulsed by it or frightened… older ones would be fascinated by it I think….'*
>
> WH:98

> *'Right out of my responsibility range! I would be totally uneasy with that one: I don't like it at all….'*
>
> PF:139

> *'*[giggles]… *I wouldn't use it with younger children, definitely! Maybe for a … college students or something, it would be more appropriate. There's alcohol and kissing and it could be offensive to lots of cultures…'*
>
> NP:75

It was often the content itself (or issues that the image referred to) that caused the concern. Image 3 also drew references to being 'seedy', 'dirty', concerns about the tattoos, furniture, cigarettes, alcohol, state of the woman's dress or the man's 'unkempt' hair.

Table 8.1 follows on the next page.

Table 8.1 Responses by primary art coordinators to a selection of images of art works (as percentages) compared with those by secondary art teachers (Downing and Watson, 2004).

Images	1		2		3		4		5		6		7	8	9
	Pupil's digital image		*Terrible news*		*Parents Kissing*		*Bedroom*		*Shark*		*Marilyn*		*Kahlo Self-portrait*	*Queen's visit*	*Madrid*
Response type	**Sec**	**Pri**	**Sec**	**Pri**	**Sec**	**Pri**	**Sec**	**Pri**	**Sec**	**Pri**	**Sec**	**Pri**	**Pri**	**Pri**	**Pri**
Positive verdict	91.6	92	44.4	52	66.6	4	83.3	92	83.3	68	94.4	100	80	96	40
Teacher positive Reaction	0	32	2.7	36	13.8	32	2.7	80	0	44	0	76	52	92	24
Teacher negative Reaction	5.5	64	33.3	56	19.4	68	22.2	16	2.7	48	16.6	16	44	12	68
Teacher prediction of positive pupil reaction	8.3	48	0	20	5.5	0	13.8	80	36.1	32	16.6	56	36	40	12
Teacher prediction of negative pupil reaction	0	0	11.1	12	27.7	76	0	0	2.7	36	0	4	48	0	56
Good example	13.8	28	8.3	8	0	0	5.5	68	0	8	0	64	32	40	4
Bad example	8.3	8	36.1	36	0	44	0	4	0	16	0	0	8	0	24
Genre	30.5	40	2.7	24	0	40	0	48	2.7	52	44.4	48	52	36	36
Content / issue	25	64	27.7	68	52.7	84	19.4	36	19.4	56	30.5	32	64	52	72
Question of art	0	48	16.6	64	5.5	40	0	36	38.8	64	0	12	36	20	28
Skills	29	24	22.2 (8.3 neg)	56 (56 neg)	27.7	0	72.2	68	33.3	16	72.2	48	40	52	36
Over-exposure	0	0	0	0	0	0	19.4	28	0	0	11.1	12	0	0	0

When the coordinator seemed to be unsettled by an image, they often referred to how ‘parents wouldn’t like it’ or they would be called to account by the Headteacher.

> *‘Erm, I think I possibly would still share that with the parents before I showed them* [the pupils] *because I think you still have to be like a censor…*[act in] *a censory sort of way…’*
>
> PF:267

Goya’s depiction of an execution scene (image 9) demonstrated similar responses between it as an image that the primary teachers disliked (68%) - often due to an unsettled feeling - and their statement that it would cause negative pupil reactions (56%). Billingham’s photo of his parents kissing (image 3) yielded a similar response (at 68% and 76% respectively) and were considerably higher than the responses from secondary teachers (19.4% and 27.7%). It was clear that whatever else they said, the primary teachers felt they could (and ought) justify their choice of images to include within lessons. It was no surprise then that such images (particularly 3, 5 and 9) were unlikely to be utilised in the primary classroom.

8.2.4 Attractions and dislikes

Just as the interview discussions highlighted additional themes, they also provided deeper insights of the interests and the levels of understanding that the coordinators held. Some of these could be found in the comments made about what either attracted them to an artwork or explained their dislike of some of the images. There were echoes of Emery’s (2002) orientations here, although as part of the wider study I have not attempted to link individual coordinators with their questionnaire responses.

There were several issues which could be identified as the key attractions. These included colour, some recognition of the artist (or the work itself); access to narrative and a sense of intrigue (or conversely the absence of intrigue expressed as a comforting reassurance). Each of these will be considered in turn before turning to the factors resulting in dislike.

8.2.4.1 Colour

All of the art coordinators mentioned colour in a positive way. Of twenty-seven times, most references were to the choice of colour used by the artist or of their favourite colour palette. There were fewer mentions of the ways in which hues were selected for particular emphases (although some negative comments were recorded about the 'darkness' of a particular image as noted below). Neither did the positioning of the selected colours – used in complimentary or contrasting ways (as in images 3 or 4), even as part of an overall compositional array. In fact, the use of colour as an attraction was much simpler. It seemed to refer to a starkly eye-catching function and was often presented in an emphatic way.

> *'I like this one* [artwork – image 8]; *it's quite colourful, it's quite bright...'*
>
> RS:140

> *'I think I've got, yea I like the colours. I suppose it's the colours that I like, it's the, it's the way it's been repeated, the colours that are used in the face, um, I definitely prefer this, to this* [image 2: pointing to left side then right].*'*
>
> BR:45

Many of the coordinators struggled to articulate their choices and repeated the statement many times.

> *'…here's the thing, I'm not quite sure how I - when I respond to art, art with a – I kind of just get a feeling whether I like it or I don't like it…I like the colours.'*
>
> BR:18

8.2.4.2 Recognition

As the art coordinators looked at the images, it was easy to tell which of the artworks they had seen before as an involuntary smile flickered across the face. Familiarity was not always positive however – as has been already noted with responses to Van Gogh's painting (image 4) – but recognition was a form of reassurance to most of the fourteen teachers who spoke of issues of recognition.

> *Ah, it's Vincent van Gogh, isn't it?* [image 4: looks for reassurance] *Yeh, that's fine. I'm all relaxed and calm again now, cos that's, that's what art should be to me. Like, either painting or drawing, like real things and what you see.'*

> *'Yes, it's Marilyn Monroe, isn't it?* [image 6]. *I know this one* [smiles]. *I think it's Andy Warhol. Yes, that's more art to me. You know how when you decorate*

someone's house and you buy a piece of art. That's more like, y'know, more realistic… Yes I'm much more confident with that piece of art [laughs]. *…..'*

RS:43 and 117

'Yeah, I like it – but I don't know if that's 'cause I'm so familiar with it! Or whether I've decided I like it myself. But his work is always interesting. It's always auto-biographical in a way…[smiling broadly]'

PH:191

Conversely, not recognising the image was sometimes unsettling in itself.

'Oh. I don't know really... I think it's because I'm - because I'm feeling a little bit like: I don't know who produced it and, what age that person was – that might be brilliant for somebody younger whose produced it or... it's more contorted views of – they're contorted figures aren't they which a more... abstract artist might have produced, but it shouldn't be like that, it shouldn't only be good if it's someone, if you know whose done it, should it? I say I'm in very... I don't know what I'm talking about now…'

RH:299

8.2.4.3 Access to narrative

All of the art coordinators looked for a narrative in at least one of the images. Sometimes this was related to the idea of using the picture with pupils: what story does this piece tell? Other instances revealed the coordinator struggling to understand the artwork themselves. Some of the images were particularly difficult to 'read' as a story as insufficient information was provided in a single frame, others had multiple readings from which the viewer was forced to select. In the latter case (as has already been noted with image 3) it provided a powerful mirror which reflected back the values, beliefs and assumptions of the viewer: sometimes in unforgiving terms.

'…boys would like it because it's got a bit of science-fiction sort of aspect to it… and the girls, they might think perhaps, they like patterns and… There's me, gender stereotyping which I'm probably not meant to do…'

SH:28

'Right, I wouldn't show that... to children, <u>at all</u>... purely because it's... I mean it's... no, I wouldn't show that to children; it's quite menacing, you know, about

someone. Someone's covering their eyes because, obviously, you know, they're about to die but it's, you know, it's apparent that this person is in white and that they are about to kill this last innocent person, standing, you know, he's got his hands up and he's trying to – he can't defend himself... almost looks Russian... makes me think of the Russian Revolution, I don't know why, maybe it's the buildings or the hat…..'

SF:123

8.2.4.4 Intrigue or reassurance?

There were many instances where coordinators, started by declaring that they did not like an image. They then stopped and described it (to themselves) and as they did so, posed questions about the artist's intentions, motivation or hopes of the viewer. In this way, some engaged in a form of metacognition, as they also reflected on the process they were going through.

'… initially I'm like, "whoa, I don't want to look at that", but then you like, you find yourself drawn to look at it and you're like, "why or what is this person trying to say? What is their message?" So my kind of, intrigue with it, is trying to work out the message behind …[the artwork].

MS: 91

'Well, I like van Gogh's work [previous image: 4], *so... yeah... and it's also... I don't know. I guess it's because it's a room, it's about a person, who's not there so it raises... I don't know, I'm intrigued and I think, I don't know... it's nice, it's just – the other one's* [image: 5] *got a bit more... I don't know, a bit more reaction, a bit more hard-hitting…'*

SH:86

Very few art coordinators seemed to enjoy or thrive on this form of intellectual provocation. Most of them seemed to look for the very opposite experience, that is to say, a sense of security, well-being or comfortableness as they wanted reassurance. They were unsettled if they could not locate that feeling – either directly in the artwork or in their own reactions towards it.

'Yes, I'm much more comfortable with that piece of art [laughs]…*Yes, yes. That's the thing about art – like in the Tate Modern, when I've been there, I've not been that comfortable, I've rushed around a bit, cos I've…. y'know when you see the big sculptures on the floor – can't remember what they're called, they look like chips or twiglets with them stones in, I can't remember… but I think, it's not something that's got purpose, whereas that* [image 6], *that's got someone's face, hasn't it? That looks like art to me… '*
1 To follow that thought – is 'looking nice' important then?
'Um, probably to myself, yes. Like the previous one [image 1], *I just don't like looking at it. I don't know why, I just thought it's really confusing, like a weird*

mixture of pictures or symbols, that I didn't really understand it. That's probably what frightens me about it…I think it's just confusing when you don't understand something…'

RS: 30

'Because it's just... well maybe because I'm thinking there's no actual, like pictures there [image 2] *– I know there doesn't have to be but, it's just like two statements and you could think – the children could think of two statements themselves... but that would be the end of it, I don't know what else you could do with that? …Um, yeah, I think these kinds of things are a bit daft really and I don't understand what they're about...'*

WH:70

8.2.4.5 Dislike

Thirteen of the art coordinators tried to explain what it was that caused them to dislike artworks, or sometimes, the artists themselves. On occasion, this was borne of frustration and a need to contrast with what they liked and others seemed to relish the philosophical opportunities that the interview allowed.

'I... personally don't like that... it's a nice sort of impact, "terrible news, no more treats", that's what children, you know, as an impact slogan but... it's not really got much effort in it apart from saying that, you could say, "terrible news, no more T.V"... it has no impact apart from... yeah, I don't know what it wants... it's not got thought in it, it's not got a style to it, it's... there's sort of no clever play on words there or anything... I wouldn't use that except as a bad example…'

FR:93

'Er, I wouldn't have it hanging in my home, I think it looks like 1970s out of date wallpaper, and er, the kind of thing my mum had, and it looks, it looks as though kids or teenagers have put it together. I would expect to see that in a secondary school rather than in an art museum.'

HL:27

'Um, I don't like the... the colours or anything like that and the... I don't like the... there is some balance... I like it, I like it for some reasons as I've said, how it can be used... but I wouldn't... send it to someone as a postcard or anything... Ok. So this goes into the realm of when Art is Art and when it's not Art possibly... which is very complicated, you think of what does pass as Art... or... it's so, it's so subjective to me…Well, it does depend on what it's purpose is... if it's going to be the cover of some... of a piece of work... it doesn't seem like it's had... much care taken over it... I mean, I suppose it's

quite funny that that's quite big and then that's just it; the tiny little bit, the small message, but it is a big thing, a big deal even though... '

RH:131

There was some commonality in attempts to locate a way of indicating like or dislike. Most of the art coordinators settled on the metaphor of whether they would hang it on their wall at home or not. One found it important to add further grades – indicating which room and another invented a restaurant in which she could house works which intrigued her but that she did not want to view every day. The physical impossibility of hanging large installations in a domestic setting was ignored by all.

'I wouldn't want it on the wall because I wouldn't want to see Marilyn's face s-s-staring out at me, I'm not... I actually don't like pictures of faces on the wall - I don't like... and I don't have photos and things – I prefer to have them in an album and look at them, rather than actually have faces peering at me…'

SH:43

'I just think it's not a friendly picture in some ways, I don't like it all. It's all about future and pollution and everything like that but I just don't like it, it just doesn't appeal to me at all.'

NP:35

'Um... it just makes it, I mean they, you know, he's clearly trying to... it's like, it's a signat..- It's Damian Hirst, isn't it?! Some signat.., signature pieces. I mean he did that skull - didn't he? [looks for reassurance] *encrusted with diamonds and I know people moaned about it, "why did he do it", but why not? You know and I suppose you can say, "why not?" It's like embalming isn't it? You know... I guess it's ok, I like it... it's... I'd rather see one* [shark: image 6] *swimming...* [laughs] *you know, than one suspended... I just don't find him very inspiring, I mean, what's he trying to say? You know... you know... it's dead... to celebrate its life or something, maybe, I don't know, but... I would... would I use that with the children?... I'm not sure the relevance it would have to anything that they would be doing... I mean, I would never show them an example of a stuffed animal... that should be horrific, you know, they would be frightened by it... but if they saw it in a photo or something in a box maybe, they might be ok with it, but I'm just thinking that some children might be quite sensitive and find that quite strange because it should be swimming... personally, I don't like Damian Hirst... I mean I thought the skull was quite a good idea - personally I just don't like him... <u>not at all</u>!'*

SF:128

8.3 Conclusions

The over-riding impression of the attitudes and beliefs of the coordinators was one of a series of fairly traditional modernist orientations. Although several made positive comments about particular artworks or how they would attempt to incorporate their use into their teaching, there was little evidence of post-modernistic conviction. Comments were made about the quality of the artworks, the skills or techniques (or time) involved which seemed to reinforce existing beliefs about the nature of high and low art. There were instances of self-doubt expressed but these usually reflected an idea that an unknown other (be it critic or other 'expert') would be concerned at their lack or knowledge or understanding. In fact the very process many art coordinators adopted for exploring or finding access to a narrative followed the model suggested by Emery as 'a useful [modernist] way of looking at the formalist properties of artworks' (2002:35).

The files tended not to include specific artists or their work, although two (11.8%) did contain such a list. The schools were in different areas and the art coordinators did not know one another yet their lists were almost identical. This was a puzzle until I realised that their SoW was based either directly on the QCA (QCA, 2000a) or indirectly through LCP (Thirlwall and Wray, 2002) versions. In fact this statement applied to 13 of the files seen (76.5%), so it seems reasonable to suggest that the majority had based their work on the artists included. (The list of artists is included in Appendix N.) By then looking very closely at the seventeen coordinators and comparing their survey data with the contents of their files an interesting link was established. Of those coordinators who had shown me their files, two had not answered item 3.6, five had been categorised as 'postmodernists' (29.4%) and the rest as 'modernists' (58.8%). It seemed significant that it was the postmodernist group who were most unhappy with the school's current SoW and had either undertaken a revision already or were talking of doing so (including two very newly appointed art coordinators). The contents of the files therefore contained several versions of the SoW.

The spread of artists indicated in the files could be represented as percentages of artists incorporated from across time periods (centuries) in Figure 8.2.

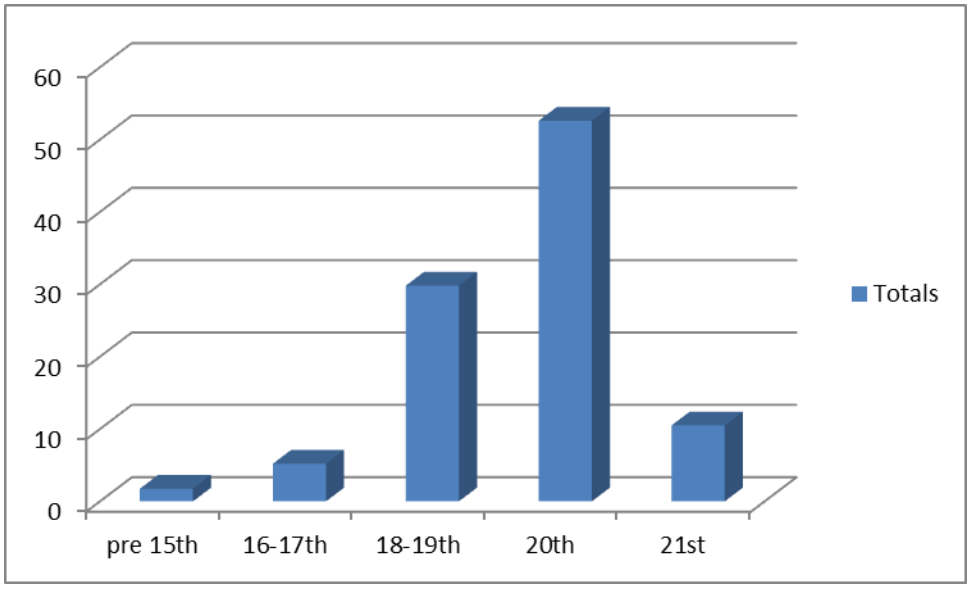

Figure 8.2 Graph to compare the artists included in SoW from different time periods

This may not be a surprising spread across time. The inclusion of the twenty-first century (10.5%) may look more positive than the coordinators' comments above might have suggested. However, this is itself misleading, and actually represents artists who had been most active in the twentieth century but lived to see the turn of the century. It would be more insightful to state that of the four artists still alive at the time of the research survey, three were female and one male and most were aged between 67 and 78 years old. (The exception was a female artist aged 50.) All this would strongly suggest that the canon of art utilised in these primary schools is firmly based in a preceding age and lacks contemporary references.

These associations all point towards the linkage between the beliefs of teachers and their understanding of art having an impact on the illustrations and examples used in the classrooms. Where art coordinators affected the definition of the Sow for the subject, it also bore the hallmarks of their selection choice.

The insights revealed in this chapter need to be considered in the light of the whole study. The art coordinators allowed me to better understand and present their thinking and beliefs. The extent to which these could be located in their leading of the subject across the school or in some influence upon other teachers' teaching will be further considered in Chapter 9.

8.5 Chapter summary

In this chapter, I have presented the attitudes and beliefs of primary art coordinators. Drawing upon data from the questionnaire survey, interview discussions about images of artworks and (where appropriate) in comparison with the work of others.

The coordinators' views could be summed up as distinct from their secondary counterparts, limited by their prior experience, training and understanding as well as the contexts in which they work.

The next chapter will put their attitudes and beliefs in the context of the outworking of their role. This will answer the final aspect of my research question about the practice of the art coordinator.

Chapter 9 Overall picture: coordinator practice

9.1 Introduction

This chapter will focus on the practices of the primary art coordinators. The information could be presented by either using the TTA/TDA Standards for Specialist Teachers (TTA, 1998; DfES, 2002) to measure success against externally imposed criteria; or by looking closely at the data and attempting comparison with information originating from coordinators (of all NC subjects). I have chosen the second option as this is in keeping with my values and intentions as already described. The work of Fletcher and Bell (1999) has provided a basis for considering what coordinators themselves have said about their practice and will be referred to specifically within this chapter.

Fletcher and Bell (1999) analysed the comments of twenty coordinators from two LAs to establish their practice. From this they identified 48 elements of good practice which were incorporated with the questionnaire survey used in this research study. Fletcher and Bell also grouped the elements into eight categories (as noted in Chapter 2). The questionnaire item 4.2 within the questionnaire invited respondents to indicate which of these elements of good practice (Fletcher and Bell, 1999) they undertook in their role as art coordinators. I have grouped their responses using the categories model as both elements and categories will be used to consider the practice of art coordinators.

The graphs used throughout this chapter present the percentage of coordinators' responses to each of the elements together with an average of the category. The average percentage is provided alongside the results from Fletcher and Bell (1999) to allow comparison (at the right hand side of each graph).

9.2 Sources of evidence

The main source of evidence will be the responses recorded in the questionnaire survey. As quantitative data, this was analysed using SPSS by applying the Pearson Chi-Square Test in order to establish issues or significant factors which might be

identified between the variables or items (Kinnear and Gray, 2010). When applied, the Chi-Square Test calculated whether a statistically significant difference (where ***p*** = <0.05) in the cross-tabulated results of two variables (for example the age of coordinators and whether they organised INSET for colleagues etc). The information was then carefully considered to establish what the significance might be. In some cases, the information had to be discarded (for example when some of the numeric values of the cells were below the minimum expected count in order for the calculation to be considered valid) or reworked (when outliers distorted the information presented). This process was undertaken several times until the analysed information was considered ready to present here.

Additional evidence was also drawn from the interviews (and interview discussions) with art coordinators and advisory personnel having first been coded using NVivo.

An important point of triangulation was demonstrated by the textual discourse analysis using the document files produced by seventeen of the art coordinators.

9.3 Identifying themes

Broadly speaking, the results will be presented using the categories from Fletcher and Bell (1999) as a means of considering the themes identified in this research study. Having applied the Chi Square Tests to all variables and items (from the questionnaire survey), it was possible to establish where the cross tabulated results suggested the themes to consider in greater detail both here and in previous chapters. Only cross tabulations where there was a significant statistical difference in the responses will be noted below (although the absence of significant difference between items could also be seen as of interest).

The eight categories used in the analysis comprise: resources; paperwork; influencing practice; monitoring; staff INSET; subject knowledge; supporting staff and 'other'. As Fletcher and Bell, (1999) did not publish a breakdown of coordinators' responses by element; direct comparisons are not possible at that level. The graphs in this chapter present the percentage responses by element and in order to allow a comparison, the final columns represent the average response (from this study) together with the published category percentages from Fletcher and Bell. The red

column represents what the coordinators said they did and is the best indicator for comparison. (There are two additional columns: the green one shows what they thought they should do and the purple column what they thought made them effective in the role).

9.4 Findings and discussion

9.4.1 Resources

Previous studies have identified concerns about the amount of time the responsibility for resources takes primary coordinators, both in general across all subjects (Burrows, 2004) and especially for coordinators of art (Edwards, 1998; Gregory, 2006).

All elements relating to resources whether auditing or purchasing etc. were indicated by more than 75% of the respondents in the questionnaire study. The most frequent (of all the elements) was the purchasing of resources (90.6%) followed by the development of resources (86.2%). This would suggest that the earlier concerns are still valid and art coordinators undertake considerable work around the acquisition and preparation of resources.

During the interviews and analysis of documents, it was revealed that some coordinators identified the materials needed by other staff and then gave their lists to an administrator (for example, a supporting TA or a member of office administrative staff) to place the order(s) for them. Figure 9.1 provides the range of responses by element within the group category of resources.

