Chapter One
The Study

1.1   Introduction

This study is based on research which aimed to investigate art and design and drama in secondary education in central Scotland. At the time of publication, new curriculum developments are underway in Scotland, with planned changes due to be fully implemented by the period 2009 to 2010.

The study involves two main areas of investigation; analysing views from literature and analysing and discussing views from a sample of participants.

The study discusses views of teachers and pupils on the place and value of art and design and drama in secondary education. It is enhanced by the discussion of views of individuals at a senior level in local authorities who are responsible for arts education in secondary schools. It also involves a literature review on the role of the arts in education, focusing on Scotland, but with reference to other parts of the UK. Views from further afield are drawn on in relation to some of the topics discussed.

The literature review along with results from the sample group provides an opportunity to discuss and analyse wide ranging views across central Scotland. The conclusions drawn however, in no way attempt to assume relevance to the whole of the geographical area investigated in this study.

1.2   Overview

A Curriculum for Excellence sets out the Scottish government's vision for transforming Scottish education. The new curriculum is designed to follow a continuous review process with the purpose of the programme to improve the learning, attainment and achievement of young people in Scotland (Curriculum for Excellence, The Curriculum Review Group: 2004).

The aspiration is to enable all children to develop their capacities as successful learners, confident individuals, responsible citizens and effective contributors to society.   This research took place alongside educational reform in Scotland, asking participants to consider art and design and drama education in their schools at a time when significant discussion regarding the whole of the education system in Scotland was underway. The period in which this study took place, between 2007 and 2009, allowed me to examine changes already underway, current thinking, and future plans and discussion regarding educational change.

The research arose from a mix of professional and personal interest; I was eager to investigate the focus regarding fostering creativity, and investigate the place and value of art and design and drama in Scottish secondary education as preparation for Curriculum for Excellence (CfE) is underway. This is the central theme of the research.

This report is organised into six chapters.

Chapter One provides an overview of the study with details of the aims set out.

Chapter Two details the approach and research methodology used to carry out the study.

Chapter Three contains the literature review, relevantly restricted to the past fifteen years.

Chapter Four presents a discussion and analysis of data gathered, concentrating on the main themes that emerged in relation to the aims of the study.

Chapter Five provides a summary of the main points discussed, identifying common themes and conclusions.

Chapter Six presents suggestions of moving forward from this study.

All consultation material is presented in the appendices which follow Chapter 6.

Findings are presented in appendix H.

1.3   Aims and Scope of Study

Opportunities to study art and design and drama in secondary school education differ depending on how the arts are used to deliver education within each local authority area. Art and design and drama education can be defined by their value, place in the curriculum alongside other subjects, and types of courses available to pupils. The functions of art and design and drama education involve the specific areas taught and learned in relation to the subjects, and what pupils are offered from them.

Within the general framework of education, art and design and drama provide a unique perspective. As disciplines they can infuse other subjects together, with either small or global aspects attached to them.   New framework contains curriculum advice that is set out by a series of experiences and outcomes. In each subject area, an introduction provides an overview of the role of the subject across the whole curriculum.   Introductions to the roles of art and design and drama explain both subjects as being able to,

> *Provide learners with rich opportunities to be creative and to experience inspiration and enjoyment.*
>
> (ltscotland.org.uk).

For the role of art and design, the introduction to the subject continues with,.

> *Learners can explore a wide range of two and three-dimensional media and technologies through practical activities, allowing them to create, express, and communicate ideas. Their studies of the works of artists and designers enhance their enjoyment and deepen learners' knowledge and understanding.*
>
> (ltscotland.org.uk)

For the role of drama it continues with,

> *Creating and presenting are prominent activities for all learners. Their acting and presenting skills are developed through participating in scripted or improvised drama. Exploring real and imaginary situations helps learners to understand and share their world. They develop their capacity to enjoy drama and their knowledge and understanding through evaluating technical aspects and scripts, and commenting on their work and the work of others.*

> (ltscotland.org.uk)

The overall research interest was to investigate the place and value of art and design and drama educations at secondary school level in Scotland as preparation for educational reform is underway.

The main research goal was narrowed down to investigate perceptions and opinions about the place and value of art and design and drama education, at secondary school level, across eight local authority areas within central Scotland.

Planning for arts education and long-term plans for education were interrogated, with focus placed on art and design and drama education in Scottish secondary schools.

An historical review of educational art developments involving these disciplines over the previous fifteen years was used to gather information in order to investigate, analyse and report on arts education provision.

The aim is that this report will be of interest to secondary school teachers of art and design and drama, local authority education staff, and others whose role or interests involve the arts and education.

1.4   Objectives

The objectives of the study:

1. Conduct a literature review investigating the place and value of art and design and drama in Scottish secondary education.

2. Investigate the opinions of teachers, pupils and local authority education staff across 8 council areas regarding art and design and drama in Scottish secondary education.

3. Investigate the place and value of art and design and drama in secondary schools, with regard to educational aims at local authority and government level in Scotland.

A fourth aim was designed to assist the study in providing an overview of the key forefront areas of investigation.

Investigate the development of the Scottish Government's aims to transform Scottish education, focusing on the views of expert witnesses regarding the place and value of art and design and drama in secondary schools.

By *place* of art and design and drama, I refer to the particular position of the subjects within the school curriculum.

By *value* of art and design and drama, I refer to the importance and worth of the subjects by those who have close links to schools; teachers, pupils and local authority staff responsible for education matters.

Chapter Two

Methodology

2.1   Introduction

This chapter discusses the research methodology, the theoretical questions that informed the research and how the research was carried out. It details the specific methods applied and the techniques used to gather evidence for the study.

> *By methods, we mean that range of approaches used in educational research to gather data which are to be used as a basis for inference and interpretation, for explanation and prediction.*
>
> (Cohen et al 2007: 47).

The research approach involved two different contexts; an extensive literature study and a model where participants were invited to be informants. The research approach was primarily concerned with obtaining and accurately analysing the literature investigation, whilst presenting and discussing views held by respondents in relation to the role of art and design and drama education in secondary schools in central Scotland.

2.2   Design of Study

The paucity of relevant studies in Scotland influenced the design of this study. I wanted to investigate literature and establish opinions from individuals involved in education in secondary schools. A major aspect of the study was data collection, and I used recent studies as a basis in considering the methods of data collection applied to this study.
In particular, three studies conducted in England were influential in the design of methods applied to this study.

A three year study examining the effects and effectiveness of secondary school arts education in England and Wales was significant in helping me consider the design of this study. The approach in the *National Foundation of Educational Research* NFER study, led by Harland, involved interviews and questionnaires, as well as case studies. The questionnaire survey involving Year 11 secondary pupils aged 15 to 16 years old, was primarily concerned with analysing the proposition,

> *Studying or engaging in the arts has a positive effect on general academic achievement in GCSEs.*

(Harland et al, 2000: 9)

The survey approach was particularly useful because, it gathered data in both subjects of art and design and drama, as well as music and dance.

An NFER study in 2004, led by Downing and involving eighteen secondary schools in England, resulted in the publication of *School Art: What's in it?* The investigation into the content of the art and design curriculum, and the place for contemporary arts practice, was helpful in considering the lines of enquiry regarding the role of art and design and drama in this study.

Harland led a study between 2001 and 2003 examining arts interventions in schools in England. Published in 2005, again by NFER, *The Arts-Education Interface: A Mutual Triangle?,* involved data being collated through a range of techniques which included questionnaires, interviews and observations. The content and design of questionnaires were particularly significant to the aims of this study.

These studies were influential in helping consider the methods applied to this investigation of secondary schools in Scotland. With focus in arts education in schools, and with both qualitative and quantitative methods applied to the NFER studies, they were influential in shaping the research approaches taken in this study.

Resulting in multiple sources of information, applying three approaches also allowed me to interrogate views from wide ranging sources.

2.3   The Research Model

The study includes a mix of methodological approaches processes involving data collection and analysis. A range of research tools were utilised to obtain information and discuss art and design and drama education in Scottish secondary schools. Freebody (2003) warns that educational research is probably a more multi-faceted field than most comparable research domains (Freebody 2003: 2) and I believed that one research method alone would not be adequate for dealing with the topic. Gillham (2004) advises that by using a range of research methods, it can allow the researcher to put together a more adequate picture (Gillham 2004: 81). The range of methodological approaches in this study included quantitative research, qualitative research and literature research.

Literature research was important to discuss current thinking and identify views. Quantitative methods help to make generalisations to larger groups and follow a well-established and respected set of statistical procedures, of which the properties are well-understood by others. Although quantitative research designs can allow you to make robust generalisations about the group being researched, Freebody offers a warning. He insists that many educational researchers feel that research activities structured solely through the logics of quantification can leave out lots of interesting and potentially consequential concerns and understanding (Freebody 2003:35). Varying research methods were appropriate to the study, allowing interrogation and analysis of informant responses from a specific period in time, and making comparisons with views from literature over a fifteen year period.

Freebody (2003) reminds us of the importance of noting that educational research is predicated upon a set of propositions for a particular study, in a particular society at a particular moment in history (Freebody 2003: 34). The methodological processes used in this study aimed to discuss and analyse art and design and drama in secondary education, in central Scotland, at the particular time the research was undertaken, between 2007 and 2009. With a mix of research styles applied to the study, comparisons could be made between the literature investigation and interrogation of data from survey methods applied, thus providing a greater level of opportunity for discussion and analysis, at the highly significant time of educational reform in Scotland.

Using both quantitative and qualitative research methods in the same study are sometimes advised against. Muijs (2003) warns that quantitative research is often placed in opposition to qualitative research (Muijs 2004: 11), and he suggests this can result in apparent incompatibility between the data gathered. Fraenkel and Wallen also offer advise against using both methods.

> *Often when both quantitative and qualitative research methods are applied, it often results in a study that is neither a good quantitative nor a good qualitative piece of work.*

<div align="right">(Fraenkel & Wallen 2000: 509).</div>

Applying quantitative and qualitative research methods as well as an extensive literature research was pertinent in this study. Quantitative methods were pragmatically applied to help look for breadth and investigate views from teachers in schools across the local authority areas. The qualitative method gave depth and understanding of the roles within the local authorities.

The methodological approach was designed to best meet the aims of the study, in examining the role on of art and design and drama in Scotland and seeking wide ranging views. Furthermore, the flexible advantage of using survey research allowed me to consider a wide range of questions related to the aims of the study.

2.3.1 The Sample

One of the main methodological challenges was to identify, select and gain access to a substantial representative sample group.

> *In an ideal world the researcher would be able to study a group in its entirety.*

<div align="right">(Cohen et al 2000: 144)</div>

The cost and practicalities of investigating an entire population to answer a specific question is usually prohibitive in terms of time, money and resources. A sample of the population is usually selected. A list was drawn up of schools across the eight local authority areas, which

included a range of school populations and a range of city, town and rural locations, and spread evenly across the geographical area. This list included more than half of the schools linked to the eight local authorities. Added to the list of forty-seven schools, were names of teachers of art and design and drama who worked in the schools. This was not an exclusive list. This list can be referred to as the *sampling frame*. Head teachers were contacted in the first instance to ask for permission to contact teachers. Fifteen head teachers did not give their permission to contact teachers. Reasons included schools already involved in research and busy periods for staff. Some did not give an explanation and simply declined the request. Finally, in the remaining cases, after several attempts to make contact, I did not pursue the request at risk of being seen as a nuisance.

Leaving thirty-two schools on the list and with permission to contact teachers, additional names of teachers from a wide range of other subject areas was drawn up for the thirty-two schools and questionnaire packs were distributed to 117 teachers. 63 completed questionnaires were returned from teachers and 93 pupil questionnaires were included with them. In the end, teachers from twenty-five of the schools returned questionnaires, resulting in respondents from a quarter of the secondary schools across the eight local authority areas.

The correct sample size depends on the purpose of the study (Cohen et al 2000: 92), and a sample size of thirty is held by many as being the minimum number of cases if researchers plan to use some form of statistical analysis on their data (Cohen et al 2000: 92). The overall sample size of questionnaire respondents was 156.

Data gathered from the sample of questionnaire respondents in this study, only applies to the respondents in this study. There are no generalisations or assumptions made. The purpose was to discuss views from a sample group and compare them to those from literature.

There were three main groups in this study; teachers, pupils and local authority education staff. Within the group of teachers there were also subsets; teachers of art and design, teachers of drama, and teachers of other subject areas. Some questions were addressed to all teachers, whilst others were addressed separately to compare views of art and design and drama teachers, with views of teachers of non-arts subjects. The responses between art and design and drama teachers was also compared in some questions.

The local authority education staff who participated in this study comprised of a sample of four individuals who took part in interviews.

2.4   Research Methods

2.4.1 Strategy

The research strategy was divided into four main phases;

1.   An analysis of the major concepts associated with arts education in secondary schools
2.   Defining the main focus and lines of enquiry through identification of key themes, from literature, by using key words and phrases, and consulting indexes.
3.   Searching appropriate sources of information and collecting data.
4.   Assessing the information gathered for relevance to the aims of the study.

2.4.2   Literature Search

I began this study with a review of relevant existing literature, specific to the UK, and restricted to the past fifteen years. The fifteen year period was applied for two reasons; to explore relevant trends, arguments and developments relating to the secondary education and arts education, and because relevant literature specific to Scotland was exceptionally limited. There was a substantial amount of literature specific to new curriculum reform in general, and this was interrogated. Few studies were found to focus on the content of arts education specific to Scotland, particularly art and design education and drama education. There was even less literature available that placed specific focus on both subjects together. There were also found to be few recent and relevant case studies carried out in Scotland. Nevertheless a selection of significant case-studies in other parts of the UK was relevant to this research, and these are referred to within the report.

The historical literature review was highly relevant to this study in order to allow me to understand views and events in secondary arts education. Reviewing literature provided me with a thorough understanding of views regarding arts education. Fraenkel and Wallen (2000) explain the importance of literature research when referring to secondary education, describing it as,

> *A systematic collection and evaluation of data that describes and explains matters, and thereby allows the researcher to understand actions, views and events in secondary education that are relevant and crucial to the study.*

(Fraenkel & Wallen 2000: 573).

The literature review focused on studies on arts education with interest specifically on art and design and drama education in secondary schools in the UK. Scotland has a separate education system from the rest of the UK, and although literature examination involving the whole of the UK was relevant, it was not always directly related to areas of arts education in Scotland. Focus within literature regarding examples and discussion of arts practice was placed across all secondary years, S1 to S6, (Secondary Year 1 to Secondary Year 6). This involves pupils of ages 12-18 years old.

Literature research included various publications including books, journal articles, online sources and Scottish government documents, including that of the former Scottish Executive.

Findings within the literature discuss views about the role of the arts within education generally, and include literature relating specifically to art and design and drama.

Reviewing literature gave me a better understanding of views and helped develop and shape questions and lines of enquiry. I believe the area of study to be a significant one, and I was surprised to discover the lack of literature specific to Scotland.

2.4.3 Plan and Design of Questionnaires

Distributing questionnaires to teachers and pupils was selected as a survey method due to the capacity to obtain views and opinions of people currently involved in art and design and

drama education, either teaching it or experiencing it in Scottish secondary schools. This also permitted greater potential for the size of the sample group.

156 responses were achieved from a potential of 507 distributed questionnaires. Participants were randomly selected to reflect the demographic area investigated. The sample includes 63 teachers and 93 pupils, resulting in an overall successful return rate of 31 percent.

Designing the questionnaires was a long and rigorous process and resulted in many drafts. Studying each question individually and ensuring its relevance to the overall aims of the study took considerable management. Bell (2005) warns that questionnaires are hard to produce and sets out each of the stages involved in producing a good questionnaire.

> *It requires discipline in the selection of questions, in question writing, in the*
>
> *design, piloting, distribution and return of the questionnaires.*

(Bell 2005: 136).

O'Neill (1996) warns that trying to find the central questions that will guide their studies is the toughest part of the endeavour for most researchers (O'Neill 1996:140). Discussing research in drama, O'Neill warns that even a few basic and simple questions may be far too wide for a single study and will inevitably generate many further questions (O'Neill 1996: 140). It was very important to take time to consider every single question.

Potential drawbacks can occur in quantitative research methods and this was considered. Cohen et al (2007) warn that respondents may wrongly interpret and consequently, answer questions inaccurately, or they may present an untrue picture of the situation or themselves (Cohen et al 2007: 344). It was hoped that the anonymity aspect of the questionnaire would encourage honesty, and the distribution of a pilot questionnaires would help identify any misinterpretations.

The use of standardised questions allowed easy comparability between respondents and groups of respondents (Muijs 2004: 45). This was particularly relevant due to the four subset groups; art and design teachers, drama teachers, teachers of other subject areas and secondary pupils.

It was important to ensure the questionnaire was clear and easy to follow, with similar styles of questions grouped together. A range of multiple choice questions were designed to allow respondents to select their answer from a number of options in order to measure opinions, attitudes and knowledge (Fraenkel & Wallen 2000: 438). In a selection of questions, I provided an option for *other,* giving respondents an opportunity to provide a response that was not available. As Fraenkel and Wallen suggest, consideration should always be given to the prospect that the respondents' true opinion is not present among the responses given (Fraenkel & Wallen 2000: 439).

There were four different questionnaire designs, one for each group of subsets; art and design teachers, drama teachers, teachers of other subject areas and pupils. All four designs can be viewed in appendix B. With the pupil questionnaire, contingency questions were used so that those who had studied art and design or drama, or indeed both subjects, could complete the same questionnaire. This design was applied because as Fraenkel and Wallen advise, contingency questions can improve the quality of the data the researcher receives (Fraenkel & Wallen 2000: 441). Completion of questionnaires took approximately 10 minutes.

Data storage, retrieval and analysis of the results from questionnaires, were aided by the use of the computer assisted quantitative data analysis software package of Microsoft Excel.

2.4.4 Pilot Study

A pilot study was conducted prior to the main survey, primarily for the purpose of checking the validity and reliability of the questionnaires. In January and February of 2007, pilot questionnaires were distributed to 6 teachers I had previously worked with in schools, and one head teacher whom I know personally. All seven pilot questionnaires were completed and returned with no obvious concerns.

2.4.5 Distribution of Questionnaires

Whilst pilot questionnaires were being distributed, a list of schools across the eight local authorities was drawn up. This list was used to identify a range of school locations and populations.

Investigatory work took place throughout February and March 2007 to identify teachers who worked in schools. Approximately 25 percent of schools had websites listing staff members' names. Other investigatory work included accessing a website where pupils could post comments about teachers. Using both methods of investigation, teachers and head teachers' names could be identified prior to contact with schools.

Communication with head teachers initially began in March 2007. As an act of courtesy, they were asked via email for their permission to contact teachers. Telephone communication then took place with head teachers and on most occasions, it took more than one telephone call before being able to speak to head teachers. This aspect of the research was very time consuming, however knowing the names of prospective teachers for the study seemed a worthwhile approach to present a positive and professional first impression. Some head teachers provided school email addresses of teachers. Others talked to the teachers directly and others forwarded the information on to teachers.

Not all head teachers gave permission to contact teachers in their schools. In some cases, after unsuccessfully trying to contact head teachers, it was decided not to proceed further with the request.

Between March and May 2007, questionnaires were distributed to teachers where the head teacher had given consent to contact them. Online versions of teacher questionnaires were also designed and made available to teachers for convenience. In the majority of cases, each art and design and drama teacher was also sent a small sample of pupil questionnaires. This was very costly and time consuming. Pupil questionnaires were designed for pupils aged 16 years and over, for ethical purposes and because they have experienced secondary education for a longer period of time.

Initial contact between myself and head teachers was made either via email or telephone. Due to the various ways in obtaining agreement to participate, each request was personalised.

Examples of sample emails can be seen in appendix C. Again, this was time consuming, but the personalised approach was applied in order to try to achieve a higher number of respondents for the study.

Distributed to teachers was a questionnaire (see appendix B), an information sheet, (see appendix D) and a pre-paid addressed envelope. Eighty percent of teachers also received a small sample of pupil questionnaires. All teachers received a personalised cover letter designed to motivate them to participate, see appendix E. The presentation of the contents of the envelope were carefully planned to look professional, appear straight forward to complete and not time-consuming. Professional presentation is an important factor that must be considered for the overall success of the study (Fraenkel & Wallen 2000: 437).

Between March and May 2007, 390 pupil questionnaires and 117 teacher questionnaires were distributed across 8 local authority areas in 34 state secondary schools throughout central Scotland. Schools represented a wide geographical area, with a range in school population figures. A map indicating the location of local authorities can be seen in appendix x.

33 art and design teachers, 13 drama teachers and 17 teachers of other secondary subjects made up the 63 teachers who took part in this study. This resulted in 50 percent of art and design questionnaires returned, 48 percent of drama questionnaires returned, and 68 percent of questionnaires from teachers of other subjects returned. Questionnaires were distributed to teachers of a variety of other subject areas, with the aim of investigating how art and design and drama are regarded by other teachers.

The return percentage of all teacher questionnaires was 54 percent. The return of pupil questionnaires was 24 percent. On reflection, the request of pupil questionnaires to be distributed by art and design and drama teachers could have discouraged teachers to participate. This consideration resulted in the last 20 percent of requests omitting pupil questionnaires.

A coding system was applied to the study to record the questionnaire responses. This involved numbering questionnaires that were sent to teachers and marking pupil questionnaires with the same code. The coding system involved discreetly writing a code, in this case letters were used, on the last page of the questionnaire. It assisted me in identifying

who had responded and allowed me to offer thanks. Furthermore, the coding system could be useful in future research regarding further lines of enquiry.

2.4.6 Semi-Structured Interviews

This study involved interviewing half of those with local authority responsibility for art and design and drama education across the eight local authority areas of focus in the study. The semi-structured approach allowed me to follow specific lines of enquiry relevant to the research, and more importantly, relevant to the responses given from questionnaires. The four interviews occurred in the autumn and winter of 2007 once interrogation of results of questionnaires was fully underway.

The purpose of interviewing was to identify thoughts and opinions regarding the general areas of research, adding depth to specific lines of enquiry and understanding the role and responsibilities of employees in comparable posts. All four interviewees had similar responsibilities. The purpose was to gain an insight into roles and establish views on art and design and drama in secondary education. Freebody (2003) advises that one of the particular strengths afforded by interviewing as a research technique is that the researcher can plan to interview different people across a range of relevant topics or categories related to the study (Freebody 2003: 148). Although Cohen et al (2007) agree that the interview is a powerful implement for researchers, they highlight potential drawbacks.

> *On the other hand, the researcher using interviews has to be aware that they are expensive in time, they are open to interviewer bias, they may be inconvenient for respondents and anonymity may be difficult.*
>
> (Cohen et al, 2007: 349)

Detailed responses are difficult to measure and the main purpose was to add depth and understanding in specific areas, and relating to the broader geographical areas across local authorities and secondary schools within them. One of the aims was *to investigate views of*

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teachers, pupils and local authority education staff and interviews were designed with the aim of enhancing, and increasing the value of the study, by making connections with questionnaire data. As Gillham (2004) advises, three or four carefully prepared and carefully analysed interviews lasting half an hour each, can bring the research study to life (Gillham 2004: 83). In an interview, respondents become more involved and hence, more motivated (Oppenheim, as cited by Cohen et al 2007) and it was hoped that this would allow for greater depth in responses.

Interviewees were initially identified by contacting the 8 local authorities to ask for the name and contact details of the person responsible for art and design and drama in secondary schools. Responses were received from all. Contact was made with potential respondents in the order that this information was received, and in the first four requests, all four expressed their willingness to participate in the study. See appendix C for a sample email. I conducted two interviews at the place of work of the interviewees and two interviews at the Jordanhill campus of the University of Strathclyde. Each interview lasted approximately forty minutes, and all four were recorded using a digital voice recorder. This allowed conversations to flow.

Interviewees were able to provide information on a much broader level associated with the arts in secondary education and related to the objectives of the study. Although focus was on art and design and drama in secondary schools, all interviewees had greater responsibilities across the whole of the curriculum from nursery through to secondary level. Those who took part in semi-structured interviews were two Quality Improvement Officers, one Subject Advisor and one Arts and Cultural Education Manager.

Interviewees were asked approximately ten questions regarding the main themes of the study. Appendix F provides an example of the interview schedule. The questions were framed around the aims of the study and designed in order to receive an open response from interviewees.

Question 1 was to ascertain the role and responsibilities of interviewees.

Questions 2, 3, 6 and 8 were directly related Objective Two.

Objective Two   Investigate the views of teachers, pupils and local authority education

staff across council areas regarding art and design and drama in

Scottish secondary education.

Questions 4, 5, 7 and 9 were directly related to Objective Three.

Objective Three

Investigate the place and value of art and design and drama in secondary schools, with regard
to educational aims at local authority and government level in Scotland.

Question 10 was related to the fourth objective, and also broadly associated to Objectives
Two and Three.

Objective Four   Investigate the development of the Scottish Government's aims to

transform Scottish education, focusing on the views of expert

witnesses regarding the place and value of art and design and drama in

secondary schools.

The qualitative research method consisted of four semi-structured interviews with senior
local authority staff responsible for art and design and drama in secondary schools. This
approach was selected to enhance the study, identifying detailed responses and establishing
the interviewee's point of view. Adding this research method to the study required a
systematic and planned approach, was time consuming and created much more work for me.
Nevertheless it added depth and meaning to information gathered by quantitative measures.
Such methods can generate information that is not easily quantifiable. Although information

gathered in qualitative studies can be richer and more detailed, it can be difficult to generate information that is quantifiable.

2.7   Methodological Implications

Throughout the data collection process in both questionnaires and interviews, respondents were asked various questions about art and design and drama in relation to the new curriculum. The term *curriculum guidelines* was regularly used. Although the new curriculum in Scotland involves guidance for teachers, the new and now common term used when discussing the framework is *experiences and outcomes*. In the majority of literature prior to publication of the new guidance, was widely referred to as the new 3-18 curriculum guidelines.

The return rate of pupil questionnaires was much less successful than that of teachers. Asking teachers to manage this aspect of the study appeared to discourage some of them from participating themselves. A great deal of effort was placed in communication with schools and teachers, and although the study achieved a satisfactory number of participants, it became apparent that this aspect was likely to be off-putting for potential respondents. I would reconsider the inclusion of pupil questionnaires in any future studies.

2.8   Methodological Outcomes

The methodological approach was designed to research and investigate the role of art and design and drama within the secondary curriculum across eight local authority areas in central Scotland. The report does not claim to be representative of central Scotland nevertheless the findings are compared to an extensive literature review involving arts education in schools across the whole of the UK. There was a limited amount of literature specific to Scotland and even less so, an amount that focuses on art and design and drama in the secondary curriculum.

This report could be useful for others involved in secondary school arts education, particularly in Scotland, or as a basis for discussion, further research, or professional interest. It could also be of interest in England where, like Scotland, the education system has undergone reform. If similar studies analysing views of teachers, pupils or local authority education staff, regarding arts education or individual curriculum subjects, the survey methods applied in this study could be of interest, The report was produced for a Master of Philosophy study and I believe it to be a relevant and worthwhile study. I do not regard it as small scale or insufficient, as some such studies in others parts of the UK have been described.

Mason and Steers (2006) carried out a review, *The Impact of Formal Assessment Procedures on Teaching and Learning in Art and Design in Secondary Schools.* In it, one of the findings reported was that research in art and design carried out for postgraduate degrees tends to be small scale and does not build sufficiently on previous studies (Mason and Steers JADE 25.2 2006). Mason and Steers suggest that student initiated topics tend not to have their origins in a broader picture of ongoing research and results are often too limited to allow generalisations. They warn that many questions are left unanswered in small scale studies, almost without exception (Mason and Steers 2006) .

As well as the extensive literature review, this study examines the views of a sample of 160 participants, including teachers of art and design, teachers of drama, teachers of various other secondary subjects, pupils who have studied both art and design and drama at different levels throughout secondary education, and individuals who oversee arts education across entire local authorities. The study involved respondents from a quarter of schools across the eight local authority areas. I am interested in all the arts in secondary education. Nevertheless, investigating the whole of the expressive arts would have been out with the scope of this report, an MPhil study.

The methodological approaches applied to this study were done so to ascertain the views of a sample group, and discuss these views by making reference to relevant literature. Evaluation in education is a complex matter and I make no attempt to reflect the situation regarding art and design and drama education across central Scotland.

It is hoped that the research methods applied to this study have resulted in analysis and discussion that is relevant to the subjects of art and design and drama in secondary education. It was conducted and published at a significant time in Scotland, when educational reform was underway. Information is accurately represented and the context of the research, the statement of intent, and the methodological approach have been fundamentally applied.

Chapter Three

Literature Review

This chapter surveys relevant literature related to the aims of the study. The term *arts education* encompasses art and design, drama, music and dance education. The focus of this study is in the subjects of art and design and drama in the Scottish secondary curriculum.

3.1 Introduction

Over the last thirty years, various views about the role of the arts in education have existed. There have been two main popularly held attitudes about the benefits of the arts. The first is that the arts were merely for entertainment or enjoyment, and nothing significant could be learned from being involved in them. Robinson (2001) claims that today it is still often assumed that the arts are not important enough to be at the heart of education and this view is often taken for granted and accepted as being the way things should be (Robinson 2001: 198). The arts have commonly been regarded as peripheral, expendable and of low priority in education. In 1975, the Schools Council for Curriculum and Examinations, in place in England at that time, reported that arts education remained a matter of only peripheral concern. Ross (1975) insists that neither the arts subjects nor the teachers had ever been taken seriously. On the other hand, a second view held, was that there were very powerful learning opportunities from the arts. Both these views are still held today in the early 21st century.

In 2004 Scottish Ministers vowed to invest in the innate creativity of young people, recognising that cultural activity has a role in all areas of education that is vital and must be fully integrated. (*Scottish Executive Education Department* SEED 2006: 10).

> *Encouraging creativity in young people is part of Scotland's National Priorities for education.*
>
> (LTS and IDES Network 2004: iv)

Learning Teaching Scotland LTS and *Innovation and Development in Education in Scotland* IDES Network, are two Scottish organisations involved in education. LTS is a government

funded organisation that exits to support education, and IDES Network promotes innovation in education through networking and the exchange of information and ideas. In 2004, the organisations worked on a project titled *Creativity Counts*, where findings supported the belief that developing creativity in education can produce benefits in terms of pupil motivation, enthusiasm and enjoyment (SEED 2006). SEED was the organisation that administered education policy in Scotland at that time.

3.2   An Overview of Education in Scotland

Scotland's formal education system is separate and distinct from the rest of the UK with its own curriculum framework and qualifications system. LTS provide advice and support in the delivery of education. This is based on government guidelines, local authority education departments and specialist agencies. The government plays a significant part in the administration of Scottish education, but many powers related to school education are devolved to local authorities and, increasingly more powers are being given to schools themselves (www.inca.org.uk).

Local authorities, of which there are thirty-two in Scotland, have direct responsibility for the provision of schools, the employment of educational staff, the provision and financing of most educational services, and the implementation of policies in education.   Local authorities are responsible for providing clear direction, advice and support for schools in relation to the organisation of the curriculum and the interpretation of national guidelines and advice at a local level (LTS 2003: 11). Local authorities are widely different in size, character and population. See appendix K which illustrates locations of the thirty-two local authority areas in Scotland.

Education is the most expensive service provided by local authorities, and absorbs just over half of their annual expenditure. Once the education budget is agreed, the education committee in each local authority decides on the level of financial support to be given to each school (www.inca.org.uk). The education department in each of the local authorities is responsible for implementing policy and monitoring expenditure.

Support for schools has also come from other areas in the past. In the early 1990s there were subject advisors in each local education authority (Coutts 2004: 82), but since early in the century, changes in local authorities have seen new posts of quality improvement officers emerge (Cameron 2003: 184). Support available to schools in different local authorities can vary substantially and although subject advisor positions still exist, it is now much more common to have quality improvement officers who are responsible for a range of subjects across both primary and secondary school education. New roles with new responsibilities have taken place alongside other significant changes in Scottish education in recent years.

3.3   The Curriculum in Scotland

Demands for changes to the curriculum were raised in response to an extensive consultation exercise which was launched in 2002 by the then Scottish Executive. This consultation was simply titled *The National Debate on Education* and involved responses from people involved in education, including teachers, pupils and parents. Many aspects of the curriculum were praised, however one area of concern expressed was that the curriculum should offer more flexibility and scope for learning *soft skills* like citizenship and communication (unison-scotland.org.uk) . Soft skills are described by the government as skills that employers like to see and include the ability to communicate effectively, problem-solve and think creatively (Skills for Scotland 2007: 8) The response to the national debate on education, and published in January 2003, was *Educating for Excellence: Choice and Opportunity,* set out the first steps of action.

Key priorities relating specifically to the curriculum included the following.

- *Increase pupil choice*
- *Simplify and reduce the amount of assessment*
- *Have teachers work across primary and secondary schools.*

<div align="right">(Educating for Excellence 2003: 3)</div>

The new *Curriculum for Excellence* CfE, was developed as a result of the consultation exercise. In the very first newsletter for teachers regarding the new CfE, Chair of the Programme Board, Allen, explained they were committed to engaging with teachers and

schools in designing the new curriculum (CfE Spring 2005). The Programme Board for CfE includes the Scottish Government, Learning Teaching Scotland (LTS), The Scottish Qualifications Authority (SQA) and Her Majesty's Inspectorate of Education (HMIE).

CfE was welcomed by The Educational Institute of Scotland (EIS), the oldest teaching union in the world, who have in the past been a fierce critic of the way reforms have been handled. In November 2006, aiming to provide further support for teachers, the then Scottish Executive published the document, *Building the Curriculum: The Contribution of Curriculum Areas*. General Secretary of EIS Ronnie Smith, welcomed the new document believing it will allow Scottish teachers to discuss the process and practicalities of curricular change in an informed and constructive manner. Smith insisted that CfE is an exciting vision but warned in 2006 that it will only become a reality in Scottish schools if education authorities work with schools and allow for necessary professional development opportunities for teachers (Smith 2006).

Throughout this study further publications of *Building the Curriculum*, have emerged, with aims to involve groups of teachers in discussion that encourages professional reflection, debate and rethinking, areas considered to be crucial for the effective implementation of CfE. With regard to the testing out of best ideas and practices in preparation for curriculum reform, the EIS paid tribute to the high level of consultation with teachers. (TES Scotland, March, 2006). Smith believes that such active involvement of teachers at all levels in the process of change will be absolutely vital to the success of CfE.