This situation appears to be fairly simple until the application of the cross-tabulated Chi Square Test data. I set out to explore whether there were identifiable differences between the ways that the different groups of coordinators had undertaken their duties and indeed there were. (Table 9.4 towards the end of this chapter indicates a summary of the most likely differences between the characteristic factors and the categories of practice).

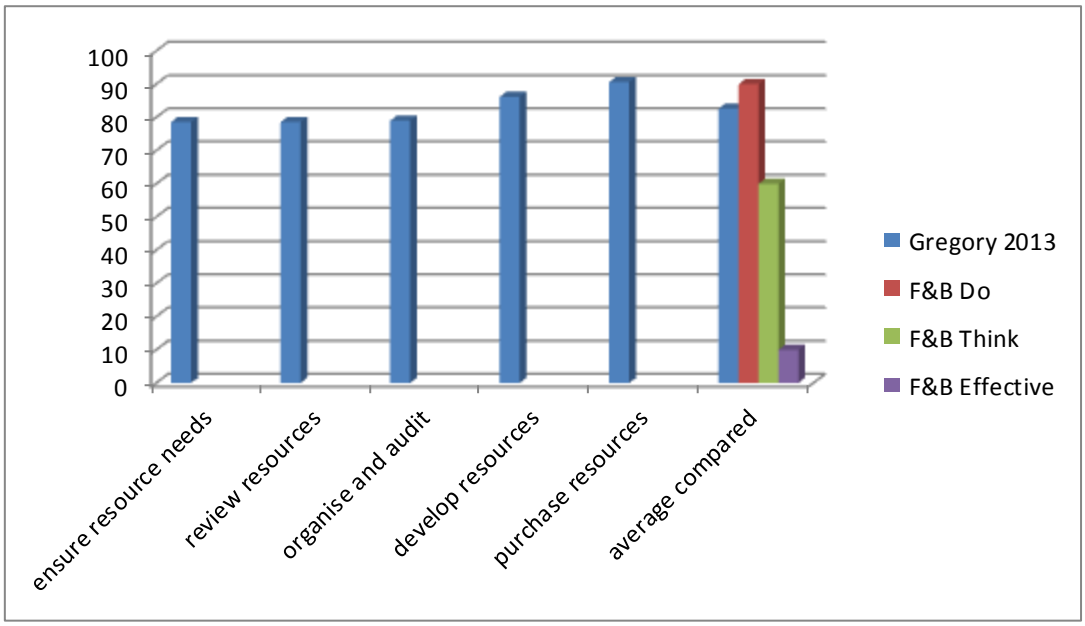

Figure 9.1 Graph showing resources: comparison with Fletcher and Bell, 1999

The resources category was affected by the manner of the coordinators' appointment and four of the five elements showed a statistically significant difference between the responses of those who had been appointed in a negative manner (31.5%) rather than a positive one (68.5%) - the purchasing of resources ***p*** = 0.022; organising and auditing resources ***p*** = 0.003; ensuring resource needs are met ***p*** = 0.005; and developing resources ***p*** = <0.001. The likely explanation for these differences is in the areas of both motivation and confidence in their subject knowledge. Those who felt valued and appreciated at being appointed to the role for which they had applied or expressed interest in, were pleased, motivated and fully applied themselves. This included those who were invited or asked to take on the role by the headteacher (regardless of whether they had an art qualification in this instance). Those who had been 'instructed' to be the art coordinator were not so motivated or confident in their knowledge.

In four of the elements, the group of art specialists (those who had trained in art as part of their teacher training or who had a Bachelor degree in art) also responded differently to those who had not - the purchasing of resources ***p*** = 0.033; organising and auditing resources ***p*** = 0.012; ensuring resource needs are met ***p*** = 0.047; and reviewing resources ***p*** = 0.012. Those coordinators with training are more likely to

know what kind of resources would be appropriate to obtain and find ways of getting and ensuring they are used wisely by others.

The coordinators with an art qualification (of any kind) responded differently to those who did not in two of the elements - the organising and auditing resources ***p*** = 0.016; reviewing resources ***p*** = 0.005. These coordinators wanted to make sure they knew what materials in school and that they were well organised for others to use.

Similarly, coordinators with an art-related hobby were likely to have some confidence with the materials. The responses of this group were statistically different with regard to one element (the reviewing of resources ***p*** = <0.001) and their hobby interests impacted their practice in school. This also applied to those coordinators who had specialised in an arts subject rather than just in visual art - the organising and auditing resources ***p*** = 0.037. These coordinators applied what they understood in a positive way.

The group who had indicated their beliefs about art which had been coded as either 'modernist' (63.7%) or 'postmodernist' (36.3%) also revealed statistically different responses to the element of reviewing resources (***p*** = 0.042). The postmodernist group were over seven times more likely to undertake the activity than the modernist group. This could be problematic in school as the resources valued by modernists may not be the same as those by the postmodernists (Emery, 2002). Further exploration of this area would be needed to determine the actual effect in school.

9.4.2 Paperwork

The four elements associated with paperwork ranked quite differently to those for resources. The most frequently indicated was the production of the school's art policy, SoW and other plans (76.3%), followed by planning for continuity across the school (58%), then planning for differentiation (43.8%) and finally producing excellent planning (36.3%).

The comparison between the overview of art coordinator files (Table 9.1), the named sections in the files (Table 9.2) and the actual contents they contained (Table 9.3) all reveal some interesting insights which will be explored throughout this chapter.

Table 9.1 Overview of art coordinators' files

School (numbered for reference)																
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**	**16**	**17**
Info																	
A4 binder																	
A4 lever arch																	
Total volumes	1	1	1	1	1	1	1	3	1	1	1	1	1	2	2	3	1
Time span in years (from datable docs)	7+	6+	12+	10+	9+	9+	8+	20+	26+	10+	9+	5+	4+	13+	14+	5+	13+
No of coordinators represented in the file	2	4+	5+	3	3	3+	2	5+	6+	3	3	3	2	4+	4+	3	2+
Sections	5	6	9	10	11	4	11	20	11	12	10	12	6	10	18	13	7
Organisation 'grade'	4	4	5	3	3	4	4	5	4	3	4	4	3	4	4	2	4

Organisation 'grade': 1-5 (refers to the papers stored within the files)

1	none 0%	2	hardly any in right place 25%	3	about half in right place 50%	4	mostly in sections indicated 75+%	5	perfect 100%

NB this only provides an indication of the contents found in the file: not the age/relevance of the materials themselves

The comparison with Fletcher and Bell (1999) can be found in Figure 9.2. The results overall suggest that the art coordinators are engaged in less paperwork than in the earlier study (as each element was ticked fewer times than the 1999 summary). This is also borne out to some extent by the age of the dateable documents available in the coordinators' files (see Table 9.1). There were 171 teachers who indicated they had been involved in producing the policy or SoW under item 4.2 whereas in the results from item 1.9 only 84 (37.5%) indicated they had defined the current SoW so there some discrepancy in the data. The explanation could lie in the number of other documents and papers they had worked on. Evidence from their files suggests all but one school (94.2%) actually had a policy for art, but these may have been up to 11 years old (where the policy could be dated at all). Schemes of work varied between the QCA published versions (QCA, 2000a) and school produced curriculum maps and 13 files (76.5%) contained a SoW, and 11 files (64.8%) included a curriculum map/overview. It would seem as though the expectations of producing

this form of documentation are in fact lower than in 1999. A point to note was the anticipation of the revision to the NC (DCSF, 2010) at the time of the research study: one school had already revised the curriculum overview ready for the next academic year. (This was the only future looking planning document located in the coordinators' file as indicated in Table 9.2.)

Tables 9.2 and 9.3 follow on the next pages.

Table 9.2 Named sections in the art coordinators' files

School (numbered for reference)																	
School	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**	**16**	**17**
No of sections	5	6	9	10	11	4	11	20	11	12	10	12	6	10	18	13	7
Contents																	
Pre-Contents																	
Pre-section																	
Policy																	
SoW																	
Job Description																	
Ofsted																	
Action Plan																	
Planning																	
Assessment																	
Courses																	
Artsmark																	
Untitled																	
Personnel info																	
Subject organisation																	
NC info																	
Monitoring																	
Action plans																	
Budget																	
Resources																	
Orders																	
Log of time																	
Master copies																	
Community																	
Sch info																	
Data analysis																	
Info for parents																	
Long term overview																	
Ideas																	
Reports																	
Info for staff																	
Displays																	
Liaison																	
Useful info																	
Yr Gp info																	
Termly info																	
Governors																	
Photos																	
Diary																	
Topics/work																	
Audit																	
G&T																	
Art week / club																	

KEY	***Section heading not used***	[white]	***Section empty in file***		***Section having contents***	

Table 9.3 Actual contents of art coordinators' files with indications of age (where datable)

School (numbered for reference)																	
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Contents																	
School information				-1												-2	
Policy	-6	-6	-7	-5	-3		-3	-11				-3	-3	-2	0	-4	
Curriculum overview		+1						-1						-7			
SoW																-2	
NC info																-1	
Magazine articles	-6					-9		-20	-10			-5		-12	-3		
Resource lists											-5						
Ordering lists	-7							-1	-1		-9		0				
Lesson plans																	
Budget info		-1			-9				0		-3	-3				+1	0
Monitoring / evaluation	-5	-2		-3	-1				-2						-6	0	
Artist info	-1													-2			
Gallery info																	
Action plans	-5	0		-1	-2	0	-2	0	0	0	0	-3	0	-5	0		
Pupils' work																	
Competition info							-1		-1	-1	-2					0	
Ofsted info		-4			-9	-5	-8								-1		-5
Report for Govs														-7	-6		
InSET		-2	-3					-1	-2			-2	-1			-2	
Job description			-12	-4					-2			-3		-7	-5		
TTA info			-6														
Photos																	
KS3 info				-3													
Art club																	-1
Artsmark						-2				-1			-1		-2		
Staff audit				-4										-6			
Assessment																	-13
Display											-3	-2					
Art week										-1					-2		

KEY	[white]	no contents		undated	-X	past year (s)	-1	last year	0	**current year**	+1	Next year (advance)

NB this only indicates the datable contents found in the file: not the relevance of the materials or any indication of the organisation of the file (including the number of pages or additional /older versions of the documents listed)

Five files (29.4%) had sections marked ‘planning’ but one was empty and only three files were found to contain lesson plans (17.6%). All but one file contained art based action plans and eight of these could be dated to the current year (47.0%) so this form of paperwork could have replaced the demands of writing policies and SoW at that time. Four files (23.5%) contained papers relating to the Artsmark application process. In one school these completely filled one volume of their set of lever arch files. There is little doubt that this both demands and generates a paperwork production of its own. In the survey 86 (38.4%) coordinators mentioned that their school was involved in or, had already applied for the Artsmark award.

The survey indicated that the element of differentiation was undertaken by 42% of the coordinators but it is not clear exactly what this means in practice. Apart from the two files (11.8%) which contained sections on art for ‘Gifted and Talented’ pupils, there was no documentary evidence of planning for differentiation.

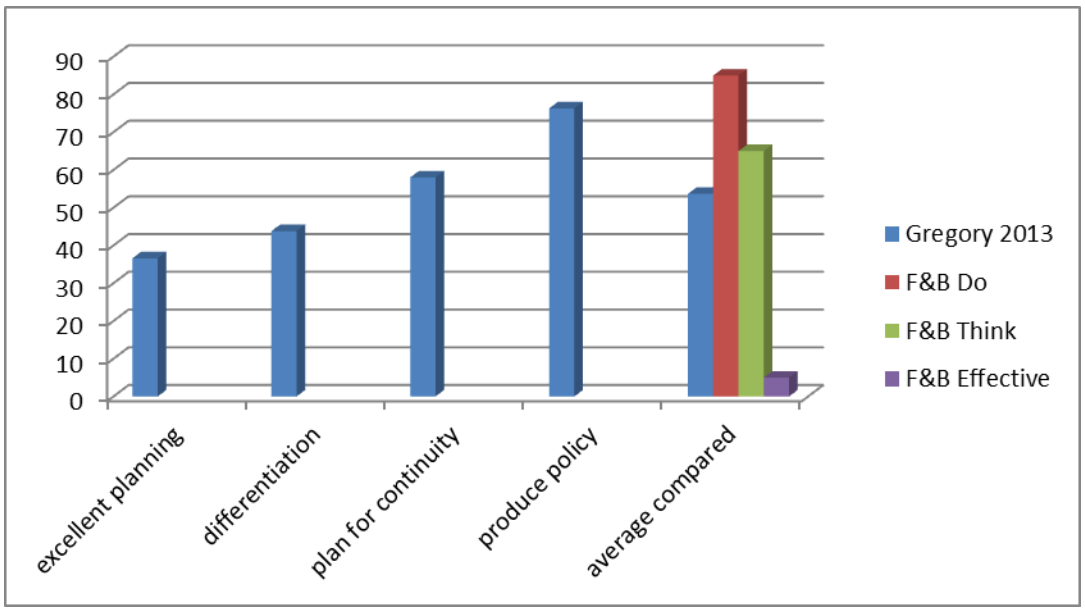

Figure 9.2 Graph showing paperwork: comparison with Fletcher and Bell, 1999

Again by applying the cross-tabulated results, additional factors could be identified and statistically different responses noted from differing groups of coordinators.

The responses to all four elements of paperwork were affected by the hobbies of the coordinators concerned. (The production of policies, SoW etc ***p*** = 0.046; excellent planning ***p*** = 0.006; planning for continuity ***p*** = 0.042; and for differentiation

p = 0.011.) Again, the likely explanation for this lies in the application of an interest in such a way to ensure all pupils benefit. In order to achieve this, the paperwork element has to enable colleagues to (at least) know how the subject should be planned to include in their teaching.

Those coordinators who had trained as art specialists responded significantly differently to those who had not in three elements within the planning category (undertaking excellent planning ***p*** = 0.001; planning for continuity ***p*** = 0.001; and for differentiation ***p*** = 0.043). These coordinators both understood the requirements of the subject and sought to ensure other colleagues were able to teach it.

Coordinators with a qualification in art also responded differently to those without in three elements - the production of excellent planning ***p*** = 0.002; planning for continuity ***p*** = 0.028; and differentiation ***p*** = 0.016. This would suggest that these coordinators apply their understanding to endure the pupils' learning process is both barrier free and developmental.

Those who had specialised in an art-based subject during their training (including music, dance or drama) also featured in the list of significant responses, this time for two elements - the production of excellent planning ***p*** = 0.014; planning for continuity ***p*** = 0.006. The creative arts share aspects of developmental process as well as understanding of the need for planned structures (Waters, 1994; Downing, Johnson and Kaur, 2003). These appear to allow a difference of response from those who had been trained to appreciate the arts.

Coordinators who expressed a belief about art which was coded as either essentially 'modernist' or 'postmodernist' also demonstrated statistically different responses in two elements - the production of excellent planning ***p*** = 0.001; planning for differentiation ***p*** = 0.049. Again the importance of belief appears to be transferred into actions (Askew *et al.*, 1997, Blundell *et al.*, 2000) although in this instance the linkage between them is perhaps less clear. Of the 128 coordinators (63.6% of the total) who were identified as 'modernists', 78 (38.8% of the total) had not ticked the differentiation element, whereas with the 'postmodernist' group almost the same number had ticked (39 individuals, 19.4% of the total) as had not (34 coordinators, 16.9% of the total). This indicates that the 'postmodernist' coordinators were more likely to undertake this activity. It is not clear from the data why this should be so.

The question raised was whether there might be a link between the fixed expectations of 'modernists' and the expectation that success in art would only be available for a few talented pupils producing a reluctance to engage in planning for differentiation? This would be logical to an extent but the argument would need further exploration before concluding it to be so. (Both coordinators whose files contained sections on Gifted and Talented pupils were coincidently coded as 'modernists' but this could have been the result of other factors – for example, the files could have been defined by previous coordinators or according to the requirements of the headteacher, therefore no firm conclusion could be drawn from this evidence alone.)

Coordinators grouped according to the era in which they qualified according to the NC in place (DES, 1992a, DFE, 1995 or QCA, 1999a) at the time also responded significantly in two categories (planning for continuity, ***p*** = 0.024; ensuring continuity, ***p*** = 0.004). In both categories, the group which qualified prior to the implementation of the NC were the most likely to undertake these elements and those who qualified during the first version of the NC were not. The behaviour of the other two groups, qualifying in 1992-1999 or after 2000 differed with the element. They would undertake the planning but not the aspect of ensuring continuity. The behaviour of the latter probably lies in the reticence of newer teachers to become involved in the checking and monitoring processes regardless of the issues they had noticed.

> *'So you've got children coming up in year 6 that can't paint. Because the philosophy is "Oh it's not on the QCA."… Or once I've had someone say to me "I don't like painting, it's messy." … or they're not confident themselves. … Most people to be fair follow every scheme by rote, which is why we've got these massive gaps... in skill, and technique, because they're not actually teaching the children they just want to tick off a box… but I can't tell them…'*
>
> CJ:7

> *'…so... I don't know, it's not like Literacy or something, you could check up, but I suppose, I could look on their timetables and pop in or watch it going on, so that's a way of doing it... but then again, it's a bit weird because I don't really feel qualified enough to walk into someone else's classroom, whose been teaching longer than I have or more experienced and say, you know, "that's not a good idea" or whatever, because I don't know... so it's a bit... I don't know, you're not there, you're not in a position - I'm not in a position to do that*…'
>
> WH:15

The last two groups responded differently in one element each: those according to the manner of their appointment (planning for continuity, ***p*** = 0.002) and the length of time taught (planning for continuity, ***p*** = 0.001). Almost twice the number of the positive appointees were involved with this element than not (99 and 51 respectively) when compared with the negative appointees (of whom 30 were involved and 39 were not). The drive of self-belief informed and supported by the confidence that others had confidence in the person undertaking the task is clear from these results.

9.4.3 Influencing practice

The area of influencing the practice of others is a crucial one and for some (Bell and Ritchie, 1999) one of the distinguishing markers between coordination and leadership activity. One of the ten elements from Fletcher and Bell (1999) was listed in the top twenty five per cent of activities undertaken by the art coordinators: that of advising and helping colleagues. This exceeded the responses recorded by Fletcher and Bell by almost 20%, suggesting either art coordinators had always needed to offer support more than other subject coordinators or that the need for their support had grown over the time interval between the studies. Edwards (1998) had noted 90% of art coordinators in her research were giving advice to other teachers so there is even the possibility that the expectations on offering this kind of help may have fallen (rather than risen).

The majority of the responses to the individual items in this category were lower (between 54% and 68%) and the remaining element of setting targets was almost the lowest in the entire list at 30.4%. Figure 9.3 provides the results for all ten elements in comparison with Fletcher and Bell (1999). Three more elements (besides advising) yielded higher responses than previously, specifically, giving feedback from courses; discussion with colleagues and leading by example. These provide greater weight for the suggestion that the situation in schools has changed over time and the art coordinators have needed to provide greater support for colleagues. This would make sense in the light of the assessments made of ITE by Barnes and Shirley (2007) and Downing *et al*. (2007). They indicated that the experiential understanding of the subject overall has been weakened over time,

leaving newer teachers less sure of what is required of them in their teaching. It could also provide some explanation for the reason that older teachers are being appointed as art coordinator so long after they qualified as their training had provided a better grounding in the subject than those in cohorts decades later. This is difficult to demonstrate however as none of the coordinators referred to this point in the interviews. The fact that two sets of files (11.7%) had papers in which were over twenty years old does suggest this warrants further exploration.

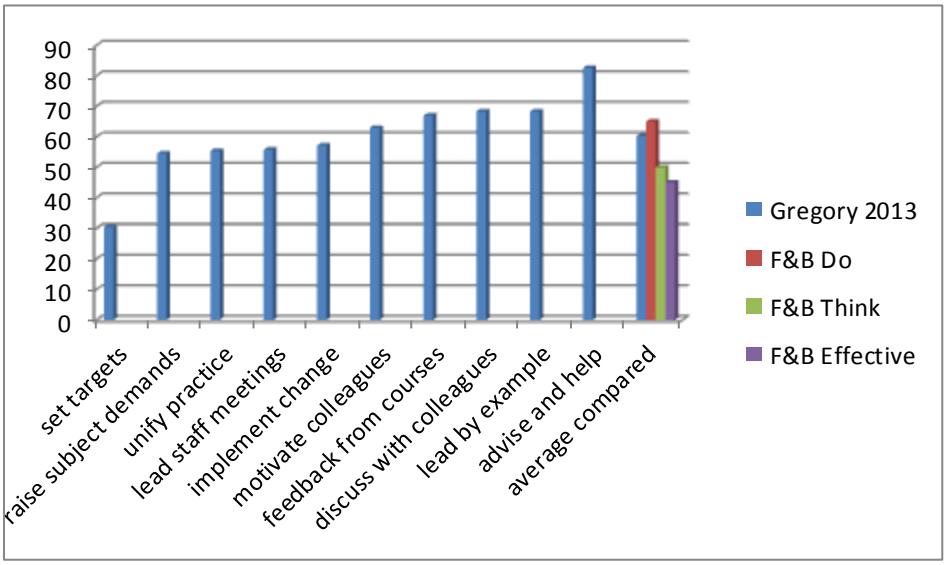

Figure 9.3 Graph to show influence practice: comparison with Fletcher and Bell, 1999

The setting of targets in most curricular subjects has been linked to aiming to increase pupil attainment. In art and design there has been no suggestion previously that similar activities were undertaken in schools. In fact, this understanding of target setting was difficult to evidence in the five files (29.4%) that contained them as the papers identified were more about how to assess (especially in formative terms) than indications of data derived from assessment and how it might be used. It is more likely therefore that those respondents were actually referring to being involved with targets of development for the subject in school which would then feed into their subject action plans as all but one file contained these (94.1%). These consistently represented the most up to date piece of information in the files. In eight of the files – 47% - the action plans clearly referred to the current academic year in which the survey took place. Some may have also linked the setting of targets to those within

their own performance management reviews. These appraisal targets were often also linked to the subject-based action plan and were located in the personnel section in six of the files (32.3%). Using all possible explanations of their understanding of setting targets, the fact remains that as an activity it has grown over the period since Fletcher and Bell undertook their work.

The opportunities for leading staff meetings seem to have fallen. Edwards (1998) noted a much higher involvement when 67.5% of the art coordinators stated they had led meetings compared with 55.8% in this survey. In interviews, several coordinators complained of the lack of opportunity as the agenda was always focused on core subjects or matters of organisation. The reduction of regular, internal (school-based) opportunities would also add to the burden of art coordinators to find other ways of supporting colleagues – through discussion with and providing advice for individuals as already noted and discussed above.

The application of cross tabulated results again provides a greater depth of understanding of what the art coordinators are undertaking. Firstly, there is a factor which affected the results for eight of the ten elements in this category: those coordinators having been trained in art responded significantly differently to those who had not. (The unifying of practice $\boldsymbol{p}$ = 0.022; setting targets $\boldsymbol{p}$ = 0.007; giving advice and help $\boldsymbol{p}$ = 0.015; leading staff meetings $\boldsymbol{p}$ = <0.001; discussing with colleagues $\boldsymbol{p}$ = 0.005; motivating colleagues $\boldsymbol{p}$ = 0.004; leading by example $\boldsymbol{p}$ = 0.031; and implementing change $\boldsymbol{p}$ = 0.02.) Carefully considering each of cross tabulations in turn leads me to conclude that, the art coordinator who trained in the subject is significantly more likely to undertake each of these activities in their role. The reasons for this are most likely those already described above. This group of coordinators has the understanding and experience coupled with interest and motivation to ensure the subject improves across the school. This does raise concerns about the majority of art coordinators who have not had training in the subject (68.9%) and who are less likely to lead a staff meeting. Where will the leadership drive and development come from in those schools?

> *'I don't think I have had much impact on the teaching of art this year as I have just taught 1 day per week (PPA) and unfortunately none of this was timetabled to teach art. I did (voluntarily) prepare and carry out a 40 minute INSET on "Display and Presentation", giving all teachers and classroom*

assistants a booklet of guidance notes, illustrated by a PowerPoint presentation during a staff meeting…) I don't think I have really been able to affect teachers in their teaching of art though…

HS: 53

The documentary evidence found in the files is difficult to link to the issues above. This is mainly because most aspects of the paperwork have been produced for another purpose having been commissioned by someone else which is often reflected in the format as well as content – curriculum plans etc. However some very good evidence of the interactions between the art coordinators and their colleagues can be located in both formal documents (for example in the written feedback reports following observations) as well as informal contents (such as the scribbled handwritten post-it notes) often located in the 'pre-contents section' of the file.

Two other factors emerge through cross tabulation as affecting six of the elements in this category: the manner of appointment and the hobbies of the coordinator. The appointment ones will be considered first.

As already indicated above, the experiences of the appointment process were coded as either positive or negative. Those who experienced this positively responded in significantly different ways to those who did not - the giving of advice and help ***p*** = <0.001; leading staff meetings ***p*** = 0.008; discussing with colleagues ***p*** = 0.005; motivating colleagues ***p*** = 0.019; leading by example ***p*** = 0.001; and implementing change ***p*** = 0.018. Their involvement in these tasks seems to be linked in the ways already referred to.

Those who had art related hobbies similarly responded with significant difference to those who did not – the giving of advice and help ***p*** = 0.007; leading staff meetings ***p*** = <0.001; discussing with colleagues ***p*** = 0.001; motivating colleagues ***p*** = <0.001; leading by example ***p*** = 0.038; and implementing change ***p*** = 0.019. These coordinators enjoy the subject and are keen to continue the development process as well as facilitating the greater involvement of their colleagues.

The art coordinators with an art qualification responded differently to three elements in this category - the unifying of practice ***p*** = 0.019; discussing with colleagues ***p*** = 0.005; motivating colleagues ***p*** = 0.012; and leading by example ***p*** = 0.006. This would seem to suggest that holding a qualification in the subject provided some

confidence in affecting the developmental process but not enough for example, to undertake the leading of staff meetings.

The era of the NC in which the coordinators qualified was shown to influence their responses with regard to two elements in this category. (The unifying of practice ***p*** = 0.017; and implementing change ***p*** = 0.035). Three other groups responded differently for a single element; two will be dealt with here: according to the time for which they had taught (the unifying of practice ***p*** = 0.002) and the belief they held about art (setting targets ***p*** = 0.04). The likely explanations for these two are similar to those outlined above. The pattern which is beginning to emerge with some of these factors as they repeat across the categories is worth noting and it will be discussed more fully towards the end of this chapter.

The third group were those who stated that they held other responsibilities in addition to being art coordinator (discussing with colleagues ***p*** = 0.005). These were classified as: those with no other responsibilities; those with one, two, three or more. The statistically significant differences between their responses clearly show that those with one or more other responsibilities were more likely to discuss with colleagues than those without. (This was not an expected result and the conventional wisdom might otherwise have been assumed as by carrying less responsibility, the coordinator would have more time to undertake this task.) It probably indicates that it is the busier individuals that feel that they must discuss as they have other things to do besides.

9.4.4 Monitoring

The act of monitoring implies the awareness of what is happening in the teaching of art probably across the school as a whole but certainly in other classrooms outside one's own. As a concept it was entirely missing from Edwards' (1998) study; was not mentioned by the art coordinators in Gregory's (2006) work but was identified by Ofsted as an example activity that an art coordinator might undertake (Ofsted, 2002a; 2002c). In my research survey, 166 (74.1%) art coordinators indicated that they were now engaged in the activity with 137 (61.2%) coordinators involved in checking the plans of others and 168 (75%) involved in ensuring the production of

good displays and 124 (55.3%) visiting other classes to note the work produced, observe the teaching or offer feedback and support to the teachers.

There are seven elements that contribute to monitoring, comprising: defining what is meant by records and record keeping (allowing effective monitoring to take place); ensuring the continuity across the school/key stage; visiting other classes, evaluating and assessing the progress of pupils, checking plans produced by other teachers, monitoring (as a specific activity) and ensuring the production of good displays. In all elements except defining what was meant by records, the art coordinators indicated that they undertook more activity now than the coordinators (of all subjects) had recorded in the 1999 study (Fletcher and Bell, 1999). As already noted the activities of ensuring good displays and monitoring had become a major focus of their attention. Figure 9.4 presents the monitoring category which allows the comparison with the results from Fletcher and Bell (1999).

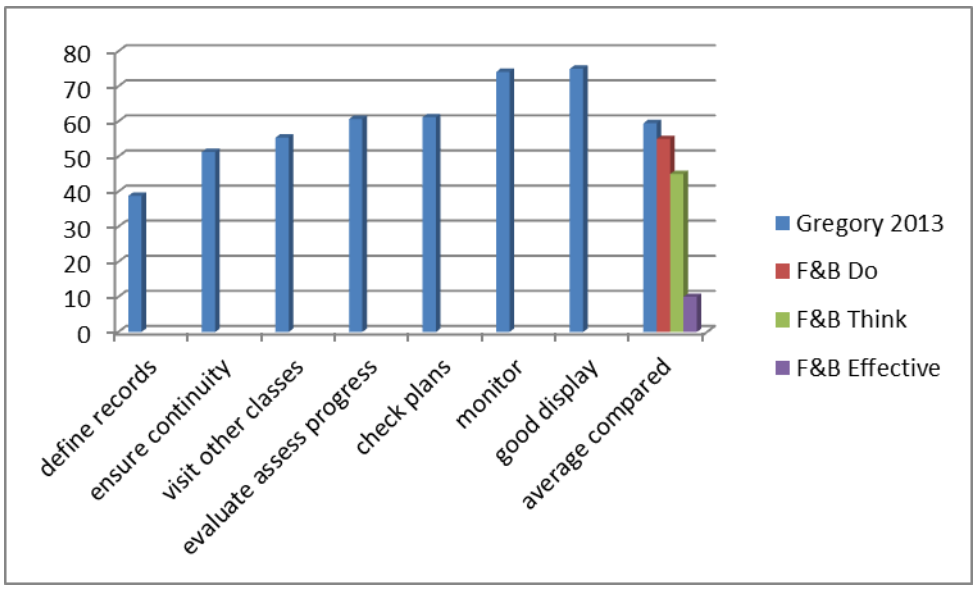

Figure 9.4 Graph showing monitoring: comparison with Fletcher and Bell, 1999

Of the coordinator files, eight (47%) had a section entitled ‘Monitoring’ but in fact twelve (70.6%) had evidence of monitoring activities within them. These included notes from discussions, formal feedback to teachers or a report for the headteacher or governors. Five (29.4%) contained documents without dates and those

documents with dates were up to six years old: these monitoring activities were not recent. In fact, no file held evidence of monitoring activity in that current academic year. In interviews, coordinators spoke of the difficulties in undertaking monitoring:

> *'… I'd really like to do some observations of teaching – not just looking at the art: y'know the end product. I'm going to talk to the headteacher…. there's just no time really…'*
>
> LF: 12

> *'it's kind of mind-boggling. I've kind of left it really, I think it's going to be, well kind of difficult. Just haven't got to grips with it yet!* [giggles]. *Y'know with literacy, I've got a lot more under my belt. Y'know my cupboard's full of files of things I've done, organised. Now filed, organised, categorised, y'know all that kind of thing…but not art: no…'*
>
> SN: 17

An examination of the cross-tabulated results identified that one specific group of coordinators whose results were statistically significant: those who had a positive experience of appointment to the role. They responded differently in five of the seven elements listed in this category: monitoring $\boldsymbol{p}$ = 0.001; ensuring good displays $\boldsymbol{p}$ = 0.005; visiting other classes $\boldsymbol{p}$ = 0.018; evaluating and assessing progress $\boldsymbol{p}$ = 0.024 and ensuring continuity $\boldsymbol{p}$ = 0.007. These differences could again be explained by virtue of the confidence that came from knowing that they had been selected and appointed in order to undertake the task. In contrast those coordinators who did particularly want the role may not have this confidence or know what they ought to be looking for in the monitoring process and therefore do not fully engage with the activities. The art coordinators who had a positive experience were three times more likely to undertake the tasks of evaluation and assessment of progress than those who had a negative experience.

The group of art coordinators with art-related hobbies also responded differently in four elements: ensuring of good displays $\boldsymbol{p}$ = 0.046; evaluating and assessing progress $\boldsymbol{p}$ = 0.015; defining records $\boldsymbol{p}$ = 0.03; and ensuring continuity $\boldsymbol{p}$ = <0.001. This group apply their interest and enthusiasm in the subject and therefore respond differently to those without such hobbies.

There appeared to be other differences in art coordinator response. Some were, in relation to two elements (those grouped according to the NC era in which they qualified, and their beliefs about art). Others only in relation to one element (those holding a qualification in art, those who trained in the arts and according to the length of time they had taught). The NC era in which the teacher obtained their qualification is an interesting case affecting two elements - the visiting of other classes ***p*** = 0.034; and ensuring continuity ***p*** = 0.004. Those who qualified in the period of time between the NC being introduced and the implementation of art (as one of the foundation subjects) a few years later, were less likely to ensure continuity or to visit other classes than those who qualified in the other eras (before or after). Those who qualified prior to the NC were more likely to undertake both and those qualifying after 2000, less likely. These pose challenges which are difficult to explain from the data. Those who qualified between 1992 and 1999 were almost three times as likely to visit other classes. This could be understood in terms of the school norms experienced as part of their teacher training and which were then accepted and internalised, once qualified. The justification is difficult to maintain however, in the light of the responses of those teachers qualifying later who would have joined the profession after monitoring (at least in the core subjects) had become normal practice.

Of those art coordinators who responded significantly in one element: those holding a qualification in art (ensuring continuity ***p*** = 0.021), those who trained in the arts (checking plans ***p*** = 0.01) and according to the length of time they had taught (ensuring continuity ***p*** = 0.001), there is again a sense of application of prior experience to the tasks. Those who had taught for more than ten years were more likely to understand the importance of ensuring continuity as were those with a qualification in art (especially those with A level or higher).

9.4.5 Staff INSET

The category of staff INSET is a little misleading in that it only has two elements within it. The clearly stated ‘organising INSET’ was indicated by 126 art coordinators (56.3%) as one of their tasks, but the other ‘consulting and informing the headteacher’ was indicated by 162 coordinators (72.3%). The latter could have been

approached in a number of ways – for example as a process for seeking the permission or authorisation of the headteacher, or, as a means of developing a way to influence the practice of the school or of colleagues. There was little additional information provided on the survey forms which could allow further insight as to how it had been conceptualised by the respondents. There are therefore important links between this category and others, specifically related to influencing practice (which could also involve the arrangement of INSET through staff meetings). Fletcher and Bell (1999) also acknowledged the challenge of teasing the elements apart and classifying them into groups. The organisation of INSET could also be read as being related to one's self, although this was more clearly indicated as 'keeping up to date by INSET or literature' and therefore included within the category of subject knowledge.

Both elements were recorded as higher than in the Fletcher and Bell (1999) study as indicated (see Figure 9.5 which allows comparisons to be made). Interestingly this was one category where the earlier group of coordinators felt the tasks did not make them effective in their role. (This might be explained by the INSET opportunities which had then existed outside the school - being frequently run by the LA etc.)

However in the written comments recorded elsewhere on the questionnaire, several art coordinators mentioned their relationship with the headteacher of the school. This was not always positive, especially when linked to the issue of organising INSET.

> *'My headteacher <u>hates</u>* [underlined] *anything creative. When I do a staff meeting she will not come so she can catch up with her post etc. If she doesn't bother then the other teachers don't bother… at least half the staff can teach art well – but the rest just don't bother…'*
>
> 58

> *'Art is sometimes totally forgotten by the leadership team as in our school the children struggle with the core subjects. They need a lot of support in those. Art is then overlooked, rushed or just left out due to time. The high expectations of the teachers for writing for example are not equally applied to art. We have lots of INSET about writing but sadly not art…'*
>
> 192

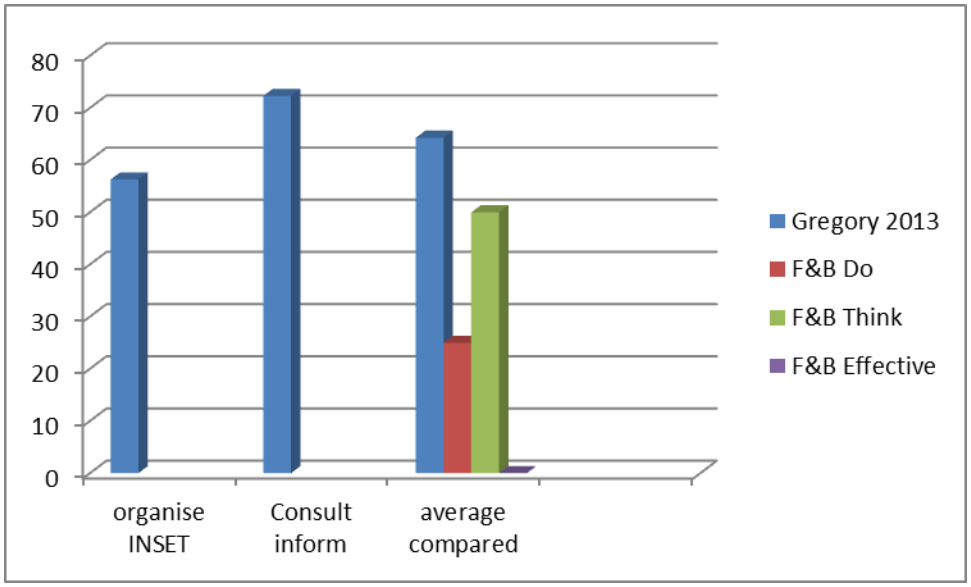

Figure 9.5 Graph showing staff INSET: comparison with Fletcher and Bell, 1999

There was little evidence in the art coordinators' files of their involvement of organising INSET for their colleagues. One file had notes of slides used at a training session offered by the secondary school where the primary school also shared a campus, but it was not clear whether this had been for just the coordinator or her colleagues as well. Another file contained notes on several meetings with the headteacher (over three year period) in which the INSET needs were discussed. Interestingly however, the period they referred to was not recent as the notes were dated at least seven years prior to my survey.)

Looking the cross tabulated information, there were three groups which had indicated that they undertook both elements of this category and where responses were significant: those with art-related hobbies (consulting and informing the headteacher $\boldsymbol{p} = 0.028$; organising INSET $\boldsymbol{p} = 0.05$); the coordinators with art training (consulting and informing the headteacher $\boldsymbol{p} = 0.037$; organising INSET $\boldsymbol{p} = 0.016$); and those with positive experiences of appointment (consulting and informing the headteacher $\boldsymbol{p} = 0.004$; organising INSET $\boldsymbol{p} = 0.014$). The art coordinators with art training were twice as likely as those without the training to consult with the headteacher as were those who had a positive experience of appointment. These differences suggest the explanation lies in the area of art related confidence. The inference from this is that those with training in art draw confidence from their

experience and understanding of the subject, whereas those with confidence in the headteacher's view of them as art coordinators draw confidence from that.

There was one group of coordinators who indicated that they organised INSET and their responses were calculated as showing a significant difference: those grouped according to the number of responsibilities they carried in school (organising INSET ***p*** = 0.025). Those with three (or more) responsibilities were the most likely to organise INSET and those with no other responsibilities were the least likely to do so. This again was a surprise and cannot be fully explained from the data collected, but it is probable that those with no other responsibility felt they had insufficient status to affect such change.

9.4.6 Subject knowledge

This category is another which only contains two elements, but these are crucial to the development of well-informed and connected art coordinators enabling them to operate in primary schools. Edwards (1998) asked about membership of support groups or organisations related to art. Her study identified that 87.5% of respondents did not belong to any form of organisation; 5% belonged to a national (unspecified) organisation and the rest (7.5%) to a local cluster. Regrettably, this aspect was not explored in the questionnaire survey undertaken as it would have been valuable to be able to make some comparisons and is considered a limitation of the study. The area of subject knowledge was one of the major concerns expressed by the advisory personnel interviewed especially that of art coordinators being able to access continuous professional development rather than just an annual event. The files of the art coordinators suggested there was very little opportunity for joining with others in meetings or courses although two of the LAs still facilitated an annual conference event for art coordinators in their area.

Figure 9.6 allows comparison with the findings of Fletcher and Bell (1999) and suggests art coordinators are undertaking these elements at the level of perceived effectiveness from the previous study.

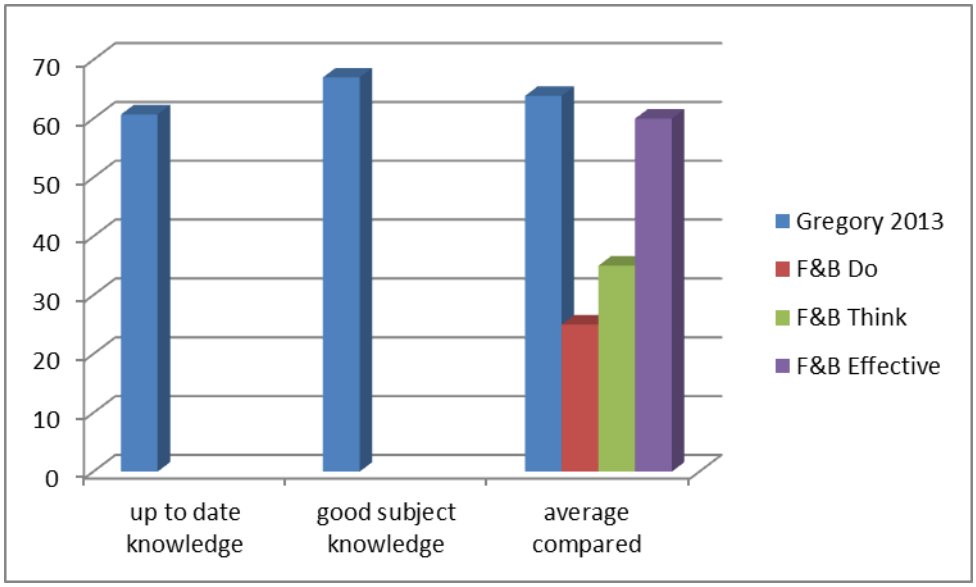

Figure 9.6 Graph showing subject knowledge: comparison with Fletcher and Bell, 1999

The element 'showing good subject knowledge' was indicated by 150 art coordinators (67%) and 'keeping knowledge up-to-date – by INSET and / or literature' by 136 teachers (60.7%).

The cross tabulated results revealed that only one group had identified responses to both elements as significant: those with art-related hobby (keeping knowledge up-to-date ***p*** = 0.016; showing good subject knowledge ***p*** = <0.001).

There were other single areas of statistical significance, namely: according to the time the coordinators had taught (keeping knowledge up-to-date ***p*** = 0.047), according to their beliefs about art (keeping knowledge up-to-date ***p*** = 0.046); those who had trained in art (showing good subject knowledge ***p*** = <0.001); those who had trained in the arts (showing good subject knowledge ***p*** = <0.001); and those according to their experiences of appointment (showing good subject knowledge ***p*** = <0.001).

The length of time that the coordinators had actually taught had a bearing on the responses they made for this element. Those teaching for less than 5 years were equally likely to indicate that ensuring they kept subject knowledge up to date was important as not. Those teaching for 6-10 years were twice as likely to indicate that they kept up to date, but the most significant indicator was for those teaching for

more than 11 years who were three times as likely to tick this element. This is quite reassuring in the sense that the greater the length of time post qualification, the greater a commitment to needing to keep-up-to-date. The files of the coordinators did not demonstrate this principle however, and it could be speculated that perhaps the more experienced teachers did not recognise the need to illustrate such activity in their file.

Coordinators with arts-related hobbies were more than twice as likely to consider the need to keep up-to-date in their understanding as those without such a hobby. This seems to reflect the processes of continuing to improve their knowledge set in order to apply to their hobby. The demonstration of that can be indicated as 'subject knowledge' was almost four times as likely to be ticked by these coordinators, than not.

With regard to the group of art coordinators grouped according to their beliefs, it was the 'postmodernist' group who were more determined to remain up-to-date. This is not too surprising to discover as a feature of postmodernist thinking in art is that art changes (Emery, 2002). The 'modernists' might be more inclined to think that they know sufficient about art and teaching art and that there would be no need to find out more.

For both those who had trained in art as well as those trained in the arts, being able to show good subject knowledge was particularly important. The 79 coordinators with a wider arts background were over 4 times more likely to have indicated this. The 68 coordinators with training in visual art were almost 6 times more likely to indicate their commitment to developing subject knowledge. Both groups clearly felt that this was important and necessary. The deeper question is how this was achieved and as neither group indicated the process of involvement in keeping up-to-date, it is unclear whether they were frustrated by this, or more prepared to draw on their pre-existing knowledge.

As previously noted, when the coordinators who had a positive experience of being appointed are considered (identified through the cross tabulation), it becomes clear the impact that this process has had upon them. In this instance the 69 negative experienced coordinators were equally likely to tick the element indicating that they showed good subject knowledge, whereas the 150 positive ones were over three

times more likely to indicate this (114 ticked and 36 unticked). This could be explained in terms of there being more at stake for the positive group. The headteacher saw them as strong contenders for the post and therefore they need to continue to live up to these expectations.

9.4.7 Supporting staff

This category has eleven elements and ten of those were indicated as undertaken by more than half of the art coordinators. The elements provide indication of both tasks and the personal skills that have been developed in order to fulfil them. The elements (and the percentage of responses) are: showing diplomacy (49.6%), ensuring good communication (53.6%); demonstrating tact (53.6%), gain colleagues confidence / commitment (58%); demonstrating a good sense of humour (60.3%); coax / cajole colleagues (65.2%); liaise (65.6%); provide help and support (70.1%); enthuse (73.7%); support and inform colleagues (75.9%) and sharing ideas / knowledge (83.9%).

Figure 9.7 provides the information on supporting staff and allows comparison with the results from Fletcher and Bell (1999). This was the category where the coordinators in the earlier study felt they would be most effective. In every element, the art coordinators exceeded the earlier (1999) recorded levels of involvement.