> *If we are to successfully deliver a streamlined curriculum which will meet the needs of all of Scotland's young people, then education authorities must work constructively with classroom teachers rather than attempting to prescribe change from on-high.*
>
> (Smith, EIS, November 2006)

Building the Curriculum 3, published in June 2008, sets out the framework for learning and teaching in Scotland. The focus within the curriculum is placed on the totality of experiences which are planned for children and young people throughout their education. It includes, the ethos and life of the school, the curriculum areas and subjects, interdisciplinary learning and opportunities for personal achievement (LTS Building the Curriculum 3, 2008: 20).

A series of publications, *Building the Curriculum 1, 2, 3* and *4* with advice and policy information have been published in Scotland. In *Building the Curriculum 3*, partnership is central to this new vision of the curriculum, with the arts regarded as a significant contributor to young people's learning.

The 5-14 guidelines, due to be phased out in Scotland were very much a part of education at the time this survey began. The 5-14 guidelines cover the framework of the Scottish curriculum in primary schools and in the first two years of secondary education. At the time of publication of this report, new developments to the curriculum are beginning to be implemented and teachers have been encouraged to apply aspects of CfE into the 5-14 guidelines in preparation to educational reform. The new curriculum will implement new approaches to teaching and assessment, therefore encouraging teachers to consider these approaches before CfE is fully adopted has been promoted in Scotland. The new guidelines aim to embrace a wider definition of how and what children should learn. Putting them into practice is designed to be a process that will continually review the curriculum (Scotland.gov.uk). One aspect about the new approach to teaching is that it will be more interactive between the pupils and teachers, and less about teachers simply providing information.

The implementation phase of CfE is underway and in its early stages in Scotland and the preparatory period has been lengthily. 2005–2006 was the year of engagement, where schools and local authorities had the opportunity to engage in discussion about the new guidelines and consider practical issues that the implementation would involve. 2006-2007, was the period for working on drawing up plans and considering implementation of the new guidelines and this was also the period to consider *Continuing Professional Development* CPD training issues for schools. Boyd (2007) explains that the plan of a staged implementation was designed to give education professionals more autonomy in planning an appropriate curriculum (Boyd et al 2007: 5). Implementation of *Curriculum for Excellence* set out aims that by 2008, teachers would be required to attend CPD training programmes including a wide range of arts and vocational subjects. By August 2009, it was expected that CfE should be progressively reflected throughout learning and teaching in Scotland (LTS 2009) and by August 2010, all schools will be adopting CfE. CPD is a key factor which has been identified as an essential element to the successful implementation of the new guidelines.

CfE aims to challenge teachers to think differently about the curriculum and allows them to plan and teach in new ways. Teachers will have real scope to plan innovative, motivating activities for pupils to enable all of them to participate and make progress in the expressive arts (Building the Curriculum: Expressive Arts 2006: 4).

One of the key features of CfE is focus on *raising the bar* on expectations for attainment, notably in literacy and numeracy, by all teachers and in all areas of the curriculum. This new focus across the curriculum also includes aims for achievement in health and wellbeing, citizenship, enterprise and creativity (Scotland.gov.uk). The new guidelines propose that learning should take place under eight new curriculum headings:

- Expressive Arts
- Health and Wellbeing
- Languages
- Mathematics
- Religious and Moral Education
- Science
- Social Studies
- Technologies

(CfE: Building the Curriculum 1)

See appendix G for the list of the 5-14 curriculum headings.

The new guidelines will involve each of the curriculum areas making their own unique contribution to developing the four capacities of children and young people which are; to enable all young people to become successful learners, confident individuals, responsible citizens and effective contributors (ltscotland.org.uk/curriculumforexcellence). Further information regarding the four capacities can be viewed in appendix H, *Purposes of the Curriculum 3-18*. Developing the capacities is very much an emphasis in all curriculum areas, with framework directly related to supporting them by providing a range of experiences for pupils.

3.4   The Arts in Secondary Education

In both sets of 5-14 guidelines for art and design, and drama, the expressive arts guidelines in Scotland state that, at all levels it is essential that pupils are challenged by appropriately demanding work and that they benefit from a range of learning styles and experiences (ltscotland.org.uk). The new CfE guidelines also encourage teachers to use a variety of learning and teaching strategies. In 2001, a report on the *Survey of Local Authority Provision for Arts and Culture* (SEED, 2001) claimed that there appeared to be little evidence of the impact of expressive arts guidelines nationally, with regard to their effectiveness in providing support and guidance for schools. The report found little evidence regarding the importance placed on the arts by schools and local authorities and on the qualitative benefits from participation in the arts by school pupils. More recently, with implementation of the new guidelines now underway, key concerns within Scotland include the need to provide guidance and practical advice on how to support cross-curricular connectivity, particularly in secondary schools (EIS CfE Bulletin 2009: 3)

There have been few significant and recent studies of arts education provision in secondary schools. Two exceptions from England are the NFER study, *Arts Education in Secondary Schools: Effects and Effectiveness*, led by Harland between 2001 and 2003, and Ross and Kamba's 1997 *The State of the Arts* which examined the attitudes and perceptions of teachers and students to arts education in five secondary schools.

A significant project in Scotland, *Arts Across the Curriculum* AAC, took place between 2005 and 2007 and involved a partnership between the *Scottish Arts Council* SAC, *Future Learning and Teaching* FLaT, and seven local authorities (Coutts et al 2008: ii). AAC investigated how the arts can be used to teach the curriculum with teachers and artists working collaboratively, and was based on the success of an arts in education programme in Chicago. AAC involved nine secondary schools and thirty-eight primary schools in Scotland. Designed to explore the contribution that the arts, working across the school curriculum, can make to children's education and motivation, AAC was carried out as Scotland prepared for the implementation of CfE. The aim was to explore the contribution that the arts, working across the school curriculum can make to pupils' education and motivation.

By threading the creative process throughout the school curriculum, it is claimed that measurable benefits can occur in teaching, learning, school and community ethos and communication, attainment and achievement, along with raised awareness of and improved practice of the arts themselves.

(www.flatprojects.org.uk)

The central rationale underpinning the AAC was increasing the performance of pupils, whilst matching national and local priorities. One of the findings reported in the evaluation in 2008 was,

There is strong evidence from pupils, teachers, artists and parents that the pupils found working with the artist made curricular topics interesting, enjoyable and fun. Participants also reported gains in pupil confidence and self-esteem.

(Coutts et al 2008: 33)

The new curriculum in Scotland focuses on experiences and outcomes separately, commonly referred to as Es and Os within the sector. Experiences and outcomes apply wherever learning is planned. Through art and design and drama, the aspiration is that learners will have rich opportunities to be creative and to experience inspiration and enjoyment (ltscotland.org.uk/curriculumforexcellence/expressivearts). The features of learning and teaching in the expressive arts include a range of opportunities and approaches aiming to promote a climate of creativity and innovation. They include:

- *both collaborative and independent learning*
- *establishing links within the expressive arts subjects and with the wider curriculum*
- *opportunities to analyse, explore and reflect.*
- *raising awareness of contemporary culture and connecting with young people's experiences*
- *appropriate, effective use of technology*
- *active involvement in creative activities and performances*
- *tasks or performance opportunities which require a creative response*
- *opportunities to perform or present to an audience*
- *partnerships with professional performers or artists and other creative adults*
- *building on the principles of Assessment is for Learning*

(ltscotland.org.uk/curriculumforexcellence/expressivearts)

The new principles and practice framework has been developed over a lengthily period of discussion in Scotland, and involving different government leadership parties. In January 2006, the then Scottish Executive Labour published *Scotland's Culture*, their response to the Cultural Review. The new strategy laid importance on the place of the arts and cultural activity in education and in helping young people to discover their own talents and creativity. Commitment has been placed to ensure that links to creativity have been made at all stages in the development of CfE (Wilson et al 2006: 11). In recent years there has been a growing understanding of creativity and a significant increase in the promotion of creativity within schools and in lessons (LTS 2008). Creativity does not pertain solely to the arts, and many of the aims linked to art and design and drama education similar to aims in other areas of the curriculum.

3.5   Art and Design and Drama in the Secondary Curriculum

Coutts (2003) describes what an art lesson may involve early in the 21st century in Scottish secondary education.

> *Students are required to reflect on their own and other artists' work, engaging in critical evaluation from their first year to their last year in the subject. The chances are the room will be full of objects for drawing with walls displaying pupils' work and reproductions; observational drawing, design projects and other process-based work will be much in evidence. Pupils will engage in active problem solving and often work together in small design teams. Assessment will be based on folios of work using grade related criteria with categories such as 'investigation and research', considering possibilities' and 'evaluation'.*
>
> <div align="right">(Coutts 2003: 475)</div>

Pupils should get the opportunity to explore using a range of two and three-dimensional media and technologies through practical activities, whilst creating, expressing and communicating ideas (CfE Experiences and Outcomes 2009). Studies of the works of artists and designers aim to enhance pupils' enjoyment and deepen their knowledge and understanding.

The opportunity to study drama in Scottish secondary schools depends on each individual school. Art and design is much more widely available, and a compulsory part of early secondary education to age 14. Through drama, pupils should have the opportunity to participate in scripted or improvised drama whilst developing their acting and presenting skills (CfE Drama Experience and Outcomes 2009). Exploring real and imaginary situations through the drama process aims to help pupils understand and share their world. It also aims to develop their capacity to enjoy drama and develop knowledge and understanding through evaluating technical aspects and scripts, and commenting on their work and the work of others (CfEDrama Experience and Outcomes 2009).

Davies (1997) reports Heathcote's view on the place of drama in the future of education, which can be linked to some of the aspects in the new framework in Scottish education.

> *Drama promotes social health amongst learners, contributes to their appreciation of the arts in culture, helps develop confident and varied language - reading, speaking, and writing, and helps support the development of empathy with experiences of other people.*
>
> (Heathcote cited in Davies 1997: 38)

Hertrich (1998) believes that drama education can contribute to pupils developing important attitudes and values which relate to the fundamental aims of schools: self-esteem, self-confidence, a willingness to co-operate, mutual understanding, and not least, enjoyment (Hertrich 1998: 46). The new CfE in Scotland makes connections between drama and some of these values, involving knowledge and understanding in the new approaches to learning and teaching. This might suggest great change in some areas. In 1999 however, a report by HMIE, regarding drama in Scottish secondary schools claimed the educational importance of drama was widely recognised, despite the fact that it did not hold a central place in the secondary curriculum. Around the same time in England, a study of youth participation in the arts and led by Harland, found that the frequent predilection and high demand for more drama seemed to exceed the status given to the subject in the English National Curriculum (Harland et al 1995: 274).

In the year prior to the HMIE report in Scotland, the schools inspection system in England, *Office for Standards in Education* OFSTED, published their first substantial contribution to

the development of arts in schools. Hertrich (1998) argued that drama is a powerful vehicle for work in a range of subjects as it contributes to pupils' personal, social, moral and spiritual development (Hertrich 1998: 45). He goes on to say that drama can contribute to pupils developing important attitudes and values which relate to the fundamental aims of schools: self-esteem, self-confidence, a willingness to co-operate, mutual understanding, and not least, enjoyment (Hertrich 1998: 46).

The new framework in Scotland, although not implemented at the time of this study, has been discussed extensively over recent years. The new structure, focusing on experiences and outcomes should ensure there will be no ceilings on aspirations for progress and development (CfE Expressive Arts 2009). Hornbrook (1998) suggests that clear objectives to help pupils progress in the subject of drama are rarely set or followed through (Hornbrook 1998: xi). He argues that often, studies place focus on the outcomes alone (Hornbrook).

Riddell (2004) warns of the present danger of placing focus on process rather than outcomes. Riddell, a drama teacher, believes that as pupils develop a higher level of learning, their learning needs become more personalised. In discussing drama techniques in secondary schools, Riddell shares the view that the majority of learning can take place through the interaction between people, each of these interactions allowing students to learn in different ways. The learning process can result in students learning by touch, by visual or aural means (Riddell 2004). Although Hornbrook (1998) recently warned that clear objectives to help pupils progress in the subject of drama are rarely set or followed through (Hornbrook 1998: xi), changes in Scotland should address this concern. Voice, movement and expression are clearly referred to throughout the experiences in the new framework, and relate to progression in drama throughout the various stages of the curriculum. As children progress in the subjects of art and design and drama, as well as other subjects they experience in their educational journey, their confidence grows and their skills as independent and co-operative learners will develop. This is key to the growth of children as individuals and the new educational framework in Scotland.

3.6 The Value of the Arts in Education

McCaslin (1999) explains that one of the most frequently stated aims found in education systems is the maximal growth of the child as an individual, and as a member of society. Although objectives in education vary across countries, there is general agreement that knowledge and appreciation, as well as skills in the arts are essential (McCaslin 1999: 5). Elliot Eisner, a renowned authority on how the arts can be used in education, believes the arts are important not only related to the subjects themselves, but within education as a whole. Eisner developed ten lessons on why the arts are important to wider education which are commonly referred to in literature. Eisner's ten lessons the arts teach are;

1. *The arts teach children to make good judgments about qualitative relationships.*
2. *The arts teach children that problems can have more than one solution*
3. *The arts celebrate multiple perspectives.*
4. *The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity.*
5. *The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know.*
6. *The arts teach students that small differences can have large effects.*
7. *The arts teach students to think through and within a material.*
8. *The arts help children learn to say what cannot be said.*
9. *The arts enable us to have experience we can have from no other source*
10. *The arts' position in the school curriculum symbolizes to the young what adults believe is important.*

(Eisner 2002: 7)

The benefits of the arts have also been widely recognised for what they can offer beyond education systems, with links across different aspects of life. In June 2005, Minister for the arts in England at the time, Estelle Morris, shared her view on the value of the arts.

I know that arts and culture make a contribution to health, to education,
to crime reduction, to strong communities, to the nation's well-being, but
I don't know how to evaluate it or describe it.

(Morris 2005: 9)

More recently, in September 2009, Scottish education secretary at the time Fiona Hyslop expressed support for the arts in Scottish education when she said,

The creative arts must have their place in a modern Scottish curriculum.... It's vital that there are opportunities for all youngsters to get involved in art, music, dance or drama, to ensure that they can realise their creative potential.

(Hyslop scotland.gov.uk/news)

Nevertheless, rather than talking about the value of arts subjects within the curriculum, she went on to discuss them separately from the rest of the curriculum.

By freeing up time in the curriculum - through the ongoing curriculum review -
it will give pupils more time to get involved in the arts, sport or volunteering.

(Hyslop scotland.gov.uk/news)

Neither Hyslop or Morris remain in those roles. In December 2009 Hyslop was appointed Minister for Culture in Scotland with Michael Russell taking over her former post as Education Secretary.

Plans for the new curriculum in Scotland, as well as new curriculum in England and Wales, have placed emphasis on the importance of the arts and how they can be linked with other subject areas. The educational value of the arts depends on the particular type of work that pupils undertake and how they are taught in schools. Downing and Watson comment that it is perhaps surprising then, that there does not appear to be a great deal of research concerning the actual content of the art curriculum as it is taught in schools (Downing & Watson 2004: 1). Throughout the UK, the level of arts provision in a small number of schools has been boosted through opportunities to apply for specialist arts status (Harland et al 2002: 2). In Scotland, a programme titled *Schools of Ambition*, involves a select number of secondary

schools undertaking a journey of transformation specialising in key areas such as An arts and creativity School of Ambition. *Schools of Ambition* was introduced under the former government in 2005 in Scotland however and has not been renewed by Scottish National Party.

There has been a limited amount of research into the arts within secondary education in the UK, and even less so, specific research in Scotland. Harland finds that overall in an examination of arts interventions it was difficult to find hard evidence of cumulative learning and incremental development. This finding is particularly significant because interventions that encouraged developmental learning were deliberately encouraged in this research examining arts interventions. (Harland 2005: 91)

Discussing good practice in the arts, Hertrich et al (1998) share their concern about the value of arts subjects. In a study of schools in England, they reported that there were too many schools where drama does not flourish, schools where it is seen as an unnecessary luxury, and schools where drama is restricted to annual plays performed for parents (Hertrich 1998: 57). Hertrich et al (1998) suggest that staff often lack the expertise to teach drama or use drama as an approach across the curriculum (Hertrich 1998: 57). Although the study relates to schools in England, the suggestion is made that secondary schools need to protect the place of drama in the curriculum, and schools must make explicit drama‟s contribution to pupils‟ personal, social, moral and spiritual development (Hertrich 1998: 58).

The quality of a school's personal and social development provision is crucial in extending each pupil's personal and social skills. Furthermore, such provision is an important foundation for other types of learning. Art and design and drama education, indeed all arts education has the potential to develop in pupils not only all dimensions related to creativity, but also different personal and social skills and attitudes (www.eurydice.org)

3.7   Creativity Across the Curriculum

In Scotland, the extent to which arts provision in schools has impacted upon practice has yet to be established, but documents such as *Building the Curriculum* aim to investigate the

balance of the curriculum by allowing the views of head teachers and teachers to offer insights into the perception of the arts in primary and secondary schools in Scotland.

Throughout the process of educational reform in Scotland, and in preparation for it, benefits of cultural experiences have been valued within the Scottish education system. Government and local authority support exists in a range of ways, with aims including access to cultural activities in schools and in providing children with a wide range of cultural opportunities. January 2006, Scotland saw the publication of *Scotland's Culture*, a response to the Cultural Review. The strategy continues to place importance on the place of the arts and cultural activity in education and in helping young people to discover their own talents and creativity. It commits the government to ensuring that links to culture and creativity are made at all stages in the development of *CfE*. (Promoting Creativity in Education 2006: 11). Although there has been support to ensure creativity is at the heart of education, Hickman argues that schooling is a normative enterprise, and one thing that does not sit comfortably with typical school culture is creative behaviour (Hickman 2004: 165). He mentions this because of the association between art and creativity, and it is taken for granted he claims, that *creative behaviour* is a good thing (Hickman 2004: 165).

Sir Ken Robinson was appointed in 1998 to lead a major national inquiry for the government in England, examining creativity, education and the economy. The resulting report, *All Our Futures: Creativity Culture and Education,* also commonly referred to as *The Robinson Report*, was published by the Secretary of State for England in July 1999. In it, a number of recommendations for the arts were made. One was related to the promotion of creativity.

> *Head teachers and teachers should raise the priority they give to creative and cultural education; to promoting the creative development of pupils and encouraging an ethos in which cultural diversity is valued and supported.*
>
> (Robinson 1999: 9)

Sir Robinson is regarded as a leading expert in business, creativity and education. His report called on the UK government to make radical changes to the way it delivers education. Harland et al explain that the Robinson Report is arguably the most influential document on

arts education policy, highlighting the importance of arts education as creative and cultural education (Harland et al, 2005: xiii).

One of the main reasons that countries are placing emphasis on developing creativity in the curriculum is due to the growing perception that creativity is essential to economic competitiveness (Sharp & Metais 2000: 3). Marland and Rogers (2002) promote the idea that the arts can be linked with other subjects in the curriculum because creativity extends across all subjects (Marland and Rogers 2002: 3). LTS suggest that within education systems and beyond, creativity is often misunderstood as pertaining solely to the arts (ltscotland.org.uk/creativity). Torrance (2002) also believes that creativity is relevant across the whole of the curriculum. He focuses on teacher education and development, the classroom context, teacher–pupil relationships and pupils' learning needs at various levels when addressing creative education. While he has many suggestions and recommendations, Torrance avoids being prescriptive. He stresses that teachers need to work out for themselves their preferred style and methods of teaching instead of copying other teachers they think are creative (Torrance 1995: 41).

In 2003 Fryer reported that there appeared to be a lack of established programmes that formally addressed the development of pupils' creativity in mainstream school education in England (Fryer 2003: 23), with fewer in Scotland. Fryer describes Torrance's approach as being very methodical, but suggests it does address creative education through a number of strategies, including cross-cultural studies (Fryer 2003: 23).

> *While the capacity to be creative is a desirable goal in all curriculum areas in the UK, this goal is most actively pursued in the arts. Despite this, many teachers still feel that the role of arts education is undervalued.*
>
> (Fryer 2003: 23).

Although creativity is ranked very high in most policy documents, UNESCO (2006) insist there exists a lack of fundamental recognition of the importance of quality education as a principal means to facilitate creativity (UNESCO 2006: 11). UNESCO, also highlights the problem that there is a lack of readily available body of information, and deems this as a

major setback for improving practice, influencing policy making and integrating the arts into educational systems (UNESCO 2006: 13).

The SEED report of 2006, *Promoting Creativity in Education* gives an overview of examples of projects aiming to promote creativity in education. It reports that in the Scottish programme *Creativity Counts*, teachers found four main characteristics as contributing to creativity; engagement, stimulation, structure and feedback (SEED 2006: 9). The report *Creativity Counts-Portraits of Practice* published the results in 2004 and concluded with suggestions from teachers on future policy making and practice. These included:

- *Creativity needs to built in as a key feature in all areas of the curriculum.*
- *There should be more definition of the meaning of creativity and examples of how to include it in all curricula areas.*
- *Current assessment procedures need to be more flexible if creativity is to be fostered. More 0pportunities are needed for peer and self-assessment.*

(SEED 2006: 10)

The report suggests there is increasing interest in promoting creativity in education throughout the UK. In comparison, in England there is a view that the government, through OFSTED, exerts pressure on schools to achieve and excel in the key areas of the curriculum such as mathematics and language and some people hold the view that this may lead to a downgrading in priority of the arts. Downing (2003) suggests that this perception is being resisted at school level, and has actually resulted in an increased commitment to the arts. He warns however, that the emphasis on the academic in at the end of the twentieth century made it so that schools were afraid to develop the arts because publicly they were not given their full value and worth as a significant contributor to the development of the whole child. (Downing et al, 2003: 48). More recently, creativity has been a focus in approaches to teaching and learning, and this new attitude, as well as other gradual developments over the years has saw more positive views discussed and support in arts education benefits be realised.

3.8   The Role of the Arts in Education

Robinson explains that throughout the last hundred years, there has been a continuous thread of people pressing for more creative and expressive approaches to education (Robinson 2001: 159). Although support for the arts in education has increased, some believe that challenges still remain. For instance, Frayling et al (2006) insist that despite evidence that art and design education can provide the ability to develop key creative, learning and social skills, there is widespread concern among art and design educators that the subject is undervalued within the curriculum (Frayling et al 2006: 1). Furthermore, Prest warns that the education system as a whole is not benefiting from the current upsurge of interest and focus on, the creative industries (Prest 2006: 11). Since Frayling and Prest expressed these concerns, the United Kingdom has seen educational reform plans focus on a more broad and balanced curricula. Implementation is currently underway, and in the very early stages in some areas of Scotland at the time of publication of this report, with full implementation planned by August 2010. England introduced their new curriculum a year ahead of Scotland.

Clarke (2002) warns that the place of art in both Scottish and English curricula could be edged of out because government exerts pressure on schools to excel in specific key areas (Clarke 2002: 2). Harland suggests that such pressures in schools risk undermining any successful implementation of a broad and balanced curriculum (Harland et al 2000: 3). Harland claims that due to factors such as a limited amount of research, concerns have risen about the future place of the arts in the school curriculum (Harland et al 2000: 3). New developments aiming to improve education throughout the UK having been considered and discussed since the beginning of the century.

Concerns about arts education in have existed since before the beginning of the 21st century, prior to any discussions on educational reform taking place. Rogers (1995) warned there that there were wide variations in the quantity and quality of arts education being offered to pupils (Rogers 1995: 58). He claimed that pupils were not receiving their entitlement to a broad and balanced curriculum. More recently, after much discussion and debate has taken place and continues to do so, Robinson shares this concern. He exhorts that throughout the world there is imbalance in the curriculum within many educational systems. Robinson (2001) believes the emphasis is on science, technology, mathematics and language teaching, at the expense of

the arts, humanities and physical education (Robinson 2001: 196). In Scotland, as in the rest of the UK, there is emphasis on addressing numeracy and literacy throughout teaching and learning. Robinson believes there should be an equal balance between areas in the school curriculum because each of them reflects major areas of cultural knowledge and experience to which all young people should have equal access (Robinson 2001: 196). He claims that in most educational systems, the arts are not regarded as sufficiently important subjects within the heart of education.

Robinson argues that the arts should be recognised as being a legitimate and intellectual process in their own right. He insists that subjects such as science, history and mathematics have often been seen as academic subjects, and subjects such as art, music and drama have been considered as non-academic (Robinson 1999: 199). Robinson has continued to insist that learning and knowledge can be generated in many ways other than words and numbers, and he has campaigned for a more balanced curriculum involving the arts, believing it will benefit schools and pupils. Robinson's 1999 report stated that other countries around the world were beginning to plan re-organisation of their education systems.

3.9   International Views

A range of arts education studies in several countries, as well as wider based educational studies has also been carried out in the past fifteen years with The Robinson Report being one of the most significant arts education studies. Around the same time in 2000, research carried out by NFER, resulted in the report *The Arts, Creativity and Cultural Education: An International Perspective*. Representatives from nineteen countries contributed to the INCA Archive (International Review of Curriculum and Assessment Frameworks). There has been, and still is widespread international concern about the value of the arts in education systems. Sharp and Metais (2000) report that internationally, the arts are seen as providing a significant contribution to creativity and cultural development, and as such, these appear as aims in many educational systems (Sharp and Metais 2000: ii).

Despite this, all representatives who took part in the international study agreed that the arts tend to be undervalued within their educational systems (Sharp and Metais 2000: 5). The survey also reported that countries are currently exploring the extent to which they need to investigate the apparent contradiction between support for the arts at policy level, and the perceived low status for the arts in schools (Sharp & Metais 2000: ii). Although Scotland is now a member of INCA, at the time the study took place, the nineteen countries that took part were Australia, Canada, England, France, Germany, Hong Kong, Hungary, Italy, Northern Ireland, Republic of Ireland, Japan, Republic of Korea, the Netherlands, New Zealand, Singapore, Spain, Sweden, Switzerland, and the USA.

In 2004 Professor Anne Bamford conducted the first international analysis of arts education research for UNESCO, in partnership with the International Federation of Arts Councils and Culture Agencies IFACCA and the Australia Council. *Touching the Void* reported that many arts educators and researchers believe that engagement with the arts has value beyond the specific arts subjects themselves (Bamford 2008). Comparisons were made between case studies from more than 60 countries. Ruiz (2004) also reports there is international concern about the relative status and value of arts subjects in schools (Ruiz 2004). Ruiz conducted a literature investigation of the evidence base for culture, the arts and sports policy in Scotland.

> *Participation in arts education can lead to not only the development of arts and knowledge skills, but to increased confidence and the development of communication skills, an understanding of diversity and transferable skills for future employment.*

> (Ruiz 2004: 149)

The lack of value afforded to the arts makes it difficult to secure resources, provide high quality arts experiences, and motivate teachers and pupils (Sharp & Metais 2000:6). Sharp and Metais' report suggests that internationally there are major concerns for curriculum organisation and time allocation for arts subjects.

It was also reported that many countries share the same beliefs and priorities for the arts, creativity and cultural education, as well as similar concerns and challenges (Sharp and

Metais 2000: i). One such concern is how to manage the arts in the context of the demands of the whole curriculum, including the emphasis on numeracy and literacy, as well as the need to find effective ways of raising the profile and status of the arts in education. Sharp and Metais (2000) report that all countries who participated in the study face problems of curriculum overload, with several countries placing emphasis on developing basic skills of literacy and numeracy leading to pressures on other subjects including the arts (Sharp & Metais 2000: 10). All schools in Scotland are being asked to have strategies that ensure children and young people develop high levels of numeracy and literacy skills through their learning across the curriculum.

3.10 Links to Other Areas of the Curriculum

The argument that the place of the arts in the curriculum is justified because involvement in the arts can lead to higher attainment in other subjects (Rose 1998: 3) is common. Some studies in the mid 1990s suggested a link between education in the arts and pupil attainment in English and Mathematics. Gardiner (cited in Rose 1998) reports results that suggest the motivating effects of learning arts skills led to improved pupil attitude and transferred to other areas of learning (Rose 1998: 3). Similar views are held in other parts of the world. Winner explains that a strong belief has grown among policy makers and arts advocates that the arts can play a powerful role in education because of the skills and attitudes that can be learned (Winner and Cooper 2000: 11).

Since the Robinson Report, there has been something of a national revival of encouragement for the arts. There has also been increasing government emphasis on creativity across the curriculum and widespread interest in promoting creativity in schools. This is the case in Scotland where much discussion in the early years of the century has focused on creativity across the curriculum.

Bloomfield sets out a model for the arts curriculum that involves the integration of subjects as well as the individual subjects themselves. He suggests that there are four main types of knowledge and understanding that underpin the arts. These are participation, repertoire, critical skills and contextual skills. Bloomfield argues that these should inform the planning of the curriculum (Bloomfield 2000: 87).

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The discussion that takes place in the SEED paper, *Promoting Creativity in Education*, provides an overview of examples of projects and programmes in the UK. The paper reports that there is increasing interest in promoting creativity in education throughout the UK. One of the reasons that the EIS have supported CfE is because it presents freedom and flexibility for teachers allowing them the opportunity to be creative and innovative (EIS CfE 2009: 2). The EIS warns that this will only happen if CfE is realised as it was envisaged (EIS CfE 2009: 2).

Sharp and Metais report that there are major questions concerning the organisation of the curriculum and time allocation for arts subjects and the proportion of secondary pupils studying the arts as elective subjects is often small. Furthermore, the situation can be exacerbated by the fact that higher achieving pupils are often encouraged to study the more *academic* subjects as opposed to the arts (Sharp and Metais 2000: 6). I am particularly interested in this international concern, because it is relevant to my own personal experience at secondary school. Although there was never the opportunity to study drama at secondary school, I recall expressing an interest in a career in the arts at the age of around 14 years old, and I was told I was *far too intelligent to do drama*. The ambition was not realised until twelve years later, in a managerial career, and with the hankering for the arts still with me, that I finally decided to pursue my interest as a mature student. With extensive experience of working with young people in both formal and informal arts settings since then, I have heard of many similar examples of advice about pupils interested in arts subjects today in Scotland. This was one of the background reasons that helped shape this study.

Wagner (1999) insists there is almost no area of the curriculum for which Heathcote has not used drama and that teachers of other areas can use drama effectively.

> *Heathcote feels that the time has come to show all teachers, ordinary day-in day-out classroom terachers, how they can use drama at times to achieve something that cannot be attained as effectively in any other way.*
>
> (Wagner 1999: 4)

> *What she has done, is pioneer a whole new approach, now termed drama in education or process drama, the starting point of which is usually an area of the curriculum.*
>
> (Wagner 1999: 1).

In 1998, Eisner warns that although there has been a lot of published material that claims the arts can increase academic achievement, it is often difficult to know the basis on which the claims are made (Eisner 1998: 52). Furthermore, there are obvious difficulties in measuring the effects and benefits related to art subjects in education, as it becomes a complicated challenge for schools to show through performance indicators, areas where they have excelled.

3.11 The Future of the Arts in Secondary Education

Clarke (2002) warns there is concern that the place of art in both Scottish and English curricula could be edged of out because government exerts pressure on schools to excel in specific key areas (Clarke 2002: 2) Such pressures risk undermining the implementation of a broad and balanced curriculum (Harland et al 2000: 3). Harland claims that due to factors such as a limited amount of research, along with national targets for schools, concerns have risen about the future place of the arts in the school curriculum (Harland et al 2000: 3). Taylor (1996) questions whether or not there a healthy future for drama and arts education in the UK (Taylor 1996: x). He argues that drama educators themselves may have unwittingly contributed to distrust of research given their own value-laden prejudices about what researchers do and the meaningful application of research in practice (Taylor 1996: x) In 1996 he claimed 'we are living in a desperate time in arts education' (Taylor 1996: 1), arguing that across the globe, curricula outcome targets and directives, rather than their processes are forever in sight (Taylor 1996: 1).

Marland and Rogers (2002) also declare the importance of arts education. They insist that the range of the arts for creating and appreciating should be as wide as possible (Marland & Rogers 2002: 59).

> *More than any other curriculum area, the arts have the potential to influence and benefit almost every aspect of school life.*

(Marland & Rogers 2002: 15)

Although Hickman believes that for people to achieve their creative potential, they need to be taught, and teachers are important because of the difference they can make, he argues that schools need to be rather different places than many of them are at present. He believes schools need to be places where cooperative and creative working can flourish (Hickman 2005: 146).

Within the framework of the National Literacy Strategy, the approach to teaching works very well for skills but not so well for other important areas of learning, including indeterminate areas of social and moral concepts (Winston 2004: 20). In 1998, Eisner revealed that although there has been a lot of published material that claims the arts can increase academic achievement, it is often difficult to know the basis on which the claims are made (Eisner 1998: 52).

There is no question that there is support for the value of arts education in many parts of the world. In England in recent years, there have been significant studies aimed at identifying the place of the arts in secondary schools. At the time of publication of this report, there continues to be much discussion and debate on the value of arts education, on the emphasis on creativity across the curriculum, and in new approaches to teaching and learning throughout the United Kingdom.

Studies conducted in Scotland have examined the place of the arts in other countries, and make recommendations about creativity in education. At such a significant time for education in Scotland, discussion about the place of the arts across the curriculum is ongoing and likely to continue with investigation into educational views, pedagogy, and future plans. The new curriculum in Scotland is also planned to be continually reflected upon once full implementation of it is underway.

The following chapter discusses views and perceptions on the place and value of art and design and drama in preparation of the Curriculum for Excellence in Scotland.

Chapter Four
Discussion and Analysis

Presentation of the more detailed findings is set out in a separate chapter in Appendix A. The presentation of the findings begins on page 103. It is a lengthily chapter due to results being presented in graph form.

This chapter discusses the main themes from the data gathered in relation to the objectives of the study.

4.1   Introduction

Throughout the discussion and analysis section of this report, two sets of evaluative forms are used in relation to the results from questionnaires. The first is *Yes*, *No* and *Don't Know* and the second is the LIKERT scale, a subjective scoring system that allows a person being surveyed to quantify likes and preferences on a 5-point scale.

The scale provides two chances to answer positively and two chances to answer negatively, either side of a neutral response. Respondents were asked to indicate which view best represents their opinion. Options *1 2 3 4* and *5* represented *Strongly Disagree, Disagree, Not Sure, Agree* and *Strongly Agree* respectively. Other questions in this study gathered general information about respondents and their role within secondary education, for example, job title and length of time in post. In a selected few instances, respondents had the opportunity to add comments and four questions invited respondents to share their view on specific areas. Selected responses from interviews which are relevant to the main themes explored are presented throughout this chapter. Sample selections of transcripts can be viewed in appendix I.