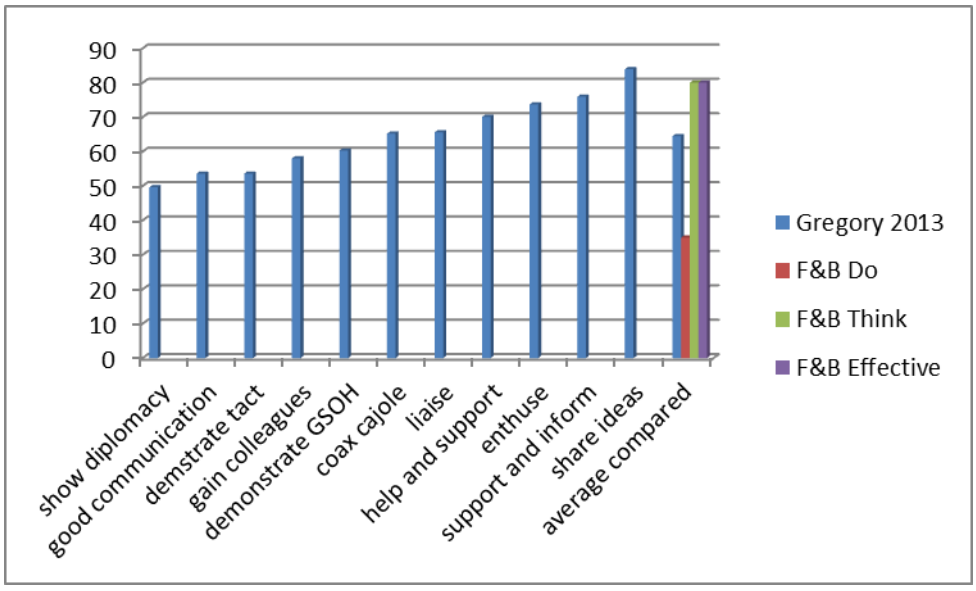

Figure 9.7 Graph showing supporting staff: comparison with Fletcher and Bell, 1999

This could be explained by the changes in the educational landscape since that time, the revisions to the curriculum, and increased priorities on the core subjects resulting in art coordinators having to work much harder to keep colleagues motivated and involved in keeping art alive in their classrooms. Many of the (anonymous) survey forms had comments which suggested this was the case – sometimes written on the sides of the form and unrelated to the actual questions asked.

> *'Not all teachers value art – they give it to TAs to deliver during PPA time.'*
>
> 154

> *'The lack of confidence from some members of staff means they restrict the experiences the pupils have… I have to work hard to try to support them.'*
>
> 97

> *'We're just too rigid: there's not enough interest at management level to instigate changes'*
>
> 156

> *'Some expert practitioners have retired. New staff aren't so skilled and the constraints of the curriculum means I have to find other ways to support them… I wish art was a higher priority so staff could be funded to go on courses…'*
>
> 137

In the interviews the art coordinators made similar comments.

> *'I try to make things as easy as possible for staff… y'know provide the scaffolding for them* [laughs] *I photocopied all the plans… I blocked out weeks in my diary to be able to offer additional support… I wouldn't ask them to do something I couldn't do myself or was prepared to help them… so subsequently found the resources to extend their* [the teachers] *skills bank and opportunities…'*
>
> GS: 18

> *'… also I think as well, the people that I speak to, the teachers I speak to most about art are the ones that are the least confident about actually teaching it, so the fact that quite a few don't now come and talk to me at all, makes me think, well either, either they just don't want to talk to me or they are confident*

enough that they can, they can do it which means they must feel quite happy about it…but it's all down to me…'

RB: 36

Their files provided some evidence of good communication delivered professionally, but with tactful warmth which indicated the quality of relationships they sought to build and maintain. This was usually more apparent on the post-it notes and other messages within the first section (the 'pre-section') of the file than the formal documents, but it was also reflected in the wording of notes accompanying audits of staff skills or materials used in the classrooms.

By applying the cross tabulated survey data, it became clear that two groups were undertaking these activities more than the rest, indicating involvement with ten of the eleven elements: those who had art-related hobbies and those who had specialist training in art. These two groups will be considered first.

Those with arts-related hobbies were keenly involved in working with colleagues. (Liaising ***p*** = 0.022; ensuring good communication ***p*** **=** 0.007; gaining colleagues' confidence / commitment ***p*** = 0.004; enthusing ***p*** = 0.02; demonstrating tact ***p*** = 0.01; sharing ideas ***p*** = 0.011; supporting and informing ***p*** = 0.001; helping and supporting staff ***p*** = 0.001; showing diplomacy ***p*** = 0.001; and demonstrating a good sense of humour ***p*** = 0.023.) In each of these elements, these coordinators demonstrated a far higher involvement than those without such hobbies. (For example, they were over twice as likely to ensure good communication or motivate, and three times more likely to share ideas or support and inform colleagues in their role.) These attributes are again probably best explained by the levels of their own interest and enthusiasm.

The art coordinators who trained in the subject show similar levels of keenness but there is a slight difference of emphasis as they are more likely to coax or cajole and less likely to help by sharing ideas with their colleagues: coaxing and cajoling colleagues ***p*** = 0.02; liaising ***p*** = 0.025 ensuring good communication ***p*** = 0.001; gaining colleagues' confidence / commitment ***p*** = 0.006; enthusing ***p*** = <0.001; demonstrating tact ***p*** = 0.025; supporting and informing ***p*** = 0.007; helping and supporting staff ***p*** = 0.003; showing diplomacy ***p*** = 0.007; and demonstrating a good sense of humour ***p*** = 0.036. This group of art coordinators also demonstrated a higher involvement in these activities than those who trained in other subjects. For

example, they were over twice as likely to gain their colleagues' confidence and commitment or demonstrate tact, and three times more likely to enthuse or support and inform colleagues in their role. The investment that these coordinators make is particularly noteworthy as they apply their own understanding and attempt to develop their colleagues as well.

Two groups of coordinators indicated involvement with six elements: those who trained in the arts (liaising ***p*** = 0.043 ensuring good communication ***p*** = 0.012; gaining colleagues' confidence / commitment ***p*** = 0.014; enthusing ***p*** = 0.003; supporting and informing ***p*** = 0.017; and helping and supporting staff ***p*** = 0.004) and those with positive experiences in their appointment (ensuring good communication ***p*** = <0.001; gaining colleagues' confidence / commitment ***p*** = 0.004; demonstrating tact ***p*** = 0.029; sharing ideas ***p*** = <0.001; supporting and informing ***p*** = 0.004; and helping and supporting staff ***p*** = 0.022). Again there is a slight difference of emphasis between the two groups: those trained in the arts preferring to liaise, whilst the appointed group demonstrated tact. Both groups are clearly committed to work with their colleagues.

Those with art qualifications indicated involvement with five elements within the category: enthusing ***p*** = 0.001 demonstrating tact ***p*** = 0.008; supporting and informing ***p*** = 0.013; and showing diplomacy ***p*** = 0.007). Although supportive, these art coordinators do not seem to be as determined as the other groups mentioned in developing the confidence of colleagues or by sharing ideas with them. This could be due to the limitations of their own understanding of art without necessarily feeling as confident in the pedagogy of the subject. This can be demonstrated in that the 81 coordinators without a qualification in art were as likely to be involved in enthusing about the subject or offering help and support as the 50 with GCSE/O level; but the 83 art coordinators with A level or higher (where they have experienced more creative freedoms and reflective activity in their course) were more than three times more likely to do so.

Another group of art coordinators, those grouped according to the length of time they had taught, indicated involvement with four elements: coaxing and cajoling colleagues ***p*** = 0.024; enthusing ***p*** = 0.021; demonstrating tact ***p*** = 0.028; helping and supporting staff ***p*** = 0.019). The teachers most likely to undertake these as part

of their role were those who had been teaching longest (in excess of sixteen years) and presumably appreciated ways of dealing with colleagues. They were at least twice as likely to demonstrate this as the newest art coordinators (who had only been teaching between 0-5 years). The puzzling group were those who had been teaching 6-10 years who were shown as less likely to participate than those grouped in the other time period categories. This cannot be explained from the data collected.

The last two groups to consider where their responses were identified as statistically significant were those grouped according to the NC era in which they qualified and by their belief in art: both were highlighted in two elements. The NC era group showed : gaining colleagues' confidence / commitment ***p*** = 0.019; demonstrating tact ***p*** = 0.026) and the beliefs group (gaining colleagues' confidence / commitment ***p*** = 0.035; and showing diplomacy ***p*** = 0.044). In common they both considered the need to build confidence in their colleagues. According to NC era, this is was most likely from the teachers who qualified before the NC was implemented or after the current version in 2000. (It is difficult to explain why this should be from the data collected. The era between the two groups had been a period of change and the focus had been on discrete subjects being taught in school rather than through associative cross-curricular teaching which might be best developed through developing non-specialist confidence amongst colleagues.) Within the beliefs group, the 'postmodernists' were almost twice as likely to engage in this activity. This could be as a result of their willingness to adopt change themselves and a desire to enable colleagues to do so as well.

9.4.8 Other (tasks)

The final category to consider was a miscellaneous collection of seven elements. Some refer to actual duties (like administration), others to the way tasks might be undertaken (prioritising and achieving goals), whereas others describe personal aspects (like developing 'thick skin' or showing good organisation). There is also a final catch all of other duties.

Only two elements were indicated by more than half of the respondents - showing good organisation (58.9%) and maintenance (55.4%) – but nevertheless the

responses should be considered carefully. The issues of other duties also invited indications of what these might be and although not every art coordinator (of the 21.4% responses) provided this information, there were mentions of 21 different specific duties that the art coordinators undertook. These will be considered below as they provide insights to the tasks expected of art coordinators rather than might be applied to coordinators of all subjects as in Fletcher and Bell's work (1999) and were reflected in the files which were seen. Figure 9.8 presents the results for the category of 'other' and allows comparison with Fletcher and Bell (1999).

This was a category where the coordinators in the 1999 study felt they would be effective. The art coordinators' responses exceeded the indications of what the earlier studies suggested coordinators claimed they were doing as well as what they felt they ought to do.

From the cross tabulated results, one group was highlighted in four elements. This was the group of art coordinators who had an art-related hobby (balancing demands ***p*** = 0.003; maintenance ***p*** = 0.007; administration ***p*** = 0.006; and showing good organisation ***p*** = 0.045). Without exception, those with art-related hobbies were more likely to engage in the elements listed than those without such pastimes.

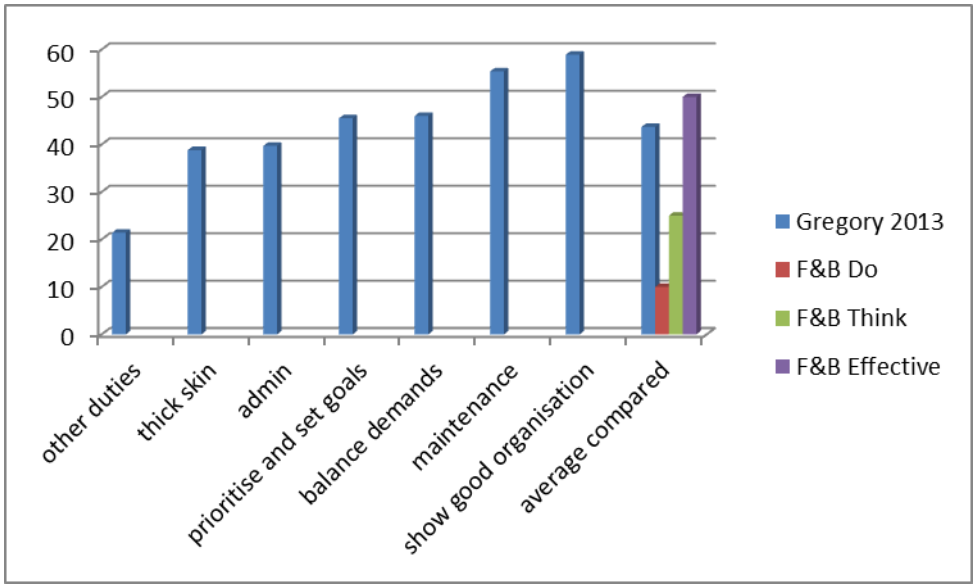

Figure 9.8 Graph showing other: comparison with Fletcher and Bell, 1999

Two groups were noted in two elements: the art coordinators with a visual art training path (administration ***p*** = 0.037; and developing a thick skin ***p*** = 0.048) and those who had a positive experience of appointment (balancing demands ***p*** = 0.03; and prioritising and achieving goals ***p*** = 0.008). In both instances, the pattern noted thus far was repeated (although it was those with negative experiences of appointment who were less likely to engage in either balancing demands or prioritising and achieving goals than those with positive experiences). The contrast between the two groups may indicate differences of outlook: those with an art background feeling more upset by colleagues not appreciating the subject that they enjoy whereas the measurement of success was strongly linked to issues of motivation for the appointment group

Three groups were highlighted with regard to a single element: according to the length of time taught (balancing demands ***p*** = 0.008); those who had trained in the arts (balancing demands ***p*** = 0.037) and according to beliefs (developing a thick skin ***p*** = 0.003). Those who had been teaching longer (both 11-15 and 16+ years) and those with an arts background were considerably more likely to tick that they were balancing demands. Those identified as 'modernists' were twice as likely to tick developing a thick skin. This could be due to their need to defend their position more frequently to colleagues than the more open postmodernists.

Appendix O lists the twenty one additional duties given by the art coordinators. Of the most frequently mentioned, applying for Artsmark (and awards in general) was mentioned by 86 coordinators (38.38% of respondents). This seems to be indicative of a significant investment of time. It was followed by organising the display in school (11.6%) although 7% of coordinators listed display as one of their responsibilities for survey item 2.12 (compared with 75% as an element in item 4.2). Art teachers appear to be carrying the weight of responsibility for the presentation of the school environment. They also run art clubs; organise external arts partnerships and projects; organise art(s) events – whether a special day, week or fortnight (as also noted by Corker, 2010); identify and apply for funding through external organisations and projects; undertake community links (and with local artists); maintain art room spaces; organise exhibitions outside the school; competition entries; artists-in-residence and take photographs of pupils' work for portfolios. These elements are

clearly reflected in their files: indeed some schools had complete volumes dedicated to Artsmark material and supporting evidence.

9.5 Conclusions

Having undertaken a full and systematic exploration of the data obtained from the survey, a large and rather complex picture has been portrayed. Firstly, comparisons have been made with the results from Fletcher and Bell (1999) which sometimes seem to indicate that the expectations being made of art coordinators has shifted over time. Frequently, as has been noted, the art coordinators have indicated that they have engaged in some elements more frequently than the earlier study had suggested might be the case. Figure 9.9 allows comparisons to be made across the eight categories and shows there are only three categories where the art coordinators appear to be doing less than the teachers recorded in the 1999 study: resources, paperwork and influencing practice.

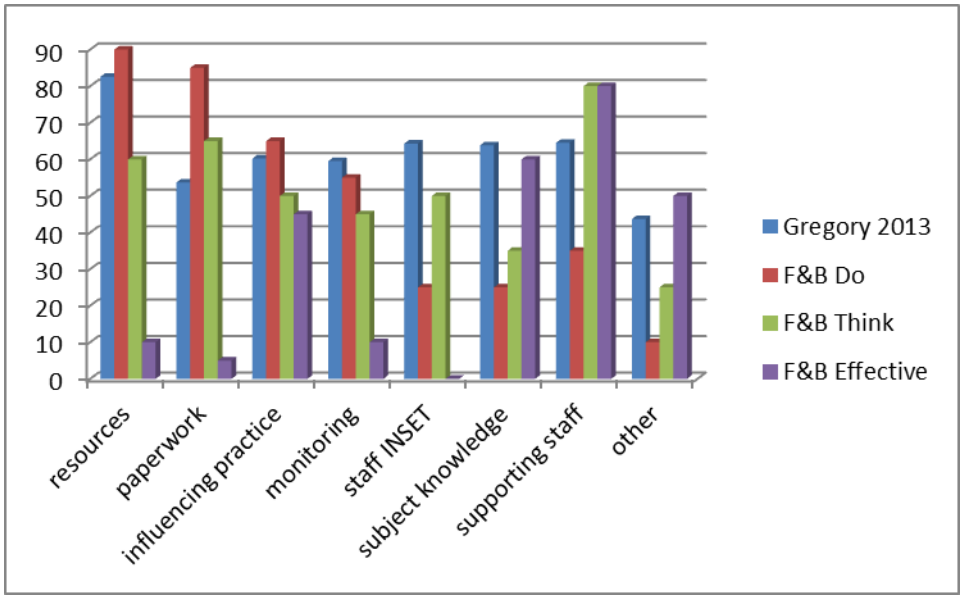

Figure 9.9 Graph showing comparisons across the eight categories used by Fletcher and Bell, 1999

The roles played by art coordinators are complex. The silence in the data has been noted in areas where a different story might have been expected: the length of time the teacher had held the post seemed to have little bearing on the role for example. The themes have been inconsistent: those who trained in art have sometimes been

less represented than other groups – for example, those that had positive experiences of the appointment process.

> *'Coordinating art as a subject is a huge role on top of the everyday demands of teaching. I sometimes feel that my hard work goes unrecognised'*
>
> 12

How might the whole picture be summed up and allow a simpler view to be obtained? Table 9.4 is an attempt to draw the information from the survey together for this purpose and highlight the key areas of practice which have been considered.

Table 9.4 Key areas of practice likely to be undertaken using results from Chi Square Tests using survey items (SPSS crosstab information) indicating number of elements and the percentages given in each Category (Gregory, 2014)

	Resources	Paperwork	Influencing Practice	Monitoring	Staff INSET	Subject Knowledge	Supporting Staff	Other
According to length of time taught			1 10%	1 14.3%		1 50%	4 36.4%	1 14.2%
Teacher's hobbies	1 20%	3 75%	6 60%	4 57.1%	2 100%	2 100%	10 90.9%	4 57.1%
NC era trained		1 25%	2 20%	2 28.6%			2 18.2%	
Art specialist training	4 80%	3 75%	8 80%	3 42.8%	2 100%	1 50%	10 90.9%	2 28.5%
Arts specialist training	1 20%	2 50%	5 50%	1 14.3%		1 50%	6 54.5%	1 14.2%
Art qualifications	2 40%	3 75%	3 30%	1 14.3%		1 50%	5 45.5%	
Feelings about art								1 14.2%
Beliefs about art	1 20%	2 50%	1 10%	2 28.6%		1 50%	2 18.2%	1 14.2%
Manner of appointment	4 80%	1 25%	6 60%	5 71.4%	2 100%	1 50%	6 54.5%	2 28.5%
Number of other responsibilities			1 10%		1 50%			

Table 9.4 lists the ten groups highlighted through the SPSS cross tabulations which have been presented in this chapter and presents the numbers and responses

(expressed as percentages) of the elements given in each category. It uses the simple key of colours to represent an increase of representation moving from white (no representation), through darker shades in 25% steps until the darkest green is used (for 75-100% representation). In this way a visual summary is presented.

There are therefore three key factors which have affected all categories: the teacher's hobbies; their training in visual art and the manner of their appointment. There will be some art coordinators who are part of all these groups: chosen for the role because of their interests, hobbies and backgrounds and these would represent the most empowered of those represented in the study. The groups are not synonymous however and some may have an interest in the subject and still have been selected despite following a different subject in their training pathway.

There are also two factors which are noted to affect seven of the eight categories: those with arts training (including dance, drama and music as well as in visual art) and those with a stated belief about art. Again these are not identical groups although some appear in both. Notably, neither of these groups indicated they were organising INSET for their colleagues, suggesting that their potential impact through empowering others, might be limited.

The other factors could be ranked as: having a qualification in art; the length of time taught; the NC era in which they trained; the number of other responsibilities held in school and their personal feelings about art.

The picture loses detail in the reduction process and it should be stressed that what has been described in this section are the factors and not determinates. For example knowing that belief is one of the factors does not fully explain the potential effects of either modernist or postmodernist beliefs that have been identified and considered above. In the way that a painting reproduced as a postcard is never as good as the full-size original, this summary should be treated with caution.

9.6 Chapter summary

This chapter has drawn together evidence from three main sources: interviews with art coordinators, coordinators' files and the questionnaire survey which was completed by 224 primary art coordinators. The latter source was analysed using

SPSS and the application of cross tabulated results from Chi Square Test to identify the areas of statistical significance. This allowed a more detailed consideration of the explanations.

The information in the chapter was developed using the elements and categories defined by Fletcher and Bell (1999). As explained in the preceding section, any attempt at the simplification and reduction of the findings and related discussion invariably needs to be approached with some caution. This said, the chapter has sought to demonstrate where issues of statistical significance have helped to identify the differences in ways that different groups of art coordinators responded to items in the survey. This was then illustrated further with evidence from the other sources of information.

The chapter concluded having presented ten factors which affected the responses from the art coordinators, ranked in order of influence and coded to portray the extent of their effect (refer to Table 9.4). Of these, the three key factors which were shown to have affected all eight categories were: the teacher's hobbies; their training in visual art and the manner of their appointment. This is the first time that such an analysis has been undertaken, and is the first time that such links have been demonstrated.

The following chapter will draw the conclusions from the research study, using the evidence and findings presented in Chapters 7, 8 and 9. It will put the findings into the themes of discourse and set them clearly into the feminist paradigm already outlined.

Chapter 10 Conclusions: framing the work

10.1 Introduction

The research study took much time, thought and energy and this chapter will consider the discourses within the evidence already presented. This is an important opportunity to ensure the reader (or viewer) 'appreciates' the work as it is framed in this chapter.

10.2 Seeing the composition

Throughout the research study I have been felt captivated by the complexity of the role undertaken by the primary art coordinator. The challenges have been immense and the value of the study could be presented in a number of ways. Firstly in itself: as there has been no previous study which has explored the identities of the individuals, their understanding of art (and the influence that this had on their work) or their practice in school. To now have the opportunity to appreciate the completeness of this study is a welcome milestone development.

Secondly, the importance of articulating the voices, experiences and views of the art coordinators themselves. In Chapter 3**,** I set out my intention to facilitate the coordinators to be seen and heard. Throughout the study, I have been very aware of the individuals that I met – either face to face, or through the documents lodged in their files. I have worked at recording the art coordinators' existence and enabling them to be heard and understood by others. I hope this has been achieved without reducing the activity to the level of the 'male gaze'.

The position of the 'viewer' carries particular messages which are often laden with power. Whether in the selection, direction or presentation of topics or images the audience has been usually be assumed to be male (Pollock, 1988, 1996; Dalton, 2001) which has affected the manner in which the female is either viewed (as subject) or marginalised as the other (as audience). There are parallels here with art education itself as well as research methodologies. Art education has been positioned over time as something which only men were able to access (Macdonald,

2004) or through which women were either objectified or controlled by a patriarchal system (Dalton, 2001). Methodologies similarly might reinforce the viewer as audience or researched as objects (Letherby, 2003). This study has sought to avoid these positions and instead to allow the art coordinators to present themselves as they see themselves. This has still been a challenge as the power relations which affect them, their thinking and activities in school, are revealed through the discourses presented in the study.