4.2   Participants

160 participants took part in the research. This included 156 questionnaire respondents and 4 interviewees.

4.2.1 Questionnaire Respondents

An introduction on the questionnaire reminded teachers of the background to the research. It was expected that having referred to *CfE* documentation, teachers would be encouraged to consider its aims, purpose, and ideas behind it when completing the questionnaire. The questionnaires can be viewed in appendix B.

Demographic information can be viewed in appendix J.

The total questionnaire sample group consisted of 156 respondents. Subsets within the sample involved 33 art and design teachers, 13 drama teachers, 17 teachers of other subjects, and 93 secondary pupils, the majority of whom were aged 16 years or older.

Figure 1 illustrates the percentage categories of teacher respondents in the study. 63 teachers compose the total sample group.

Figure 1

Teacher Categories

Other Subjects,
27%

Art & Design,
52%

Drama, 21%
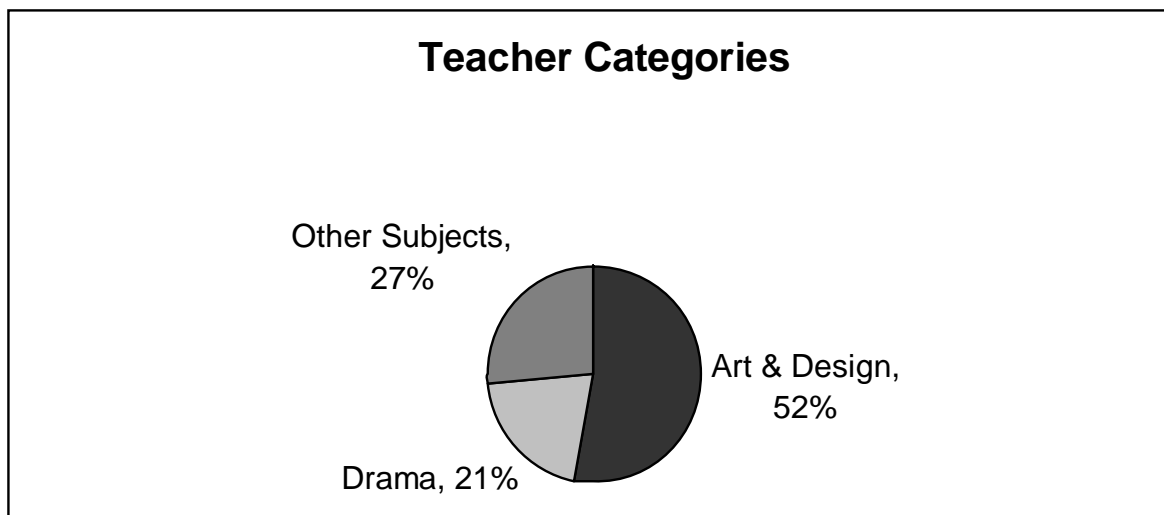
N=63

Art and design is compulsory in S1 and S2 in Scottish education. Drama is not compulsory. It is therefore inevitable that a higher number of art and design teachers work in secondary schools, than those of drama. The smaller sample of drama teachers can be compared to the overall number of drama teachers working in Scottish secondary schools, at the time the survey was carried out. In 2007 in Scotland, 4.7 percent of secondary teachers' subject area was art and design, whilst drama teachers made up 1.3 percent of the overall number of secondary teachers (scotland.gov.uk/Publications/2009).

Teachers of other subject areas who participated in this study, included teachers of English, geography, mathematics, modern studies, home economics, physical education and religious education. A full list of teachers' subject areas and job titles can be viewed in appendix J.

Figure 2 shows the number of teacher respondents associated with each local authority area across central Scotland. Appendix K, a map of Scotland, illustrates where the eight local authority areas are located. This central area of Scotland is often referred to as the *central belt* and has the highest population density.

Table 1

Local Authority Areas	Number of Teacher Respondents
North Lanarkshire	12
South Lanarkshire	8
Glasgow City	12
Falkirk	8
Stirlingshire	7
East Renfrew	6
Renfrew	6
West Dumbarton	4

4.2.2 Interviewees

Semi-structured interviews were conducted with four individuals from education departments of four local authorities. This included two Quality Improvement Officers (QIOs), an Arts and Culture Education Manager and a Subject Advisor. All interviewees had responsibility for art and design and drama in secondary schools across each of the four local authority areas. Throughout the discussion in this study, the four local authority education individuals are referred to as *interviewees*. Interviewees were asked about specific topics in order to investigate responses in more depth, and compare results with questionnaire data.

4.3   The Secondary Curriculum

Interviewees were asked about their curricular responsibilities within each of the local authority areas, as well as all the secondary schools within their remit. In the questionnaires, teachers and pupils were asked about their own schools. Teacher questionnaires were designed to ensure that art and design teachers were asked about art and design and drama teachers were asked about drama. Teachers of other subject areas, were asked about both art and design and drama.

4.3.1   Courses in Art and Design and Drama

Information on the range of art and design and drama courses available in schools was gathered in this study. Respondents were asked to indicate courses available throughout the entire secondary curriculum. Results confirmed that art and design education is compulsory in S1 and S2, whereas drama is not.

Appendix A1 presents information from teachers and pupils about art and design and drama courses in the secondary schools in this study.

Teachers and pupils indicated courses taking place in their specific schools, and interviewees provided information across entire local authority areas. Referring to their area covering more than ten secondary schools, one interviewee revealed,

> *Drama is not an area that we cover a lot of.*
> *…We've never had drama specialists.*
>
> (Interviewee 1 October 2007).

Another interviewee referring to few examples of drama in the secondary schools they were responsible for explained,

> *As we don't have a teacher in one school, the pupils only get the*
> *opportunity every two years.*
>
> (Interviewee 2 October 2007)

They added,

> *I think that in other areas across Scotland, pupils get drama in either S1 or S2,*
> *at least they have to. I know there are some schools that don't offer it.*
>
> (Interviewee 2 October 2007).

When probed further, the interviewee explained that one afternoon was set aside weekly across their group of secondary schools, to provide extra opportunities for pupils. Drama was described as one such *extra opportunity*. Although drama may not necessarily need equipment or a huge space, lack of resources and suitably-sized rooms were provided as reasons that drama education did not feature in the majority of secondary schools across one local authority area. Nevertheless the interviewee did insist that schools worked closely to try to offer more options to pupils;

> *If a school doesn't have the space or equipment for something, and it's*
> *an opportunity they want to provide for pupils, then teachers can try and*
> *provide it by joining up with other schools, maybe one or more of them,*
> *so that an opportunity can be provided. It works quite well.*

(Interviewee 2, October 2007)

Finally another interviewee emphasised that examples of drama education do exist.

> *That's not to say that drama isn't taken forward in secondary schools*
> *in probably a more informal way, but I just, I know that there's not a lot*
> *of SQA uptake on drama in this area. I do feel kind of guilty about that*
> *but it's out of my hands at the moment.*

(Interviewee 3 October 2007)

A drama teacher, in a local authority area where the subject seemed to be more prominent said,

> *The difficulty is that most departments are 1 person so therefore we need to*
> *support one another across the authority. This is mostly done at twilight meetings.*

(Drama teacher May 2007)

Finally, a drama teacher added,

> *I am very lucky that I work in a school which has a large and strong drama department. I feel it is important for students that every school in Scotland provides drama. I know this is not the case.*
>
> <div align="right">(Drama teacher May 2007)</div>

A teacher of another subject area added,

> *No drama department in the school – a shame.*
>
> <div align="right">(Drama teacher May 2007)</div>

In Scotland, national qualifications introduced early in the century, such as Intermediate 1 and Intermediate 2 levels are equivalent to Standard Grade General and Credit levels respectively, while the Advanced Higher level is equivalent to and has replaced the Certificate of Sixth Year Studies. Responses of pupils in this study reveal that they are more likely to have experienced Standard Grade or Higher in both art and design and drama. Intermediate and Advanced Higher in both subjects was not highly experienced by pupils, despite apparent opportunities in their schools. It should be noted that fifteen percent of pupil respondents in this study were not yet at the S5/S6 stage of secondary school and would not have had the opportunity to study courses in those years.

A key aim in Scotland is to allow students of all levels of ability to progress to the highest qualification of which they are capable by working through the tiers (inca.org.uk/1193.). It may be that none of the pupil respondents in this study wanted to progress to Intermediate 1, Intermediate 2 or Advanced Higher in art and design or drama. It may be that none of them had the ability to progress to Intermediate 1, Intermediate 2 or Advanced Higher in art and design or drama. Or it may be a range of other reasons as to why none of the pupils in this study had experienced these courses, even though they appear to be available to them.

The data from teachers, pupils and local authority staff suggests that opportunities in drama are not widespread across local authority areas, and where it does happen, the range of courses is limited. Opportunities that do exist appear to be sparse and infrequent.

Although this relates only to the respondents in this study, six teachers mentioned future plans in their schools include plans to introduce Advanced Higher and Intermediate courses in art and design.

As pupils progress in secondary school they select subjects of future study and this could inevitably have an impact on the results of this question. With this in mind, respondents were asked about pupils' subject choice. The majority of teachers in this study do not believe pupils can choose whatever they want to study, with less choice in S5/S6 than S3/S4.

The results from the investigation into courses available could be compared to the idea, that the subjects or courses within a curriculum are regarded as important subjects, hence those subjects or courses are valued by schools.

More than half of the art and design and drama teachers in this study do not believe their subject is as valued as other subjects in their schools. This information is presented in appendix A5.

With standard grade and higher reported as the most common courses indicated by teachers and pupils in this study, these are courses that provide pupils with internationally recognised qualifications. They can be compared to the English equivalent of GSCEs and A Levels. The BBC online resource, *Bitesize* claims to be Scotland‟s most popular revision site for secondary school pupils (www.bbc.co.uk/scotland). It does not however provide any support for either art and design or drama Standard Grade or Higher, or indeed any qualification related to the subjects. GCSE and A level art and design and drama courses are nevertheless detailed in the BBC revision site for other parts of the UK, offering revision advice and study exercises to assist pupils with these subjects. The website provides information about the assessment outcomes in GSCE and Higher units, as well as study exercises and revision ideas. Art and design and drama have been excluded from the BBC Bitesize Scotland site throughout the duration of this study.

4.3.2   Practice in Art and Design and Drama Education

Investigation sought to find evidence of the variety of teaching materials or conventions that related to the schools in this study. Art and design and drama teachers were presented with a list of art forms and drama conventions, and asked to identify all that that they have used within the past twelve month period. It was assumed that within a twelve month timescale, the results would be reflective of a much longer period, given the nature of the school academic calendar. Nevertheless, it should also be noted that no investigation was conducted into school or department policy that may have had a bearing on the priorities of departments and the art forms or drama conventions teachers applied. Teachers were also rating themselves, and this should be bore in mind, nevertheless the anonymous aspect of questionnaires was designed to collect accurate data. Pupils were also asked to reveal the art forms and drama conventions they had experienced throughout their entire time at secondary school, in order to compare results. Interviewees were also asked about their knowledge of what took place in schools.

4.3.3   Art and Design Curriculum Content

I like to believe that pupils get the chance to use a variety of materials and don't spend the majority of time drawing, although of course that's art and pupils do enjoy that as well.

(Interviewee 3 October 2007).

In a previous study in Scotland, Coutts and Dougall (2005) reported that in their study of art and design teachers all held the view that drawing was absolutely central to art and design education at each stage of the curriculum (Coutts and Dougall 2005: 143). A qualitative study designed to gain in depth responses, central to it, was the general agreement that drawing is at the very core of learning and teaching in Scottish art and design departments (Coutts and Dougall 2005: 146). In other relevant studies in the UK, drawing was also found to be the predominant art practice. Atkinson conducted a study on the content of the arts

curriculum of eighteen schools in England, and a main finding was that drawing was one of the main art practices used in art and design education (Atkinson 2006: 17).

In this study, it was assumed that drawing takes place in every school, and inevitably in every art and design department. Art and design teachers were asked to reveal levels of use of other art forms, in order to identify and discuss those most commonly used and experienced by respondents.

The predominant art practices reported in schools in this study were painting and clay work. All responses are presented in appendix A2, with a third of art and design teachers providing examples of other art forms used including collage, printmaking, oil pastels, and jewelry design.

There are many kinds of communication within the digital world today with multi-modes of delivery and forms. Flood and Bamford (2007) believe it is important to offer students today a broad palate of art forms with which to explore their ideas (Flood and Bamford 2007: 99).

> *Future eras will be dominated by multidimensional communication systems, but schools do not see this as vital in the curriculum. The prevailing attitude is that the arts are elitist....nice, but not really necessary!*
>
> (Flood and Bamford 2007: 99)

New technologies such as computer, video and animation were less common with few numbers of art and design teachers using these in classes. Atkinson asks, why do many art teachers understand art education in terms of traditional skills and techniques when they are fully aware that these have been transcended by artists and art practices in the wider world? (Atkinson 2006: 21). Painting, clay work and of course drawing, are relevant in providing opportunities for pupils to develop a variety of traditional skills and techniques in art and design. Nevertheless, Downing questions whether or not concentration on painting and drawing can exclude other media, such as design, photography and sculpture (Downing 2004: xi). He suggests that focusing on traditional art forms can result in fewer opportunities for pupils to work with other media in art and design. Atkinson also warns that there can sometimes be a tendency to promote dubiously out of date curriculum models that are to some extent held in place by past practices (Atkinson 2006: 21).

In England, evidence gathered from a wide range of different sources paints a national picture showing little integration of ICT into art and design education in schools (Reiss et al 2003: 7). ICT, Information and Communications Technology, covers modern technologies in communicating any form of information. Reiss et al (2003) warns that although many art and design teachers report a growing feeling of responsibility for protecting a creative corner in the curriculum, that national statistics from the DfES, Ofsted and BESA indicate the situation for ICT in art and design is getting worse not better (Reiss et al 2003: 7). Statistics show a pattern of poor and declining use (Reiss et al, 2003: 7).

Downing suggests that the limited creative use of ICT in art is a shortcoming, given the emphasis that is placed on the use of ICT within the curriculum as a whole (Downing 2004: xi). Reiss et al (2003) insists that new technologies afford unprecedented possibilities for creative participation in an enormous range of activities. Referring to the study in England, he concedes it is disappointing that so much of this potential is not only unrealised but apparently unrecognised, particularly in what has traditionally been viewed as the creative area of the curriculum, art and design (Reiss 2003: 8).

A Scottish HMIE report in 2007 stated that animation and video are rated as the subjects that teaching staff across the UK have least skills in (HMIE 2007: 18). The UNESCO *Road Map* report (2006) suggests that one of the reasons computer art is not widely taught in schools is because teachers of fine arts, who are often highly motivated to teach computer art, often lack experience, pedagogical training and resources (UNESCO 2006: 10). This study did not ask questions related to skills in computer art, animation or video therefore no assumptions can be made. Nevertheless, with these three subjects fairing least in use by teachers, it could be suggested that teachers are more skilled, confident or equipped to use other art forms more regularly.

Animation and video, and more commonly computing, are interests of large numbers of young people in society today. Communication through email, mobile phones, internet blogs and podcasts are most popular with those in their teenage years. Social networking websites and video sharing websites are also very popular and being used more and more as a primary online search tool particularly young people.

I can relate to Ward's recollection of secondary school art and design. Ward (2005) talks about drawing spider plants, or still life set ups of deodorant bottles and training shoes. I also remember drawing each of those items more than once, as well as crushed *iron bru* cans, training shoes and sheep's skulls, which I drew even more often. Ward recalls he had no idea it was possible to be an artist, no conception that there were people making art, and he certainly did not consider that as a individual he could make art that truly reflected his own feelings and ideas (Ward 2005: 31). Ward, an art teacher believes that in today's modern world, art is giving educators a fantastic opportunity to change the way they teach and allow pupils to explore and investigate with a much wider range of materials and opportunity.

4.3.4   Drama Curriculum Content

Drama education can involve pupils exploring and investigating themes through co-operation and interaction with others in a very practical style of teaching. Pupils can explore the concept of dramatic tension through role-play activity (Dougall 2003: 515) and explore a variety of attitudes and conducts.

Drama conventions are techniques applied to facilitate the process-centred nature of educational drama. They define the *form* of the dramatic activity and how pupils behave at particular states. Drama education does not require the same level of resources as art and design, and indeed the use of most drama conventions can be applied without any cost of materials. A variety of drama conventions do however, like a variety of art forms, require the skill and knowledge that would be associated with any teachers' role, in order for them to be delivered effectively.

Drama teachers in this study, although fewer of them in schools than art and design teachers, and fewer opportunities to study drama courses in schools, appear to use a wide variety of drama conventions in the courses they teach. The results suggests that despite fewer drama courses being available, pupils generally benefit from a wide range of conventions in their work, thus regularly experiencing a variety of learning and teaching approaches. Appendix A2 represents the reported conventions used in drama, with teachers and pupils indicating

what they used and experienced respectively. Once again, teachers were asked about a twelve month period and pupils were asked about the whole secondary school experience.

Teaching styles and the nature of art and design and drama subjects is admittedly different, and pupils learn in a wide variety of ways throughout their school education. This investigation found that teachers and pupils responded similarly with regard to both subjects. There was less of a range of art forms used and experienced in art and design, whilst there appeared to be a wide range of drama conventions used and experienced.

With interest in this study focusing on the value of arts education and the lack of interdisciplinary work in secondary schools in this study, and in exploring arts education, respondents were asked about art and design and drama initiatives in their schools. It was assumed that by asking a range of related questions about examples of arts practice, this would ensure respondents had the opportunity to share any information about art and design and drama activities that occurred in their school. It was hoped that the results gathered would give a more accurate account of any art and design and drama activities or initiatives that had recently occurred, were currently taking place, or were planned to take place in the schools in this study. Appendix G presents responses regarding art and design or drama initiatives that take place in schools in this study. They include the following range of responses.

1. Stained glass windows, corridor displays
2. 1st summer school show
3. building up Higher Drama presentations
4. Newly installed digital photography suite with 20 computers
5. New drama studio in progress.
6. Pictorial banners in theatre/art dept
7. The school refurbishment has led to much better facilities for A&D and Drama.
8. Last Easter drama workshops.

Few of the examples given linked art and design or drama with other subject areas or departments in schools. With emphasis on creativity across the curriculum in Scotland and

inter-disciplinary working encouraged, it was disappointing to find there were no examples provided of art and design or drama initiatives that represented such areas of priority.

4.4 Creativity Across the Curriculum

Sharp and Metais (2000) recently reported that a number of countries are placing new emphasis on the importance of developing creativity within the curriculum (Sharp and Metais 2000: 3). Creativity across the curriculum has also been the subject of discussion in recent years. In Scotland, creativity has emerged as a key theme in education. An indication of the importance of creativity in learning and teaching in Scotland was when the National Priorities for education were introduced in 2000 (LT S and IDES Network, 2001). Since then, the framework has continually been under review and it is now believed that teachers and schools have a vital role to play in creating an environment in which creativity can thrive (Creativity Counts: A Report of Findings from Schools, IDES Network, 2004).

Findings from the *Creativity Counts* project in Scotland were published in 2004. The project involved evidence gathering from twenty-seven schools in Scotland, seven at secondary, and involved all areas of the curriculum. Evidence from the study supports the view that many teachers find creativity a positive experience for pupils, themselves and for their schools (LTS Creativity Counts 2004: 25). In a government report two years later, *Promoting Creativity in Education*, it concluded that creativity can be developed in all areas of the school curriculum (SEED 2006: 3). The main aims of *Creativity Counts* were to gather evidence of creativity in schools, identify approaches to learning and teaching, and identify what schools could do to foster creativity.

It could be argued that positive opinions from subject related teachers would be expected when asked about arts education and creativity. Nevertheless Sharp and Metais (2000) warn that it should not be taken for granted that arts education encourages creativity.

Other than four respondents indicating they were not sure, all teachers in this study agree that art and design and drama can help pupils develop creativity. Those that were unsure were actually from the subject teachers themselves.

The study also sought to investigate views on the role of art and design and drama in relation to creativity across education. More than 40 percent of teachers in this study reported that creativity across the curriculum was not a priority in their schools. Although the link between arts subjects and creativity may seem like an obvious one, art and design teachers were the group who held the largest majority. The results are presented in Appendix A3.

Steers warns that

> *Adequate time or 'creative space' is a crucial requirement if the creative spark is to flourish.*
>
> (Steers 2006: 3)

Linked to the emphasis in Scotland placed on promoting creativity and developing creativity throughout learning, was the question of the easiness in finding time in teachers' roles. Although the majority of teachers revealed positive views about the roles of art and design and drama in relation to the development of creativity, more than two thirds of them also revealed that it was not easy to find time to encourage individual creativity. The results can be viewed in appendix A3. Focus on creativity throughout education involves teachers encouraging pupils to experiment and problem solve. If arts- related teachers struggle to find time to develop creativity, what chance will teachers of other curriculum subjects have to encourage creativity across the curriculum?

It should be bore in mind that even if creativity across the curriculum is a school aim, this does not necessarily mean that it is successfully achieved. Likewise, in schools where creativity does not appear to be a school aim, it cannot be assumed that there are no good examples of its presence. Furthermore, teachers can have differing and sometimes conflicting understanding of what creativity is (Emerging Good Practice in Promoting Creativity, HMIE 2006: 4). It could be suggested that in the schools in this study, there could be a lack of awareness from staff about any relevant promotion of creativity throughout the

curriculum. Although half the teachers revealed that creative and expressive approaches to learning are more prominent in schools, the majority of them, including art and design and drama teachers, were not aware of any school arts policy (see appendix H10). A school arts policy is a statement of principle and vision that represents the school's view of the importance of the arts in its life and in the curriculum of all its pupils. It could be suggested that if a school has an arts policy, then it recognises the role the arts can play in cultural education and school aims and intentions.

This can be compared to Hickman's concern.

> *Schooling is a normative enterprise, and one thing that does not sit comfortably with typical school culture is creative behaviour.*
>
> (Hickman 2004: 165).

HMIE reported that many schools in Scotland had responded enthusiastically to the idea of promoting creativity (HMIE 2006: 3). Nevertheless the report warns that overall the picture was variable with some teachers feeling confident about teaching practice that develops pupils' creativity, and others feeling isolated and uncertain (HMIE 2006: 18). The report's findings were based on an overview of key national policy developments across the UK. Nevertheless, despite reporting that schools have engaged in imaginative and wide ranging practices to promote and develop creativity in learners and teachers, it reveals many teachers have been concerned by a lack of clarity about what creativity means, and many of them are uncertain about the best ways to promote it (HMIE 2006: 3).

Although teachers responded positively when asked about the link between arts subjects and development of creativity, Hickman (2004) suggests a point to be considered is that it is simply taken for granted, that *creative behaviour* is a good thing because of the association between art and creativity (Hickman 2004: 165). Although much focus has been placed on the promotion of creativity across the curriculum in Scotland, the results in this study suggest that the concern raised in the HMIE report of 2006, is still prominent.

There is much that could still be done to strengthen this area of education (SEED 2006).

4.5 Inter-Disciplinary Activities in Secondary Education

As well as the focus on creativity across the curriculum, interdisciplinary teaching, sometimes described as cross-curricular teaching, is also one of the main developments in new approaches to teaching and learning. Interdisciplinary teaching involves a conscious effort to apply knowledge, principles, and/or values to more than one academic discipline simultaneously. The disciplines may be related through a central theme, issue, problem, process, topic, or experience (Jacobs, 1989).

A great deal of emphasis has recently been placed on the idea that promoting more interdisciplinary learning opportunities will give teachers more freedom to teach in innovative and creative ways, and hence provide improved opportunities for pupils.

Interviewees in this study shared their views on this regarding secondary schools across local authority. One admitted the difficulty in finding any examples in their schools. One admitted,

> *It is difficult in secondary schools to find examples where teachers are working together in inter-disciplinary ways.*
>
> (Interviewee 1 October 2007).

Another interview admitted,

> *When we are delivering prescribed courses I think it makes it difficult to do anything*
>
> (Interviewee 3 October 2007).

Sixty percent of art and design and drama teachers said interdisciplinary activities do not take place in their school. Furthermore, of those that provided examples that did, responses included annual performances. All results are presented in appendix A4.

More positively, one interview began their response by insisting that a lot of interdisciplinary work takes place in their local authority area. They went on to say however that,

A lot of it is mostly in the primary, not solely, but in the present moment
and historically it has been. But we're trying to get into the secondary sector
with that.

<div align="right">(Interviewee 2 October 2007).</div>

Although one teacher revealed there were no examples in their school, interdisciplinary opportunities were planned for the following academic year. An interviewee also mentioned this potential .

In the past, cross-curricular work has been incredibly rare in secondary
schools, especially with the current prescribed courses, but people are
beginning to consider the opportunities with their subject.

<div align="right">(Interviewee 3 October 2007)</div>

Given the lengthily period of discussion regarding educational reform in Scotland, it could be assumed that the majority of those involved in education would be aware of the most significant changes and overall aims of the new framework. Encouraging teachers and departments to work together is one of the key aims of CfE in Scotland. When referring to recent focus on the new approaches to teaching, an interviewee admitted.

It has opened up opportunities for cross-curricular work which in the past
was used, but I think it has become less and less so.

<div align="right">(Interviewee 2 October 2007)</div>

There is now a lot of focus in Scottish education on interdisciplinary activities and subjects working in a cross curricular nature and art and design and drama education are thus included in this. Yet in the schools in this study, at a time where such emphasis has been placed on the curriculum and new approaches to teaching and learning, interdisciplinary teaching is not reported as being a priority by more than half of all teachers in study.

There has been much discussion about how working in a interdisciplinary way promotes difficulties in secondary education. Teachers tend to have expertise in one particular subject area. Even with teachers in support of working in an interdisciplinary manner, they cannot be expected to completely change how they teach and start working in a new way. This was a concern for one of the interviewees in this study.

The time is going to have to be built into the system to allow for discussion and without that, people are going to retreat into their own little shells and start compartmentalising the whole thing again

(Interviewee 4 October 2007).

It could be suggested that secondary teachers, who generally have expertise in one main subject area, are the group who face the biggest challenge in adopting a new approach to teaching. There are others with concerns about the difficulties of departments working together effectively. Frayling (2006) suggests that even with subject relationships, such as design and technology, and art and design departments, these departments need to talk to each other much more often. Prest (2006) warns further, that schools have to be more creative in the use of time, resources and teams. He emphasises that secondary schools in particular must find ways to encourage teachers and departments to work together (Prest 2006: 11). An interviewee shared their concerns about departments attempting to working together.

Dividing up the curriculum and saying, ok, we are looking at volcanoes. This bit here is chemistry, this bit here is geography. And the chemist goes away to do his bit, and the geographer goes away to do his bit, and never the twain shall meet again. And that just isn't going to work. It's not going to serve the system at all.

(Interviewee 1 October 2007)

All those who took part in interviews, who were asked to consider all the secondary schools in each local authority area, involving more than forty schools, seemed concerned about the potential success of secondary schools working successfully in an interdisciplinary way. None of them responded with enthusiasm when asked about this.

One interviewee insisted that in order to meet the demands of the new curriculum, departments need to communicate more effectively.

> *A Curriculum for Excellence demands a lot of discussion and co-operation between what you might formally have called departments in schools or between different cohorts within the school system, and it's not going to work well without that planning; the planning that comes from that discussion.*
>
> (Interviewee 1, October 2007)

Sharing one of the challenges they have encountered in their role, one explained,

> *Departments have been encouraged to work together, but schools make their own management decision in this area. In some cases departments are coming together simply because they share the same floor in the school.*
>
> (Interviewee, October 2007).

Relating this to art and design and drama, the interviewee added,

> *This can also then affect meetings when representatives from departments in schools are from subjects other than the arts. So the arts end up being not represented. And with CfE, departments need to work together effectively.*
>
> (Interviewee, October 2007).

Suggestions are being made on a much wider scale, that teaching styles require change. The Road Map report (2006) insists there are rare examples of past cross-curricular work, and that in order for such approaches to be effective, interdisciplinary approaches in education require changes in teaching methods (UNESCO 2006: 8). This is what is now happening in Scotland, with new approaches to teaching and learning across the curriculum.   Although this study involved cautious responses from those who were interviewed, opinions did seem to suggest that teachers and departments are now being encouraged to consider new ways to work together involving interdisciplinary approaches to teaching. This will involve significant changes in teaching style for subject-specific teachers in Scottish secondary schools.

It could be argued that secondary teachers, who generally have expertise in one main subject area, are the group who face the biggest challenge in adopting new approaches to teaching. There are already concerns throughout the profession of how successfully the new teaching approach is being received. The EIS, with more than sixty thousand members, published results of a survey of its members in May 2009, titled the *Implementation of Curriculum for Excellence*. Of the secondary teachers who had attended meetings or training regarding the implementation of CfE, almost two thirds said cross curricular areas had not been discussed (EIS 2009: 14).

Although much focus has been placed on new approaches to teaching involving more interdisciplinary working, the findings suggest that in the majority of schools in this study, teachers are not yet working across departments successfully to offer pupils new ways of learning. There appears to be support and enthusiasm for interdisciplinary working in some schools in this study, nevertheless there also appears to be a lack of clarity about what interdisciplinary teaching involves. Responses from teachers included school shows and extra-curricular activities which are not such examples and could suggest that although teachers may be enthusiastic about events in their school involving the arts, the subjects do not appear to be regarded as ones illustrating a commitment to working across subjects throughout the curriculum. Interdisciplinary teaching, although high on the agenda for Scottish education, does not seem to include many examples with arts subjects in the schools in this study. This can be linked to how the subjects may be regarded in terms of value within the rest of the curriculum.

4.6   The Value of Art and Design and Drama Education

More than 50 percent of art and design and drama teachers in this study, believe their subject is not as highly valued as other subjects within their schools. Considering schools across an entire local authority area, an interviewee explained,

> *The arts are not seen to be of value despite evidence that they can affect*
> *other subjects with pupil motivation and the building of self esteem.*
>
> (Interviewee 3 October 2007)

Although expressing their own opinion, interviewees were asked to consider the views of staff across the four local authority areas regarding the value of the arts in education. One of the lengthy responses suggested frustration.

> *Generally as a nation, I don't think the arts are understood as much*
> *as other subjects. They are seen as quirky, and I don't think they are seen*
> *as things that can affect every day lives which is what I've been battling*
> *against throughout all my education career, trying to make people understand that it*
> *is part of their everyday lives, especially in art and design, where everything we use*
> *has got to be designed by somebody.*
>
> <div align="right">(Interviewee 2 October 2007)</div>

With two interviewees making such firm statements in reference to all the schools throughout two local authority areas, the perceived value of art and design and drama education across these areas could be a concern. Furthermore, comments from interviews also referred to the perceived lack of value in HMIE inspections of schools. Interviewees made the link between the lack of reference to art subjects in reports and the lack of value of the subjects.

> *I think the arts not best served by some of our inspections...*
>
> <div align="right">(Interviewee 3 October 2007)</div>

> *I would say, nine reports out of ten require no input from me because the subjects I*
> *am responsible for are never mentioned in the report...*
>
> <div align="right">(Interviewee 3 October 2007)</div>

> *It does illustrate the value when this is consistent over many years, that a school*
> *hasn't had any arts subjects inspected. It's no wonder there are some teachers that*
> *don't value the arts, when our inspection system doesn't seem to...*
>
> <div align="right">(Interviewee 2 October 2007)</div>

What can we expect from other teachers, not to mention those teachers who do value and teach the subject.

(Interviewee 2 October 2007)

It's very frustrating that focus is always on numeracy and languages. Although the arts are becoming more recognised as benefiting subjects across the whole curriculum, there is no data as such to refer to support this, so it can be very difficult.

(Interviewee 4 October 2007)

A more positive response was offered by one of the interviewees who mentioned INEA reports which involves the *Inspection of Education Authorities.*

You'll find that they've highlighted the arts. You won't find statistical information but then I'm not sure that I would want necessarily to see.

(Interviewee 1 October 2007).

When discussing the changes involved in CfE and the new opportunities this may provide for pupils as well as the demands on teachers, an interviewee said,

Hopefully schools will be ready for the changes. But some head teachers believe that the contribution the arts can make is an annual school performance.

(Interviewee 3 October 2007).

The majority of respondents in this study, teachers and local authority staff, believe the arts are not as valued as other subjects in their schools, the arts are not regarded as an important part of the curriculum by other staff members, and there are no art and design or drama initiatives currently underway in their schools. Appendix A6 presents all these findings

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relating to questions on the value of arts subjects within secondary schools in this study. Results in this study have been gathered at a time in Scottish education where emphasis has continually and prominently been placed on new approaches to teaching encompassing creativity and interdisciplinary working throughout the curriculum. The findings in this study suggest that creative approaches to teaching and learning across the curriculum are occurring in some instances. Concern regarding where art and design and drama are involved in such approaches to learning and teaching is significant to their lack of perceived value within the curriculum as a whole across the schools in this study.

4.7   Links with other Areas of the Curriculum

Eighty percent of art and design and drama teachers agree that the subjects are relevant to other academic subjects in their schools.

Smith (2005) believes that one of the benefits of aesthetic education is the development of critical thinking, and allowing to reflect rationally about values. He backs this up by insisting that people are continually trying to interpret the meanings of artworks and assess their merit, thus critically thinking about them (Smith 2005: 116).

The Road Map report claims teachers at secondary school level can assign tasks that involve collaborations with other subjects. Nevertheless, this importantly would require understanding about the value of arts education on the part of other subject teachers (UNESCO 2006: 10). UNESCO insists there is still much debate concerning the many possible aims of arts education (UNESCO 2006: 3). Support for the benefits of art and design and drama education includes their potential in producing powerful learning opportunities and encouraging links between different areas of learning. The likelihood of arts subjects enhancing other learning opportunities is also backed up by the Road Map report. It suggests that experiencing and developing appreciation and knowledge of the arts, enables the development of unique perspectives on a wide range of subject areas. It goes on to claim that such experiences are less likely to be discovered through other educational means (UNESCO 2006: 4).

The report argues that the role of the arts in education can be seen as a medium of teaching general curriculum subjects and as a way to deepen understanding of these subjects. Furthermore, that the arts can be seen as a method of teaching and learning in which artistic and cultural dimensions are included in all curriculum subjects (UNESCO 2006: 8).