Mindful of all these aspects, I have sought to investigate primary art coordinators and identify the answers to the three aspects of my research question: the coordinators' identity, their understanding of art and how this affects their leading of art in school and their practice. The features of their identity were presented in Chapter 7; their understanding of art and resulting impact in Chapter 8 and their practice in school in Chapter 9.

The research study was undertaken in the belief that it could also aid the development of empowering the art coordinators and strengthening, them, their role and influence in their schools. This has initiated a series of actions, discussions and affected my professional development. Together, the impact should build towards more significant opportunities, training and support for primary art coordinators.

In order to achieve these, I have been aware of the various discourses (as described by Foucault) within the evidence collected from across the whole of the research study as described in the following section.

10.3 Discourses

The six main discourses of: compliance, the removal of power and powerlessness, ignorance, the reduction of status, isolation and under-confidence. These discourses are inter-related but presented separately here to better identify them, the evidence from they are drawn and also the structures by which they are propounded, developed and permitted to increase influence.

As Foucault noted:

'What emerges out of this is something one might call a genealogy, or rather a multiplicity of genealogical researches, a painstaking rediscovery of struggles together with the rude memory of their conflicts…'

Foucault, 1976
(*Two Lectures* in Gordon, 1980:83)

10.3.1 Compliance

Throughout the research study, in the questionnaire survey responses, interviews, consideration of filed information and discussions about artworks, there has been major discourse: that of ensuring compliance.

The original conviction that there ought to be coordinators of art in each school, was stated originally not by the schools but by those that inspected them. This in turn was accepted as an act of compliance, allowing inspectors to then find evidence of what they stated ought to be found when they inspected. But it would be misleading to suggest that Ofsted itself was the power source. As an organisation, it too sought to comply with the wishes of political masters and find ways of demonstrating improvement. In that sense, all the central government agencies (TTA / TDA; DES / DFE / DfEE / DfES / DCSF / DfE; NCC/ SCAA / QCA, NCSL, Ofsted) as well as local ones (LEAs / LAs) conspired together in order to allow the power relations to spread and cultivate greater opportunities for the production of knowledge. This knowledge was to further influence schools as organisations and the teaching profession to ensure the resulting outcome of compliance. Schools as bodies were now subject to the intense external gaze. Non-compliance would result in their shame revealed for all to see. All aspects of compliance were in place on macro levels as well as the more concentrated micro level as well. Individual teachers found themselves grappling with power relations and being expected to comply with the will of a paternalistic system. The art coordinators fulfilled a role in ensuring a shared belief system dominated and actions complied with the external expectations. They became the observer within school and used to ensure their colleagues complied in defining, teaching and behaving in such ways as to satisfy that system.

It became clear during the interviews with advisory personnel that they were also caught within this process. Two female advisory teachers complained that their role was primarily about making money. One likened her role to 'working for a pimp'. In

essence they no longer identified areas for development in schools to enable and empower the teachers and coordinators of art, but were expected to undertake any duties of servicing the national priorities (which did not include art). Any influence that they had (in developing the subject of art in school) was incidental and not expected (or valued) by their superiors. The two HMIs acknowledged their own frustrations that little changed and that they were being directed to undertake more non-subject specific work themselves.

Where else might the evidence of compliance be noted? The coordinators' files had in-built expectations of compliance. These included the definition of an art policy (often built upon a meaningless template from another source and either purchased from a commercial publisher or passed between the schools) and the importance of keeping the information together in the file as evidence of this compliance. Importantly, the fact that no-one else was reading the contents of these documents is an indication of the strength of the conviction enacted through compliance, but at the same time signalling a lack of power.

The school environment has become increasingly feminine as a form of classroom domestication – often now including carpets and curtains. A consequence of their introduction has been a reduction in messy working areas where art might be easily undertaken and a restriction of practices leading to forms of compliance across the curriculum and learning experiences. There is a sense of order and organisation with which it is difficult not to comply. Similarly, the displays in school classrooms, corridors and other communal areas have become a looking glass for measuring the school's compliant decorated beauty rather than a meaningful celebration of the learning processes in which pupils have engaged.

> *'the headteacher's philosophy is "if a place is beautiful – then beautiful things happen". It's my role to make the place beautiful in order to please him…'*
>
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10.3.2 Agency: the removal of power and powerlessness

The discourse of compliance has been made possible by another theme allied to it: that of powerlessness. In the act of rendering the body powerless, there are new opportunities to subject it, removing previous strengths or acts of strength.

In the processes described above, there was general agreement that INSET opportunities had declined. This involved the removal of funding (so for example the older GEST courses were no longer viable). The subject specific training has been reduced for qualified teachers and those undergoing training as students, thereby weakening the lines of resistance and ensuring a more compliant body of art teachers. The removal of advisors in LAs has similarly aided this process. On the micro level, individual teachers are unable to select which subject responsibility they might carry; instead were being instructed to do so without any recourse.

> *'I'm not actually sure how long I've been the art coordinator. I discovered I was in a staff meeting in February when the School Improvement Plan was circulated! I do what I can in one full day of teaching. I find I give a lot of my own time unpaid and without non-contact time – and un-thanked….'*
>
> 82

> *'I was told by another teacher in the school* [that I was the art coordinator]. *The headteacher had told that teacher to give me the DT and art coordinator files. I was an NQT at the time and had no idea of what to do!'*
>
> 196

> *'I think it's the teachers who have been teaching for less than five years or who are newly qualified who need further training. They don't seem to know how to ask questions or challenge. They don't seem to care or believe in anything….'*
>
> 179

The same discourse was found in interviews with advisory staff.

> *'regarding training and ITT, there's very little opportunity to build enough subject knowledge for teachers to go off and be coordinators… there's a real weakness in the level of CPD available to support them once they're qualified*…'
>
> HMI 1: 4

> *'… my role is now Primary Education Adviser which I'm happy with... I'm a member of the Primary National Strategy Team and so, most of my work is to do with extending writing, improving writing, improving the standards... it's across, across the... across the nation I suppose, the role of the adviser has been, you know – well sort of been decimated and... so in many ways I'm lucky to, you know, to retain some sort of job… I can't offer the kind of support I once did to schools - they would have to buy that and now also pay to come on the subject leaders' meetings as well… I've been pulled back by the system... and in a way, I haven't quite recovered from that loss in terms of my influence* [on art] *in schools...yeah, I mean... I suppose people will still call on*

me but not in like, not in the quite the same way, no... and that's understandable I think. I don't know what's going to happen to teachers' development.'

AD 3:26

10.3.3 Ignorance

The pervasion of ignorance had two forms: the reduction of opportunity, experience and knowledge about art, artists and techniques and the process whereby the individual professionals themselves, were ignored. The former was clearly demonstrated in the interview discussions about artworks. The primary art coordinators were frequently unaware of artists, the pieces they produced or the ways in which they were made. There were several who were 'aware' of van Gogh's painting for example but who were unable to name him as the artist.

There were several instances of non-specialist art teachers who acted as a member of an arts team. They often told me something similar to 'visual art is not my strength' (AS) and as they spoke, it became clear that no member of the team saw themselves as leading the subject of art and design at all. Somehow 'the arts' had become a cover for ignorance. Yet these schools sometimes held the Artsmark award and had generated many arts activities, often by hosting an artist-in-residence or employing a specialist teacher at the time of the application. What became clear was that it was ignorance, rather than any form of knowledge which was shared across teams. It was also shared with greater confidence as all members could be supportive of the views expressed or the decisions made without feeling personally responsible. There were also some instances where the team was constituted of more senior teachers as the 'curriculum team'. These tended to recognise the limitations of their subject knowledge and seek additional guidance to strengthen their leadership across the curriculum.

In interviews, several advisory personnel mentioned art coordinators who worked across a community of schools (whether federated or linked through academy trusts etc). Although none of these were interviewed as part of this research study, they clearly exist. Some evidence was noted on the survey forms completed by Advanced Skills Teachers (ASTs) but they did not elaborate on how they exercised cross-

school work and as they did not indicate a willingness to be interviewed were not approached. Similarly given the increase of other types of educational leadership noted by NCSL (2010), it is clear that the opportunities for sharing ignorance and resulting poor practice could be set to proliferate in the twenty-first century (see Appendix P).

The actions of ignorance whereby those who appeared to have a form of knowledge were themselves ignored were common. Examples of this included the ability of TTA to disregard the research projects it had earlier commissioned and financially supported (Blundell *et al.*, 1998; Blundell, 2010); the university libraries which failed to keep any record of studies undertaken by its Master's level students or quietly disposed of 'out of date' material from the shelves. In these ways, previous investigations into the work of art coordinators have been successfully ignored. The threads running through Ofsted reports (as noted in Chapter 2) suggest that it too has been ignored even as it attempted to ensure compliance.

10.3.4 Reduction of status

The reduction in status is a specific form of the removal of power. There were many instances through the study – particularly issues of art as a low value activity and curriculum subject (making it therefore easier to subjugate further), the removal of art heroes (whether advisors or researchers) etc. The depiction of art coordinators as women teachers; being under-valued and underpaid is an illustration of the reductive process leading to powerlessness and the guarantee of ultimate compliance.

> *'the school hasn't taught art and design for three years… we're re-introducing the subject this year and I have planned for the whole school to teach portraits…'*
>
> 146

> *'since the squeezing of the timetable, art has sometimes appeared* [to be] *an endangered subject. I feel it's such an important experience for all children – even more so now. Hopefully the new creative curriculum will encourage a change in general attitudes'*
>
> 206

10.3.5 Isolation

Part of the mechanism of reducing status is to ensure individual teachers remain isolated leaving them unsupported in schools without advisory support. The erosion of the personal confidence of individuals by always ensuring there appears to be a better model of coordination which it is implied to have been mastered in all schools (except theirs) is prevalent. This is reinforced by the loss of INSET opportunities (above) as this ensures there can be no passage of escape or building of communities of practice.

10.3.6 Under-confidence

Such isolating experiences clearly erode the confidence of the individuals concerned resulting in a heightened need for reassurance. This was clearly demonstrated in those art coordinators who volunteered to be interviewed. Almost every one of the main interviews ended with the words 'so you're interviewing lots of art coordinators? I bet they know much more than me…' Some interviewees looked for reassurance throughout the interviews – more so than in the forms of response noted earlier by Thody (1997).

> *'… our SoW seems very rigid and has little room for creativity. I feel I lack expertise to introduce this and* [therefore]… *rely on QCA SoW to help and focus on assessment rather than creativity'*

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10.4 Searching for leadership

The position of the art coordinators revealed in this study seemed to bear little resemblance to those described in 'Empowerment / Leadership Model for Art Education' described by Thurber and Zimmerman (2002: 20) and included in Figure 2.2. Although Thurber and Zimmerman refer to the teachers as 'not capable of moving into arenas of effective public leadership unless they develop self-confidence in their personal and professional abilities' (2002: 20), it seems to be assumed that this is what they will do. The primary art coordinators did not indicate that they wanted to develop in this way. This puzzled me. All the art coordinators I met seemed to generally operate in the first Domain A (Knowledge of and belief in one's self) and would sometimes draw from Domain B (Knowledge of art content and

pedagogy). What I could not locate was that which was supposed to develop from the overlap between the two domains: self-empowerment leading to various public developments (for example exhibiting work or by publishing). When I could detect an overlap something else seemed to develop – a form of professional conceit that allowed the individual to understand and yet keep their practice to themselves.

Two such art coordinators were interviewed. They had both become 'special expert' teachers of art in the school. One (ironically the only art coordinator on a Master's level course) was clear about her part-time role:

> *'I really didn't want to become a leader with its greyness and drab… really did I want to do nothing else but this piece of paper – just education for twenty odd years? Am I that passionate about education? No! By contrast I am passionate about my own art work and I've given myself permission to work on, my work that I produce… on my own in my studio and I'm very happy* [laughs]. *.. I enjoyed my acting* [temporary leadership] *role but when I was passed over for promotion, I had the most bitter, bitter feelings and I went off to do other things…I mean can I be bothered? I can just come in and teach art and then get out – doing stuff which is really, really exciting, y'know valuable for the kids but… I am an island. I work on my own.'*
>
> WJ: 6

The other art coordinator had also become disillusioned.

> *' yes,…* [I've been] *given power to change things, but not enough to do what, what I'd* [like] *– y'know not enough money: everything done on a shoe string. … I'm very happy doing what I do – but it's not really healthy is it? I don't know how long I'll be here… I'm jaded. All the events and things I've done – all undervalued… never acknowledged and always taken for granted* [by headteacher and colleagues] *… I'm really sad that the teachers don't want to teach art but I've got a nice gig here…'*
>
> TL: 8

I reflected on the crucial moments which had determined the changes they expressed and then reconsidered the other art coordinators in this light. Two developments came from this. The first was the challenge to reconsider all the types of art coordinator I knew about. This included all I had directly encountered in interviews, through their responses in the questionnaire survey or that advisors told me that they existed.

From this information I created a typography which set out the various kinds (Table 10.1). I identified three main types of art coordinator: leader/facilitators, maintenance

figures and special experts. Each of them could be presented in a variety of models according to the contextual circumstances of the school setting: solo, paired, arts team, curriculum team or in a community of schools.

Additionally all types, once situated within a model could also be represented by a different individual person, for example a qualified (generalist) teacher, TA or a specialist teacher (trained in art). Table 10.1 sets out this information and is coded: the darker the section, the more commonly encountered that particular kind of art coordinator in the research study; the very lightest sections indicate types which were not encountered.

Table 10.1 follows on the next page.

Table 10.1 Typography overview (darker shades used to identify frequency in this study) Gregory, 2014

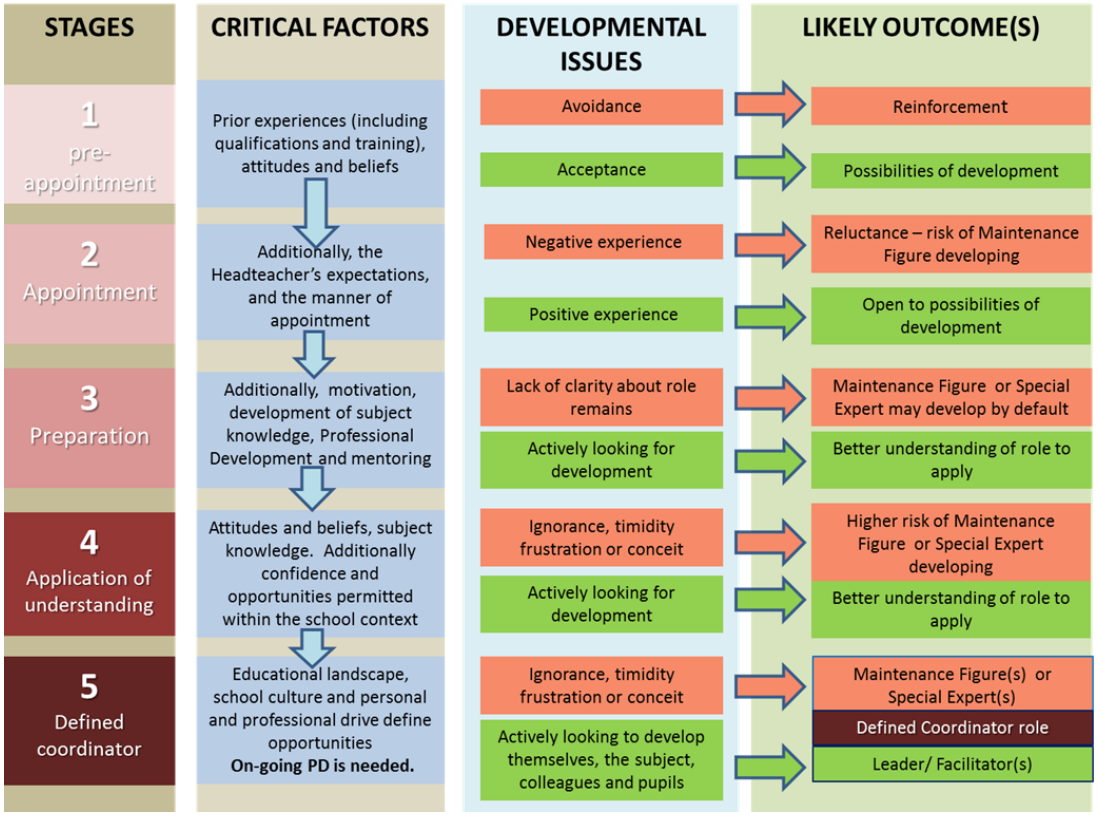
Models	Solo	Paired	Arts Team	Curriculum Team	Community of Schools
Leader/Facilitator					
Type(s)	Specialist Teacher	Two Specialist Teachers (or one specialist and one non-specialist)	Specialist Teachers	Specialist Teachers	Specialist Teacher(s)
	Non-specialist teacher	*Two non-specialist teachers*	Non-specialist teachers	Non-specialist teachers	*Non-specialist teacher(s)*
	TA	*Teacher/TA*	*Teachers/TAs*	*Teachers/TAs*	*Teacher(s)/TA(s)*
	Unqualified teacher	*Two TAs or unqualified teachers*	*TAs or unqualified teachers*	*TAs or unqualified teachers*	*TA(s) or unqualified teacher(s)*
Maintenance figure					
Type(s)	Specialist teacher	*Two specialist teachers*	Specialist teachers	*Specialist teachers*	*Specialist teacher(s)*
	Non-specialist teacher	*Two non-specialist teachers*	Non-specialist teachers	Non-specialist teachers	Non-specialist teacher(s)
	TA	Teacher/TA	*Teachers/TAs*	*Teachers/TAs*	*Teacher(s)/TA(s)*
	Unqualified teacher	*Two TAs or unqualified teachers*	*TAs or unqualified teachers*	*TAs or unqualified teachers*	*TA(s) or unqualified teacher(s)*
Special Expert					
Type(s)	Specialist teacher or 'artist'	*Two specialist teachers or 'artists'*	*Specialist teachers or 'artists'*	*Specialist teachers or 'artists'*	*Specialist teacher(s) or 'artist(s)'*
	Non-specialist teacher	*Two non-specialist teachers*	Non-specialist teachers	*Non-specialist teachers*	*Non-specialist teacher(s)*
	TA	*Teacher/TA*	*Teachers/TAs*	*Teachers/TAs*	*Teacher(s)/TA(s)*
	Unqualified teacher	*Two TAs or unqualified teachers*	*TAs or unqualified teachers*	*TAs or unqualified teachers*	*TA(s) or unqualified teacher(s)*

The second development grew from the idea that a newly appointed art coordinator had the potential to become any of the types listed in Table 10.1.

What were the critical factors of experience which would determine which type they might become over time? There were several identified within the study as already presented: previous experiences, qualification in art, their training pathway and whether they felt they had the full endorsement of the headteacher through a positive appointment process. (See also Table 9.1.)

From these I identified five developmental stages which I set out (Table 10.2) in order to demonstrate how an art coordinator might progress responding to situations or factors within each stage.

Table 10.2 The developmental stages of becoming an art coordinator (Gregory, 2014)



As (indicated in Table 10.2) art coordinators move from one stage towards the next one, there are key developmental issues to be considered in relation to the critical factors I identified in my study. These are presented in the red or green sections: red is the least desirable route and the process progression set out in the 'likely outcomes'. The defined coordinator role is that which develops as a result of the

interplay between the different factors and issues listed. Neither maintenance nor special expert models are ultimately seen as desirable, each for different reasons.

Maintenance figures: do not affect change, they are a stunted form of the 'subject leader' and similar in many respects to the lesser 'coordinator' role as defined by Bell and Ritchie (1999). The main concern of a maintenance figure is compliance and the mechanism of shared ignorance across the school staff can then become the crucial factor in determining the shape and form of art coordination adopted – particularly when safeguarded by the absence of developmentally challenging subject specific CPD. In this way neither ignorance nor timidity simply can affect change. Those who suffer frustrations in their role, compounded by knowing sufficient to appear to do a good job are more likely to develop the kind of professional conceit already alluded to.

Special Experts: become the essential art epicentre of the school community. Class teachers may feel relieved of the pressure of teaching art and may abandon any attempt at doing so. The work produced by pupils may be of a high standard and the displays across the school environment could be seen as a cause for celebration. However, this type of art coordinator cannot be seen as desirable as they limit the growth of generalist teachers by limiting their repertoire of subjects, and restricting the depth of their subject knowledge and pedagogical understanding. In this instance, Holt (1989) in his PhD thesis identified the very key issues in English primary education, which he echoed several times in his work (1995 and 1997). The three possible advantages of generalist teachers teaching art in the primary classroom are: the extent to which the teachers can support pupils through the challenges of change, to know their pupils and the subject they teach (and apply their own learning to both) and the ways in which they can easily adapt the learning opportunities and context during the curriculum timetable. A salutary warning of what may happen by encouraging the development of special experts was recorded in the survey response:

> '[art] *is not taught regularly at this school due to there being a teacher who used to be employed just to teach the subject over the years. They left and last year was the first year without a specific art teacher. It is clear to me that most class teachers have not taught art regularly since that time as they are*

out of practice, feel they don't have time or just avoid the subject… I am fighting a major battle…'

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It should be noted that the developmental stages in Table 10.2 are just that; as developmental stages they are not static. If significant changes occur such as the arrival of a new headteacher or additional responsibilities given to the art coordinator, then the developmental process will operate. It can never be assumed that the defined coordinator is fixed for ever, but those determined to find ways of leading and / or facilitating others around them are more likely to retain their subject-based professional integrity and find new pathways through changes in the educational landscape. Among the crucial factors to minimise the evolution of weaker models is the importance of on-going professional development. The lack of such opportunities has already been noted but the likely impact both for and on the art coordinator could be catastrophic and result in substantially weaker leadership, increasing the likelihood of developing either maintenance figures or special experts.

How do these lines of thinking sit in Thurber and Zimmerman's (2002) model? All I have described in the five stages of development above sit predominately in Domains A and B. This research study did not identify robust art coordinator models which had ventured into Domains C or D. This does not mean that they do not exist but only that they had not yet been identified. (This could be an indication of their rarity).

The developmental lines outlined in this section are important in considering the emancipatory and empowering opportunities for the (predominately) female art coordinators for several reasons. Firstly, as Ramazanoglu and Holland (2002) acknowledge, emancipation cannot be achieved without recognition of the limitations forms of oppression and the desirability of changing the situation. It would appear that most of the coordinators in this study were largely unaware of the predicament they operated within and therefore (understandably) unlikely to seek change. However the concept of a male researcher's role in 'empowering' them is unsettling for me personally. Just as there were many issues to recognise and work on in defining the study itself, there remain similar ones to apply in developing the outcomes into new opportunities. The explanations require as much sensitivity to ensure the predicaments are revealed and opportunities are built through

collaborative activities. Irwin (1995:133) emphasised the importance of 'dialogue among individuals…[which] requires faith in people and in their power to create and recreate… founded upon love, humility, faith, in the midst of a relationship of mutual trust…'. The opportunities for empowerment of coordinators must therefore be built with and by them in careful and meticulous processes over time. Emancipation will not be achieved by another route.