In this study, teachers were asked their view about both subjects' ability to develop collaborative skills, critical thinking skills and their potential for improving academic achievement. Once again, it was expected that teachers of art and design and drama would respond positively when asked about their subjects. One of the aims was to discover the views of teachers of other subjects and discuss them in relation to views of art and design and drama teachers.

Two thirds of respondents in this study agree that art and design education and drama education can help pupils develop critical thinking skills. Interestingly, drama was rated higher than art and design in being able to help pupils develop critical thinking skills. The results can be seen in appendix A7. The majority of all teachers in this study also believed that art and design education and drama education can help pupils develop collaborative skills. The results can also be viewed in appendix A7.

Once again, respondents considered drama to be more likely than art and design in contributing to academic achievement. A trend seemed to appear in the data, with the majority of teachers responding positively when asked about the role of art and design and drama and links in their ability to contribute to collaboration skills, critical thinking skills and improved academic achievement. Harland et al (2000) carried out an extensive study into arts education, which resulted in the hypothesis that engagement in the arts can boost general academic performance (Harland et al 2000 cited in e McNaughton et al).

Eisner warns however, that it is difficult to make a credible claim that arts courses can influence academic achievement. Instead he suggests that attitudes could be the link with improved academic achievement.

Perhaps it is not skills at all that the arts develop. Perhaps it is the promotion of certain attitudes, attitudes that promote risk-taking and hard work. Perhaps the effects of art courses on academic achievement, if effects are there, is due to the motivational effect of arts courses.

(Eisner 1998: 55).

The findings in this study reveal that although a fifth of respondents are unsure, the majority of the remaining teachers believe art and design and drama do contribute towards pupil attitude. Furthermore, all but two teachers, one not sure and one disagreeing, believe both subjects contribute to improved pupil confidence and can increase pupil confidence.

A high number of respondents believe that both art and design and drama education can contribute towards the development of communication skills. Teachers of other subject areas believe drama is more likely than art and design to help pupils develop communication skills. A fifth of them were unsure about art and design, where all of them agreed drama could achieve this. These results mirrored the questioning on collaborative skills, with drama again seen much more positively and more uncertainty about art and design.

On the other hand, in questions regarding the links between academic achievement and the chance of the subject to produce powerful learning opportunities, art and design was rated more likely than drama in achieving these. Despite the interest in the difference of how art and design were viewed by teachers, all questions regarding the links between the subjects and other areas of learning were rated highly by all teachers in this study. The links were also addressed in interviews.

These findings would suggest that although there is high value in the links between art and design and drama in providing and contributing to a wide range of areas of learning, the subjects are not valued by other teachers across the schools in this study. Considering the lack of value, and although no evidence was specifically asked in this study, it could be questionable if this is related to the lack of these subjects working in a interdisciplinary way in the schools in this study.

Some of the comments from teachers of other subjects could back up this questioning;

- *Drama can be counter-productive to discipline in other areas...*
- *Drama does not help pupils settle in other areas at times...*
- *Art and the fantastic work the pupils do in art does not seem to be identified and utilised by other school departments. This is a missed opportunity...*

A drama teacher simply wrote on the questionnaire,

Constant battle for respect.

(Drama teacher May 2007)

Some of the key messages from the Arts Across the Curriculum (AAC) project in Scotland, are comparable to the findings in this study. The AAC project which ran between 2005 and 2007 in Scotland included aims to increase pupils' motivation to learn, to encourage links between different areas of learning and to increase pupils' achievement in particular subject areas. Published in 2008 key findings were;

- *The arts have the capacity to engage and motivate pupils in learning*
- *The arts can create child-led and child-friendly learning*
- *The arts enhance attainment and achievement*
- *Using the arts benefits everyone – pupils, teachers, schools and communities*

(AAC 2008)

In this study involving 63 teachers, the majority of them believe both art and design education and drama education can,

- increase pupils' motivation to learn
- contribute to improved pupil attitude,
- encourage links between different areas of learning
- can produce powerful learning opportunities
- and can contributed to improved pupil achievement

There are of course beliefs of other positives aspects to art and design and drama education such as enjoyment and expression, and Hickman reminds us that,

> *We must not forget the pleasure, sense of purpose, and joy of making which can be associated with art.*

<div align="right">(Hickman 2004: 166).</div>

A drama teacher shared another point of view.

> *The attainment levels of the socially deprived school I work in are poor across the board. Drama is a good means for them to express themselves without the pressure of achievement.*

<div align="right">(Drama Teacher: May 2007)</div>

It is important to acknowledge that the potential range of benefits, approaches, links between subjects and personal experience associated with arts education can be incredibly wide. The arts can be linked to everything and are prominent in our social and cultural surroundings on an everyday basis.

4.8   Cultural and Social Awareness

Robinson insists that the cultural dimensions of individual thinking and feeling are of central importance for education and the arts (Robinson 1996: 31). Robinson argues at the beginning of his 1996 survey on culture, creativity and the young in Europe, that education must prepare young people to engage with cultural diversity as well as to develop their own senses of cultural identity (Robinson 1996 :16).

Teachers in this study were asked their opinion about the role of art and design and drama in relation to pupils´ enhancement of cultural and social issues. Responses from teachers and pupils are presented in appendix A8.

The link between the arts and culture might seem like an obvious one. If so, then it could appear surprising for the reader to discover that more than a third of teachers of other subject

areas in this study do not share this view. It could be linked to the results of how art and design and drama teachers feel their subject is valued in their schools by other teachers.

Taylor (2005) suggest that in the art context, pupils can be encouraged to explore practical and verbal concepts. Once content and meaning are introduced through approaches of this kind, he insists it is inevitable that pupils' spiritual, moral, social and cultural development are promoted in art and design (Taylor 2005: 92). He goes on to say that such approaches are in keeping with the new requirements about learning across the curriculum in England (Taylor 2005: 92), also relevant to Scotland's aims.

Boughton and Mason insist young people are very familiar today, with visual images and cultural differences. Discussing arts education and multiculturism they include the following reasons why art can help with multicultural education reform.

> *Art is not limited by language*
> *Art plays a central role in the definition of identity*
> *There are as many arts as cultures*
> *Art challenges the notion of cultural superiority*
> *Art reflects the transition of cultures*
> *Art provides a focus for exploring egalitarian issues*
>
> (Boughton and Mason 1999: x)

The teachers in this study agree that drama has enhanced pupils' knowledge of social issues, but far less agree that art and design had achieved the same.   Both subjects were rated highly in enhancing knowledge of cultural issues.

Although drama may be considered a more social subject due to the interactive nature of activity involved in it, the question was quite clearly focused on their understanding of social issues.

Pupils who had studied drama were far more sure about any impact the subject had on their knowledge of cultural and social issues with the majority of pupils revealing the subject had helped them understand better. Pupils who had studied art and design on the other hand, the

majority of them were unsure about any impact the subject had on their knowledge of cultural and social issues.

4.9   Arts Education and the New Curriculum in Scotland

Curriculum for Excellence will see changes in the way education is delivered and experienced, with aims and aspirations of improving education for all. The new framework, involving national expectations of learning and progression, is designed to support staff in planning any teaching activities, but also as a record of progression for pupils. Experiences and outcomes are considered to be an essential component of the new curriculum, and apply wherever learning occurs. The framework for expressive arts states,

> *Experiences in the expressive arts involve creating and presenting and are practical and experimental. Evaluating and appreciating are used to enhance enjoyment and develop knowledge and understanding.*
>
> (ltscotland.org.uk/curriculumforexcellence/).

The guidance also includes separate sections for literacy, numeracy and aspects of health and wellbeing which are the responsibility of all staff to develop and reinforce. Despite the term *guidance* being used within CfE the new framework is less detailed and prescriptive than former curriculum guidance.

Although experiences and outcomes were not published at the time of questionnaire completion, the main aspects of the new framework had been extensively discussed in Scotland in preparation for educational change. CfE has been developed over a five year period and will soon be fully implemented. It is likely therefore, that respondents had an understanding of how the teaching profession as a whole, as well as their own role, would be likely to change.

This study discovered that there is more optimism that the new guidelines will improve opportunities for pupils generally, than any improvements in art and design and drama.

Interestingly however, teachers of other subject areas have an entirely different view from teachers of art and design and drama. Almost half the teachers from other subject areas think opportunities will increase for pupils in art and design and drama. Art and design and drama teachers disagree, almost half of them doing so. Appendix A9 presents the results from questionnaires.

The difference in views may be more understood in learning some of the comments from teachers of art and design and drama. These comments were added at the end of the questionnaire when respondents were invited to add any comments in relation to the topics they had been asked about.

- *Very little available support for 3-18 guidelines specific to art.*
- *Art specialists meeting on CfE was not particularly explicit and looks as if it has a long way to go. Some suggestions were ridiculous.*
- *Very little communication specific to art on 3-18 curriculum. It is all very general.*

The new guidelines are planned to allow teachers to be more creative in how they deliver lessons, by being less prescriptive. At the time this study was conducted, when schools were preparing for CfE, it would have been reassuring to discover respondents had confidence in the potential increase in opportunities in art and design and drama education.
Those who took part in interview were also cautious in their responses, with three of them making reference to past teaching guidance. One of them explained,

> *I think A Curriculum for Excellence is giving opportunities and giving the onus back to teachers to be able to organise their own resources in some ways, and the way that they approach the subjects rather than it being prescriptive.*
>
> (Interviewee, October 2007)

A second interviewee added,

> *Hopefully a Curriculum for Excellence will provide more opportunities*
> *to approach subjects differently, and allow teachers the chance to take*
> *responsibility again.*

<div align="right">(Interviewee, October 2007)</div>

A third interviewee said they would be concerned about improved opportunities for arts education if CfE was followed very literally by teachers.

> *The big problem is, we don't know yet whether A Curriculum for*
> *Excellence is going to go the same way as 5-14, or whether it's going to*
> *be taken far too literally as well.*

<div align="right">(Interviewee, October 2007).</div>

The final interviewee insisted,

> *I obviously can't comment on the guidelines because I don't know*
> *what they're going to be like. I may be sitting here in six months*
> *time saying that I am very disappointed in them*

<div align="right">(Interviewee, October 2007).</div>

A Curriculum for Excellence is intended to transform the Scottish education system and help prepare pupils for adult life by producing a broader based curriculum and allowing teachers much more flexibility in their role. Despite plans for CfE that include giving teachers more say in how they teach, and encouragement of subjects linking together to improve opportunities, more than a third of the teachers in this study were unsure if CfE is an exciting new vision. Drama teachers and teachers of other subjects shared similar positive views, with more than half of them revealing they think CfE is an exciting new vision. An interviewee also revealed a more positive account of how teachers and schools seem to have responded across their local authority area.

> *I think a lot of people are grasping it with both hands. We have a*
> *Curriculum for Excellence team who are working across sectors, so yes*
> *I think schools will be taking, or are taking it on.*

<div align="right">(Interviewee, October 2007)</div>

A less enthusiastic response, suggested that another of the interviewees did not share the same opinion involving any excitement about the new educational vision. They believe that many of the ideas behind it are already happening in schools. They explained their view.

Philosophically it sounds great, but really in some areas work is already replicated.

We'll just have to wait and see what happens.

<div align="right">(Interviewee, October 2007).</div>

Teachers are pivotal to the changes in education provision currently underway in Scotland, and the results could suggest concerns about implementation of the new guidelines regarding those who took part in this study. With nearly two thirds of respondents unsure or not believing CfE to be an exciting new vision, it could be suggested that more work is required in motivating the respondents in this study.

Focus on learning through the ethos and life of the school, interdisciplinary studies and more opportunities for choice and personal achievement are all aims of CfE. An interviewee shared their view.

I think the main principles of CfE are admirable, and I think they are the
kind of principles that combine breadth and depth and balance in a very flexible and
creative way, and I think if it's applied properly it should allow us to get
back to I think what was one of the strengths of the Scottish system, which was kind of
eroded by the 5-14 programme being taken far too literally.

<div align="right">(Interviewee, October 2007).</div>

A potential challenge was suggested by one interviewee.

The main challenge A Curriculum for Excellence faces is getting the
planning between people in schools to work well, so that the whole
thing runs as a smooth kind of programme with very little overlap.

<div align="right">(Interviewee 4 October 2007)</div>

Describing a more positive potential outcome regarding CfE, the interviewee went on to add,

I think one of the things a Curriculum for Excellence offers us an opportunity to do, is

<div align="center">79</div>

to get children interested in how they're learning once more, so that they're learning literacy and numeracy through practical applications that are involving their senses and involving their participation within other areas that would include the arts and so on.

(Interviewee 4 October 2007).

Finally, some of the teachers who took part in this study also added comments at the end of the questionnaire.

• *My school is committed to CfE. A working group has been set up in response to it.*

• *Opportunities are always available, but it very much depends on pupils being encouraged to take them up.*

• *The drama department in our school now solely delivers the S1 Personal, Social and Health education course.*

• *Developments in the near future include more drama across the curriculum*

• *I have attended a co-operative learning course and introduced it into some of the courses I lead but I am not sure if it is part of 3-18 curriculum guidelines.*

4.10 Summary of Discussion and Analysis

The data from teachers, pupils and local authority staff suggests that opportunities in drama are not widespread across local authority areas, and where it does happen, the range of courses is limited. Opportunities that do exist appear to be sparse and infrequent, and comments from teachers and local authority staff confirm this.

In both art and design and drama, Standard Grade and Higher are the courses reported as the most common available in schools. Teachers and pupils both indicated this. Although pupils reported less experience of Advanced Higher and Intermediate courses than appeared to be available, a larger sample of pupils would have provided a more accurate picture in the schools in this study. Nevertheless, linked to this part of the investigation, respondents were asked about pupil choice, and the majority of art and design teachers do not think that pupils

get the chance to choose all the subjects they want to.

In art and design education, the predominant art practices used by teachers in this study are painting and clay work. Computer, video and animation are far less common with few numbers of art and design teachers using these art forms in classes. Drama teachers on the other hand, appear to use a wide variety of drama conventions in the courses they teach. The responses from pupils indicate similar results as those of teachers.

Sixty percent of art and design and drama teachers said interdisciplinary activities do not take place in their school, and of those that did provide examples, these included annual school performances. It could be suggested this finding is not an accurate reflection of interdisciplinary teaching and learning where more than one subject is used to help pupils' understanding.

The majority of teachers in this study believe that the subjects of art and design and drama can help pupils develop creativity. Eighty percent of art and design and drama teachers agree that art and design and drama are relevant to other academic subjects in their schools. Indeed, most of the teachers in this study rated art and design and drama high in potential links to other areas of the learning.

The majority of respondents in this study, teachers and local authority staff, believe the arts are not as valued as other subjects in their schools, the arts are not regarded as an important part of the curriculum by other staff members, and there are no art and design or drama initiatives currently underway in their schools.

A high number of respondents believe that both art and design and drama education can contribute towards the development of communication skills.

In this study involving 63 teachers, findings reveal that a significant majority believe art and design and drama education can,

- increase pupils' motivation to learn
- contribute to improved pupil attitude,
- encourage links between different areas of learning
- can produce powerful learning opportunities
- and can contributed to improved pupil achievement

This study discovered that there is more optimism that the new guidelines will improve opportunities for pupils generally, than any improvements in art and design and drama.

Almost half the teachers from other subject areas think opportunities will increase for pupils in art and design and drama. The teachers of the subject areas themselves disagree, almost half of them doing so.

More than two thirds of art and design and drama teachers believe it is not easy to find time to encourage individual creativity.

The majority of respondents in this study, teachers and local authority staff, believe the arts are not as valued as other subjects in their schools, the arts are not regarded as an important part of the curriculum by other staff members, and there are no art and design or drama initiatives currently underway in their schools.

In many of the responses from teachers, although both art and design and drama were regarded highly able to contribute to a wide range of links to other areas of learning, the role of drama education was considered more likely than art and design to achieve improvements or enhance skills in most of the questions in this study.

Chapter Five

Summary and Conclusion

5.1   Introduction

This chapter provides details of the main discussions from the study, involving the literature investigation, data gathered from questionnaires and responses from interviews. Chapter Three presents views from the survey of literature highlighting information and views that have relevance to Scotland, from other parts of the UK, and beyond. Chapter Four presents discussion and analysis of the main themes and topics that emerged from the collection of data. Themes are summarised in this chapter before conclusions are presented. This chapter concludes with suggestion of potential areas of further study.

5.2   Summary of Literature Review

At the outset of the literature investigation, it was clear there was a paucity of literature focusing on arts education specific to secondary education in Scotland, and in relation to the areas of investigation. Nevertheless, the review did draw on a considerable amount of literature that was significant to the study and the overall body of research. The majority of literature solely specific to Scotland included policy based literature. In some cases it was not that there was no body of literature; it was often that the literature was not specifically related to art and design or drama. In other cases, the literature review drew on relevant views and examples of studies from other parts of the UK. There were no relevant studies in Scotland that examined the subjects of art and design and drama in secondary education.

The literature investigation revealed that various views about the place and value of art and design and drama education have existed, with recent focus in Scotland to invest in the innate creativity of young people. In 2006, SEED reported that Scottish Ministers agreed that cultural activity has a role in all areas of education and that it is vital that creativity is fully integrated into education.

Curriculum for Excellence was developed as a result of a consultation exercise in Scotland which occurred in 2002, and education has been discussed in great length since. Creativity across the curriculum and links between subjects has received much focus and this was drawn upon in helping shape this study.

At the time of publication of this report, the implementation phase of CfE is underway with all schools due to be using it by August 2010. CfE aims to challenge teachers to think differently about the curriculum which ultimately will allow them to plan and teach in new ways. One of the aims is that teachers will have real scope to plan innovative, motivating activities for pupils to enable all of them to participate and make progress in the expressive arts (Building the Curriculum: Expressive Arts 2006: 4).

Through art and design and drama, the aspiration is that learners will have rich opportunities to be creative and to experience inspiration and enjoyment (ltscotland.org.uk/). The features of learning and teaching in the expressive arts include a range of opportunities and approaches aiming to promote a climate of creativity and innovation. They include:

- *both collaborative and independent learning*
- *establishing links within the expressive arts subjects and with the wider curriculum*
- *opportunities to analyse, explore and reflect.*
- *raising awareness of contemporary culture and connecting with young people's experiences*
- *appropriate, effective use of technology*
- *active involvement in creative activities and performances*
- *tasks or performance opportunities which require a creative response*
- *opportunities to perform or present to an audience*
- *partnerships with professional performers or artists and other creative adults*

(ltscotland.org.uk/curriculumforexcellence/expressivearts)

In secondary schools in Scotland, the opportunity to study drama depends on each individual school. Art and design is much more widely available, and a compulsory part of early secondary education to age 14. Changes are expected when CfE gets underway and specific experiences and outcomes that pupils should expect are already established. For instance, in

relation to drama, pupils should have the opportunity to participate in scripted or improvised drama whilst developing their acting and presenting skills (CfE Drama Experience and Outcomes 2009). Exploring real and imaginary situations through the drama process aims to help pupils understand and share their world. It also aims to develop their capacity to enjoy drama and develop knowledge and understanding through evaluating technical aspects and scripts, and commenting on their work and the work of others (CfE Drama Experience and Outcomes 2009).

In Scotland, the extent to which arts provision in schools has impacted upon practice has yet to be established, but documents such as *Building the Curriculum* aim to investigate the balance of the curriculum by allowing the views of head teachers and teachers to offer insights into the perception of the arts in schools in Scotland.

Literature revealed that much evidence can be found to argue for the place of the arts in education. Discussion covers wide ranging themes, including the link between arts education and other aspects of learning. Although views exist from many countries, caution is clearly advised regarding aims that art and design and drama education can contribute towards improved academic performance. One of the common concerns is the lack of measureable results, due to the difficulty in measuring some aspects of the arts.

A substantial amount of literature was available in respect of the new curriclum.
Plans for the new curriculum in Scotland, as well as new curriculum in England and Wales, have placed emphasis on the importance of the arts and how they can be linked with other subject areas. Throughout the UK, there continues to be focus placed on promoting creativity across the curriculum, and although much literature exists to support this aspiration, there are few studies and research examples that can be examined. The place and value of art and design and drama have been discussed throughout the literature investigation, and concerns discussed at length. The subjects were considered and discussed with reference to opinion regarding the place and value of all arts related subjects under the terms of *arts education* and *expressive arts*.

There is no question that there is support for the value of arts education in many parts of the world. In England in recent years, there have been significant studies aimed at identifying the place of the arts in secondary schools. At the time of publication of this report, there

continues to be much discussion and debate on the value of arts education, on the emphasis on creativity across the curriculum, and in new approaches to teaching and learning throughout the whole of the United Kingdom

The following objective was achieved.

Conduct a literature review investigating the place and value of art and design and drama in Scottish secondary education.

5.3   Key Findings from Study

The discussion is kept brief, and designed to provide a summary, since Chapter Four contains detailed discussion of the results, and Appendix A presents the findings in detail with the majority presented in graph form.

An analysis of the data gathered led to the identification of eight themes. The themes could have a number of implications which are briefly summarised, and would be relevant only to the respondents who took part in the study.

Theme 1

Secondary Courses in Art and Design and Drama.

Secondary Courses in Art and Design and Drama are not wide ranging. Standard Grade and Higher are the main courses taught in schools in this study. In Scotland, much focus has been placed on more recent courses including Intermediate 1 and 2, Access 3 and Advanced

Highers. These courses are far less available to pupils in this study than one may have expected.

Theme 2

The range of art forms and drama conventions used in secondary teaching.

The majority of art and design teachers do not use modern technology in lessons in the secondary curriculum. This relates to a twelve month period. Drama teachers use a wide range of drama conventions in lessons in the secondary curriculum. This relates to one twelve month period.

Theme 3

Creativity Across the Curriculum in Secondary Education

This study has revealed that there is government commitment in Scotland to promoting creativity across the curriculum. Evidence from the study indicates that there is increasing support in schools in promoting creativity across the curriculum. Nevertheless, as HMIE's report Emerging Good Practice in Promoting Creativity in Scotland makes clear, there is much that could still be done to strengthen this area of education (SEED 2006).

Theme 4

Interdisciplinary Teaching and Arts Education Throughout the Curriculum

Interdisciplinary teaching was not evidently a priority in the majority of schools in this study. It should be noted however, that interviewees were able to suggest that long term plans are underway. Teachers in this study and at the time of taking part, may have been unaware of such plans.

Theme 5

The Value of Art and Design and Drama Education in the Secondary Curriculum

More than half of the art and design teachers in this study believe their subject is not as highly valued as other subjects in the curriculum. All those who were interviewed made reference to a lack of value of arts subjects by others who work within the secondary curriculum area. One of the strongest messages that emerged, was that teachers of art and design and drama do not believe the subjects are regarded as being as valuable as most other subjects within the curriculum

Theme 6

Art and Design and Drama, and Links to Other Areas of Learning

More than 90 percent of all teachers believe that art and design and drama education can contribute towards self-confidence, communication skills and critical thinking skills. More than 75 percent of all teachers agree that art and design and drama education can help pupils develop collaborative skills.

Theme 7

Links Between Art and Design and Drama, and Cultural and Social Awareness

A third of teachers from other subject areas do not believe art and design and drama has enhanced knowledge of cultural and social awareness in secondary pupils. Yet almost every art and design and drama teacher believed the subjects have enhanced such knowledge and awareness. Teachers of the subject areas had far more belief in this potential link than teachers of other subject areas.

Theme 8

Arts Education and the New Curriculum for Excellence

The potential for arts subjects to be linked with other subjects in the curriculum is planned to be implemented into the new approaches to teaching. Much discussion has taken place to promote new innovative ways of how education is delivered and experienced. Teachers in this study are more confident that improved opportunities will be more generally experienced, than any improvements in art and design and drama.

Significantly, the study found that teachers of other subject areas are more confident that opportunities in art and design and drama will improve with CfE, than the teachers of the subject areas themselves.

The following Objectives were achieved in this study.

- Investigate the views of teachers, pupils and local authority education staff across 8 council areas regarding art and design and drama in Scottish secondary education.

2. Investigate the place and value of art and design and drama in secondary schools, with regard to educational aims at local authority and government level in Scotland.

A number of key findings were established.

Widespread choice of courses available

- Information from teachers, pupils and local authority staff suggests that opportunities in drama are not widespread across local authority areas, and where it does happen, the range of courses is limited. Opportunities that do exist appear to be sparse and infrequent.
- Standard Grade and Higher are reported as the most common courses indicated by both teachers and pupils in this study.

Although Advanced Higher, Intermediate and Access courses have received much focus and promotion in Scotland, there was a clear lack of examples where they are widely on offer in the schools in this study. Standard Grade and Higher were generally the most regularly courses indicated as available in art and design. Higher drama was far less available which indicates its place within the secondary curriculum in many of the schools in this study. Drama opportunities are few right across the geographical area of central Scotland, and evidence suggests this could mirror the much wider area of secondary education in Scotland.

Content of art and design and drama courses.

- The predominant art practices reported in schools in this study were painting and clay work. Computer, video and animation were reported as the least art forms used with very few numbers of art and design teachers use these in classes.
- Drama teachers use a wide variety of drama conventions in the courses they teach.
- Two thirds of art and design and drama teachers reported that interdisciplinary activities do not take place in their school. Some of the examples provided included annual school performances. This suggests the figure is unrealistic and likely to be higher.

We are living in world where various kinds of modern technology are used in day to day activities. Digital communication delivery and forms are methods that most young people are accessing in their social time. Surely, as Flood and Bamford (2007) believe, it is important to

offer school pupils a broad palate of art forms with which to explore their ideas (Flood and Bamford 2007: 99).

> *Future eras will be dominated by multidimensional communication systems, but schools do not see this as vital in the curriculum. The prevailing attitude is that the arts are elitist....nice, but not really necessary!*

(Flood and Bamford 2007: 99)

New technologies such as computer, video and animation were less common with few numbers of art and design teachers using these in classes.

Links to other areas

- All teachers, other than 5 percent indicating they were unsure, agree that art and design and drama can help pupils develop creativity.
- Eighty percent of art and design and drama teachers agree that the subjects are relevant to other academic subjects in their schools.
- Other than a third indicating they were unsure, all respondents in this study agree that art and design education and drama education can help pupils develop critical thinking skills.
- The majority of all teachers in this study also believed that art and design education and drama education can help pupils develop collaborative skills.
- A high number of respondents believe that both art and design and drama education can contribute towards the development of communication skills.

In this study involving 63 teachers, findings reveal that a significant majority believe art and design and drama education

- increase pupils' motivation to learn
- contribute to improved pupil attitude,
- encourage links between different areas of learning
- can produce powerful learning opportunities
- and can contributed to improved pupil achievement

The majority of all teachers revealed positive views about the roles of art and design and drama in relation to the development of creativity. Teachers responded very enthusiastically about the potential links between art and design and drama and a range of skills and behaviours. In these questions, teachers of the subject areas as well as teachers of other subject areas responded similarly by rating high likelihood in each skill or behaviour they were asked about.

Value and Support

- More than half of the art and design and drama teachers in this study do not believe their subject is as valued as other subjects in their schools.
- The majority of respondents in this study, teachers and local authority staff, believe the arts are not as valued as other subjects in their schools, the arts are not regarded as an important part of the curriculum by other staff members, and there are no art and design or drama initiatives currently underway in their schools.
- There was less of a range of art forms used and experience in art and design, whilst there appeared to be a wide range of drama conventions used and experienced.
- more than two thirds of art and design and drama teachers believe it is not easy to find time to encourage individual creativity.

More than 50 percent of art and design and drama teachers in this study, believe their subject is not as highly valued as other subjects within their schools. Considering schools across an entire local authority area, an interviewee explained,

> *The arts are not seen to be of value despite evidence that they can affect*
> *other subjects with pupil motivation and the building of self esteem.*
> (Interviewee 3 October 2007)

More than two thirds of respondents in this study, teachers and local authority staff, believe the arts are not as valued as other subjects in their schools, not regarded as an important part of the curriculum by other staff members, and there are no art and design or drama initiatives currently underway in their schools. This data was gathered at a time in Scottish education where emphasis has continually and prominently been placed on new approaches to teaching encompassing creativity and interdisciplinary working throughout the curriculum. The findings in this study suggest that worryingly, creative approaches to teaching and learning across the curriculum occur only in a small number of schools. Concern regarding where art and design and drama are involved in such approaches to learning and teaching is significant to their lack of perceived value within the curriculum as a whole across the schools in this study.

The New Curriculum

- This study discovered that there is more optimism that the new curriculum will improve opportunities for pupils generally, than any improvements in art and design and drama.
- Almost half the teachers from other subject areas think opportunities will increase for pupils in art and design and drama. The teachers of the subject areas themselves disagree, almost half of them doing so.

Although the guidance detailing *experiences* and *outcomes* were not published at the time of questionnaire completion, the main aspects of the new framework had been extensively discussed in Scotland in preparation for educational change. CfE has been developed over a five year period and will soon be fully implemented. It is likely therefore, that respondents had an understanding of how the teaching profession as a whole, as well as their own role, would be likely to change.

Interestingly teachers of other subject areas have an entirely different view from teachers of art and design and drama. Half the teachers from other subject areas think opportunities will increase for pupils in art and design and drama. Basically teachers of other subjects areas are far more likely to believe that pupils will have improved opportunities in art and design and drama, than the teachers of the subjects themselves.

5.4   Limitations of Study

A body of research exists on arts education in other parts of the UK and further afield, while a distinct lack of studies are specific to Scotland.   This study investigated the place and value of art and design and drama education in secondary schools in central Scotland by examining data from respondents across eight local authority areas. The study has limitations which should be considered when drawing any conclusions.

In consideration of the aims of the study to seek views to add depth and understanding, interviewing four individuals was deemed appropriate. From the outset, I had assumed that four interviews, which involved half the local authority areas, would be representative. Perhaps reliability of comparisons in data may be have been more accurate if interviews had been conducted in all eight local authorities. Nonetheless the role and responsibilities associated with posts is comparable.

The nature of the interview has been highlighted as a strength as well as a weakness. Invalidity in the interview method usually stems from bias (Cohen and Manion 2007). An interview schedule was used to improve reliability, nevertheless, there was a degree of flexibility in each interview to help clarify points and encourage interviewees to expand on topics of relevance.

The findings are based on the results from the sample group involved in the study. Although references are made to literature broadly beyond Scotland, no broad generalisations are intended to include other parts of the United Kingdom. I do believe however, that this study would be significant to wider areas, for information or comparisons, due to the size of the sample group.

5.5   Conclusion

This thesis has examined the place and value of art and design and drama in Scottish secondary education. It has done so by conducting a literature review and investigating and analysing views of teachers and pupils, and individuals responsible for art and design and drama across local authority areas. There have been few studies examining the arts in secondary education in Scotland in recent years.

I perceive this study to be a useful and significant account of opinions and perceptions at a very key time in Scottish education.

This study would provide a basis for information or further research, particularly in the areas of the themes set out in this chapter (5.3).   The results are recorded at a key time as Scotland prepares for CfE. It would be useful to refer to the data and to be able to relate to the data and make comparisons with it in any future studies. I believe it would have been valuable to be able to look at any such similar studies myself, but obviously there were none.

This study has examined the place and value of art and design in secondary education in Scotland at the significant time of preparing for educational reform. Government aims to transform education have been investigated with emphasis placed on links with national priorities and a new framework for learning. Attention has focused on the subjects of art and design and drama in the secondary curriculum, by investigating and analysing views from various sources; art and design teachers, drama teachers, teachers of other subject areas, pupils, local authority education staff responsible for the subjects, and the views from literature research and other studies.

The discussion relates to the teachers, pupils, local authority staff members and schools across the eight areas in this study; North Lanarkshire, South Lanarkshire, Glasgow City, Falkirk, Stirlingshire, East Renfrew, Renfrew and West Dumbarton.

The size of the study involving 160 participants is significant enough to draw conclusions that will be relevant to areas, schools and teachers in a much wider area.

The following conclusions are drawn.

- There are few examples of Local Authority areas where drama education is thriving throughout the district.

- There is much more to do if drama is to be recognised as a valuable subject within the curriculum and thus made widely available to pupils across local authority areas.

- There are excellent examples of use of wide ranging drama conventions in some schools where the subject features prominently.

- There is a distinct lack of use of computer, video and animation in art classes. Further investigation could examine resources and teacher skills or training.

- Interdisciplinary activities do not appear to be widespread and fully understood.

- Teachers from wide ranging subject areas believe art and design and drama education are likely to improve various skills and behaviours of pupils, including;

  motivation to learn
  improved pupil attitude
  collaborative skills
  self-confidence
  communication skills

- There is support from significant numbers of teachers from a wide range of subject areas that art and design and drama are relevant to other academic subjects, produce powerful learning opportunities, and create links between different areas of learning.

- More than half of the art and design and drama teachers in this study do not believe their subject is as valued as other subjects in their schools.

- Teachers and local authority staff are likely to experience a lack of value associated with art and design and drama in the curriculum. There is much evidence in literature as well as the views gathered in the data in this study to suggest this.

This study would be of interest to teachers of art and design and drama, local authority education staff or those interested in arts education. It may also be of interest to anyone conducting a study of related survey approach or aims.

It is the end of the discussion into this particular study, although I am confident that there will be further investigation in arts education in Scotland.

Chapter Six
Moving Forward

6.1   Since This Study was Conducted

This study took place between 2006 and 2009, and was published in 2010. Since the data was gathered and analysed, the introduction of the new curriculum began to take place across some areas of Scotland, with full implementation planned for August 2010.

Plans are in place to continually review CfE as schools adapt to the changes in learning and teaching.

Arts Across the Curriculum was a three year project that examined teachers and artists working together to enhance pupils' understanding of curriculum content through arts activity and for pupils to gain greater insight into the arts. A report of the findings was published in 2008. At the time of publication of this report, AAC is one of the few significant studies specific to Scotland that has relevance to this investigation. It was carried out partly due to the new CfE and its unique approach of delivering integrated lessons from teachers and artists working together. Other studies will inevitably follow now that the CfE is upon Scotland. I look forward with interest to learn about new studies specific to Scotland that emerge, as teaching and learning undergo major change.

6.2   Considerations for Future Research

The following suggested approaches are made on the premise that the purpose of this piece of research is a basis for future investigation.

This study could be used as an example approach to any similar investigations, adapted as required to the area being examined. It could also be used as a source of information to help form new lines of enquiry or interest to be examined in a future study. Specific key findings in this study could be selected for more rigorous investigation by designing a study that would explore those areas in more detail.

Investigation in this study also included links between teachers and Continuous Professional Development, communication between local authorities and schools, resources and equipment and assessment and outcomes. Some of the findings have been referred to in this discussion. These areas were considered in order that they may be related to the main areas of investigation. Although some of the findings were interesting, they were not specifically related to the objectives of this study. The data gathered however, could be used in any future investigation that examined either or all of those areas.

Finally, in a number of questions in this study, drama was rated more likely than art and design to be able to contribute to a wide range of skills and enhance other areas of learning. Further investigation into this line of enquiry would be another area of potential interest in future research.

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Appendix A

Presentation of Findings

Appendix A

Content

Appendix A   Presentation of Findings

Results are briefly discussed in this chapter. It is designed to provide a summary as Chapter Four contains detailed discussion of the findings.

A1
Participants

The total questionnaire sample group consisted of 156 respondents. Subsets within the sample involved 33 art and design teachers, 13 drama teachers, 17 teachers of other subjects, and 93 secondary pupils, the majority of whom were aged 16 years or older. Presentation of each graph involves a mix of subsets depending on the topic. In most questions, art and design and drama teachers were asked about their own subject area, and teachers of other subjects were asked about both art and design and drama. In other questions, teachers were asked about their entire school; sometimes to compare views between art and design teachers, sometimes to compare views between art and design teachers and teachers of other subjects, or between drama teachers and teachers of other subjects. Finally, comparisons were also made between pupils and subject teachers. In these instances, graphs are presented separately.

Pupils were asked about both subjects on the same questionnaire. 93 pupils in total took part in the study. Of the 93 pupils, 29 of them had studied drama, thus, in response to questions related to only drama, it should be noted that the subset of pupils involved was 29. All 93 pupils had studied art and design.

The following table can be used as a guide for the numbers of respondents related to the results in each graph. The total number of respondents is also indicated alongside each graph.

Table 2

Subsets	No of Respondents
Art and design teachers	N = 33
Drama teachers	N = 13
Teachers of other subjects	N = 17
All teachers (A&D, Drama, Other)	N = 63
Art and design and drama teachers	N = 46
Art and design and other subject teachers	N = 50
Drama and other subject teachers	N = 30
Pupils of art and design	N = 93
Pupils of drama	N = 29
All Pupils	N = 93

The teacher respondents can be summarised with the percentage categories indicated in Figure 1.

Figure 1
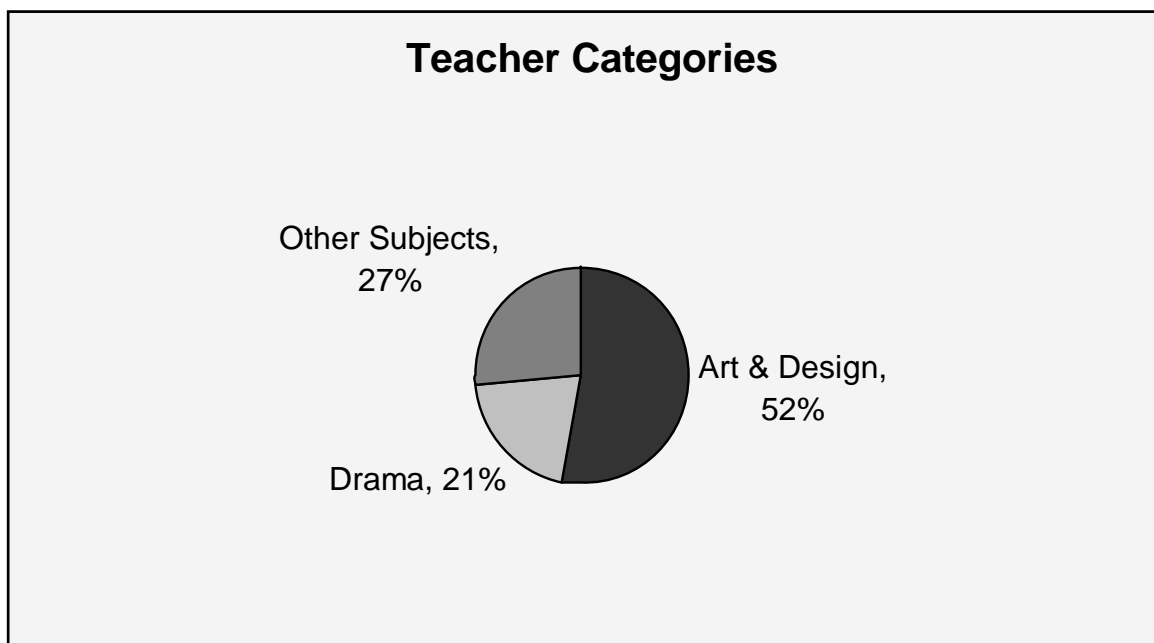
N=63

A2

Secondary Courses in Art & Design and Drama

Art and Design Courses in Schools

Figure 2 illustrates responses from art and design teachers regarding courses available in their schools. The data can be compared to Figure 3 which illustrates responses from pupils regarding the courses they have studied.

Figure 2

Art and Design Courses Available

N=33

Figure 3

Pupils' response to courses they have studied
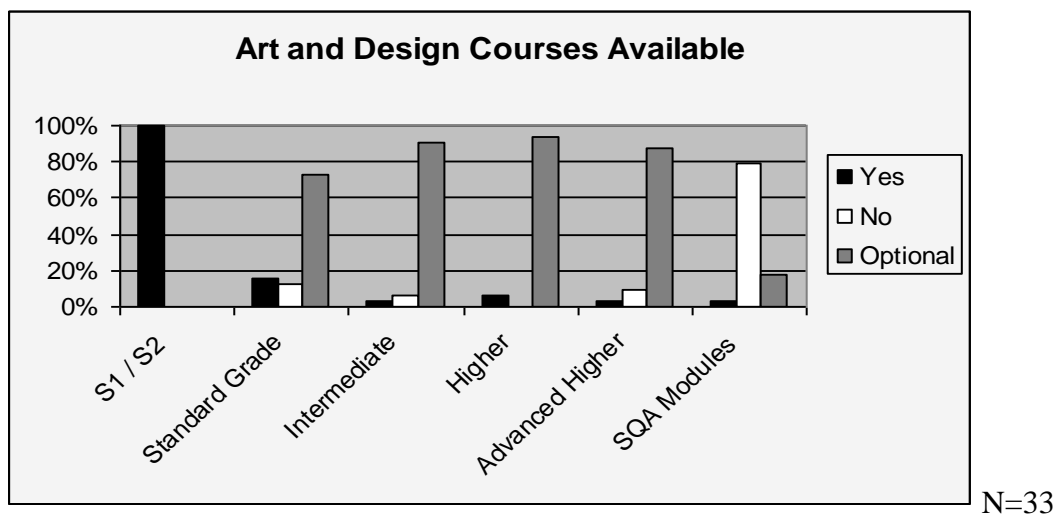
N=93
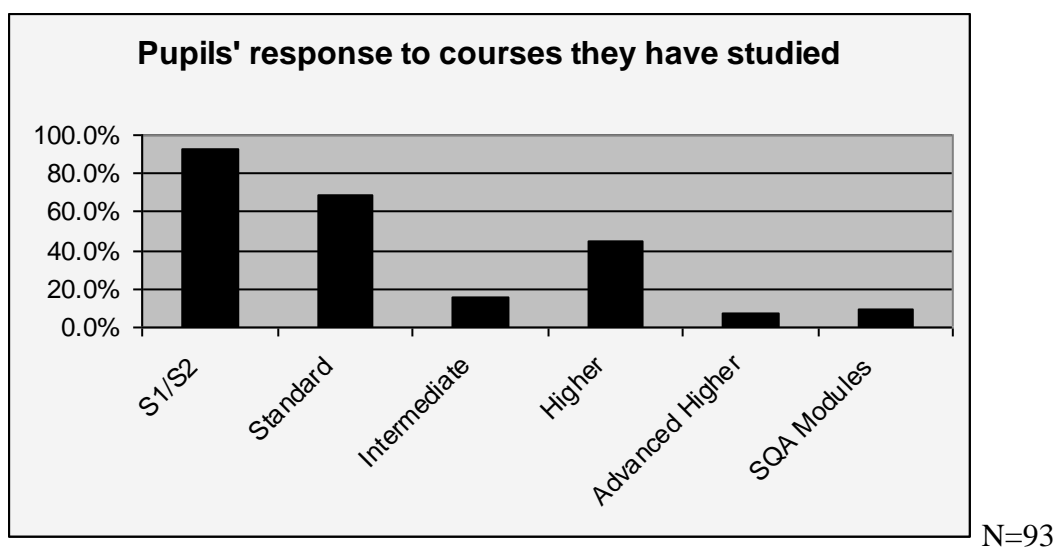
93 percent of pupils had studied art and design in the S1/S2 years. Standard Grade and Higher were listed as the next two most common courses, with 69 percent and 45 percent of pupils respectively reporting they had studies these courses. Although art and design teachers indicated that Intermediate and Advanced Higher courses were often available in their schools, pupils did not report to have commonly experienced these courses.

Two other courses were mentioned by art and design teachers as being available in their schools. Higher Photography for the Media which is a recent SQA continuous unit assessment course and a folio preparation course were the only examples.

Drama Courses in Schools

Having already established that drama education is not compulsory in Scotland in S1 and S2, the drama teachers in this study were contacted specifically due to their teaching role. Expectedly, drama teachers reported drama to be compulsory in their particular schools in S1/S2. Figure 4 represents the responses from drama teachers in relation to the courses available in their schools. Figure 5, represents responses from pupils based on the same question.

Figure 4

Drama Courses Available

N=13

Figure 5

Pupils' response to courses they have studied

N=29
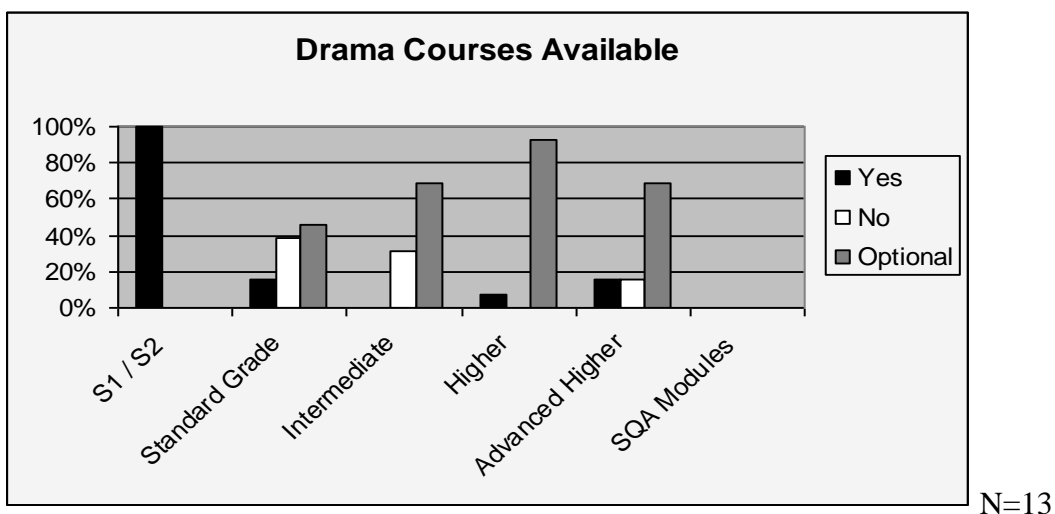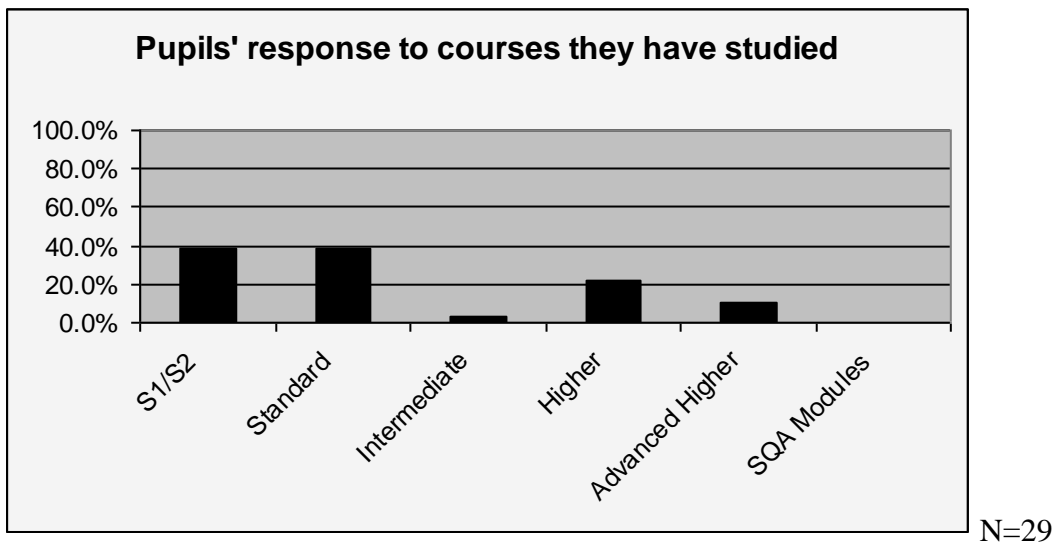
Although all teachers stated that drama was compulsory in secondary years S1/S2, 25 percent revealed that this is not throughout the S1/S2 period. Drama is compulsory in either S1 or S2, and not both years. Once again, pupils were more likely to study Standard Grade and Higher drama rather than Intermediate and Advanced Higher drama.

When teachers were asked if there were any significant changes or developments planned in relation to art and design or drama in their schools, the following six responses were given.

1. *Higher developments in school*
2. *School has been through a period of major changes in Higher Still*
3. *Possibility of changing from Standard Grade to Intermediate 1&2*
4. *The possibility of providing Intermediate 1&2 in S3 & S4 instead of standard Grade.*
5. *Our pupils choose their subjects at the end of S1 allowing us to begin Intermediate course at end of S2 allowing; far deeper exploration further up the NQ courses.*
6. *S4 – Intermediate 2, S5 – Higher, S6 – Advanced Higher, S1-S3 will be free for faculties to dictate the curriculum.*

Pupils' Subject Choices

In order to examine further the opportunities for pupils to study specific courses, respondents were asked about the course choice options available to pupils. Art and design and drama teachers were asked if pupils were able to study all the subjects they want to in the years of S3/S4 and S5/S6. Figure 6 represents teacher responses regarding S3/S4 options for pupils.

Figure 6

Pupils are able to study all the subjects they want to in S3 and S4

N=46
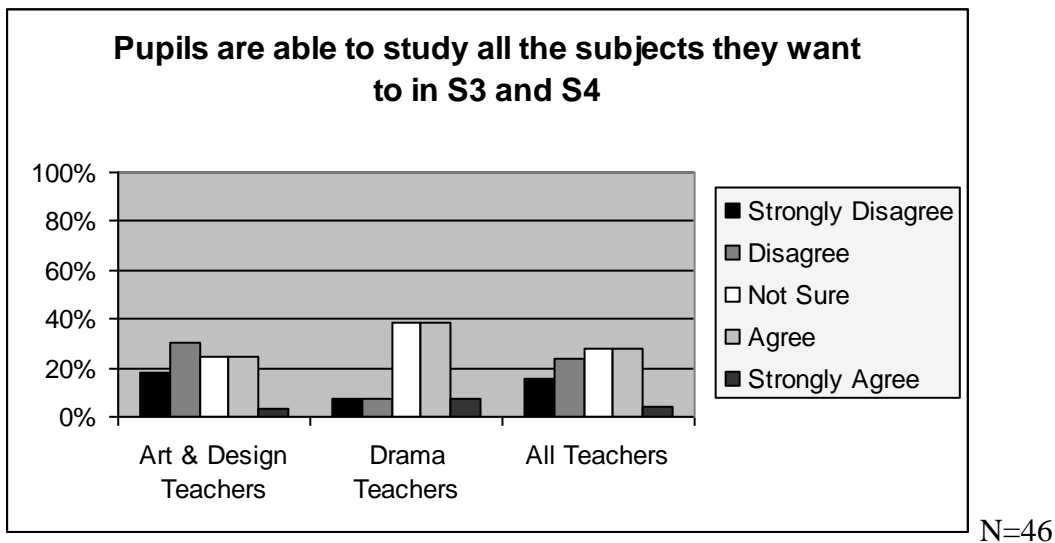
Almost half of art and design teachers in this study believe that pupils are not able to study all the subjects they may wish to in S3/S4 in their schools. Drama teachers on the other hand, were more likely to agree that pupils are able to study all the subjects they want in the same school period. When asked to present their views on the same question regarding S5/S6 years, a much larger number of both sets of teachers disagreed with the statement *Pupils are able to study all the subjects they want to in S5/S6*. Figure 7 illustrates the responses.

Figure 7

Pupils are able to study all the subjects they want to in S5 and S6

N=46
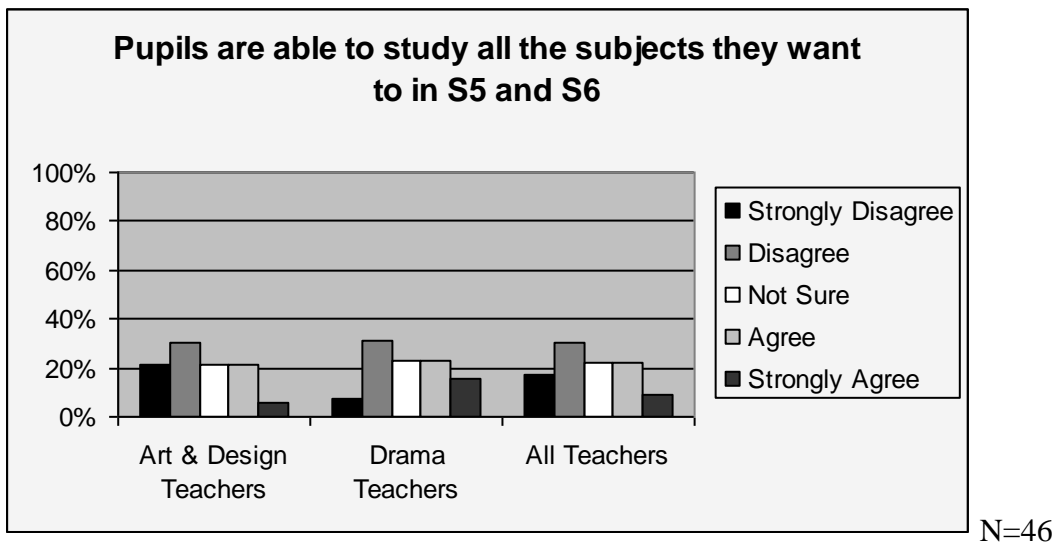
More than half of art and design teachers believe that pupils are not able to study all the subjects they may wish to in S5/S6. A much higher percentage of drama teachers believe that pupils are not able to study all the subjects they may wish to in S5/S6 years than in S3/S4 years.

There was no request for comments on the questionnaire form for this particular question, however an art and design teacher added;

Timetables restrict freedom. Why have columns?
(Art and Design Teacher 2007)

Pupil responses to the same statement can be compared to views of teachers with Figure 8 illustrating the results. Pupils were asked to rate their agreement with the statement *I was able to take all the subjects I wanted to.*

Figure 8

I was able to take all the subjects I wanted in my school

N=93
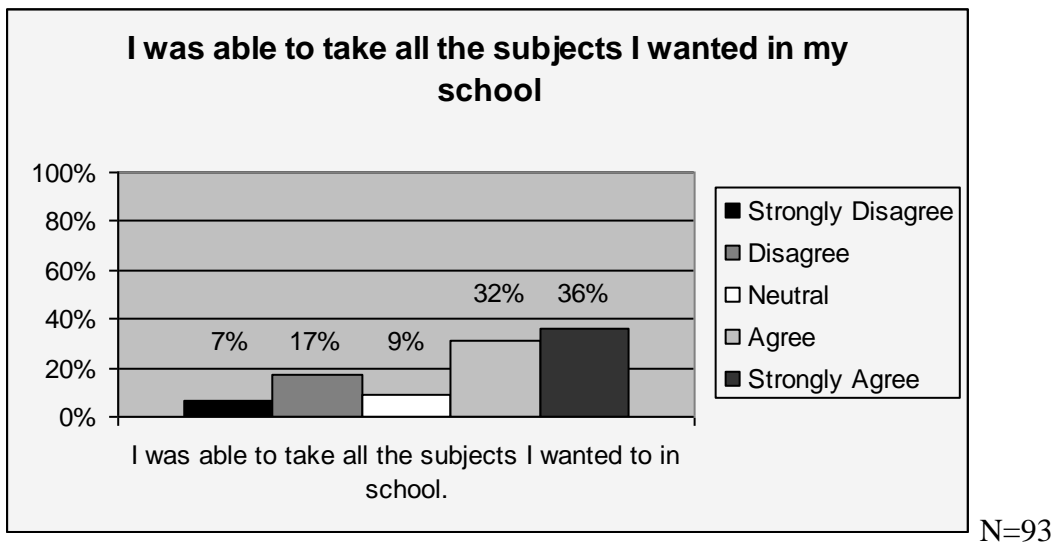
Pupils view their opportunity of choice of subjects more favourably than teachers do. Nevertheless, the question could have been interpreted as, Were you able to study all the subjects you wanted to? *from the list available to you,* or *from each column?*

Pupils responded more positively than teachers when asked to rate their agreement with the statement. It should be taken into consideration that 15 percent of pupil respondents were below the age of 16, and therefore more likely to consider their S3/S4 choices. Almost a quarter of pupils do not feel they were able to choose all the subject they wanted. It should also be considered that the subjects pupils can choose, means the choices that are made available to them. Nevertheless, the findings reveal that pupils' view their opportunity of choice of subjects more favourably than teachers do.

A3

The Range of Art Forms and Drama Conventions

Practice in Art and Design Education

Teachers were asked to reveal art forms they had used in their teaching role within the past year, other than drawing. Figure 9 represents the level of art forms that teachers indicated

they had used within a twelve month period. Pupils were also asked to report the art forms they had experienced and this data is presented in Figure 10.

Figure 9

Art Forms used within the past 12 months

N=33

Figure 10

Pupils' repsonse to Art Forms they have experienced

N=93
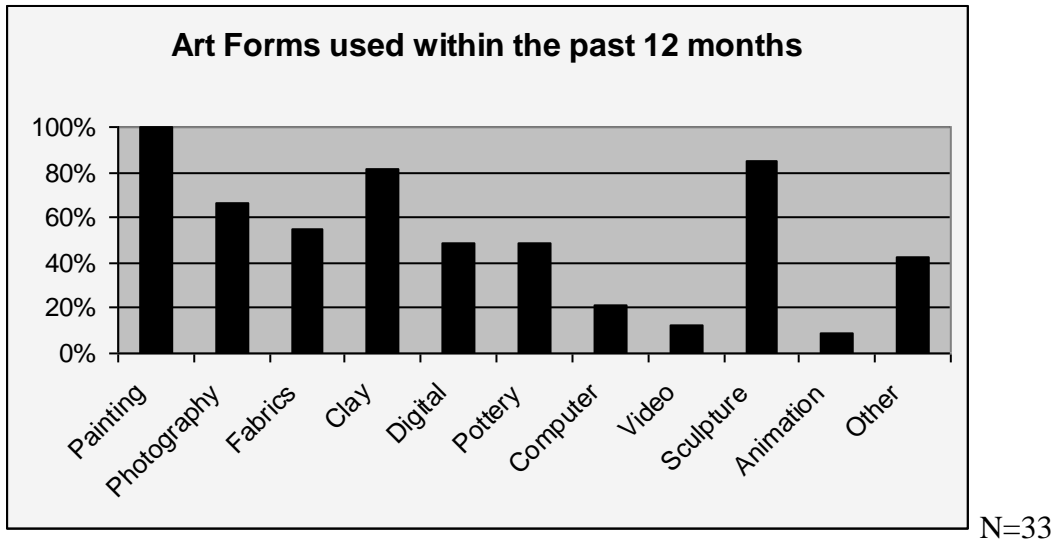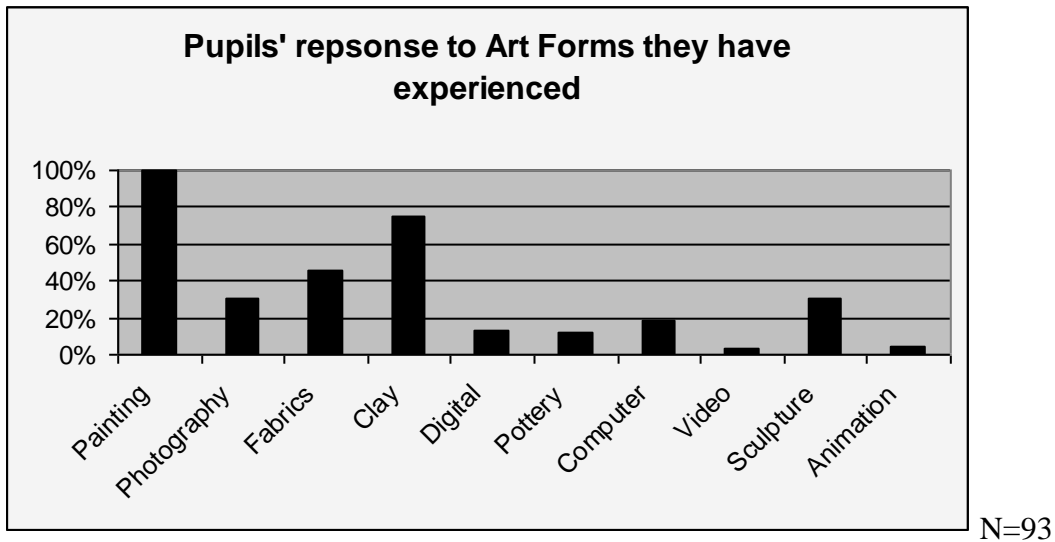
The predominant art practices used and experienced in schools in this study are painting and clay work, revealed by art and design teachers and pupils. Sculpture was the third most commonly reported art form used by teachers, whereas the third most commonly experienced by pupils was fabric work. Digital, photography, computer, video and animation, as well as pottery, were not highly experienced by pupils. Computer, video and animation were the least used art forms used by teachers in this study.

Practice in Drama Education

Figure 11 clearly illustrates that teachers in this study reported regular use of a variety of drama conventions within a twelve month period.

Figure 11

Drama Conventions used within the Past 12 Months
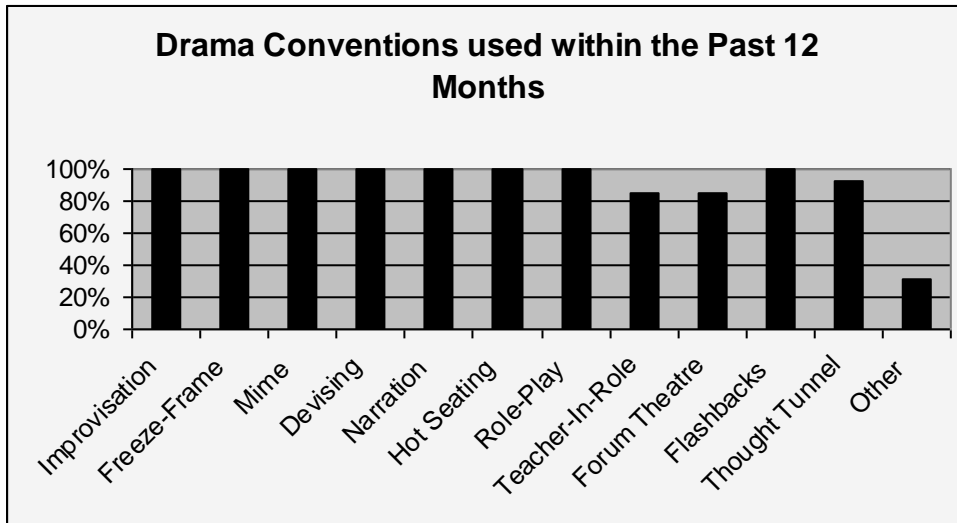
N=13

Other conventions were identified by a third of respondents and included thought tracking, slow motion, dream sequence, movement and reportage. One of the respondents who offered other examples also said they had used every convention they had ever heard of. Drama conventions used by teachers can be compared to the responses from pupils in Figure 12 below.

Figure 12

Pupils' Response to Drama Conventions they have Experienced
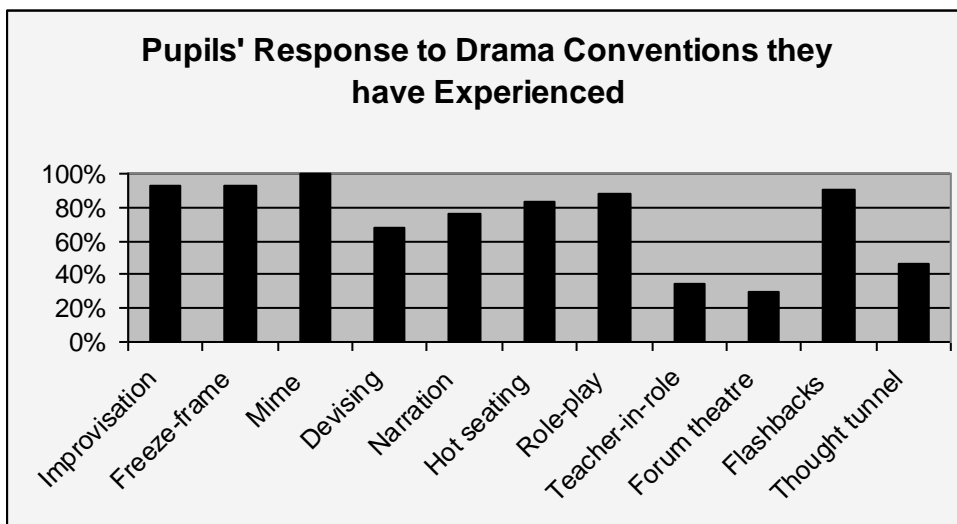
N=29

Drama teachers and pupils responded similarly by revealing a wide range of drama conventions appear to be used and experienced by respondents in this study.

A4

Creativity Across the Curriculum In Secondary Education

Teachers were asked if they thought their subject helped pupils develop creativity, and teachers of other subject areas were asked their view . Figures 13 and 14 present the results of art and design and drama respectively.

Figure 13

Art and Design education can help pupils develop creativity

N=50

Figure 14

Drama education can help pupils develop creativity

N=30
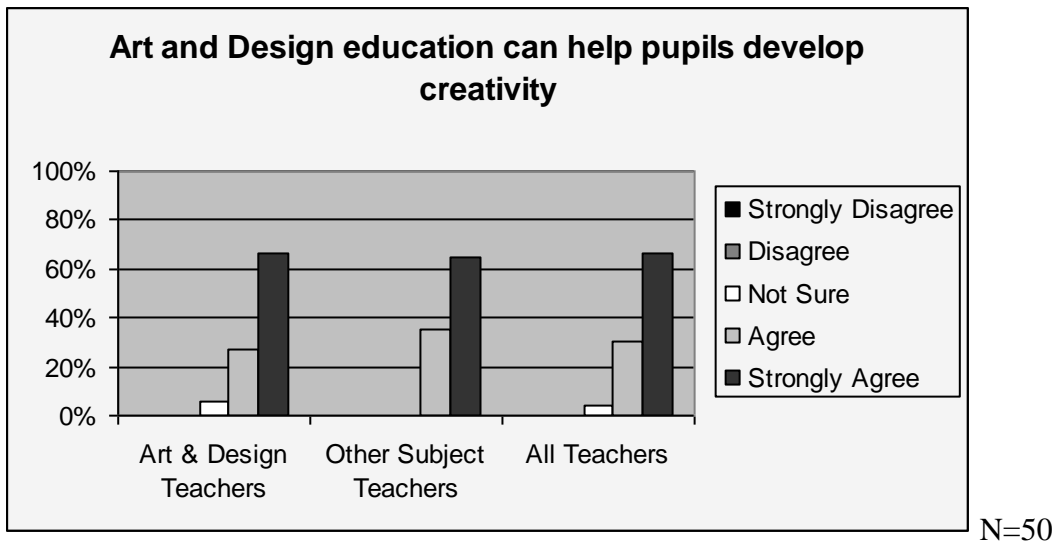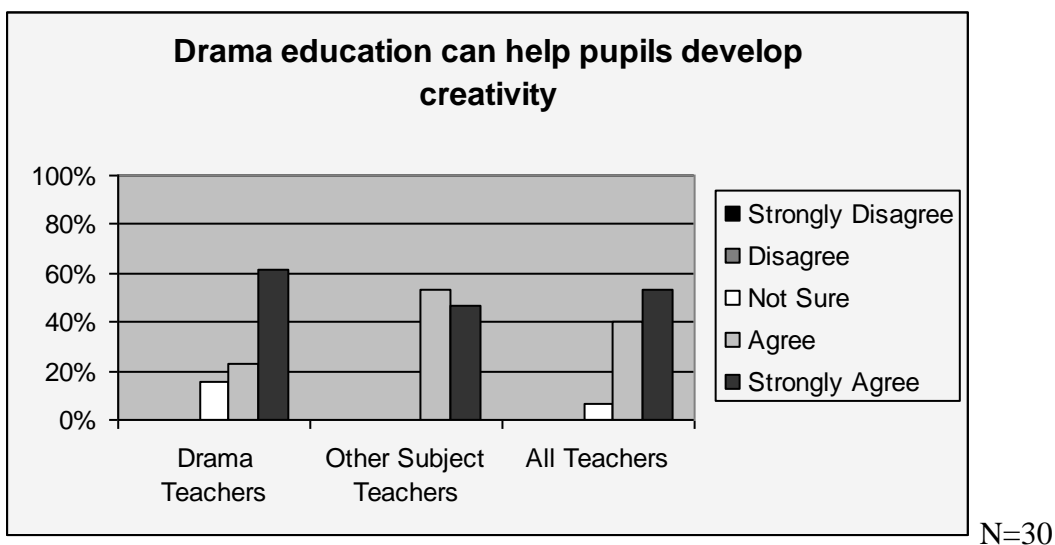
The majority of respondents agreed that art and design and drama education can help pupils develop creativity. None of the respondents disagreed with the statement. Interestingly, the small number of those who were not sure involved the subject teachers themselves. All teachers of other subject areas responded positively to this statement.

With a lot of emphasis on promoting creativity and developing creativity, throughout all of learning, responses were also sought on how easy it is for teachers to find time to encourage creativity. Art and design and drama teachers were asked about their own subject areas. The results are presented in Figure 15.