This would be a good point at which to consider the impact of my study as well as the impact on my work.

10.5 Impact of my study

There are several ways that this research study has already impacted upon others, even before publication in this form. The opportunity to present the voices of the otherwise unheard art coordinators has been influential in my own development and also as it was in informing and developing others.

Firstly, this can be observed in the interest shown by the late John Bowden as he recognised how little had been set out in the published literature about primary art coordinators and their role. His book (Bowden, 2006) had been used by NSEAD as the central source of information referred to in the one day training events and was appreciated by those that attended (Hardy, 2008). John himself explained to me the context of his book and how it came to be written.

> *'Erm... it was conceived originally to be written by somebody* [else] *and I was invited to contribute a section on schemes of work – I'd written a book called Writing a Policy and Scheme of Work for a Primary School* [Bowden, 1997] *so I was asked to, erm, contribute to that. When the person who was charged with writing it left, I was then, um, asked by NSEAD to run a series of courses and I started to write a series of articles in Start* [magazine published by NSEAD] *and it was quite obvious a lot of people were finding those useful. .. I dunno who suggested it but I ended up putting it all together in one book. …Well, firstly, there was nothing out there for primary subject leaders and the primary subject leaders were saying that. Um, secondly, there was a book, erm, written by Rob Clement, erm, which I'm sure you'll be familiar with for heads of department in secondary schools* [Clement, 1993] *... and lots of people had said that was really useful…*
>
> *… I used to regularly run two and a half day courses – in the old days when teachers could easily get out – for, primary teachers and what I did in North Yorkshire was – that was the two tier system – was I used to run courses that*

were for the average primary teacher who probably hadn't got art training and then I used to run subject leader courses which had a really different focus and so I gradually became aware that they were all asking me for the same thing. They all wanted the same data so it seemed to make sense that that, erm, to put it all together in a book so they would have a source of reference.

'[For the training] *basically, I had a blank canvas and I could do what I liked so I ran in-service programmes, erm, I used to run the same courses in six different places* [across the county of Yorkshire]. *It was a terrific job, I mean, erm, for twenty years I was just responsible for development work and that was a wonderful opportunity. Of course, it all changed when Ofsted came in and when local authorities felt their job was to, um, monitor rather than do development work – well, it wasn't, it was the government that decided to do that and so the whole perspective changed, you know…'*

Bowden, May 2009

John continued to take an interest in the development of my research study until the time of his sudden death in January, 2012. It had become a representation of a continuing theme with which he had been concerned throughout his career, that of the improvement and development of teachers in order that their pupils should ultimately benefit. In that sense, the study has bridged periods of time utilising a form of genealogy as described by Foucault (1991) to better understand the present. I suspect that without doing this, the presentation of the current situation for art coordinators in primary schools would have made little sense.

I was also invited by an enthusiastic primary school headteacher to support a clustered network in a nearby LA area in SE England. Historically, the LA had supported a network meeting of art coordinators but as with all subject based developmental work (similar to that described by John Bowden above), this had been lost as a central function and had been given to a group of headteachers in order to continue the work. The headteacher responsible for the art meetings invited me having received the questionnaire survey form in the post. I attended the meetings and began to explore ways to best support and develop those teachers: the application of what I had learned through the data collection. (This was prior to the establishing of the Kent Art Teacher network which will be discussed in Chapter 11.)

As a university based link tutor I visited many schools to supervise student teachers. I always tried to make contact with the art coordinator when I did so – although this was not a direct part of my role in the school. From these conversations, I began to introduce coordinators in different schools to each other and develop a mentoring role – both individually and in small cluster meetings - providing support and feedback for the art coordinators: their role, files and trying to facilitate practical developmental activities.

Lastly, as my own confidence grew, I began to recognise the need for more publications. I have discussed this with several commercial publishers and have lost count of the times I have been told that art education is not an economically viable area in their field of educational publishing. The domination of commercial values has not daunted my efforts as I have tried to persuade colleagues to write. It seems to me that a market can be created by the number of voices raised – by those art coordinators in schools saying they need new publications and by those willing to say to publishers that they are prepared to write. This is still an on-going challenge.

10.6 Impact on my work

The impact on my work has also been considerable. In order to present my professional role I should first explain that the university where I worked at the outset of my research study lost the subject specialism modules in the revalidation process when all ITE courses were redefined. This was not a popular move as many subject tutors argued that these were the basis of training teachers for subject coordination roles. The management team pointed to the Standards documents (particularly TDA, 2009) and insisted that this was no longer the remit of ITE and reemphasised the importance of the core subjects which would require additional hours to be identified on the teaching timetable. This was a bitterly disappointing development.

Before I moved to another university (which retained the specialist module format) I invested energy in order to involve art and design in other modules. I saw this as the ‘least worst’ option. The modules included ‘Language Identity and Culture’ and ‘Arts in Education’. Working in small teams with other specialist tutors together we defined and taught through integrated studies. In this way, the tutors found some

reassurance but the students ultimately faced positions in schools which demanded a greater level of subject based knowledge than these modules could provide.

I moved to another university at the end of 2010. This institution had identified several strategic priorities including the arts and culture and the development of internationalisation. In my current role I have utilised these opportunities to strengthen and develop art education across the Faculty. There have been some very positive opportunities made available to me to present papers and actively demonstrate aspects of my work (Gregory, 2010; Gregory 2011a; Gregory 2012a; Gregory 2012b; Gregory 2012c and Gregory 2012d) in a range of national and international contexts. All these have grown from my experience of undertaking the EdD programme and specifically from the academic and professional confidence I have gained from my research study.

I still teach the specialist modules as previously and also a condensed Master's level Enhanced Subject study for students following the PGCE route. In all these I apply my own learning and reflection. With the undergraduate students I make no assumptions about their learning or prior experience. In all courses I listen and apply what I learn from them. I also work to lift the aspirations of the student teachers, as some of them (as I am now certain) will become coordinators of art as NQTs and I want them to have an understanding of what that means and also to be aware of mechanisms by which they can find support and encouragement from others.

Lastly, the study has convinced me of the need for involvement in advocacy in all its forms – locally, nationally and internationally.

Since 2011 I have worked with a colleague in Kent to develop the Kent Art Teachers network which aims to empower all teachers of art in schools, provide collaborative learning opportunities and develop greater confidence. It has been challenging but I have felt impelled in the light of what I now know to ensure that the future is an improvement. I also sit on the Education Steering Group of the Turner Contemporary Gallery (Margate) in order to find ways of allowing primary teachers to experience and gain a deeper understanding of contemporary art.

I am very involved in the work of NSEAD having been elected both Chair the Professional Development Board and also to its National Council. Through the PD

Board, much work has been done to strengthen and develop the Regional Network Groups (RNGs) which NSEAD has nurtured (including those like KAT) as a response to the reduction of support mechanisms provided by LAs. I therefore contributed to the definition of NSEAD's Professional Development Plan (NSEAD, 2010a) as well as the Strategic Plan (NSEAD, 2011). For me, the driving principle has been about the empowering of art teachers – usually female, usually under-confident and almost always marginalised by and within the educational system.

Lastly; I have become more involved with the International Society for Education through Art (InSEA) and the World Alliance for Arts Education (WAAE).

10.7 Recommendations

Given the scope of this research study, there are a number of recommendations which I have grouped according to the audience for whom the recommendations are intended and are set out as a 'needs' list. All are within the realm of possibility and will probably find a form of expression on my 'to do' list in the coming years.

Schools need:

- Guidance specifically produced for headteachers and Governors about recruiting / selecting new art coordinators;
- Support in defining the school curriculum to ensure that art is better regarded and represented

Art coordinators need:

- Help in understanding what a good art coordinator could do. This should be based not on the principles of pleasing Ofsted but rather on the values that they hold and the building of confidence and empowerment;
- Support in becoming a champion of art in their school / context – including opportunities for being mentored (or offering it to others) - in a similar way to those proposed for teachers of mathematics (Williams, 2008);
- Access to peer support and networks (real and virtual);

- Subject specific CPD which is appropriate for their experiences and needs.

Those involved in ITE and / or CPD need:

- To undertake a review of CPD offers and ensure access for art coordinators (these should include mentoring as a development opportunity);
- Opportunities should define and encourage Master's level study and development (including opportunities for the study of leadership in art);
- To explore all possibilities of subsidised funding;
- To find effective ways of working together, hosting joint seminars, workshops or workshops for student teachers and those who already qualified.

All need:

- To find ways of celebrating success and enthusiasm in art coordinators and their work – at local, regional and national levels;
- Encourage more published writing about and from primary art coordinators and include the involvement of researchers.

10.8 Chapter summary

This chapter has brought together the research study in a number of ways. At the start, it made explicit the discourses evidenced through the data and collection processes. This was followed by a reconsideration of the need for leadership in art and the best model for understanding this, before supplementing personal reflections on the forms and the impact of the study itself.

Lastly, the chapter concluded with a range of achievable recommendations.

The final chapter will outline the developments within the English educational landscape since the completion of the study and considers the impact of those factors on art and art coordinators in primary schools.

Chapter 11 Post script: catalogue and exhibition information

11.1 Introduction

Research studies are bound by context and the time period in which they were completed (Denzin and Lincoln, 2003; Emery, 2010). The period of time in which my research study took place was characterised by a sense of change on the horizon, predominately by the anticipation of a revised NC. The Cambridge Primary Review (CPR) had undertaken a major independent review of primary education (Alexander and Flutter, 2009; Alexander, 2009) and ultimately published a substantial report of its findings (Alexander, 2010). The CPR however was disregarded by the government which had commissioned a smaller review of its own which recommended that the new NC, instead of being built on a framework of individual subjects would define six areas of learning (Rose, 2009). It would aim to facilitate greater flexibility in allowing teachers to plan and teach in a more cross-curricular fashion (Rose, 2009, DCSF, 2010). This was often allied with discussions about a more 'creative curriculum' and frequently used in schools which wanted a more child-focused approach to learning (Burgess, 2007). In this way, the subject of art and design was therefore set to be absorbed into the area of learning titled 'Understanding the arts' (Rose, 2009), which was viewed with some suspicion (Joicey, 2009).

However, despite the publication of the proposed new NC (DCSF, 2010), the printing and distribution to schools of the documents (QCA, 2010), this anticipated change did not occur. The sacrifice of debating time by the then Labour government just prior to the general election in May 2010 meant that it was never adopted in law. There were considerably more changes to emanate from the general election as will be outlined in this chapter.

The purpose of this chapter is not to provide a political commentary on events since I undertook the study, but to set in context the ways in which the educational landscape has quickly changed in that period. It also allows a reflection on what my

study might indicate for the current situation and how it has informed aspects of activity in which I have become involved.

11.2 Shifting educational landscapes

Since the investigation was completed the change of national government indicated immediate and substantial changes in the direction of education policy. 'The Importance of Teaching: The Schools White Paper' set out a plan for major changes (DfE, 2010) and was swiftly followed by documents on the ways ITE would be restructured and provided mainly in school - rather than as part of a university based training route (DfE, 2011a, 2011b), plans for redefining the NC (DfE, 2011c), redefined plans for the curriculum for the youngest pupils implemented in September 2012 (DfE, 2012), expectations for teachers (DfE, 2013a), a proposed NC for KS 1-3 to be implemented from September 2014 (DfE, 2013b, 2013d) and a revised School Teachers' Pay and Conditions Document (DfE, 2013c). As part of this raft of reforms, new kinds of schools were also defined and established (for example Free Schools and Teaching Schools) and the educational landscape began to look quite different in a very short space of time (Maddern, 2010).

Not all were pleased with the changes or the speed at which they occurred (Ward, 2010; Murray, 2010, Mansell, 2011), but the reforms were enacted. (The latest analysis of the general shift in ITE provision by Howson and Waterman (2013) concluded that by 2015, serious differences between primary and secondary provision would have occurred. For secondary schools, they warned that 'higher education will disappear from direct provision in most subjects'. Primary provision is likely to be greater than this but no study has yet been undertaken to consider the impact on the subject of art and design by these changes as noted by Payne, 2013).

Additionally, LAs had funding removed and many education departments were restructured as a result. As part of this process, all advisory teachers for art and the LA subject-based advisor posts were lost. Of the advisory personnel I had interviewed only the two HMI retained their positions. In a short space of time even the meagre forms of support that I had noted were lost. ASTs also ceased to exist so the support structures were substantially reduced.

11.2.1 Ofsted and primary art coordinators

The summary report 'Making a Mark: Art, Craft and Design in Schools 2008-11' was published in 2012 (Ofsted, 2012a) with a short commentary (Middleton, 2012) and the NSEAD response (Gast, 2012).

In the Ofsted document (Ofsted, 2012a), inspectors outlined what that they had noted in schools at the same time as I had undertaken my survey. Nationally they looked at 96 primary schools over the three year period – approximately 32 each year. They noted that a minority of schools (40% of those inspected) were providing a good or outstanding art, craft and design education. Ofsted decided to drop the use of 'satisfactory' grades in inspections in January 2012 (Wilshaw, 2012) so references to that grade were minimised in the report (although they had been awarded to schools at the time of inspection). Little seemed to have changed since the previous report in 2009 and two comments summarise what they noted about art coordinators.

> *'Subject leaders were also strong subject teachers and had a demonstrable impact on exemplifying high standards of teaching. But they did not all observe staff regularly enough to inform developmental feedback, tailored support or delegation of responsibilities.'*
>
> Ofsted, 2012:6

> *'Schools should…support subject leaders in articulating and evaluating their specific contribution to the creative and cultural development of all pupils'*
>
> Ofsted, 2012:7

The inspectors also noted the lack of training opportunities for teachers (only 8.3% of the art coordinators had attended a subject based course), the sudden and dramatic decrease in LAs employing an art subject specialist advisor and the combined effects these factors had in schools on their ability to provide a good experience for pupils in art.

They also noted that the ‘best lessons’ (2012:16) they observed in KS1 and 2 were taught by the subject leader. Whether this was as the ‘special expert’ or in their role as class teacher is not clear, but it does raise the question whether in order to have the best art education schools must at least employ knowledgeable art coordinators. Inspectors felt ‘strong leadership secured highly effective partnership working between teachers, subject specialists external to the school, and parents and carers’ (2012:39). In all, there were ten mentions of such ‘specialists’ in the report.

The percentage of male coordinators was even lower than noted in my study (2.1%). If this has become a continuing downward trend, the gendering of art education (noted by Dalton, 2001) is now almost complete.

Two specific examples are provided of leadership:

In the first, a female coordinator ‘had an exceptionally strong impact on the development of subject knowledge among staff by working with them as they prepared materials linked to thematic work.’ This was achieved ‘by attending training courses **herself** and working alongside **her** colleagues as they planned teaching’ (2012: 40 the emphasis in bold is mine) and through the support of the (male) LA creativity consultant and his local network of primary school subject leaders.

In the second, a new headteacher provided ‘dynamic leadership’ who appointed a full-time specialist art teacher to develop art and work in partnership with creative practitioners, parents and carers. This may have been a ‘special expert’ role as ‘**she** contacted all the local galleries, art venues, craft workers and artists **she** could find’ (2012: 40 – the emphasis in bold is mine), and ultimately included the mounting of an external exhibition of pupils’ work.

Ofsted identified a number of common weaknesses in the leadership of art including:

- inconsistent accuracy of assessment (both quality and lacking appropriate moderation)
- lack of evaluation of teaching strategies through the analysis of pupils’ achievement
- poor management of subject specialists leading to a lack of ownership or no reinforcement by non-specialists
- local resources or national initiatives in the subject were under used
- improvement planning was too limited as it was dominated by whole-school priorities at the expense of subject-specific improvements

- too few opportunities for the subject leader to collaborate with other staff (these were either limited, poorly timed or poorly managed)
- a general lack of awareness of the need for subject training.

Ofsted 2012:42

Although not an overly positive description of the primary art coordinators the inspectors reinforced many of the factors I had already noted in my research study.

Ofsted itself was also redefined by the educational reforms, the subject survey inspection process was curtailed and energy invested in inspecting schools in the core subjects. The Ofsted website still lists the 26 art subject survey inspections undertaken in the period September 2011 to February 2012 (when those inspections were halted) but there are no plans to publish a summary of these. Even the Ofsted National Advisor role for art looks unlikely to remain for much longer (Middleton, 2013).

In summary, the intention to ensure compliance remains but the greater power relations are currently more determined to reduce, erode and undermine the subject as well as the subject leaders in school.

11.3 Professional opportunities

As the educational landscape changed so too did the opportunities for development and ‘guerrilla tactics’ (Gregory, 2012b). The Kent Art Teacher (KAT) network was birthed as part of the NSEAD Regional Network Groups (RNGs) which have been encouraged across England. Working with a colleague (who had formerly employed by the LA as an advisory teacher), we have encouraged the creation and development of a federal collection of local groups across two LA areas represented in Figure 11.1. These are essentially self-supporting groups which meet once or twice a term to encourage and empower the leaders of art in the schools represented in this region. To date there are eight such groups established and the intention is to nurture at least another seven by the end of the academic year 2013-14. This will mean every teacher; TA or other professional interested in art in school will have a community of practice in their part of the county. No other RNG in England has adopted this model although there are several either attached to clusters of schools or a specific gallery. Figure 11.1 indicates the KAT base centres

of the various groups in existence or anticipated this year. The hope is that through this mechanism KAT will express the principles espoused by Thurber and Zimmerman (2002) and grow the kind of leaders of art that they identified.

The KAT project has already been successful in obtaining modest funding from external sources (the first RNG to do so). The intention is to aid the development of KAT Coordinators (usually themselves primary art coordinators) who will lead the local groups and find ways of further supporting these individuals. In the process of redefining the NC and responding to the government suggestions for art, KAT has already held two 'mini-conferences' which were well attended by local teachers.

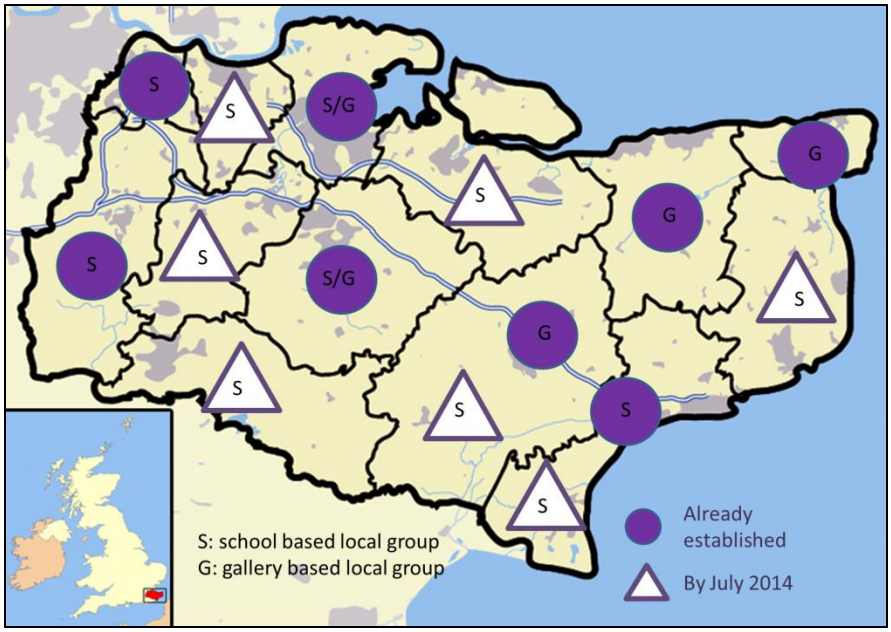

Figure 11.1 Map showing the current distribution of KAT groups

In 2012, John Bowden died suddenly very shortly after meeting with a publisher to discuss the updating of his book written for primary art coordinators (Bowden, 2006). The impact of this was far reaching and was a very sad loss for the world of primary art education: both to lose John and his influence and also the prospect of a revised edition of the book. However, together with a colleague from another university, we offered to work on the revision, using his notes and updating the material in the light of the swift developments and evidence from my research study. The revised book was published in the autumn of 2013 (Bowden, Ogier and Gregory, 2013) and

coincided with renewed discussion in schools about the way art could be led and developed in the new NC ready for 2014 (DfE, 2013d).

Another significant development for me personally occurred in early 2013 as a direct consequence of undertaking the EdD programme, my research study and one of my interviews. The Department for Education (DfE) decided to set up a series of 'Expert Groups' – one for each subject of the proposed new NC. They asked for recommendations from HMI. I was nominated for the art and design group on the recommendation of one of the HMIs that I had interviewed as part of my study (and as a direct consequence of that interview). I was subsequently elected as Chair of the art Expert group so am able to steer it in such a way as to benefit the teachers responsible for art in primary schools. The remit of the Expert Group was originally defined by the Teaching Agency (TA) to consider the content and impact of the proposed NC for art for ITE providers. This quickly was enlarged to consider CPD needs as the TA was amalgamated with NCSL to form a new department within DfE – the National College for Teaching and Learning (NCTL). The work of the group was deemed confidential until accepted by the Ministers responsible. A set of papers with recommendations from all the Expert groups was leaked to the media in June 2013 and published in the press under the heading 'Curriculum experts say Gove's plans could lower standards' (Mansell, 2013). The group will continue to meet in 2013-14 to try to ensure those concerns are not realised and that every opportunity is seized for positive improvement.

NSEAD (in partnership with the Cambridge Primary Review Trust and the publisher Pearson) is undertaking a series of one day conferences across the UK throughout the year ahead to support schools (and particularly those in leadership) to prepare for the new NC. I have been asked to lead the art workshops and will be drawing on much of my research study in order to assist schools and subject leaders.

I am also planning an academic symposium in 2014 to bring together art educators involved in ITE in order to strengthen the ways we can support both student teachers and already qualified staff in the light of the new NC structures (DfE, 2013d).

On reflection, I have become involved in various ways to ensure the structures are in place for developing, nurturing and sustaining the empowerment/leadership model in

art education at local, regional and national levels. This is the impact of undertaking my research study.

11.4 Looking to the future

To conclude, I wanted to identify the issues which have developed through my study but especially in the time period since I undertook the data collection as these could set the agenda for the future.

Firstly, there is the continued importance of supporting the individuals who will be responsible for leading art in schools. This seems to go without saying, but in the ever-changing educational landscape it is perhaps, easy to be misled by the developments, believing that the subject will be sustained by the increased focus on generic issues. The evidence from my work, the art coordinators themselves and Ofsted is that this will not substitute for deep subject knowledge, well applied and as a supportive process for under-confident teachers.

Then there is the crucial issue of who ought to lead the subject in school. Alexander (2013) recently published a paper which argues that a multiplicity of types of teachers will be needed to effectively teach and lead in the schools of the twenty-first century. He spoke of capacity – particularly linking 'curriculum capacity, expertise and leadership' (2013:6), stating the building of that form of capacity requires greater – not less – investment. He analysed the discourse of political thinking in education and suggested that this failed to appreciate the challenge of such development.