Figure 15

N=46
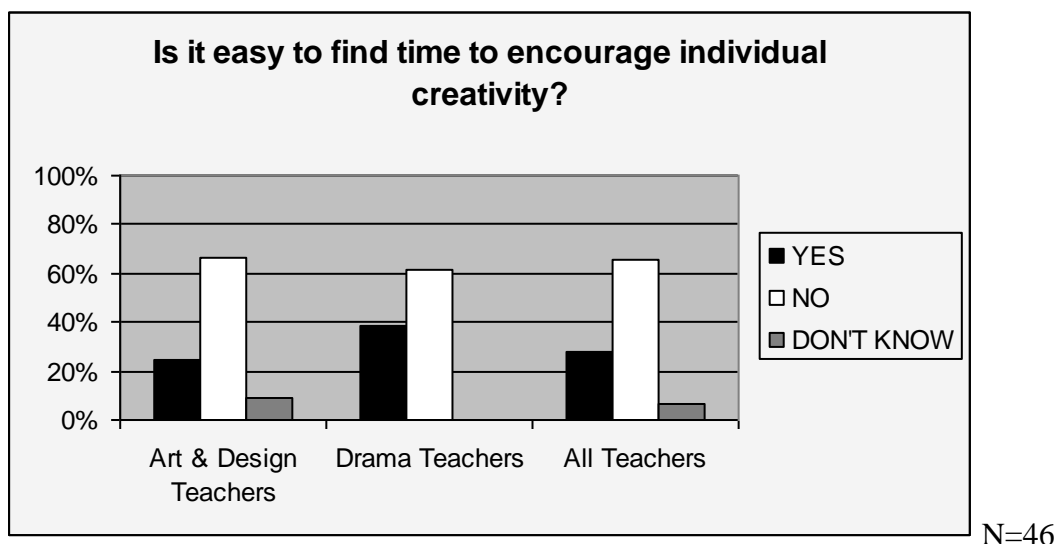
Two thirds of teachers in this study do not believe it is easy to encourage individual creativity. Drama teachers responded more positively than art and design teachers to this statement.

With the Scottish education system as a whole placing emphasis on creativity across the curriculum, all groups of teachers were asked if creativity across the curriculum was a priority in their school. The results are presented in Figure 16.

Figure 16

Creativity across the curriculum is a school priority

N=63
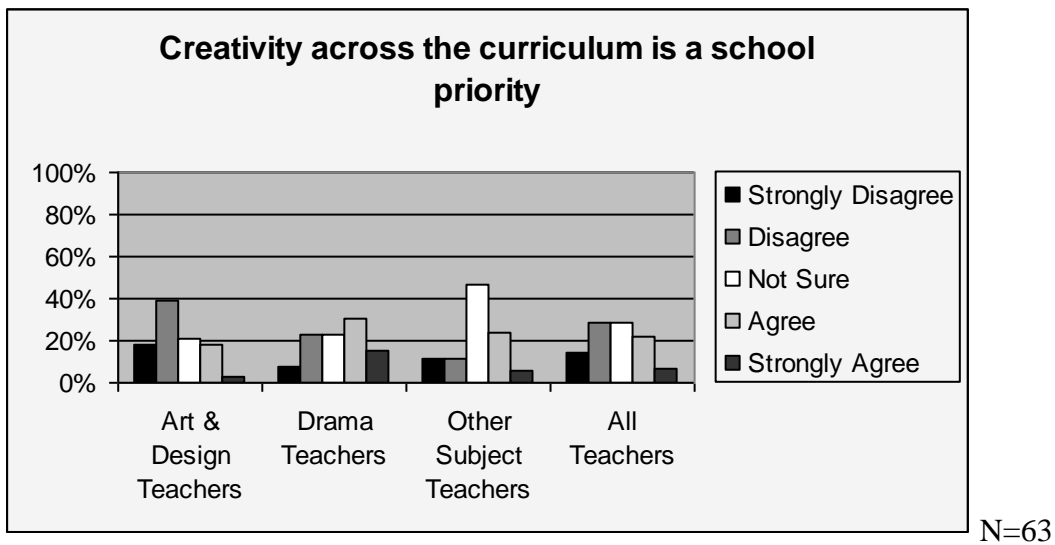
43 percent of teachers said that creativity across the curriculum was not a school priority. Drama teachers responded more positively than art and design teachers, and almost half of teachers of other subjects did not know if creativity across the curriculum was a priority in their school.

Teachers were asked to rate their agreement on whether creative and expressive approaches to learning were a school aim. Figure 17 illustrates the views of teachers in relation to the statement.

Figure 17

Creative and expressive approaches to learning are a school aim

N=63
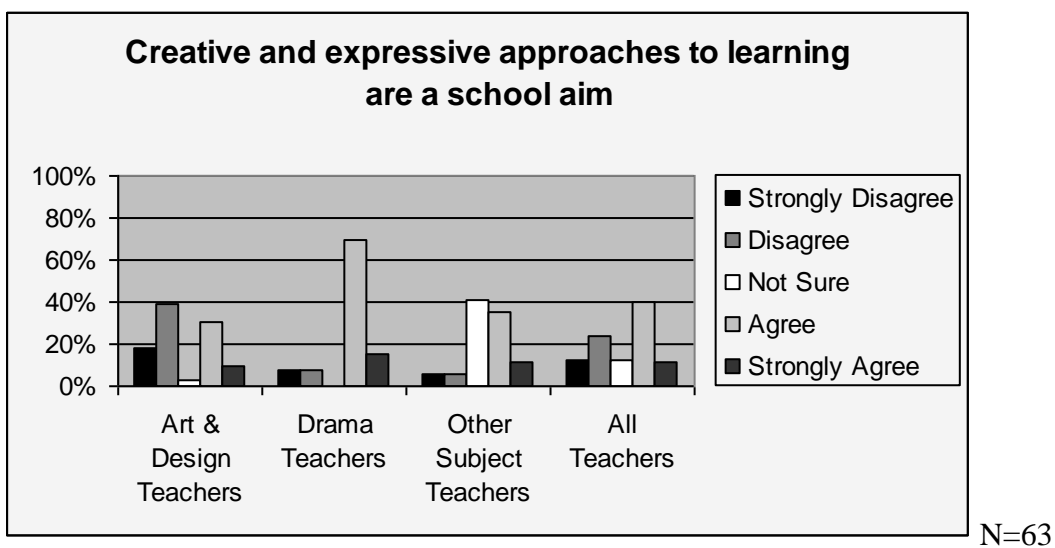
Half the respondents agree that creative and expressive approaches to learning are a school aim. The group of teachers more likely to disagree is that of art and design, with more than half of them, 57 percent, indicating so. The group to answer most positively, drama teachers, responded with more than three quarters of them agreeing that creative and expressive approaches to learning were an aim in their school.

A school arts policy is a statement of principle and vision that represents the school's view of the importance of the arts in its life and in the curriculum of all its pupils. It could be suggested that if a school has an arts policy, then it recognises the role the arts can play in cultural education and school aims and intentions. All teachers were asked to reveal if their school had such an arts policy in relation to the curriculum. The results are presented in Figure 18.

Figure 18

My school has its own arts policy in relation to the school curriculum

N=63
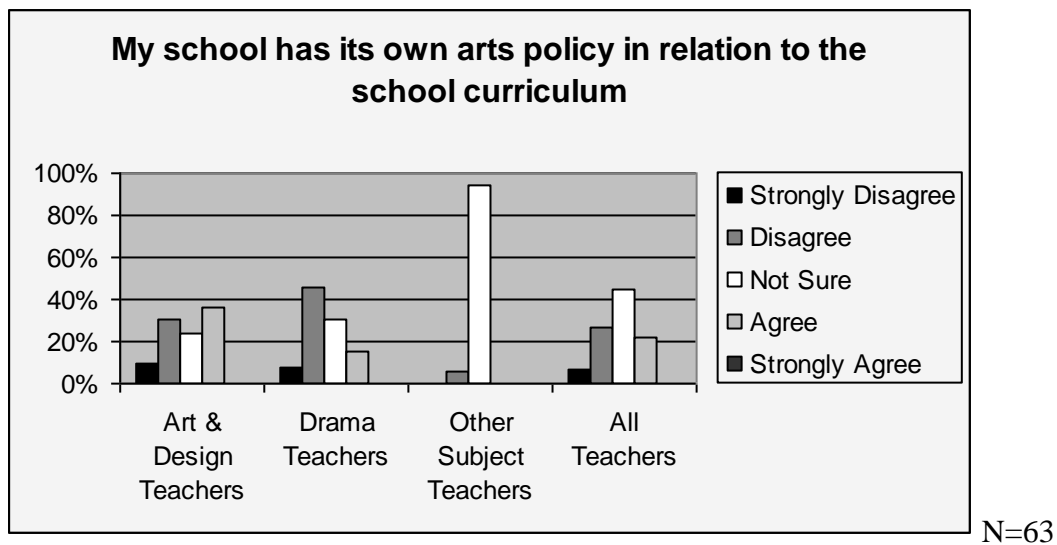
A fifth of respondents said their school had its own arts policy however a significant number did not know, with the largest group being teachers of other subjects. All but one of them could not say if their school had an arts policy. It should be noted that questionnaires were sent to teachers in their place of work. It was assumed that completion of questionnaires would also take place in their place of work. It could be suggested of those who said they were unsure then the likelihood is that their school has no prominent arts policy. Almost 50 percent of teachers of other subject areas did not know if creativity across the curriculum was a school priority. Art and design and drama teachers were expected to be more likely to

provide knowledge about arts policy in their schools, however 20 percent of art and design teachers and 31 percent of drama teachers did not know if their school had an arts policy.

A5
Interdisciplinary Teaching and Arts Education Throughout the Secondary Curriculum

This study sought to discover levels of interdisciplinary activities by asking teachers about their schools, and asking local authority education staff members about their entire group of secondary schools. Figure 19 represents the responses from teachers in this study.

Figure 19

Do Inter-disciplinary activities take place in your school?

N=63
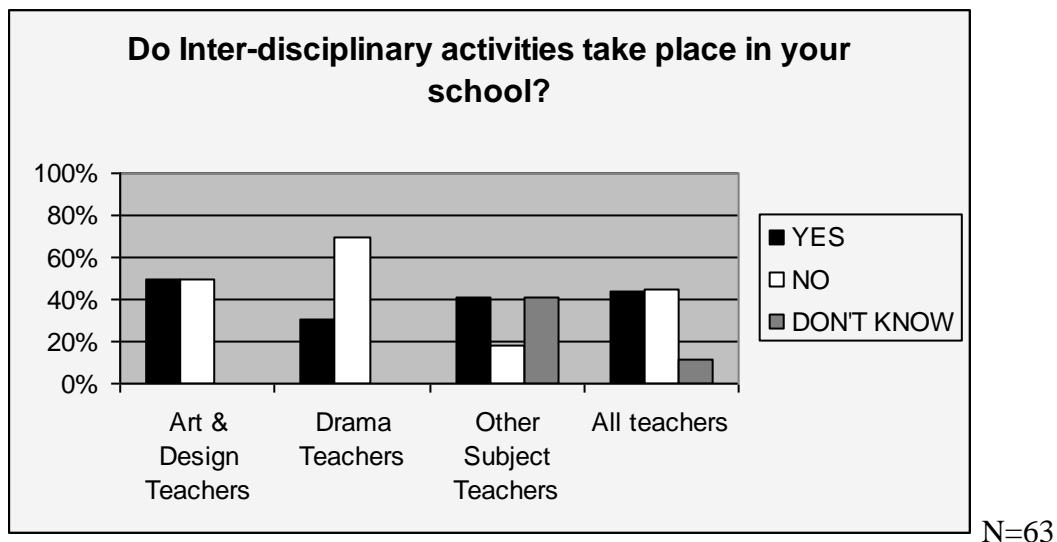
44 percent of all respondents said that interdisciplinary activities take place in their school, and a similar number, 45 percent, said this was not the case. A large percentage of teachers of other subject areas, 41 percent were not aware of any interdisciplinary working in their schools. Several of those who reported such activities do occur, provided examples when presented with the opportunity to do so, nevertheless, this includes examples of annual performances such as pantomimes and musicals and was provided predominately by teachers

of other subject areas. Although very worthwhile activities, this questions the accuracy of the results and could mean that far fewer interdisciplinary activities take place in the schools in this study. None of the art and design and drama teachers responded with *Don't Know* to this statement which would suggest their views are accurate in relation to the subjects they teach.

With 50 percent of art and design teachers and 69 percent of drama teachers indicating that interdisciplinary activities do not take place in their school, it could be assumed that these figures are fairly accurate in relation to the subject areas of art and design and drama.

A6

The Value of Art and Design and Drama Education

Teachers in this study were asked to consider whether they believed their subject was as highly valued as other subjects in their schools. Figure 20 represents the results.

Figure 20

N=46
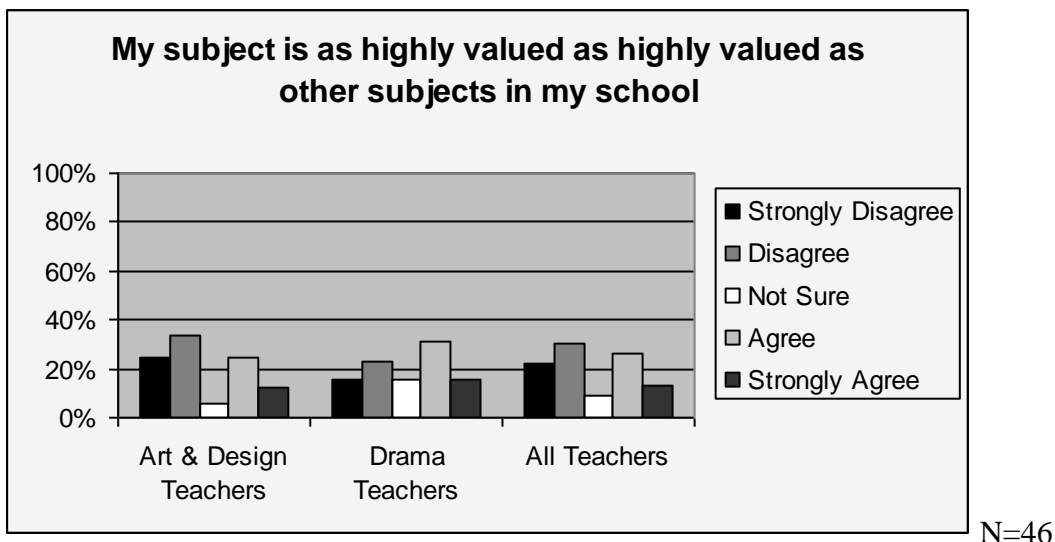
Evidence found that almost half of the art and design and drama teachers, 57 and 38 percent respectively, do not believe their subject is as highly valued as other subjects in their school.

A further 10 percent revealed they were unsure. Further evidence indicates that less than a quarter of respondents believe the arts to be regarded an important part of the curriculum by all staff. The results are presented in Figure 21.

Figure 21

The arts are regarded as an important part of the curriculum by all staff

N=46
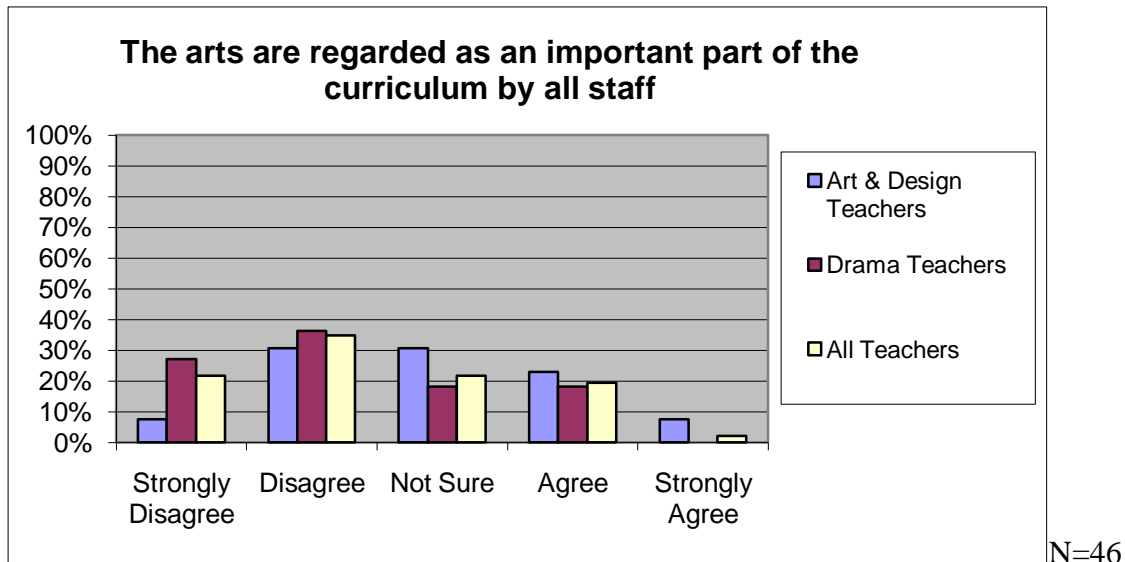
In each separate group of teachers in this study, the majority of respondents do not believe the arts are regarded as an important part of the curriculum by all staff. Local authority education staff also shared comments to back up their belief that the arts are not as valued as other subjects in schools across the local authority areas in this study.

A related question asked art and design and drama teachers if they thought their subject was as relevant to other subjects in their schools. The results are presented in Figure 22.

Figure 22

Art and design/drama is relevant to other academic subjects in my school

Legend:
- Art & Design Teachers
- Drama Teachers
- All Teachers

X-axis categories: Strongly Disagree, Disagree, Not Sure, Agree, Strongly Agree
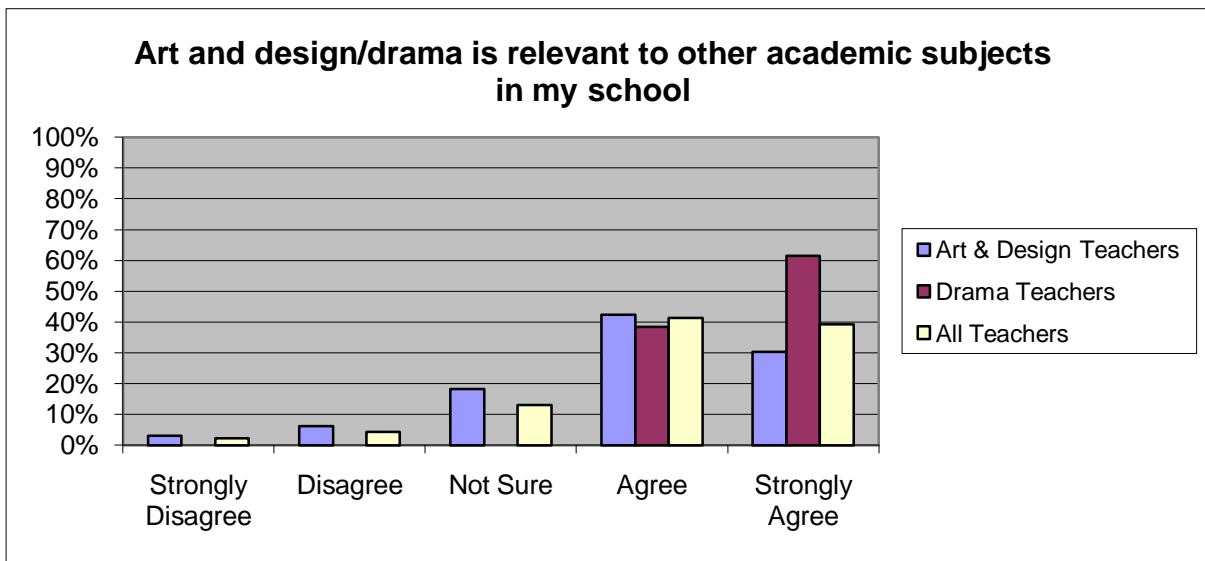
Teachers were sure about how relevant they believe the subjects are to other academic subjects in their schools, with most agreeing and the majority of them indicating they strongly agree with the statement.

The majority of respondents in this study, teachers and local authority staff, do not believe the arts are regarded as important by all staff.

Figure 23 presents the responses from teachers to the question, *Are there any art and design or drama initiatives currently underway in your school?*

Figure 23

Are there any Art and Design or Drama initiatives currently underway in your school?

Legend:
- YES
- NO
- DON'T KNOW

X-axis categories: Art & Design Teachers, Drama Teachers, Other Subject Teachers, All Teachers
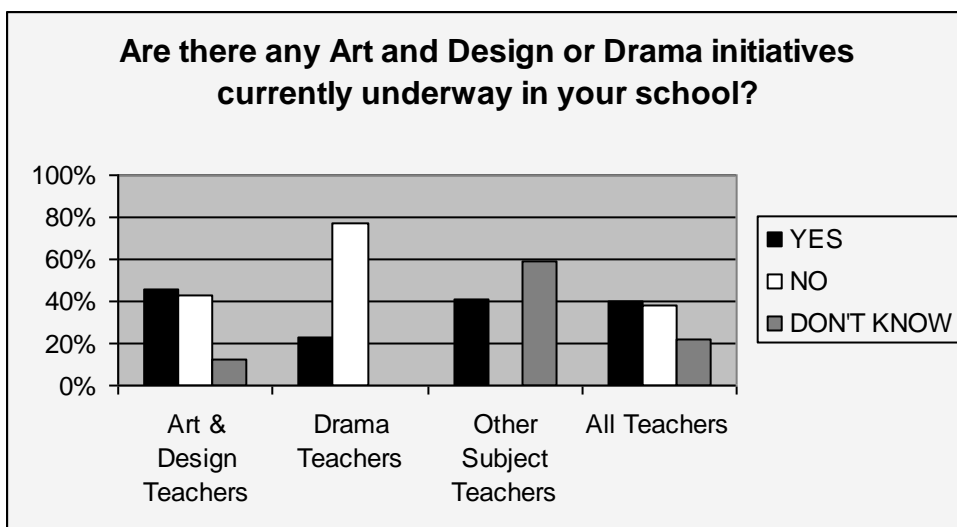
N=63

Although 40 percent of all teachers reported that art and design or drama initiatives were underway in their schools, some of the examples provided included school productions and performances. Significantly, 59 percent of teachers of other subjects reported that they did not know of any initiatives in their schools. It could be the case, that there are examples in the schools where respondents indicated they were not sure. Three quarters of drama teachers revealed that there were no drama initiatives underway in their school.

Teachers of other subject areas tend to not be aware of any interdisciplinary activities in their schools. They tend not to be aware of any art and design or drama initiatives taking place in their school. Of the lower number who answered yes to these questions, several of the examples offered included school performances.

A7
Art and Design and Drama and Links to Other Areas of Learning

One of the aims was to establish the views on whether art and design and drama education can encourage links between different areas of learning. Figure 24 represents the results from art and design teachers and teachers of other subjects.

Figure 24

N=50
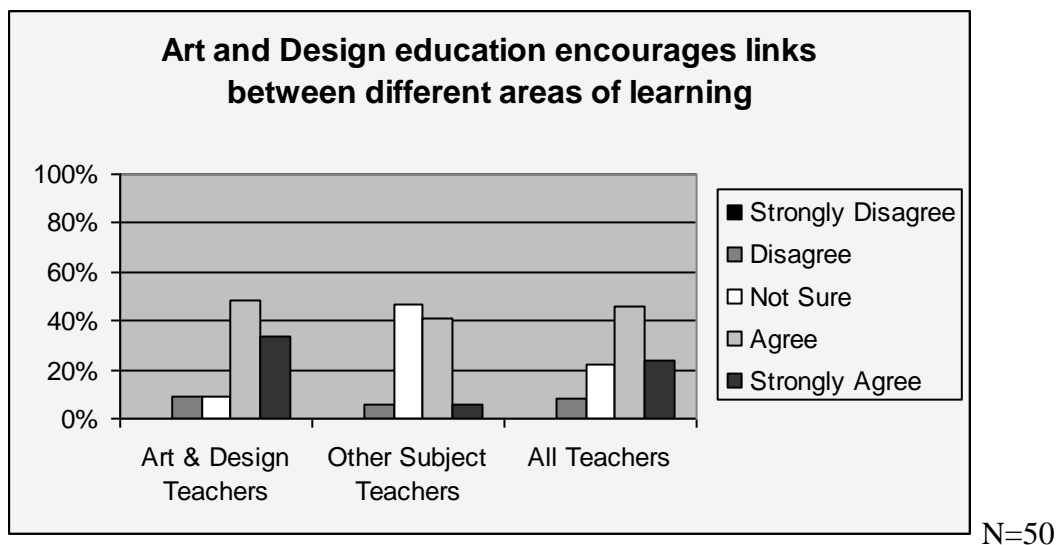
Almost half of teachers of other subject areas agree that art and design can encourage links between different areas of learning. Nevertheless, a similar percentage, 48 percent, said they were unsure. A small number of art and design teachers indicated they were unsure about links between different areas of learning, and the same number disagreed with the statement.

Figure 25 represents the results from the statement *Drama education encourages links between different areas of learning*.

Figure 25

Drama education encourages links between different areas of learning

N=30
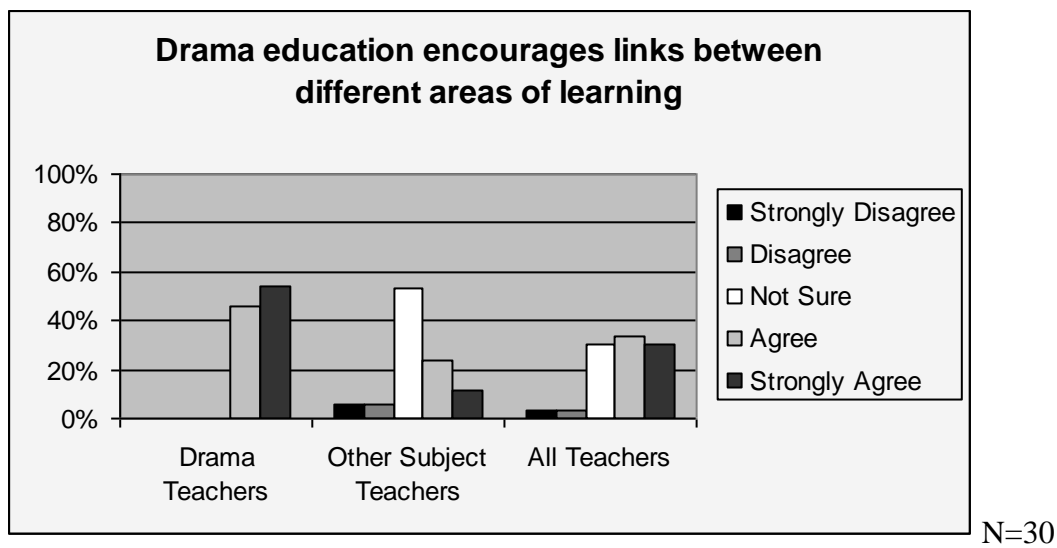
A lower percentage of teachers of other subject areas viewed drama education equally. The findings show that a third of them believe drama education encourages links between different areas of learning, while 46 percent of them believe the same can be said for art and design education. More than half the teachers of other subjects, 52 percent, said they did not know, and 12 percent disagreed.

The findings in this study reveal that respondents favoured art and design more likely than drama of encouraging links between different areas of learning.

Continuing with arts education and learning, teachers were asked to respond to the statement, *Art and design can produce powerful learning opportunities*. Figure 26 represents the results.

Figure 26

Art and Design education can produce powerful learning opportunities

N=50
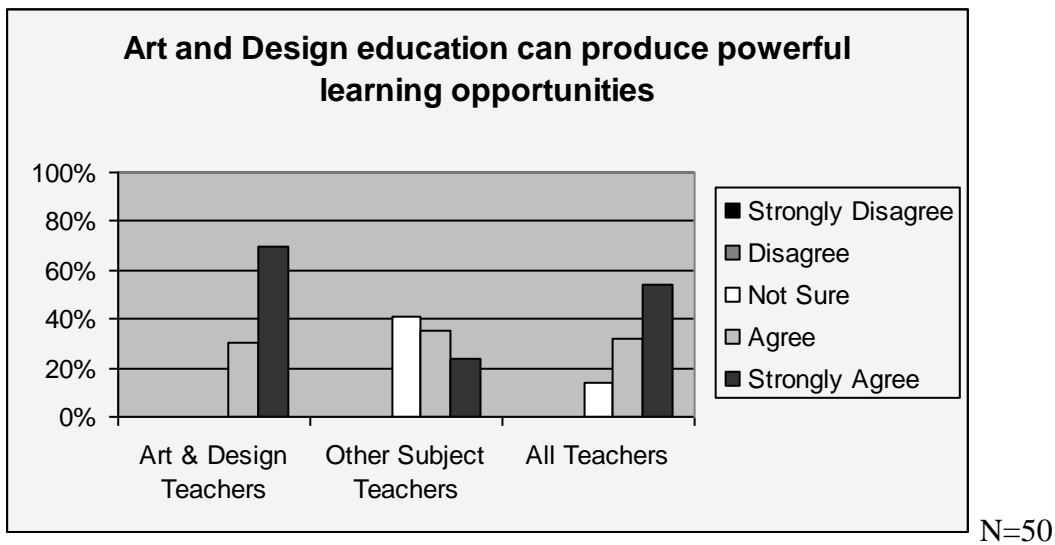
41 percent of teachers of other subject areas said they were unsure if art and design education can produce powerful learning opportunities. Drama teachers and teachers of other subjects were asked the same question in relation to drama. The results are represented in Figure 27.

Figure 27

Drama education can produce powerful learning opportunities

N=30
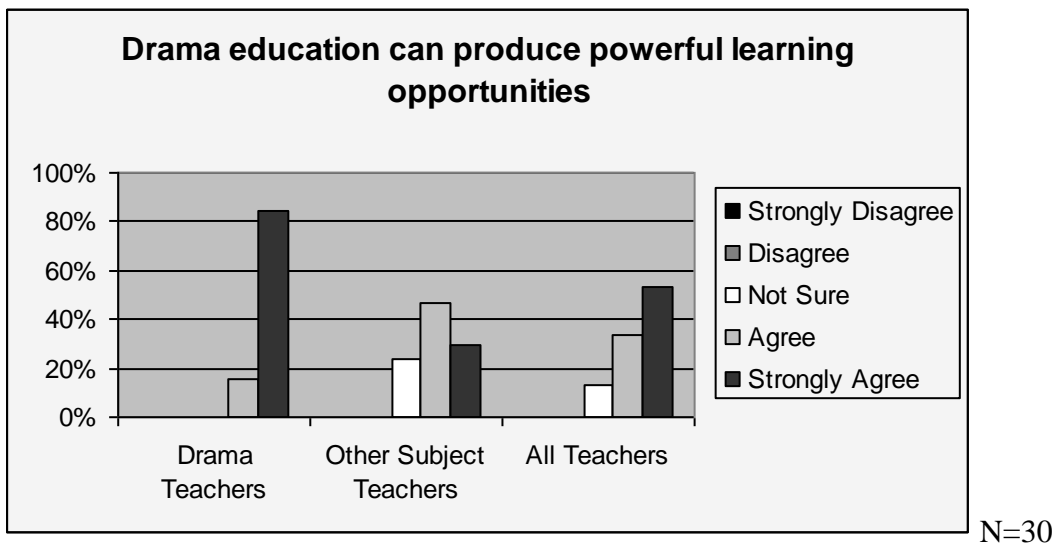
A lower percentage of teachers of other subjects said they were unsure about drama education producing powerful learning opportunities. The findings in the above two statements, although fairly positive, show that in this study, teachers of other subject areas are more confident about drama education producing powerful learning opportunities than art and

design. Every art and design and drama teacher agreed with the statement, and once again the majority of them agreed strongly.

Teachers were asked their view about both subjects' ability to develop collaborative skills, critical thinking skills and their potential for improving academic achievement. It was expected that teachers of art and design and drama would respond positively. One of the aims was to discover the views of teachers of other subjects and discuss them in relation to views of art and design and drama teachers.

Findings reveal the majority of all teachers in this study believe that art and design education and drama education can help pupils develop collaborative skills. The results regarding art and design are presented in Figure 28, and those regarding drama are presented in Figure 29.