> He concluded *'the generalist class teacher system isn't sacrosanct* [and highlighted] *a flexible approach to school staffing, a desire to share intellectual capital between schools as well as within them …*[in order to] *enhance the capacity of schools collectively as well as individually…'*
>
> Alexander, 2013:13

If he is right and the varieties of schools and communities of schools continue to increase as suggested (NCSL, 2010), then there will clearly be a greater need for empowered leaders of art to serve them. There are currently opportunities to develop

these teachers for the future and it is imperative that all of these are utilised to that end.

11.5 Chapter summary

The chapter began with a reminder of the backdrop to my research study, particularly in anticipation of significant curriculum changes. These did not materialise in the ways expected and the outline continued with an overview of the changes to the educational landscape which were introduced in a comparatively short space of time. Insights of development for primary art coordinators were extracted from the last inspection reports for the subject.

This was followed by an indication of my own professional development and the opportunities which have appeared since the study was undertaken. The chapter concludes with final justifications for developing and supporting the art coordinators.

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List of Appendices

Appendix A

Key modernist and postmodernist orientations in art education After Emery (2002)

	Modernist	Postmodernist
1	**Artists as heroes: the significance of self-expression** Key drive: individualism attained through self-expression and creativity. Each student is capable of finding autonomy, identity and 'selfhood' through art making.	**The individual in context** Individualism recognised as a western concept which may not apply to all students. They are better seen as participants in the culture/s around them and ought to develop a sense of 'other'.
2	**Role of the Avant-garde** 'Originality' is highly prized. Students are discouraged from copying images and take an autonomous stance to find their own art style etc. Avant-garde artists are seen as role models.	**Pluralism** Students ought to study art for many diverse purposes. They may also work collaboratively to explore issues (global, environmental or political) and tolerate/celebrate all art-making.
3	**'Art for art's sake'** Students should explore visual imagery without the need to depict narrative content. Art is a legitimate activity in itself, separate from other areas of knowledge and serves no purpose other than 'self-expression'.	**Art for meaning** Students should consider the constructions of meaning, multiple readings through irony, parody and pastiche. Semiotics with a focus on signs and signifiers are more important than formalist composition or techniques.
4	**Fine art** Students ought work in abstract ways and avoid 'kitsch ideas' which are of a lower order. The differences between serious and less serious art forms are emphasised: it is more important to study accepted artists than the unknown or of lesser importance.	**High art and low art** Traditional divisions between fine and popular art are challenged - especially by fusing them together in new art forms. Parody may lampoon convention, stereotypes and 'serious' (taken for granted) values.
5	**Assumption of Western universality** Universal acceptance and understanding of particular forms through their skills and content – including visual elements and composition. Acceptance of 'known' critics and 'historians'.	**Multiculturalism** All cultures and groups are empowered; the 'western canon' is disregarded. Postcolonial ideas are valued and the arts of non-western cultures studied in the context of power, land rights etc.
6	**Role of art critics** Students should describe what they see, analyse the elements and compositional devices, interpret the work's meaning and finally form a judgement. Key sources must be used and respected.	**Viewers as critics** Students should read diverse criticism, use their own voice and acknowledge their cultural perspective. The traditional critic's role is to be challenged –especially that of the privileged white western male.
7	**Art history as linear progression** Students should appreciate an unfolding sequence of art movements and styles. They ought to identify antecedents of the present day. It is accepted that certain forms or cultures will be minimised or omitted from the linear format.	**Art knowledge as non-linear** Students question the way knowledge is constructed and built into systems of privilege for/by some groups. Meta-narratives are replaced by mini-narratives including the study of lesser known artists (as well as the better known ones).
8	**Gender** Female forms are frequently represented; art history reinforces the importance of the lives and works of the (male) 'great masters'. There is a hierarchy of art forms and gender issues are not discussed.	**Gender** Representations of people are always seen as statements of positioning. Feminist histories and art by women are used to explore identity and issues of gender (male and female).
9	**Optimism** Students can utilise the potential of finding identity and autonomy by means of self-expression. Formalist properties of artworks are enthusiastically embraced but culture and meaning are often avoided.	**Scepticism and postmodern doubt** Hierarchical values must be questioned and borders redefined; knowledge is not fixed or stable. Critical pedagogy will be introduced in safe and supportive contexts to facilitate debate in constructive ways.

Appendix B

Key elements or characteristics of behaviourist and constructivist teachers of art

[Gregory, 2006 *after Littledyke and Huxford (1998) and Hoye (1998)*]

Key elements	Behaviourist	Constructivist
teacher behaviour	discourage learner interaction: the teacher 'provides' the information	encourage learner interaction, student initiated questions and cooperative learning
curriculum	ignores or minimises inter-curriculum links	articulate the relevance of inter-curriculum links
learner behaviour	encourages learners to listen carefully and then undertake the exercises	encourage learners to be responsible for their own learning
feedback	may ignore practice activities – unless the product is flawed	offer supportive feedback to learners while they are working
artworks and process	uses process to produce the product	emphasise process rather than product
organisation for learning	using the curriculum framework, provides learners with the appropriate categories to use	focus on theme/elements, allowing learners to classify and organise sub-categories for themselves
attitude to new ideas	criticises products which do not replicate the template offered	appreciate new and novel ideas/realities and value 'wonderment'
attitude to new challenges	value replication of artworks or techniques demonstrated; 'easy step' approach may be used to achieve the desired outcome	value curiousity, exploration, inquiry and 'risk and difficulty'
attitude to created 'art works'	appreciate consistent replication by pupils, not what they would like to create	appreciate what pupils create, not what they can repeat
attitudes to problems	may view the learners as the problem – especially if their work is sub-standard	pose challenging problems which relate to the learners
value of artwork	value each artwork according to the product criteria	value each artwork if it is honestly created
use of questions	discourage questions generally, unless closed and reinforce the information already provided; clarity of teacher expectation increases certainty	encourage open-ended questions and uncertainty
attitude to views of others	only encouragement for pupils is to produce the desired outcome (empathy is not required)	encourage pupils to see the views/frames of others (empathy)
attitude to wider perspectives	encourage the adoption of single (implicitly correct) frames or perspectives	encourage the adoption of multiple frames or perspectives
underlying belief about teaching	conviction that transmission is the best way to educate pupils	consider transformation rather than transmission

Appendix C

Ofsted Evaluation Criteria (Ofsted, 2009a)

Leadership and management in art, craft and design

Outstanding (1)	The effectiveness and high profile of the subject in the school is underpinned by visionary leadership and efficient management that demonstrate a close link between aims and actions. There is a track record of innovation and achievement. Morale is high amongst teachers of the subject but self-evaluation is critical and well informed by inspiring practice in educational, creative and cultural settings. Incisive quality assurance is followed up with prompt, decisive action to tackle relative weaknesses. Ambitious aims are matched with skilled deployment of resources, including any extended services. The inclusion and achievement of all learners is a central goal that is very effectively promoted through a relentless drive for high quality provision. Excellent links are evident with parents and external agencies, to reinforce the high standards and creativity of art, craft and design. Learners flourish as a result.
Good (2)	The leadership of art, craft and design is strongly focused on developing the quality of provision in the subject, raising standards and promoting the personal development of learners. A common sense of purpose has been created among teachers and support staff. Through the comprehensive quality assurance procedures, the coordinator has a well-grounded understanding of performance in the subject. Weaknesses are tackled energetically and creatively. The inclusion of all learners is central to the vision for the subject and effective action is taken in pursuing this and dismantling barriers to engagement. Resources are used well. Good links exist with parents and outside agencies to support the work in art, craft and design. The impact is seen in the good progress made by most learners on most fronts, and in their sense of well-being.
Satisfactory (3)	The requirements of the curriculum are met. The engagement and achievements of learners indicate that expectations are reasonably pitched. Awareness of good and outstanding provision and outcomes in the subject inform the direction of subject leadership. The subject coordinator monitors teaching and learning regularly and has a sound understanding of strengths and weaknesses. Resources are used appropriately to bring about improvement. There is some evidence that strategic management of improvement is effective. Some links with parents and outside agencies already contribute to the quality of provision, achievements and well-being of learners and others are planned.
Inadequate (4)	Overall, leadership of art, craft and design has too little impact. It is insufficiently focused on promoting learners' personal development, and lacks the authority and drive to make a difference. Some subject teachers lack confidence or motivation. Even though the subject may offer adequate provision, quality assurance is ineffective and the management does not have a realistic view of weaknesses in subject provision or outcomes. Resources are not deployed well because the subject coordinator does not have a well-ordered sense of priorities. Resources might be inadequate because there is insufficient awareness by, involvement of or support from senior staff. Links exist with parents and other educational settings, but overall the coordinator does not do enough to ensure the development and well-being of all the learners. The learners' progress is slow on some fronts and the capacity to act decisively to improve provision is unproven.

Appendix E

PRIMARY ART COORDINATOR RESEACH SURVEY

I am very grateful for your help. Thank you.

IMPORTANT: Please note that all information provided will be treated confidentially: no individual or institution will be revealed at any time. All information will be held securely and only used for my research.
Please feel free to contact me if you have any queries.

Peter Gregory
Senior Lecturer in Education

Please complete the form as fully as you can for each of the four sections.

1 ABOUT YOUR CURRENT SCHOOL

1. In which Local Authority (LA) is your school?

1.2 Approximately how many pupils are there?

1.3 What is the age range of pupils? (Please circle as appropriate)

3 4 5 6 7 8 9 10 11

1.4 Please circle which Year group you teach:

Nursery Reception 1 2 3 4 5 6 all/HT

1.5 Please indicate how much time you are employed for:

0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1.0 (full time)

1.6 How long have you been teaching at this school?

1.7 Is there a defined budget for Art? Yes / No

If yes, please indicate the approximate figure for this academic year: £

1.8 Does the school have (or is currently applying for) the Artsmark Award?
Yes / No

1.9 Did you decide the Art Scheme of Work adopted in the school?
Yes / No

1.10 What Scheme of Work is used?

QCA LCP Suffolk Other (please specify)

1.11 Please briefly explain why this Scheme of Work was adopted.

2 ABOUT YOU

2.1 Gender Male Female

2.2 Year of birth

2.3 In which country were you educated at Primary School?

England Scotland Wales Other

2.4 In which country were you educated at Secondary School?

England Scotland Wales Other

2.5 What are your current leisure interests/hobbies?

2.6 What age group did you train to teach?

Foundation Stage/KS1 KS1/KS2 Other (please specify)

2.7 In what subject did you specialise in your training or your degree?

2.8 By which route did you train as a teacher?

Cert Ed Bachelor degree + QTS PGCE GRTP Other

2.9 In which year did you qualify as a teacher?

2.10 How long have you been Art Coordinator?

2.11 How long after qualification were you appointed as Art Coordinator?

2.12 Please list any other responsibilities that you now hold (in addition to art)

3 ABOUT YOUR ART EXPERIENCES

3.1 Please list any art activity you recall from when you attended Primary School

3.2 Please list any art activity you recall from when you attended Secondary School

3.3 What is your highest **art** qualification?

None GCSE/O Level A Level Bachelor degree Masters degree

Other (please specify)

3.4 Please indicate your current feelings about art ***in general***? (ie NOT as it is taught in school)

0 = very negative 5 = very positive

0 1 2 3 4 5

(please explain your choice)

3.5 Can you identify any experience which has caused/affected your feelings?
Yes / No
(If yes, please outline.)

3.6 Please explain in a sentence or two what you believe art to be.

3.7 How do you feel about the **teaching** of art in your school?

0 = very negative 5 = very positive

0 1 2 3 4 5

(please explain your choice)

4 ABOUT YOUR EXPERIENCES AS ART COORDINATOR

4.1 How did you become Art Coordinator?

4.2 What are the duties that you have undertaken in this role?

The following were identified in an earlier study of all subject coordinators (Fletcher and Bell 1999). How many of them have applied to you in the role as Art Coordinator?

Please tick as appropriate – and make further comment if preferred:

- ☐ Develop resources
- ☐ Consult and inform HT of issues
- ☐ Coax / cajole colleagues
- ☐ Balance demands and what's achievable
- ☐ Maintenance
- ☐ Organise INSET
- ☐ Check planning
- ☐ Produce policy / schemes / plans
- ☐ Purchase resources
- ☐ Unify practice / ensure coverage
- ☐ Administration
- ☐ Raise awareness of subject demands
- ☐ Monitor
- ☐ Liaise
- ☐ Keep knowledge up-to-date – by INSET and / or literature
- ☐ Ensure good display
- ☐ Set targets
- ☐ Excellent planning
- ☐ Show good subject knowledge
- ☐ Ensure good communication
- ☐ Gain colleagues' confidence / commitment
- ☐ Advise and help
- ☐ Enthuse
- ☐ Prioritise and achieve goals
- ☐ Visit other classes
- ☐ Ensure resources meet needs
- ☐ Plan for continuity
- ☐ Demonstrate tact
- ☐ Share ideas / knowledge
- ☐ Support and inform colleagues
- ☐ Evaluate / assess pupil progress
- ☐ Define record keeping
- ☐ Lead staff meetings
- ☐ Discuss with colleagues
- ☐ Plan for differentiation
- ☐ Motivate colleagues
- ☐ Organise and audit resources
- ☐ Help and support
- ☐ Lead by example
- ☐ Implement change
- ☐ Ensure continuity
- ☐ Show diplomacy
- ☐ Review resources
- ☐ Feedback from courses
- ☐ Develop "thick skin"
- ☐ Show good organisation
- ☐ Demonstrate a good sense of humour

Please feel free to note any other comments:

4.3 What further training opportunities would be helpful to your development?

4.4 Do you receive any financial reward for being Art Coordinator? Yes / No
Please explain your response.

4.5 Other comments or observations

4.6 If you would be willing to be interviewed, please write your email or telephone number below– indicating if it's a school or home number - and I'll contact you.

Many thanks.

Appendix F

School of Education and Training
Mansion Site
Bexley Road
London
SE9 2PQ

Email: gp40@gre.ac.uk
Direct Line: 020 8331 9466

[date]

Dear Head teacher,

SURVEY OF PRIMARY ART COORDINATORS

As part of my doctoral research into the work undertaken by Art Coordinators in Primary Schools, I am writing to invite the Art Coordinator at your school to take part in a postal survey. I have written to all schools currently in partnership with the University of Greenwich across SE England and am keen that as many take part in the survey as possible.

The role of Art Coordinators does not appear to have been explored before so the contributions to the survey will be of great value in understanding what they do and the impact they have on the teaching of art in school. Ultimately I would like to use the information gained to benefit Art Coordinators by improving the training opportunities and courses offered in the future by the University of Greenwich.

I have enclosed a pack for the Art Coordinator including a copy of a questionnaire survey form and I would be very grateful if you could pass it to the Coordinator for completion. It can be posted it back to me in the stamped addressed envelope (also enclosed in the pack). It would be particularly helpful if you could ensure that it is returned within three weeks of receipt of this letter.

At the end of the questionnaire I have asked for an indication if the Coordinator would be willing to be interviewed. I would like to interview a sample group in order to explore further the issues identified in the survey itself.

IMPORTANT: Please note that all information provided will be treated confidentially: no individual or institution will be revealed at any time. All information collected will be held securely on my computer (in accordance with the requirements of the University of Greenwich Data Protection requirements) and only used for the purpose of my research. The information will be destroyed after three years or once analysed – whichever is the sooner.

Please feel free to contact me using the email address or telephone number above if you have any queries.

I look forward to hearing from your Art Coordinator and/or yourself.

Peter Gregory
Senior Lecturer in Education

Appendix G

School of Education and Training
Mansion Site
Bexley Road
London
SE9 2PQ

Email: gp40@gre.ac.uk
Direct Line: 020 8331 9466

[date]

Dear Colleague,

SURVEY OF PRIMARY ART COORDINATORS

As part of my doctoral research into the work undertaken by Art Coordinators in Primary Schools, I am writing to invite you to take part in a postal survey. I have written to all schools currently in partnership with the University of Greenwich across SE England and am keen that as many take part in the survey as possible.

The role of Art Coordinators does not appear to have been explored before so your contribution to the survey will be of great value in understanding what they do and the impact they have on the teaching of art in school. Ultimately I would like to use the information gained to benefit Art Coordinators by improving the training opportunities and courses offered in the future by the University of Greenwich.

I have enclosed a copy of a questionnaire survey form and I would be very grateful if you could complete it and post it back to me in the enclosed stamped addressed envelope. It would be particularly helpful if you could return it within three weeks of receipt of this letter.

You will notice that at the end of the questionnaire I have asked for an indication if you would be willing to be interviewed. This is because I would like to interview a sample group to explore further the issues identified in the survey itself.

IMPORTANT: Please note that all information provided will be treated confidentially: no individual or institution will be revealed at any time. All information collected will be held securely on my computer (in accordance with the requirements of the University of Greenwich Data Protection requirements) and only used for the purpose of my research. The information will be destroyed after three years or once analysed – whichever is the sooner.

Please feel free to contact me using the email address or telephone number above if you have any queries.

I look forward to hearing from you.

Peter Gregory
Senior Lecturer in Education

Appendix H

Semi-structured interview questions / themes

Subsidiary questions / themes to be followed up according to the circumstances in each individual school.

Background

Length of time as qualified teacher
Length of time in this school
How appointed to role of Art Coordinator

Role as Art Coordinator

Who explained the role
What does it involve
Issues pleased with (or frustrated by)
Development over next 2 years

Influences

On views about art (in general)
On teaching of art
Defining Scheme of Work / curriculum used
Perceived

Images (after Downing and Watson, 2004)

Personal response to the work shown
Whether (or not) they would use the image in their teaching (and justifying their view)
Age range of pupils they would feel it appropriate to use the image with

Folder

Structure and contents (eg policy, monitoring/evaluating teaching, outline of SoW etc)
Expectations (who defined / why)
How used in school
Advice to give to new coordinators

Other thoughts?

Questions?
Thanks

Appendix I

School of Education and Training
Mansion Site
Bexley Road
London
SE9 2PQ
Email: gp40@gre.ac.uk
Direct Line: 020 8331 9466

STUDY OF PRIMARY ART COORDINATORS: INFORMATION SHEET FOR PARTICIPANTS

This study is part of my doctoral research into the work undertaken by Art Coordinators in Primary Schools. Thank you for agreeing to be interviewed.

The role of Art Coordinators does not appear to have been explored before so your contribution to the study will be of great value in understanding what they do and the impact they have on the teaching of art in school. Ultimately I would like to use the information gained to benefit Art Coordinators by improving the training opportunities and courses offered in the future by the University of Greenwich.

The study will consist of different activities for different participants:

For Coordinators:

a postal survey already sent to all schools currently in partnership with the University of Greenwich
face-to-face interviews with a self-selecting sample*
discussions about images of artworks*
analysis of Art Coordinator files (if available)*

*these could all take place during the same interview (time permitting).

For Inspectors/Advisory personnel:

face-to-face interviews

It is anticipated that all interviews will not exceed an hour in length.

IMPORTANT: Please note that all information provided will be treated confidentially: no individual or institution will be revealed at any time. All information collected will be held securely on my computer (in accordance with the requirements of the University of Greenwich Data Protection requirements) and only used for the purpose of my research. The information will be destroyed after three years or once analysed – whichever is the sooner.

Peter Gregory (Senior Lecturer in Education)

This Project is Supervised by:	**Francia Kinchington**
Contact Details (including telephone number):	**University of Greenwich** **Email: f.kinchington@gre.ac.uk** **Tel: 020 8331 9424**

Appendix J

PARTICIPANT CONSENT FORM

Title of Research: **An investigation into the contribution made by Art Coordinators to the development of the teaching of art in primary schools.**
Investigator's name: Peter Gregory **Email: gp40@gre.ac.uk** **Tel: 020 8331 9466**
To be completed by the interviewee Have you read the information sheet about this study? YES/NO Have you had an opportunity to ask questions and discuss this study? YES/NO Have you received satisfactory answers to all your questions? YES/NO Have you received enough information about this study? YES/NO Do you understand that you are free to withdraw from this study: at any time? YES/NO without giving a reason for withdrawing? YES/NO 6. Do you agree to take part in this study? YES/NO
Signed
Name in block letters
Signature of investigator

Please note:

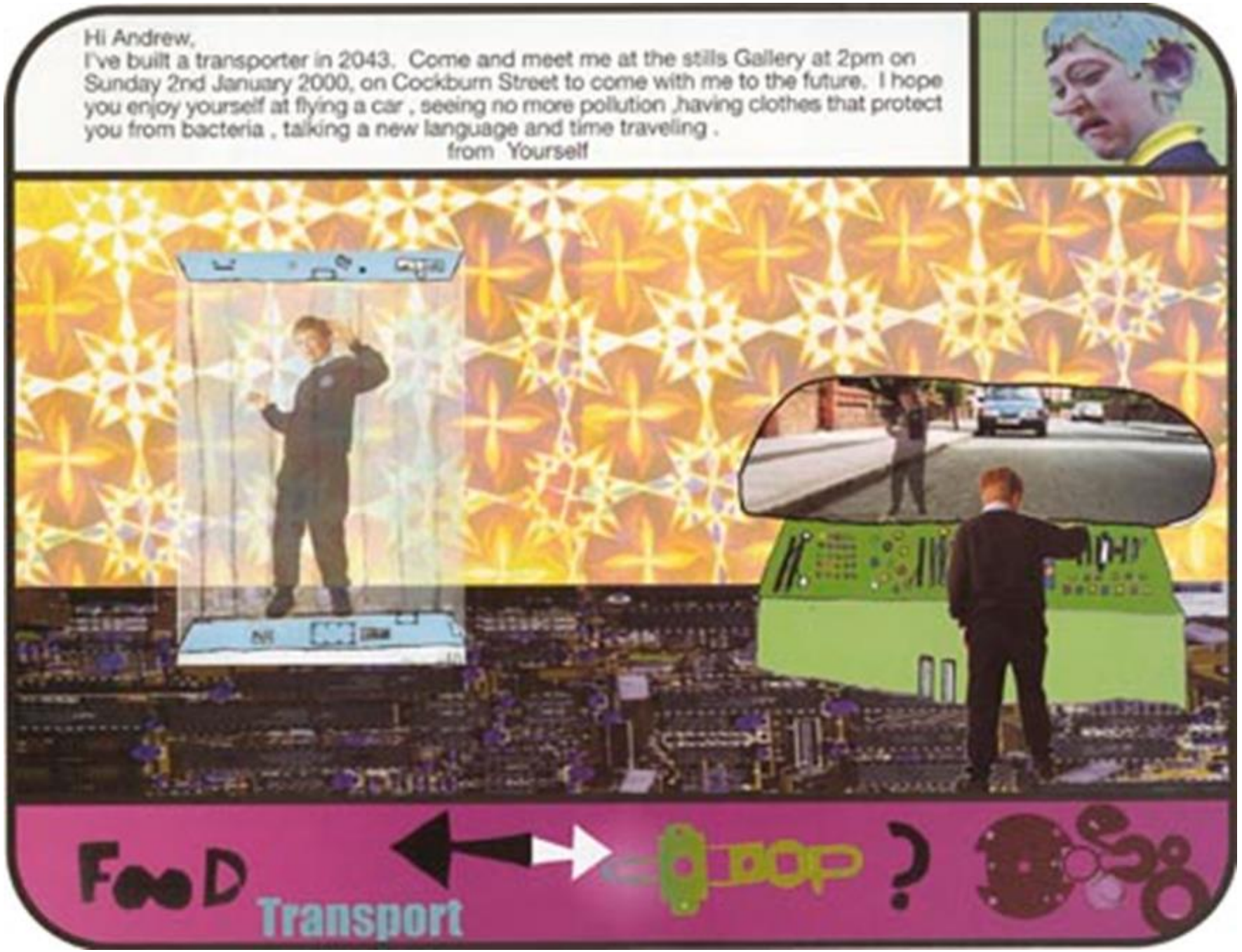
The consent form **must** be signed by the actual investigator concerned with the project after having spoken to the participant to explain the project and after having answered his or her questions about the project.