Figure 28

Art and design education can help pupils develop collaborative skills

N=63

Figure 29

Drama education can help pupils develop collaborative skills

N=63
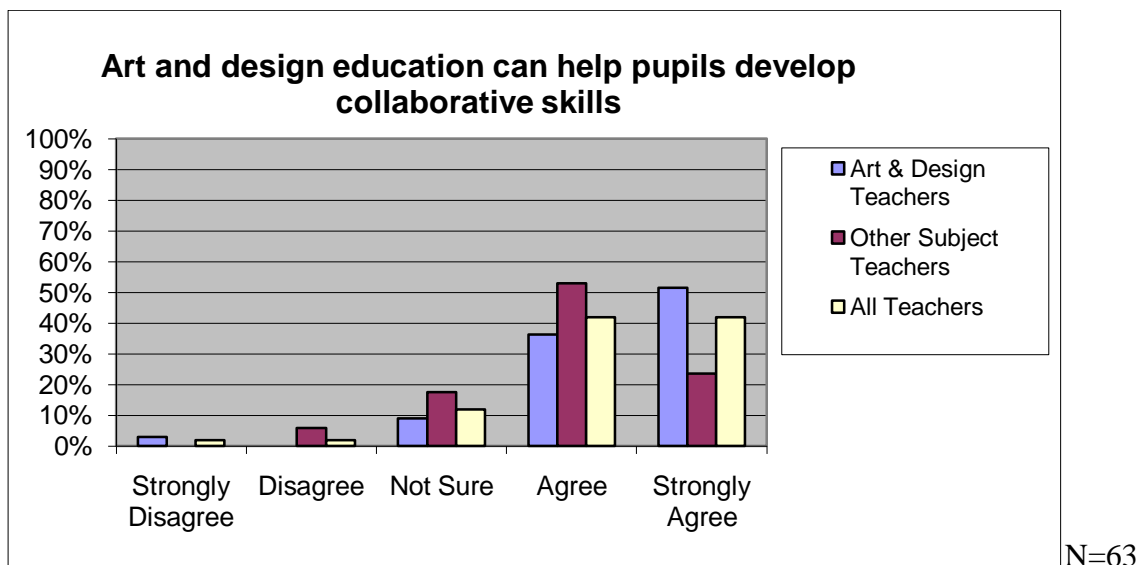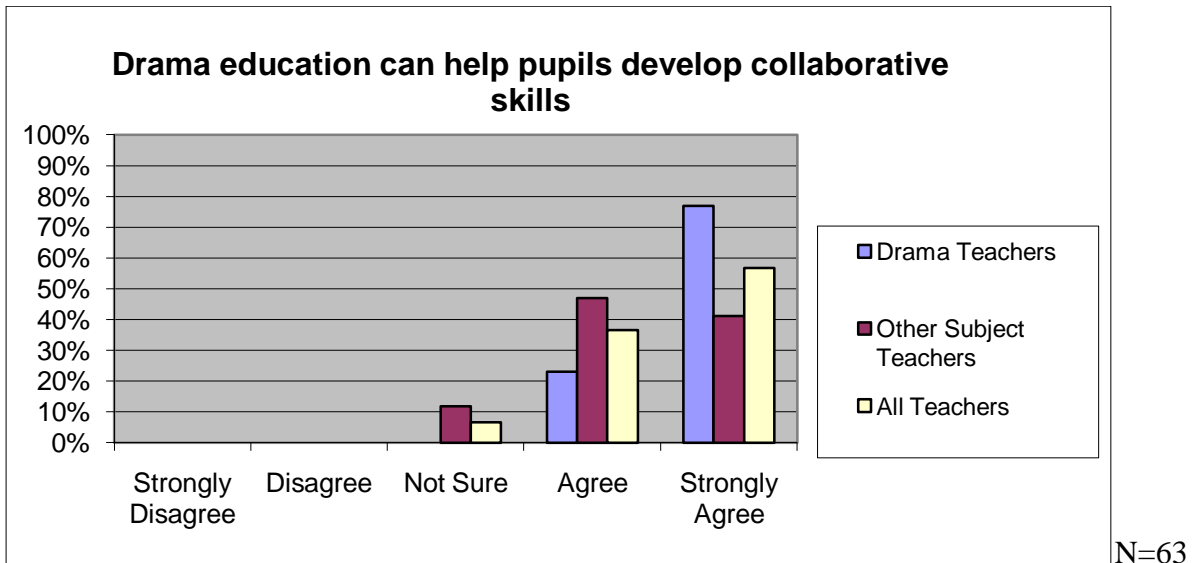
None of the teachers disagreed that drama can help pupils develop collaborative skills, however a small number of teachers disagreed that art and design can achieve the same. Nevertheless, the majority of all teachers responded positively regarding both subjects.

When asked if these subjects can help pupils develop critical thinking skills, none of the respondents disagreed, although a third indicated they were unsure. More significantly, the majority of respondents agreed with the statement, *Art and design education and drama education can help pupils develop critical thinking skills.* Although most agreed, the findings show that drama was rated slightly higher than art and design. The results are presented in Figures 30 and 31.

Figure 30

Art and design education can help pupils develop critical thinking skills

N=63

Figure 31

Drama education can help pupils develop critical thinking skills

N=63
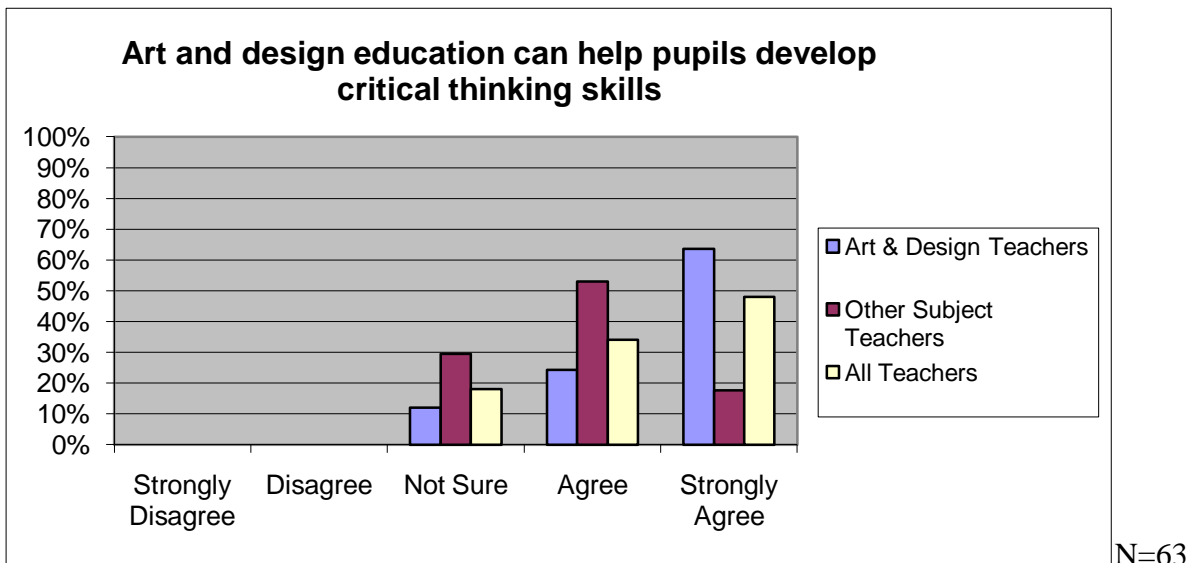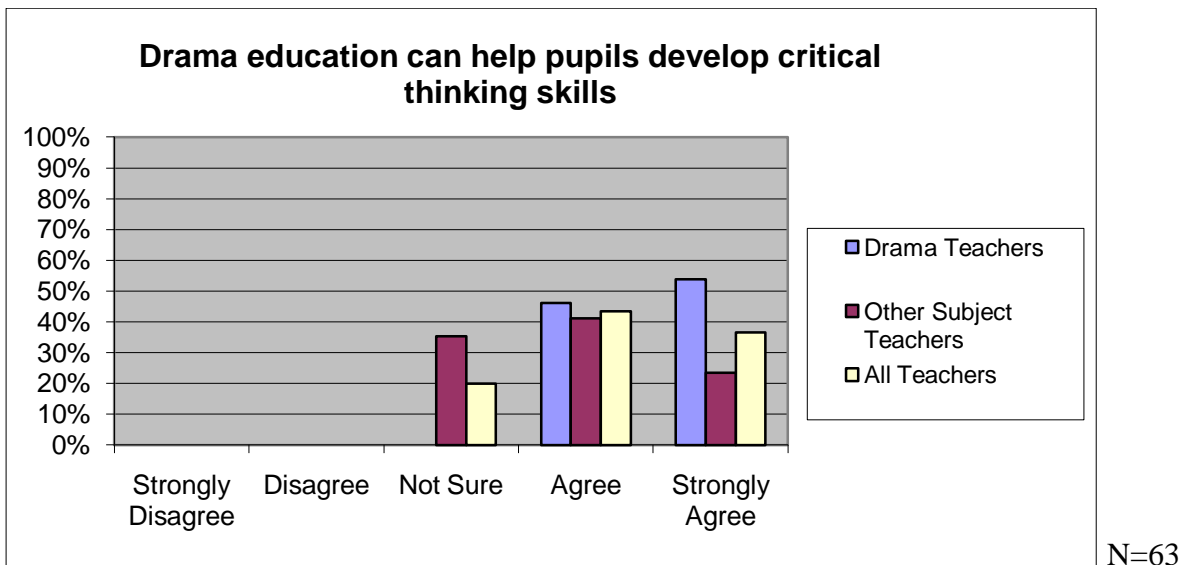
With such recent focus on the educational possibilities in schools, views about the link between arts education and academic skills were also investigated in this study. Again teachers were asked their views about the subjects separately. Art and design results can be seen in figure 32 and drama results can be seen in figure 33.

Figure 32

Art and Design education has contributed towards improved pupil academic achievement

N=50

Figure 33

Drama education has contributed towards improved pupil academic achievement

N=30
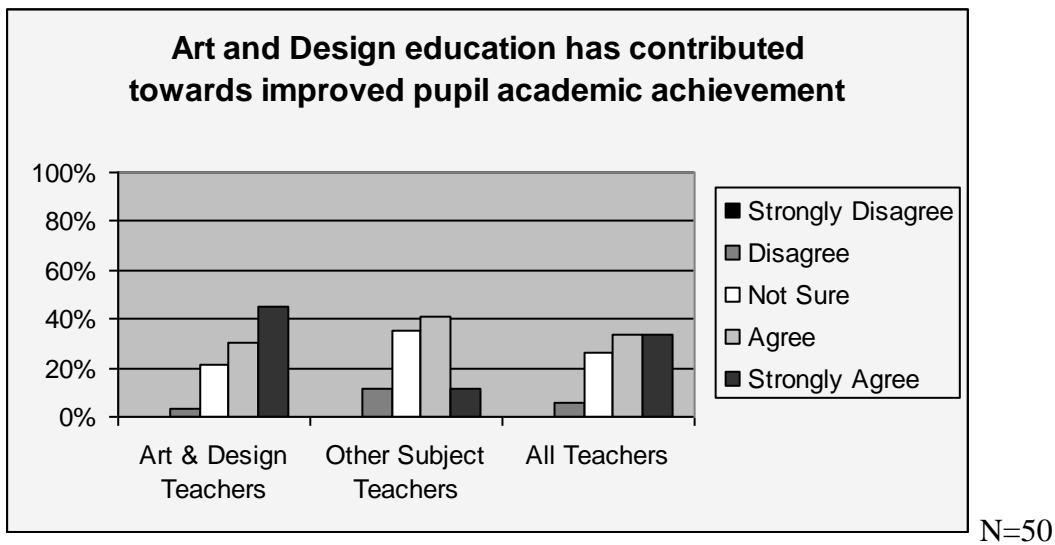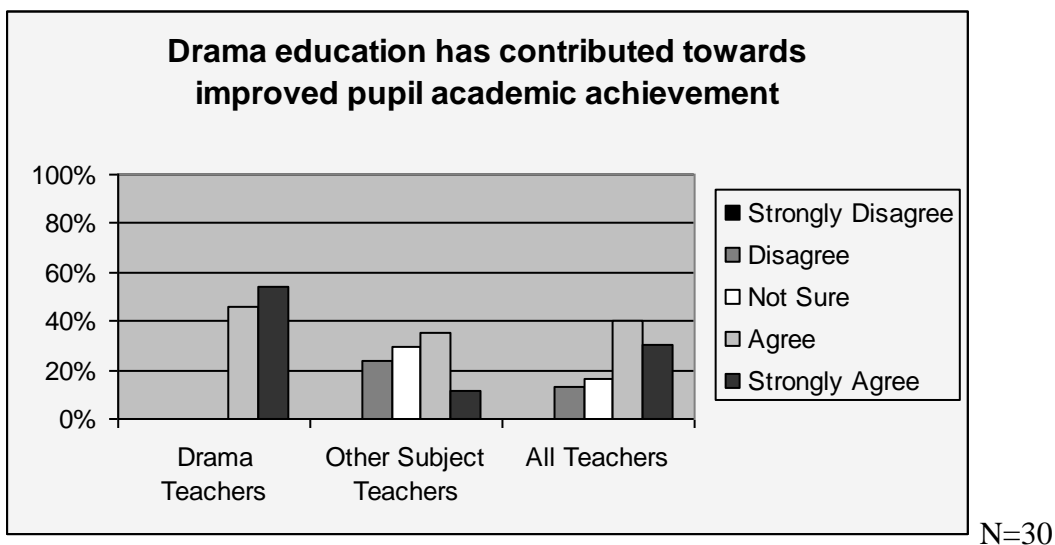
The majority of art and design and drama teachers believe their subject has contributed to improved academic achievement. All drama teachers agreed with this statement, with the majority agreeing strongly. 76 percent of art and design teachers believe their subject achieves the same. However, a fifth of the art and design teachers were unsure, and the remaining two percent disagreed.

Also disagreeing were 22 percent of teachers of other subjects who do not believe art and design has contributed to improved academic achievement. 12 percent of them also disagreed that drama education had achieved this. Drama was rated higher than art and design once again.

This study did ask teachers their view about arts education and pupil attitude. 72 percent of them believe art and design contributes towards improved pupil attitude, and 63 percent believe drama achieves the same. In this case, art and design was considered more likely than drama to be able to contribute towards improved pupil attitude.

78 percent believe that art and design education increases pupil motivation to learn, and 80 percent believe drama education increases pupil motivation to learn. The results can be seen in Figures 34 and 35.

Figure 34

N=63

Figure 35

Drama education increases pupils' motivation to learn

N=63
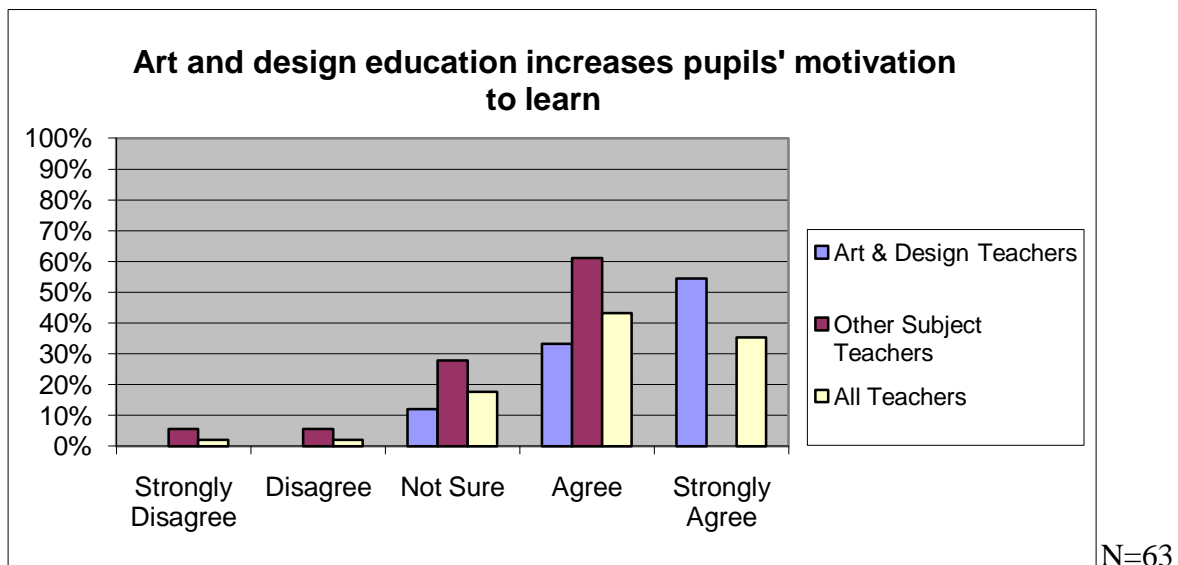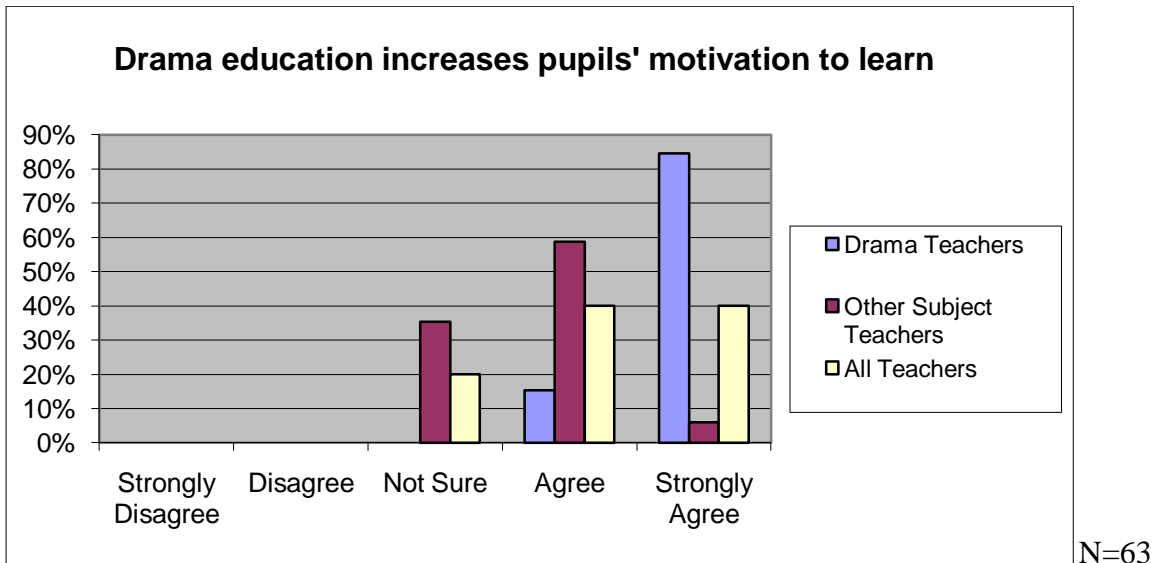
Teachers responded very positively to the link between art and design and drama education and the increase in pupil motivation to learn. Teachers were more confident in drama than art and design with a small number of both teachers of other subject areas and teachers of art and design indicating they did not agree with the statement.

Figures 36 and 37 illustrate the opinions of teachers about art and design and drama education contributing towards improved pupil attitude.

Figure 36

Art and Design education contributes towards improved pupil attitude

N=50

136

Figure 37

Drama education contributes towards improved pupil attitude

N=30
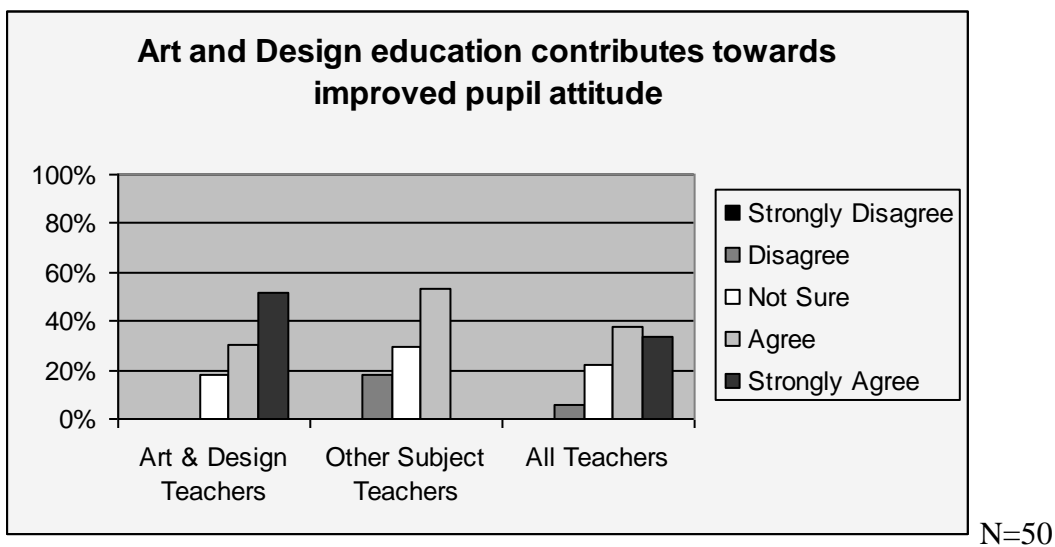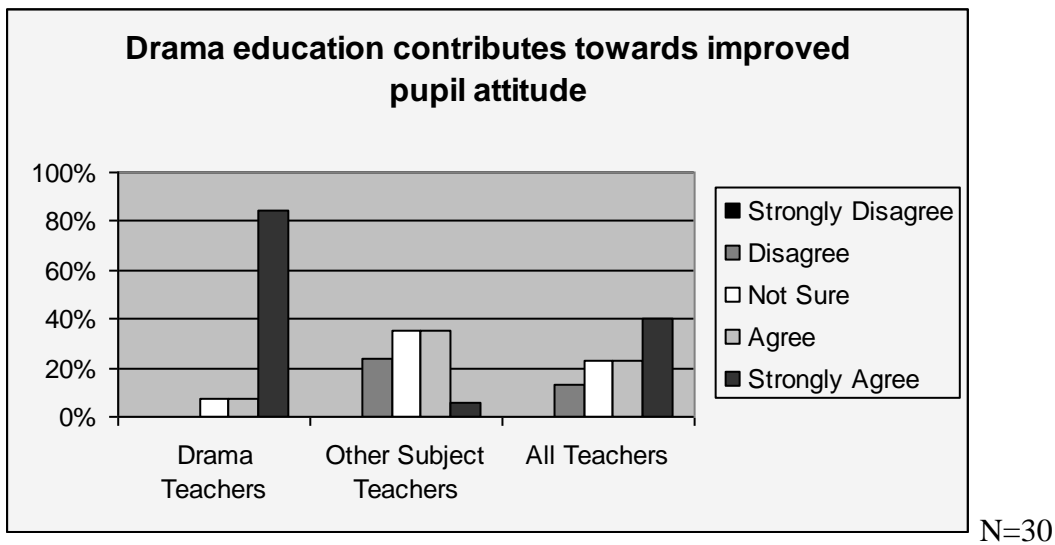
Evidence shows strong support for the contribution of art and design from art and design teachers, and although more than half the teachers of other subject areas agree, a significant number either disagree or are not sure. Unlike some of the other responses regarding links between the subjects and various areas of learning, teachers of other subject areas do not hold similarly strong views.

Interestingly, on this occasion, a larger number of teachers of other subject areas agree that that art and design education is more likely to contribute towards pupil attitude than drama education. Asked to indicate their view on the statement *Drama education contributes towards pupil attitude*, 24 percent of teachers of other subjects disagreed, with a further 35 percent stating they were not sure. In this response, all drama teachers agreed with the statement, with a significant 85 percent strongly agreeing.

Further questions aimed to discover views between art and design and drama and links to other areas of learning across the curriculum. Figures 38 and 39 reveal responses linked to improved pupil confidence.
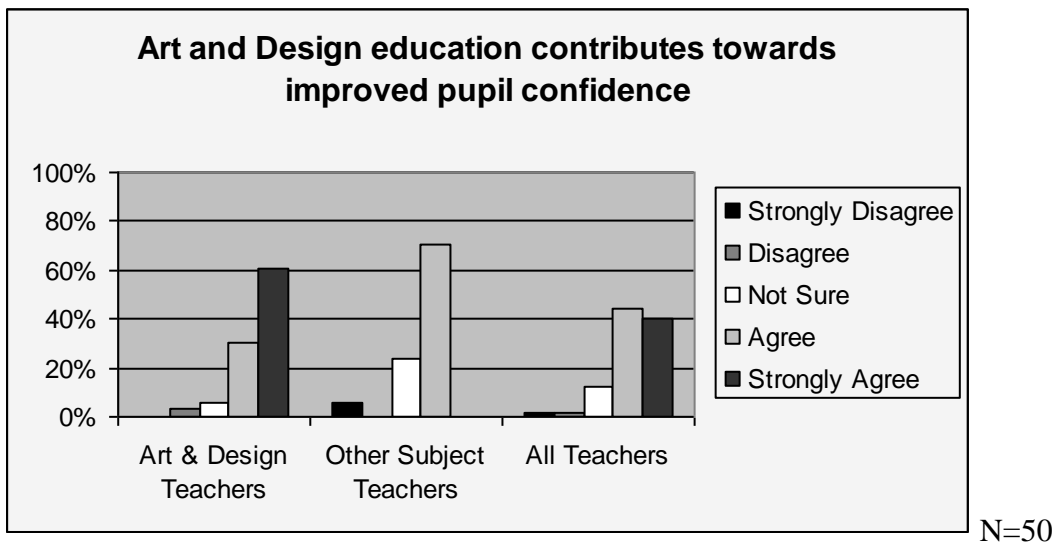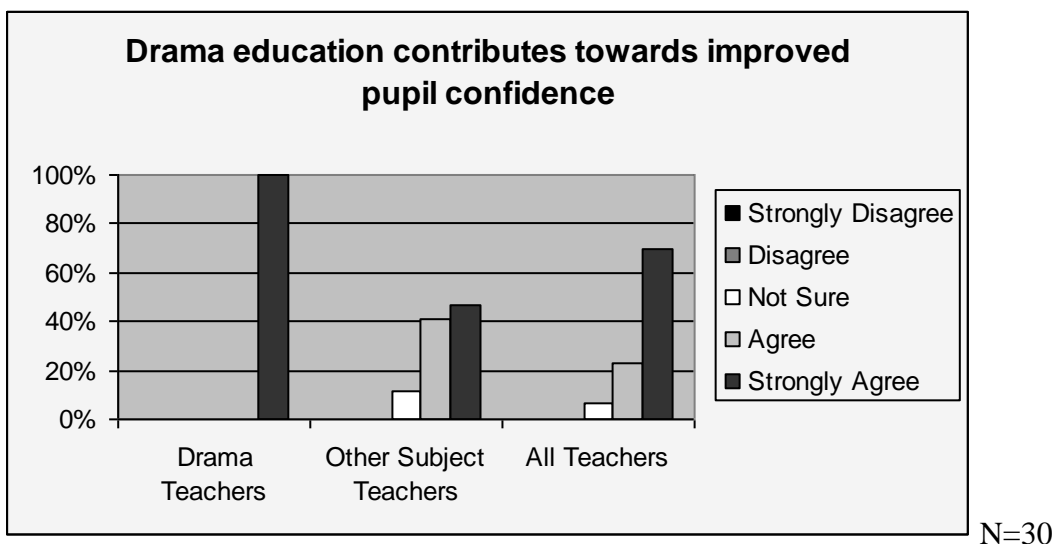
Figure 38

Art and Design education contributes towards improved pupil confidence

N=50

Figure 39

Drama education contributes towards improved pupil confidence

N=30

There was a high level of agreement regarding this statement from all respondents, with 40 percent of all teachers agreeing and 40 percent strongly agreeing. Interestingly, a small number of other subject teachers strongly disagreed that art and design education contributes towards pupil confidence, but none of them held that view about drama education.

Teachers of other subjects believe that drama education is more likely to contribute towards pupil confidence than art and design education. None of the respondents disagreed with the statement. Only 12 percent of teachers of other subject areas indicated they were not sure about the statement, with all other respondents agreeing. This included 41 percent of other

subject teachers agreeing, and 47 percent strongly agreeing. All drama teachers strongly

agree that drama education contributes to improved pupil confidence. The nature of drama

conventions that involve presentations to others is a significant aspect of the subject that

understandably drama teachers recognise as contributing to pupil confidence. Nevertheless,

100 percent strongly agree, is a very significant response, especially as the option *agree* was

also available.

These views can be compared with the views of the pupils who responded to this statement,

with the majority of them, 93 percent agreeing that drama has increased their confidence. 64

percent of this group agreed strongly with the statement.

Figure 40 represents the views from pupils when asked their view on the link between the

subjects and any increase in their confidence. Drama was rated far more positively than art

and design, nevertheless the majority of pupils believe that both subjects have had an increase

in their confidence.

Figure 40
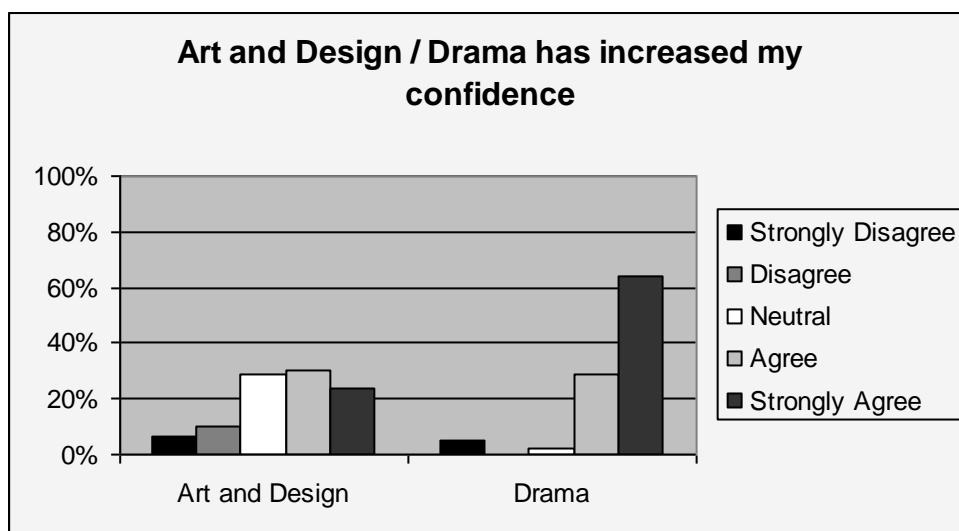
N(A&D)=93,

N(D)=29

Figures 41 and 42 present responses to the link with the development of communication skills.
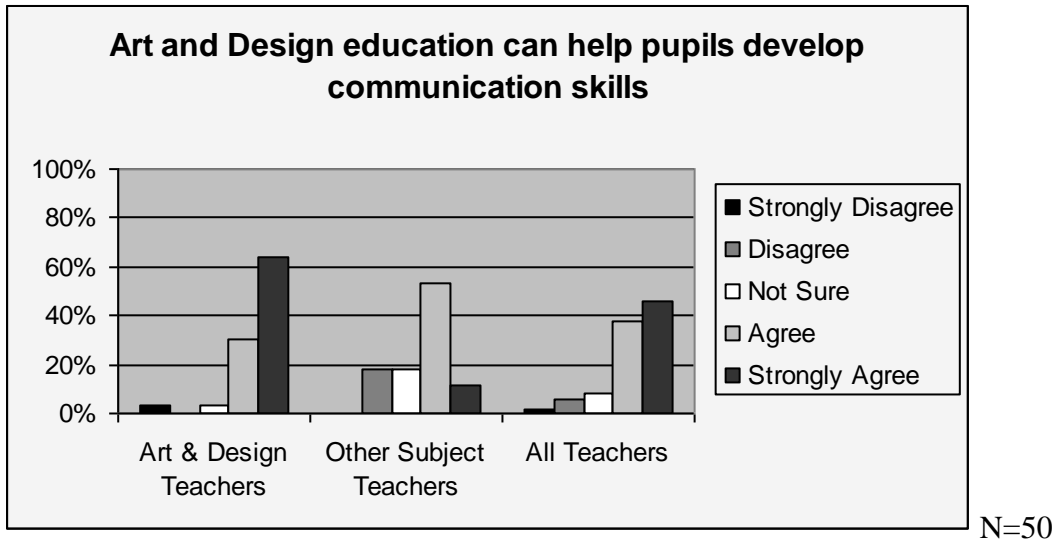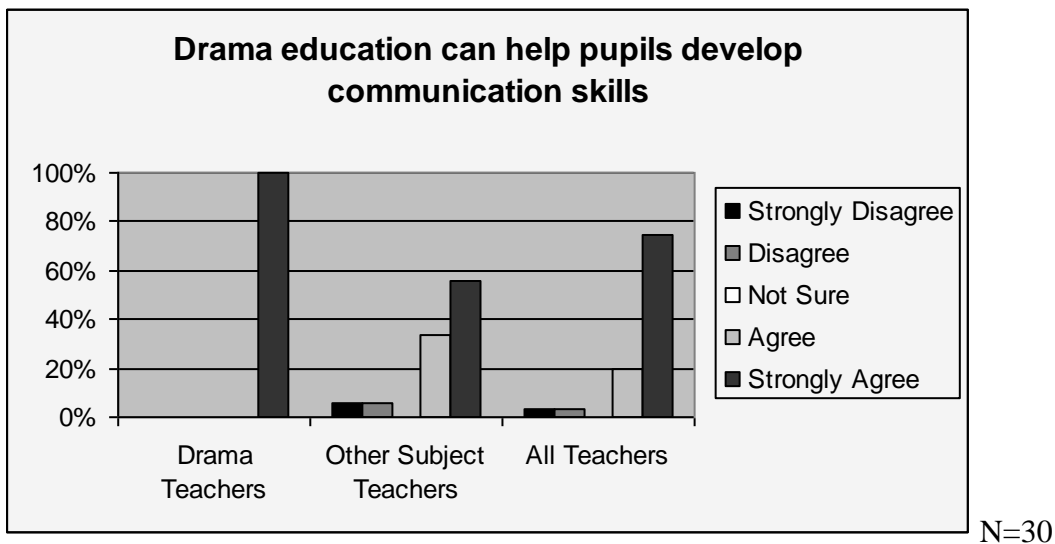
Figure 41

Art and Design education can help pupils develop communication skills

N=50

Figure 42

Drama education can help pupils develop communication skills

N=30

All drama teachers agreed strongly with the statement, *Drama education can help pupils develop communication skills*, with the majority of art and design teachers also agreeing that their subject achieves the same.

A higher percentage of teachers of other subject areas agreed that drama was more likely than art and design to help pupils develop communication skills. Nevertheless, a high number of respondents believe that both art and design can help towards the development of communication skills among pupils.

The links between art and design and drama and a wide range of other skills are regarded positively by the respondents in this study. Drama education is considered more likely than art and design to achieve the majority of skills in the specific areas of investigation.

A8

Links Between Art and Design and Drama and Cultural and Social Awareness

Teachers in this study were asked their opinion about pupils' enhancement of cultural and social issues through art and design and drama education. 82 percent of respondents believe art and design education can enhance pupil knowledge of cultural issues. Teachers of other subjects were the less confident group however, with 24 percent disagreeing and a further 18 percent indicating they were unsure. The results, which show 94 percent of art and design teachers agree with the statement, are presented in Figure 43.

Figure 43

N=50
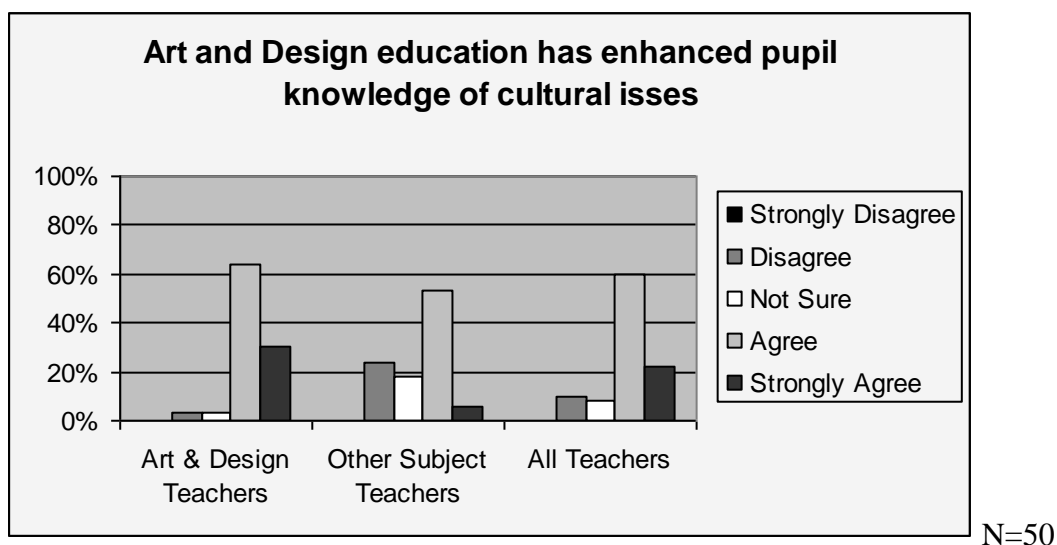
Similar views show 77 percent of all teachers believe that drama education can enhance pupil knowledge of cultural issues. The results are presented in Figure 44.