This Project is Supervised by: **Francia Kinchington**
Contact Details (including telephone number): **University of Greenwich** **Email: f.kinchington@gre.ac.uk** **Tel: 020 8331 9524**

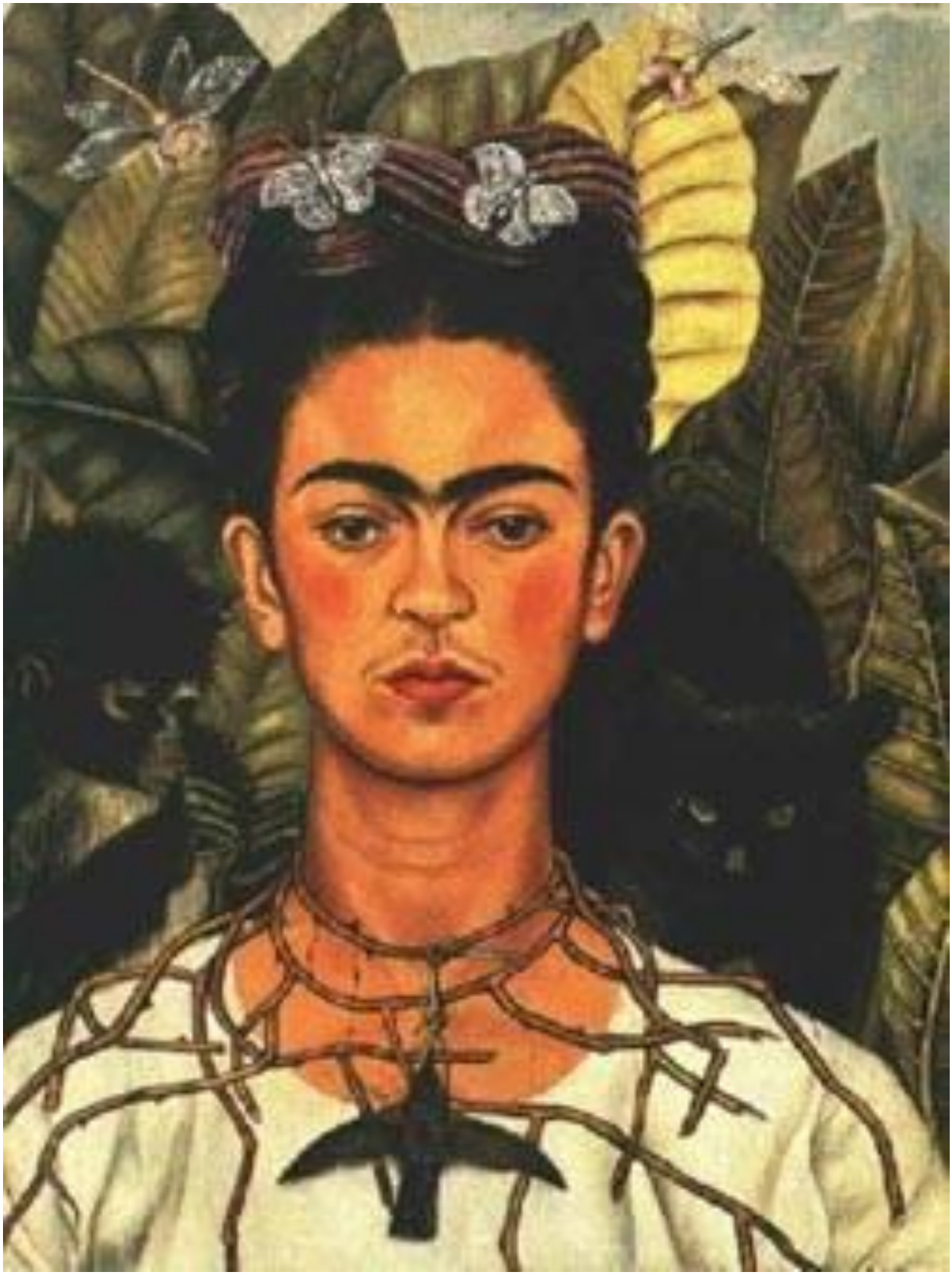
Appendix K

A4 versions of nine images of artworks

(as used in interview discussions)


Hi Andrew,
I've built a transporter in 2043. Come and meet me at the stills Gallery at 2pm on Sunday 2nd January 2000, on Cockburn Street to come with me to the future. I hope you enjoy yourself at flying a car , seeing no more pollution ,having clothes that protect you from bacteria , talking a new language and time traveling .
from Yourself
FooD
Transport
?


TERRIBLE
NEWS!
NO MORE TREATS



Appendix L

Codings (from Downing and Watson, 2004) used with interviews about art work images

Teacher reactions were grouped as follows, with multiple responses being possible for any one image. The responses are categorised under a descriptive coding that emerged from the discourse of the teachers rather than from a pre-determined classification.

Positive verdict. Respondents answering 'yes' were already using, or would consider using, the image in art lessons. (Where answers were equivocal to the point of balance, or if the teacher identified some educational potential, it was counted as a 'yes').

Teacher expression of personal reaction – teachers responded by expressing their own personal reaction to the image, divided into positive and negative.

Teacher expression of their prediction of pupil reaction – again divided into positive and negative.

Example to pupils – teachers expressed their view on the image as an example to pupils, without reference to any particular aspect of art learning. These were divided into good and bad examples.

Example of genre – teachers referred to the potential of the image to illustrate or represent a particular genre.

Content/issue – teachers referred to the potential of the image to lead to consideration or discussion of meaning, content or issues in the image.

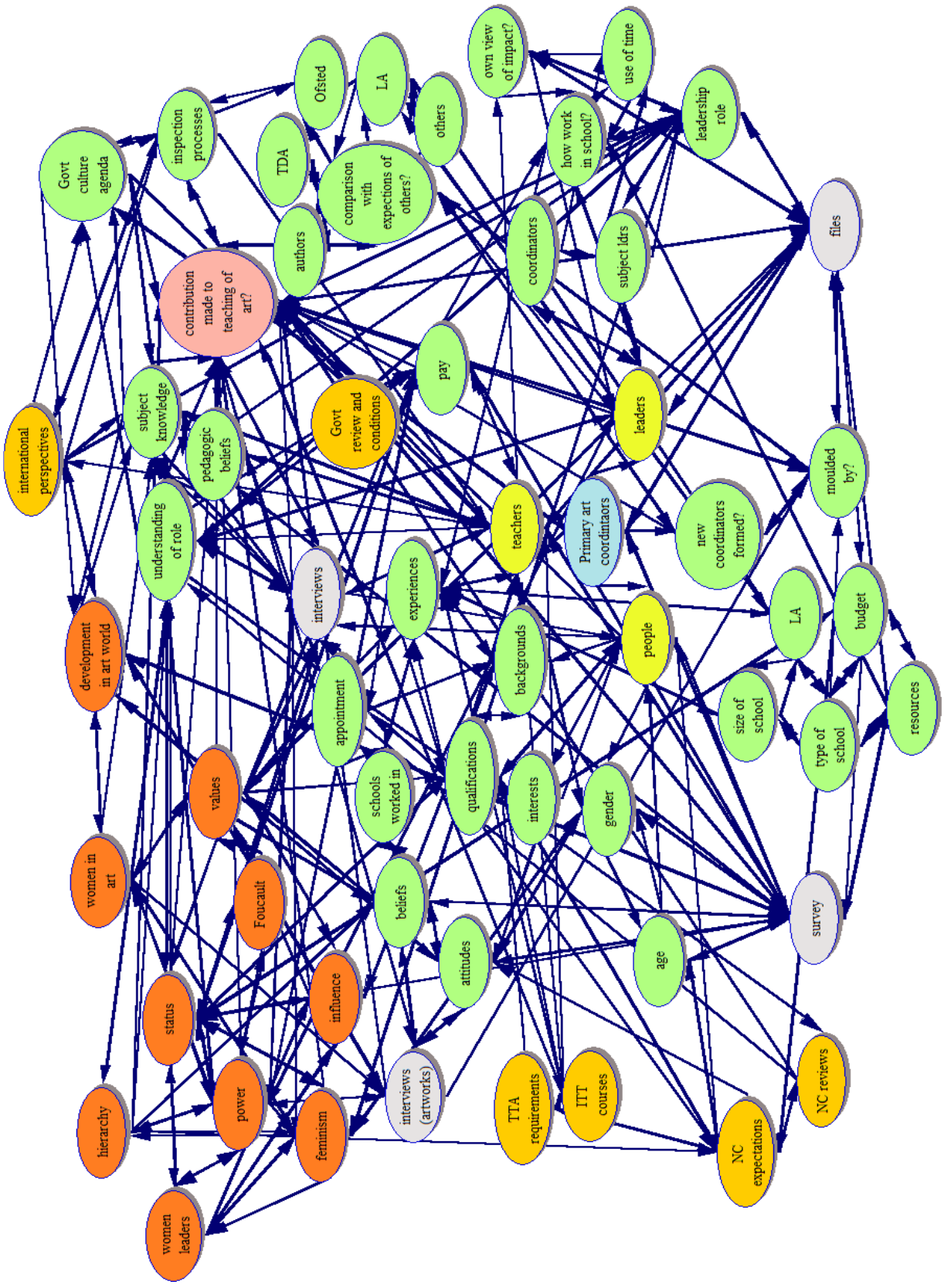
Question of art – teachers referred to the potential of the image to stimulate a consideration of the question, 'What is art?'

Skills – teachers referred to the potential of the image to support the learning of particular art skill(s).

Over-exposure – teachers referred to the extent to which the image is at risk of becoming overused.

Appendix M

Mindmap November 2009



Appendix N

Artists listed in the SoW

Henri Matisse	m	1869-1954	
Fernand Leger	m	1881-1955	
Wassily Kandinsky	m	1866-1944	
Bridget Riley	f	b1931	
Paul Klee	m	1879-1940	
Pablo Picasso	m	1891-1973	
Louise Nevelson	f	1899-1988	
Josef Albers	m	1888-1976	
Janet Bolton	f	b1942	
Master of Wilton Diptych	n/k	c1395-99	
Alberto Giacometti	m	1901-1966	
Mark, Boyle	m	1934-2005	
Antoni Gaudí	m	1852-1926	
Henry Moore	m	1898-1986	
Karel Appel	m	1921-2006	(but listed as Karen!)
Andy Warhol	m	1928-1987	
Marc Chagall	m	1887-1985	
Pierre-Auguste Renoir	m	1841-1899	
Vincent van Gogh	m	1853-1890	
Claude Monet	m	1840-1926	
Giuseppe Arcimboldo	m	1527-1593	
L. S. Lowry	m	1887-1976	(listed as ‘a Victorian artist)

William Morris	m	1834-1896
Eadweard Muybridge	m	1830-1904
Umberto Boccioni	m	1892-1916
Edgar Degas	m	1834-1917
Salvador Dali	m	1904-1989
Richard Hamilton	m	1922-2011
David Hockney	m	b1937-
Kate Malone	f	b1959-
Hendrik Avercamp	m	1585-1634
Jospeh MW Turner	m	1775-1851
Andre Derain	m	1880-1954
Raoul Dufy	m	1877-1953
Rene Magritte	m	1898-1967
Ford Madox Brown	m	1821-1893
Thomas Gainsborough	m	1727-1788
Joan Miro	m	1893-1983
Kurt Schwitters	m	1887-1948

There were also references to Islamic and Egyptian art; Tudor art; Victorian art; Indian art; poster art (WWII) but without examples / names

Appendix O

Additional duties noted by art coordinators

Apply for awards (including Artsmark)	38.39% (86)
Organise display in school	11.6% (26)
Run after school Art Club	4.91% (11)
Plan, organise and evaluate arts partnerships (including projects with secondary schools)	4.46% (10)
Organise Art(s) Day/Week/Fortnight	4.01% (9)
Identify/apply for funding/initiatives	2.67% (6)
Community links / local artists	2.67% (6)
Responsible for the art room	2.22% (5)
Displays and exhibitions external to school (eg library)	1.78% (4)
Competitions	1.33% (3)
Organise artist-in-residence	1.33% (3)
Take photos of pupils' work / portfolios	1.33% (3)
Motivate staff (and ensure they engage)	0.89% (2)
Painting murals (in school)	0.89% (2)
Parent workshops	0.89% (2)
Design and paint scenery for all productions	0.44% (1)
Interpret local Art Inspector so colleagues understand	0.44% (1)
Keep file of evidence for Ofsted	0.44% (1)
Organise TAs that teach art	0.44% (1)
Identify free CPD opportunities	0.44% (1)
Card maker (for departing staff etc)	0.44% (1)

Appendix P

Types of educational leadership for the 21st century

NCSL (2010)

Single schools

This is the most common model, with one headteacher, one school and one governing body. Even this model, however, is no longer straightforward. For example, developments include: establishing a job share for two or more headteachers or the creation of co-leadership that involves staff without qualified teacher status joining the leadership team.

Federations

A federation has a single governing body for all the schools and partners within the federation. This may be two or more schools. They may consist of either primary or secondary schools or, if an all-through federation, include both. The same principles also apply in a three-tier system.

Collaborations and partnerships

Collaborations describe schools and organisations that choose to join forces but maintain separate governing bodies. Partnerships are less formal arrangements which may involve other non-education partners.

Mixed federations, collaborations and partnerships

These types of leadership structures involve schools that are part of a federation, as well as part of a wider collaboration or partnership. Leadership in such groupings is unlikely to be vested in a single headteacher, but may incorporate a variety of leadership models. Where relevant, school leaders can use both sets of regulations in harmony to suit local needs.

Trusts

These are national structures designed to support the raising standards agenda by facilitating innovative models of leadership. As well as individual academies and trusts, 'chains' of schools and 'franchises', which share common approaches, are now also developing.

Co-location

This is where a school or children's centre shares its site with a school of a different type or with another service and where there is a strong link across governance, leadership and management.

Chains of schools

Chains of schools are groups of schools run by the same sponsor or trust as part of an overarching governance arrangement.

Free schools

These are schools with academy status, set up and run by interested parties such as parents and teachers.

Local authority initiatives

Local authorities are increasingly developing a proactive and supportive approach to emerging models of leadership. Like schools, local authorities may be considering models of leadership in response to a wide range of stimuli.

Appendix Q

Variables x Items from Fletcher and Bell (1999) MAIN OVERVIEW (from SPSS)

		χ^2	df	*p*
timetaught crosstabs				
	coaxcajole	9.441	3	0.024
	balancedemands	11.801	3	0.008
	unifypractice	14.665	3	0.002
	up2dateknowledge	7.974	3	0.047
	enthuse	9.756	3	0.021
	demonstratetact	9.122	3	0.028
	helpandsupport	9.915	3	0.019
	ensurecontinuity	15.902	3	0.001
hobbies crosstabs				
	consultinformHT	4.804	1	0.028
	balancedemands	9.115	1	0.003
	maintenance	7.381	1	0.007
	orgINSET	3.842	1	0.05
	producepolicy	3.983	1	0.046
	admin	7.55	1	0.006
	liaise	5.262	1	0.022
	up2dateknowledge	5.772	1	0.016
	gooddisplay	3.983	1	0.046
	excellplanning	7.42	1	0.006
	gpsubjectknowledge	16.758	1	<.001
	gdcommunication	7.381	1	0.007
	gaincolleagues	8.392	1	0.004
	adviseandhelp	7.22	1	0.007
	enthuse	5.446	1	0.02
	plan4continuity	4.129	1	0.042
	demonstratetact	6.554	1	0.01
	shareideas	6.456	1	0.011
	supportandinform	10.948	1	0.001
	evalassessprog	5.889	1	0.015
	definerecords	4.709	1	0.03
	leadstaffmeetings	13.692	1	<.001
	discusswithcolleagues	11.037	1	0.001
	differentiation	6.403	1	0.011
	motivatecolleagues	14.672	1	<.001
	organdaudit	8.989	1	0.003
	helpandsupport	12.01	1	0.001
	leadbyexample	4.307	1	0.038
	implementchange	5.509	1	0.019
	ensurecontinuity	18.686	1	<.001
	showdiplomacy	10.555	1	0.001
	reveiwresources	15.088	1	<.001
	showgdorg	4.02	1	0.045
	demGSOH	5.149	1	0.023

		χ^2	df	*p*
NC era qualified crosstabs				
	unifypractice	10.165	3	0.017
	gaincolleagues	9.93	3	0.019
	visitotherclasses	8.699	3	0.034
	plan4continuity	9.48	3	0.024
	demonstratetact	9.3	3	0.026
	implementchange	8.582	3	0.035
	ensurecontinuity	13.52	3	0.004
JUST ART specialists crosstabs				
	consultinformHT	4.328	1	0.037
	coaxcajole	5.434	1	0.02
	orgINSET	5.836	1	0.016
	checkplan	8.866	1	0.003
	purchaseresources	4.556	1	0.033
	unifypractice	5.282	1	0.022
	admin	4.348	1	0.037
	liaise	5.03	1	0.025
	gooddisplay	5.257	1	0.022
	settargets	7.331	1	0.007
	excellplan	10.139	1	0.001
	gpsubjectknowledge	14.125	1	<.001
	gdcommunication	10.496	1	0.001
	gaincolleagues	7.523	1	0.006
	adviseandhelp	5.927	1	0.015
	enthuse	15.161	1	<.001
	ensureresources	3.959	1	0.047
	plan4continuity	11.126	1	0.001
	demonstratetact	5.044	1	0.025
	supportandinform	7.33	1	0.007
	leadstaffmeetings	14.212	1	<.001
	discusswithcolleagues	7.785	1	0.005
	differentiation	4.093	1	0.043
	motivatecolleagues	8.399	1	0.004
	organdaudit	6.351	1	0.012
	helpandsupport	8.617	1	0.003
	leadbyexample	4.65	1	0.031
	implementchange	5.416	1	0.02
	ensurecontinuity	8.393	1	0.004
	showdiplomacy	7.151	1	0.007
	reveiwresources	6.351	1	0.012
	thickskin	3.921	1	0.048
	demGSOH	4.382	1	0.036

		χ^2	df	*p*
ARTS specialists crosstabs				
	balancedemands	4.371	1	0.037
	checkplan	6.635	1	0.01
	unifypractice	4.453	1	0.035
	liaise	4.114	1	0.043
	excellplanning	6.021	1	0.014
	gpsubjectknowledge	12.437	1	<.001
	gdcommunication	6.309	1	0.012
	gaincolleagues	6.078	1	0.014
	enthuse	8.982	1	0.003
	plan4continuity	7.571	1	0.006
	supportandinform	5.693	1	0.017
	leadstaffmeetings	6.223	1	0.013
	discusswithcolleagues	5.895	1	0.015
	motivatecolleagues	5.903	1	0.015
	organdaudit	4.355	1	0.037
	helpandsupport	8.089	1	0.004
	leadbyexample	4.5	1	0.034
artqualifications crosstabs				
	unifypractice	9.932	3	0.019
	excellplan	14.509	3	0.002
	gpsubjectknowledge	16.657	3	0.001
	enthuse	15.974	3	0.001
	plan4continuity	9.139	3	0.028
	demonstratetact	11.808	3	0.008
	supportandinform	10.81	3	0.013
	differentiation	10.291	3	0.016
	motivatecolleagues	11.022	3	0.012
	organdaudit	10.362	3	0.016
	helpandsupport	12.532	3	0.006
	leadbyexample	12.49	3	0.006
	ensurecontinuity	9.755	3	0.021
	showdiplomacy	12.161	3	0.007
	reviewresources	12.765	3	0.005
feelingsabouttart crosstabs				
	other duties	8.632	3	0.035
beliefaboutart crosstabs				
	up2dateknowledge	3.987	1	0.046
	settargets	4.238	1	0.04
	excellplan	10.23	1	0.001
	gaincolleagues	4.468	1	0.035
	evalassessprog	9.641	1	0.002
	definerecords	4.816	1	0.028
	differentiation	3.887	1	0.049

	showdiplomacy	4.064	1	0.044
	reveiwresources	4.123	1	0.042
	thickskin	8.619	1	0.003

		χ^2	**df**	***p***
appointment crosstabs				
	devresources	12.691	1	<.001
	consultinformHT	8.275	1	0.004
	balancedemands	4.717	1	0.03
	orgINSET	6.07	1	0.014
	purchaseresources	5.256	1	0.022
	monitor	11.359	1	0.001
	gooddisplay	7.949	1	0.005
	gpsubjectknowledge	13.883	1	<.001
	gdcommunication	14.014	1	<.001
	gaincolleagues	8.129	1	0.004
	adviseandhelp	15.672	1	<.001
	prioritiseandgoals	7.099	1	0.008
	visitotherclasses	5.608	1	0.018
	ensureresources	7.93	1	0.005
	plan4continuity	9.903	1	0.002
	demonstratetact	4.788	1	0.029
	shareideas	12.236	1	<.001
	supportandinform	8.167	1	0.004
	evalassessprog	5.08	1	0.024
	leadstaffmeetings	7.085	1	0.008
	discusswithcolleagues	7.876	1	0.005
	motivatecolleagues	5.545	1	0.019
	organdaudit	8.726	1	0.003
	helpandsupport	5.28	1	0.022
	leadbyexample	11.053	1	0.001
	implementchange	5.578	1	0.018
	ensurecontinuity	7.233	1	0.007

nootherrespons crosstabs				
	discusswithcolleagues	8.894	3	0.031
	orgINSET	9.310	3	0.025

Appendix R

Variables x Other Items from questionnaire survey MAIN OVERVIEW (from SPSS)

		χ^2	df	*p*
location crosstabs				
	financial reward	25.395	2	<0.001
school size crosstabs				
	other responsibilities	15.413	4	0.004
	financial reward	10.880	4	0.028
keystagetaught crosstabs				
	financial reward	6.435	2	0.04
hobbies crosstabs				
	SoW	5.773	1	0.016
	training opps	5.917	1	0.015
NC era qualified crosstabs				
	SoW	15.578	3	0.001
appointment crosstabs				
	financial reward	10.277	1	0.001

Appendix S

Variables x Variables from questionnaire survey MAIN OVERVIEW (from SPSS)

		χ^2	df	*p*
JUST ART specialists crosstabs				
	hobbies	13.789	1	<0.001
	artqualifications	77.131	3	<0.001
	beliefaboutart	10.389	1	0.001
	appointment	4.211	1	0.04