Figure 44

Drama education has enhanced pupil knowledge of cultural issues

N=30
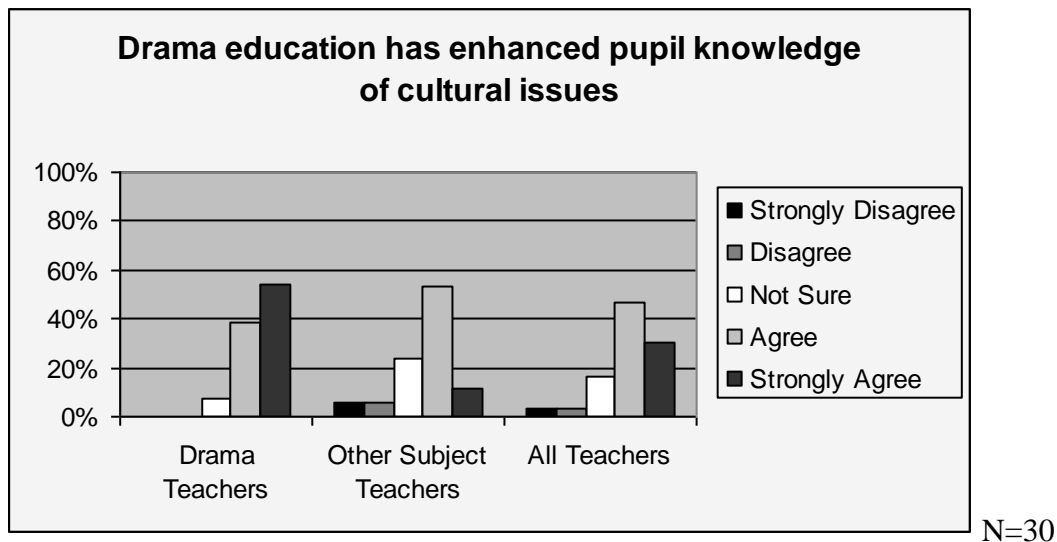
92 percent of drama teachers believe the subject has enhanced pupil knowledge of cultural issues, with more than a third of teachers of other subjects holding a different view. Of that group, 12 percent do not believe drama education enhances pupils' knowledge of cultural issues, and 24 percent are unsure that it does.

Teachers of other subject areas responded very similarly to the link between both subjects, with more than 60 percent of them agreeing with both statements.

Teachers were also asked to rate their view about the subjects' links to pupil knowledge of social issues. Figures 45 and 46 present the results.
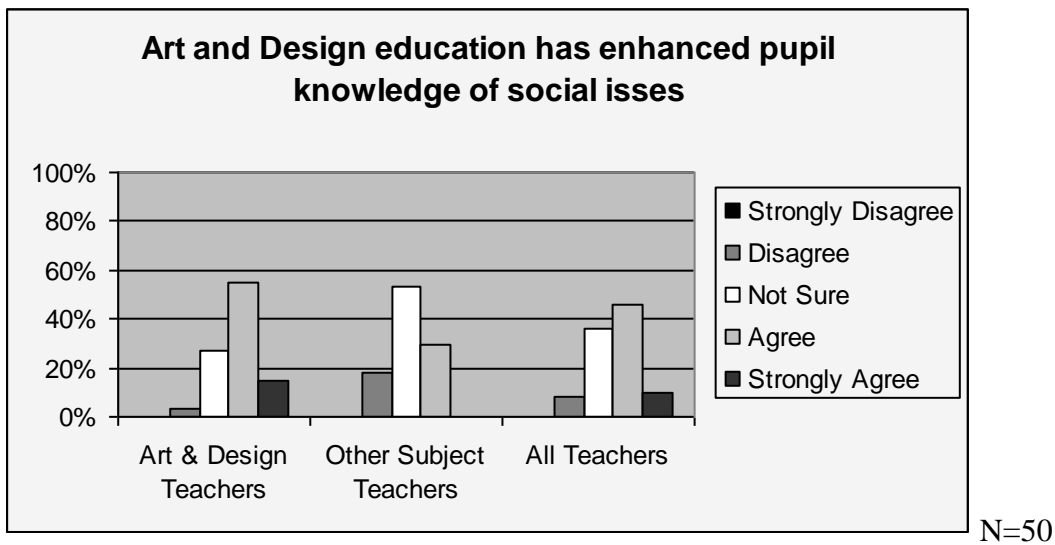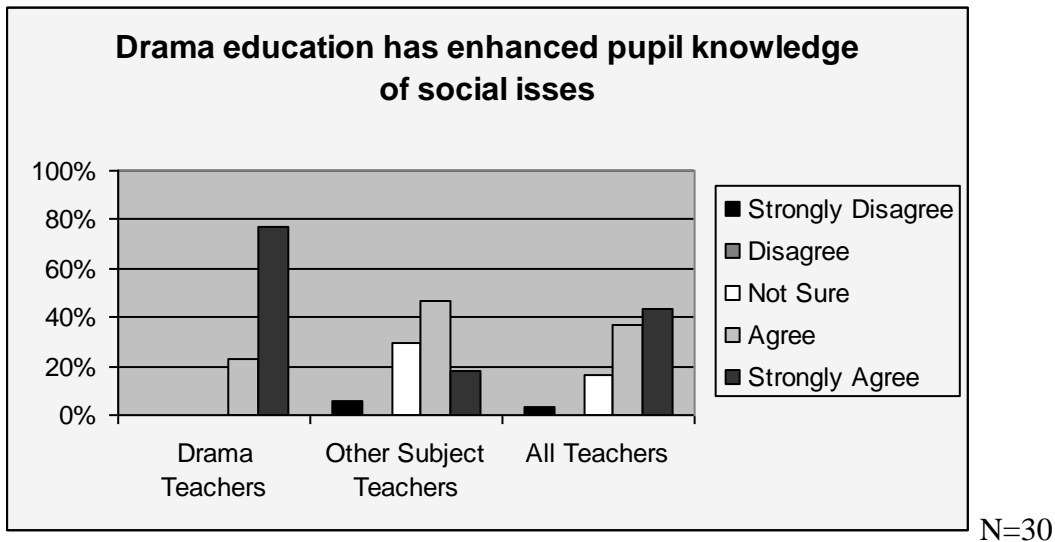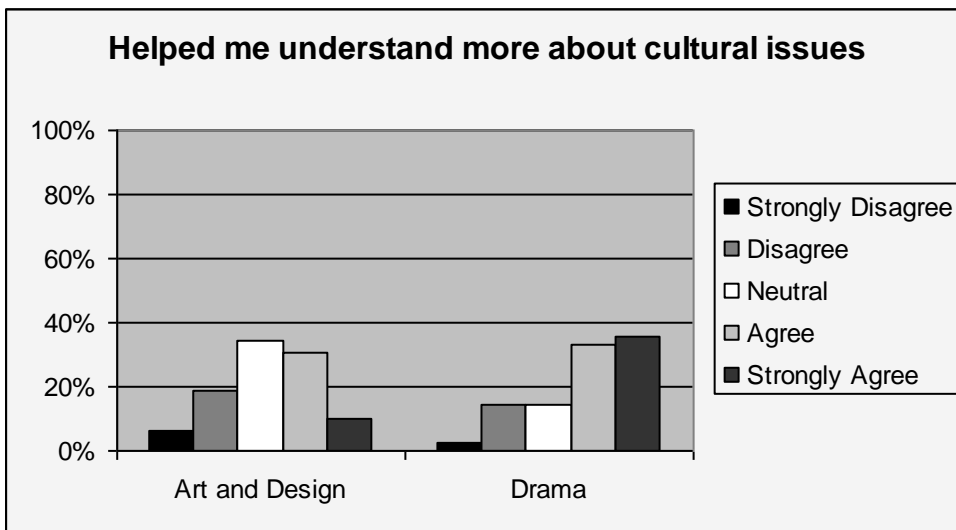
Figure 45

Art and Design education has enhanced pupil knowledge of social isses

N=50

Figure 46

Drama education has enhanced pupil knowledge of social isses

N=30

Just over half of the respondents agree that art and design has enhanced pupil knowledge of cultural issues, however less than a third of teachers of other subjects agreed with the statement. The majority of them, 53 percent, indicated that they were not sure. All drama teachers agree that the subject has enhanced pupil knowledge of social issues, and teachers of other subject areas were more likely to agree that drama was more likely than art and design in enhancing knowledge of social issues.

Pupils were also asked to indicate how they believed the subjects had affected their understanding of both cultural and social issues. The results of pupil responses are illustrated in Figures 47 and 48.
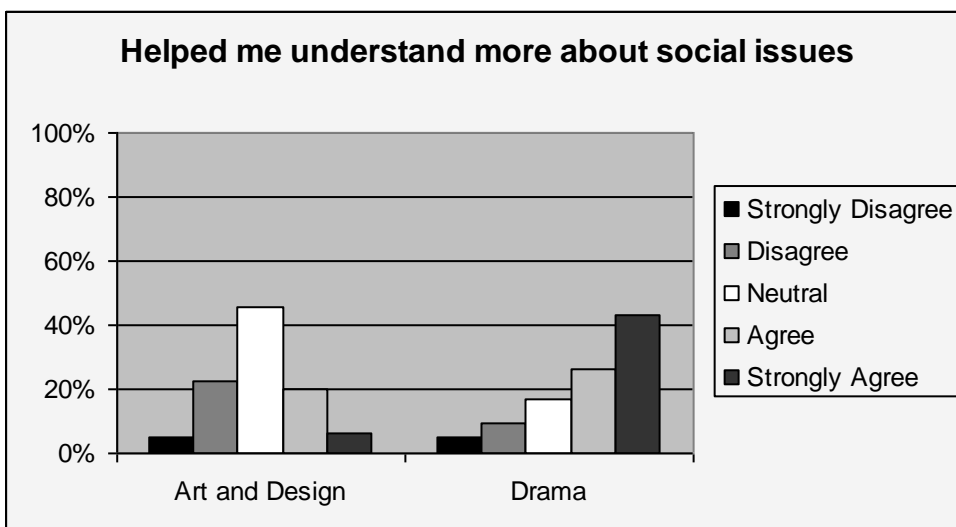
Figure 47

Helped me understand more about cultural issues

N(A&D)=93

N(D)=29

Figure 49

**Helped me understand more about social issues**

N(A&D)=93

N(D)=29

A large number of pupils responded with *Neutral*, to the statements *Art and design has helped me understand social issues and cultural issues*. Pupils who have studied drama were more likely to believe the subject has helped them to understand more about cultural and social issues.

A9

Arts Education and the New Curriculum for Excellence

Teachers were asked two related questions to establish their views on the new curriculum guidelines. Firstly, art and design and drama teachers were asked if they thought opportunities would improve generally for secondary pupils, and secondly, all teachers were asked if they thought arts opportunities would improve. Figure 49 represents the results regarding secondary education in general.
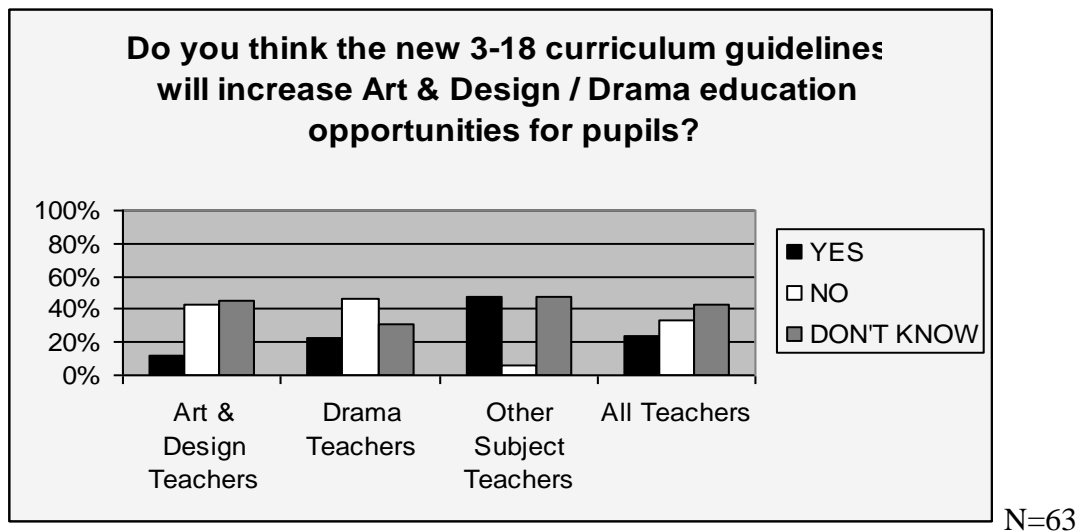
Figure 49

N=46
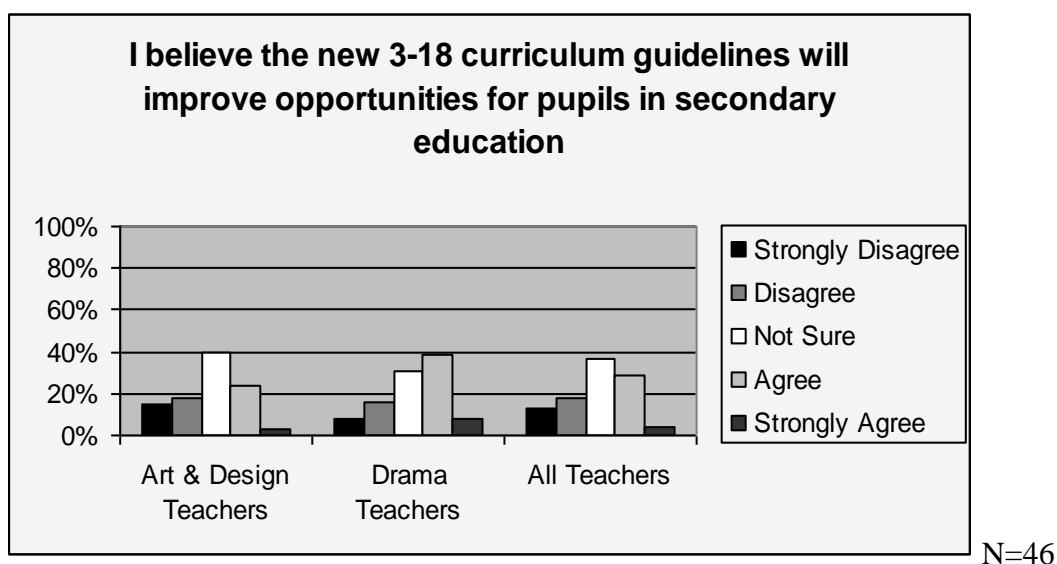
A third of art and design and drama teachers believe the new guidelines will improve opportunities for pupils in secondary education in Scotland with 32 percent indicating they agreed with the statement. A similar 30 percent, do not believe opportunities will improve for pupils. The highest rated response was with teachers who said they were not sure.

All teachers were asked if they thought the new 3-18 curriculum guidelines would increase art and design and drama education opportunities for pupils. Art and design and drama teachers were asked about their own subject area, and teachers of other subjects were asked about both art and design and drama. Figure 50 illustrates the results.

Figure 50

Do you think the new 3-18 curriculum guidelines will increase Art & Design / Drama education opportunities for pupils?


N=63

Art and design teachers responded least positively to this question, with only 12 percent believing that the new 3-18 curriculum guidelines will improve art and design opportunities for pupils. Interestingly, almost half, 47 percent of teachers of other subjects believed opportunities would increase. Less than a quarter of all respondents believe the new 3-18 curriculum will increase art and design and drama opportunities for pupils in secondary education.

42 percent of art and design teachers do not believe the new guidelines will improve art and design opportunities, and of that group, a third of them do not think that improvements will be made generally for pupils. Similarly, 46 percent of drama teachers do not think the new guidelines will improve drama opportunities, and of that group, 23 percent do not think that improvements will generally be made for pupils in secondary education. A large percentage of teachers in this study, 76 percent, indicated they were either unsure or they did not agree that improvements will be made in arts education.

With 74 percent of teacher respondents either disagreeing or saying they were unsure if CfE will increase arts opportunities for pupils, participants were also asked to share their agreement with the statement *A Curriculum for Excellence is an exciting new vision*.

Participants rated the response that best reflected their view, from a selection of five potential answers.   Figure 51 represents the views.

Figure 51

A Curriculum for Excellence **is an exciting new vision**

N=63
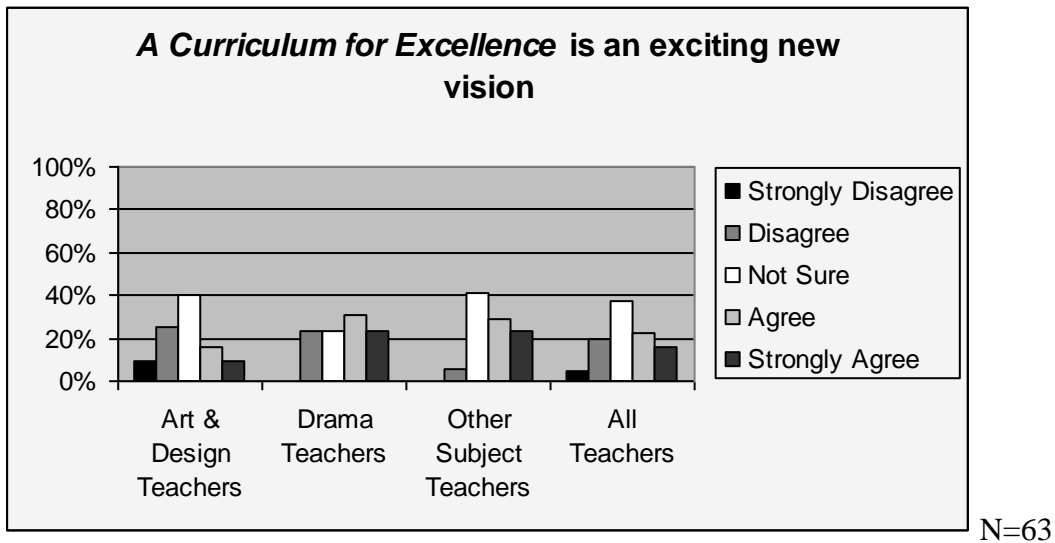
Despite the exciting plans for CfE, more than a third of the teachers in this study were unsure if CfE is an exciting new vision, and a further 24 percent believe it is not. Of the entire group of teachers, only 39 percent agree that *A Curriculum for Excellence* is an exciting new vision. Surprisingly drama teachers and teachers of other subjects had similar positive views regarding CfE with more than half of them believing CfE is an exciting new vision. Art and design teachers were far less positive with a quarter of this group agreeing.

Appendices

Continued

Appendix B

Questionnaires

Teachers of Art and Design

The Place and Value of Art and Design, and Drama in Scottish Secondary Schools

This questionnaire is being distributed to teachers of Art and Design, and Drama in secondary schools within Central Scotland, as part of a study being undertaken by Claire F Mooney, an MPhil research student based at the University of Strathclyde.

The answers on this questionnaire are intended to gain teachers' views on the role of the arts within Scottish secondary education. Most of the questions involve ticking or circling the response that best reflects your view. At the end there are some open ended questions. I understand that you will be very busy, however responses to these questions would be greatly appreciated.

Individuals will not be identifiable in the report. I would be very grateful if you would fill in your answers and return the questionnaire **sealed in the pre-paid envelope provided, by Friday 15th June 2007, to Claire F Mooney …address……..** If you would prefer to complete an online version please email c.f.mooney@strath.ac.uk, and one can be sent to

you. The questionnaire will take less than 10 minutes to complete. Thank you very much for participating in the study.

1   What is your job title? _____

2   How long have you worked in your **present post**? Please tick.
0 - 5 yrs ☐   6 – 10 yrs ☐   11 – 20 yrs ☐   More than 20 yrs ☐

3   How long have you been teaching Art and Design?
0 - 5 yrs ☐   6 – 10 yrs ☐   11 – 20 yrs ☐   21 + yrs ☐

4   What is the pupil population in your place of employment?
0 – 500 ☐   501–1000 ☐   1001–1500 ☐   1501– 2000 ☐   More than 2000 ☐

5   How many **Art and Design** teachers work **full time** in your school?
0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ More than 4 ☐

6   How many **Art and Design** teachers work **part-time** in your school?
0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ More than 4 ☐

7   Please indicate which of the following Art and Design courses are compulsory, optional, available in a different school or not available. If you do not know, please indicate.

	Compulsory	Optional	Different School	Not Available	Don't Know
S1/S2	☐	☐	☐	☐	☐
Standard Grade	☐	☐	☐	☐	☐
Intermediate	☐	☐	☐	☐	☐
Higher	☐	☐	☐	☐	☐
Advanced Higher	☐	☐	☐	☐	☐
SQA Modules	☐	☐	☐	☐	☐

Other (please specify) _____

Please tick the box with your answers for the following questions.

8   Are there any school improvement initiatives related to Art and Design education currently underway in your school?   **YES / NO / DON'T KNOW**
☐   ☐   ☐

If yes, please give details
_____
_____
_____

9   Is it easy to find time to encourage individual creativity? **YES / NO / DON'T KNOW**

       ☐   ☐   ☐

10   Do you think the new 3 -18 curriculum guidelines will increase Art and Design education opportunities for pupils?   **YES / NO / DON'T KNOW**

       ☐   ☐   ☐

11   Do inter-disciplinary activities involving Art and Design take place in your school?

               YES / NO / DON'T KNOW

       ☐   ☐   ☐

If yes, could you indicate the other departments that are involved. Please tick.

English	☐	Science	☐	Mathematics ☐	P.E. ☐
Language	☐	Geography	☐	History ☐	R.E. ☐
Drama	☐	Mod. Studies ☐			

Other (Please give details) _____

To what extent do you agree with the following statements? Please use this scale to indicate your view by circling the most relevant response.

1-Strongly Disagree   **2-**Disagree   **3-**Not Sure   **4**-Agree   **5-**Strongly Agree

       Art and Design Education…..

12	increases pupils' motivation to learn.	1 2 3 4 5
13	contributes to improved pupil attitude.	1 2 3 4 5
14	contributes to improved pupil confidence.	1 2 3 4 5
15	has enhanced pupil knowledge of cultural issues.	1 2 3 4 5
16	has enhanced pupil knowledge of social issues.	1 2 3 4 5
17	can increase pupil confidence.	1 2 3 4 5
18	encourages links between different areas of learning.	1 2 3 4 5
19	can help pupils develop creativity.	1 2 3 4 5
20	can help pupils develop collaborative skills.	1 2 3 4 5
21	can help pupils develop communication skills.	1 2 3 4 5
22	can help pupils develop critical thinking skills.	1 2 3 4 5
23	has contributed to improved pupil artistic achievement.	1 2 3 4 5

24	has contributed to improved pupil academic achievement.	1 2 3 4 5
25	can produce powerful learning opportunities.	1 2 3 4 5

Please continue in the same way circling the most relevant response.

26	*A Curriculum for Excellence* is an exciting new vision.	1 2 3 4 5
27	Education process and outcomes receive equal focus in the curriculum.	1 2 3 4 5
28	My school has its own arts policy in relation to the school curriculum.	1 2 3 4 5
29	New approaches to assessment are currently under review.	1 2 3 4 5
30	I have attended CPD training due to the new 3-18 curriculum guidelines.	1 2 3 4 5
31	I take responsibility for my own professional development.	1 2 3 4 5
32	A&D curriculum delivery is designed between my school and the LEA.	1 2 3 4 5
33	National priorities are the focus when planning curriculum delivery.	1 2 3 4 5
34	Creativity across the curriculum is a school priority.	1 2 3 4 5
35	My school is successfully working in a collegiate manner.	1 2 3 4 5
36	Creative and expressive approaches to learning are a school aim.	1 2 3 4 5
37	I enjoy my job.	1 2 3 4 5

38 Please indicate the art forms in Art and Design education that you have used in your post **within the past 12 months**. Please tick all that apply.

Painting	☐	Photography	☐	Fabrics	☐
Clay	☐	Digital	☐	Pottery	☐
Computer	☐	Charcoal	☐	Video	☐
Sculpture	☐	Animation	☐		

Other (please specify) _____

Please indicate the extent to which you agree with each of the following statements by circling the most relevant response using this 1 – 5 scale.

1-Strongly Disagree　　**2**-Disagree　　**3**-Not Sure　　**4**-Agree　　**5**-Strongly Agree

39	I have access to a suitably equipped space for Art and Design lessons.	1 2 3 4 5
40	I have access to ample resources in my school for Art and Design lessons.	1 2 3 4 5
41	Improvements have been made recently to the resources available to me.	1 2 3 4 5
42	I receive a lot of support in my role as an Art and Design teacher.	1 2 3 4 5
43	There are opportunities for personal development in my role.	1 2 3 4 5
44	I have a lot of communication with my LEA department.	1 2 3 4 5

45	My school receives a lot of support from the LEA department.	1 2 3 4 5
46	Art and Design teachers have input into how resources are used.	1 2 3 4 5
47	Art and Design teachers have input into the curriculum delivered.	1 2 3 4 5
48	Art and Design is relevant to other academic subjects in my school.	1 2 3 4 5
49	Pupils are able to study all the subjects they want to in S3 and S4.	1 2 3 4 5
50	Pupils are able to study all the subjects they want in S5 and S6	1 2 3 4 5
51	Pupils have the opportunity to visit an art gallery or museum.	1 2 3 4 5
52	Pupils have the opportunity to display their work in school.	1 2 3 4 5
53	Art and Design is allocated a suitable amount of curriculum time.	1 2 3 4 5
54	Art and Design is as highly valued as other subjects in my school.	1 2 3 4 5

55 I believe the new 3-18 curriculum guidelines will improve opportunities

for pupils in secondary education.   1 2 3 4 5

56 I am currently engaged in Continued Professional Development Training. 1 2 3 4 5

57 The arts are regarded as an important part of the curriculum by all staff.   1 2 3 4 5

58 The teacher training I received was of a high standard.   1 2 3 4 5

**The remaining 4 questions seek your short written views. Responses would be greatly appreciated if you have the time to consider them.
Thank you.**

59 Please give an example of an approach used to monitor and assess progress and attainment in Art and Design in your school. _____
_____
_____
_____

60 Please give an example of support that is available to help teachers assess pupils' progression and attainment in Art and Design. _____
_____
_____
_____

61 Are you aware of any significant changes/developments to Art and Design in the curriculum in the near future?   **YES** / **NO** / **DON'T KNOW**
☐   ☐   ☐

If yes, please give details.
_____
_____
_____

62 Are there any other comments that you would like to add?
_____
_____
_____

Thank you very much for completing this questionnaire.
Please return to: Claire F Mooney

<u>Please return by 15/06/07</u>

<u>Teachers of Drama</u>

<u>The Place and Value of Art and Design, and Drama in Scottish Secondary Schools</u>

This questionnaire is being distributed to teachers of Art and Design and Drama in secondary schools within Central Scotland, as part of a study being undertaken by Claire F Mooney, an MPhil research student based at the University of Strathclyde.

The answers on this questionnaire are intended to gain teachers' views on the role of the arts within Scottish secondary education. Most of the questions involve ticking or circling the response that best reflects your view. At the end there are some open ended questions. I understand that you will be very busy, however responses to these questions would be greatly appreciated.

Individuals will not be identifiable in the report. I would be very grateful if you would fill in your answers and return the questionnaire **sealed in the pre-paid envelope provided, by Friday 15th June 2007, to Claire F Mooney, ……………...** If you would prefer to complete an online version please email <u>c.f.mooney@strath.ac.uk</u>, and one can be sent to you. The questionnaire will take less than 10 minutes to complete. Thank you very much for participating in the study.

1   What is your job title? _____

2   How long have you worked in your **present post**? Please tick.

0 - 5 yrs ☐   6 – 10 yrs ☐   11 – 20 yrs ☐   More than 20 yrs ☐

3   How long have you been teaching drama?

0 - 5 yrs ☐   6 – 10 yrs ☐   11 – 20 yrs ☐   21 + yrs ☐

4   What is the pupil population in your place of employment?

0 – 500 ☐   501–1000 ☐   1001–1500 ☐   1501– 2000 ☐   More than 2000 ☐

5   How many **Drama** teachers work **full-time** in your school?

0 ☐   1 ☐   2 ☐   3 ☐   4 ☐   More than 4 ☐

6   How many **Drama** teachers work **part-time** in your school?

0 ☐   1 ☐   2 ☐   3 ☐   4 ☐   More than 4 ☐

7   Please indicate which of the following drama courses are compulsory, optional, available in a different school or not available. If you do not know, please indicate. Please tick.

	Compulsory	**Optional**	**Different School**	**Not Available**	**Don't Know**
S1/S2	☐	☐	☐	☐	☐
Standard Grade	☐	☐	☐	☐	☐
Intermediate	☐	☐	☐	☐	☐
Higher	☐	☐	☐	☐	☐
Advanced Higher	☐	☐	☐	☐	☐
SQA Modules	☐	☐	☐	☐	☐

Other (please specify)   _____

Please tick the box with your answers for the following questions.

8   Are there any school improvement initiatives related to drama education currently underway in your school?   **YES / NO / DON'T KNOW**
☐   ☐   ☐

If yes, please give details

_____

_____

_____

9 Is it easy to find time to encourage individual creativity? **YES/NO/DON'T KNOW**
 ☐ ☐ ☐

10 Do you think the new 3 -18 curriculum guidelines will increase drama education opportunities for pupils? **YES / NO / DON'T KNOW**
 ☐ ☐ ☐

11 Do inter-disciplinary activities involving drama take place in your school?

 YES / NO / DON'T KNOW
 ☐ ☐ ☐

If yes, could you indicate the other departments that are involved. Please tick.

English ☐ Science ☐ Mathematics ☐ P.E. ☐

Language ☐ Geography ☐ History ☐ R.E. ☐

Art & Design ☐ Mod Studies ☐

Other (Please give details)_____

To what extent do you agree with the following statements? Please use this scale to indicate your view by circling the most relevant response.

1-Strongly Disagree **2**-Disagree **3**-Not Sure **4**-Agree **5**-Strongly Agree

12	increases pupils' motivation to learn.	1 2 3 4 5
13	contributes to improved pupil attitude.	1 2 3 4 5
14	contributes to improved pupil confidence.	1 2 3 4 5
15	has enhanced pupil knowledge of cultural issues.	1 2 3 4 5
16	has enhanced pupil knowledge of social issues.	1 2 3 4 5
17	can increase pupil confidence.	1 2 3 4 5
18	encourages links between different areas of learning.	1 2 3 4 5
19	can help pupils develop creativity.	1 2 3 4 5
22	can help pupils develop critical thinking skills.	1 2 3 4 5
23	has contributed to improved pupil artistic achievement.	1 2 3 4 5

20	can help pupils develop collaborative skills.	1 2 3 4 5
21	can help pupils develop communication skills.	1 2 3 4 5

Drama Education…..

24	has contributed to improved pupil academic achievement.	1 2 3 4 5
25	can produce powerful learning opportunities.	1 2 3 4 5

Please continue in the same way circling the most relevant response.

26	*A Curriculum for Excellence* is an exciting new vision.	1 2 3 4 5
27	Education process and outcomes receive equal focus in the curriculum	1 2 3 4 5
28	My school has its own arts policy in relation to the school curriculum.	1 2 3 4 5
29	New approaches to assessment are currently under review.	1 2 3 4 5
30	I have attended CPD training due to the new 3-18 curriculum guidelines.	1 2 3 4 5
31	I take responsibility for my own professional development.	1 2 3 4 5
32	Drama curriculum delivery is designed between my school and the LEA.	1 2 3 4 5
33	National priorities are the focus when planning curriculum delivery.	1 2 3 4 5
34	Creativity across the curriculum is a school priority.	1 2 3 4 5
35	My school is successfully working in a collegiate manner.	1 2 3 4 5
36	Creative and expressive approaches to learning are a school aim.	1 2 3 4 5
37	I enjoy my job.	1 2 3 4 5

38 Please indicate the drama conventions applied in drama education that you have used in your post **within the past 12 months**. Please tick all that apply.

Improvisation ☐	Freeze-frame ☐	Mime ☐
Devising ☐	Narration ☐	Hot seating ☐
Role-play ☐	Teacher-in-role ☐	Forum theatre ☐
Flashbacks ☐	Thought tunnel ☐	

Other (please specify) _____

Please indicate the extent to which you agree with each of the following

statements by circling the most relevant response using this 1 – 5 scale.

1-Strongly Disagree   **2-**Disagree   **3-**Not Sure   **4**-Agree   **5-**Strongly Agree

39 I have access to a suitably equipped space to carry out drama lessons. 1 2 3 4 5

40 I have access to ample resources in my school for drama lessons.   1 2 3 4 5

41 Improvements have been made recently to the resources   1 2 3 4 5

available to me.

42 I receive a lot of support in my role as a drama teacher.   1 2 3 4 5

43 There are opportunities for personal development in my role.   1 2 3 4 5

44 I have a lot of communication with the LEA department.   1 2 3 4 5

45 My school receives lot of support from the LEA department.   1 2 3 4 5

46 Drama teachers have input into how resources are used.   1 2 3 4 5

47 Drama teachers have input into the curriculum delivered.   1 2 3 4 5

48 Drama education is relevant to other academic subjects in my school. 1 2 3 4 5

49 Pupils are able to study all the subjects they want to in S3 and S4.   1 2 3 4 5

50 Pupils are able to study all the subjects they want to in S5 and S6.   1 2 3 4 5

51 Pupils have the opportunity to see a live theatre production   1 2 3 4 5

52 Pupils have the opportunity to take part in school productions.   1 2 3 4 5

53 Drama is allocated a suitable amount of curriculum time.   1 2 3 4 5

54 Drama is as highly valued as other subjects in my school.   1 2 3 4 5

55 I believe the new 3-18 curriculum guidelines will improve opportunities 1 2 3 4 5

   for pupils in secondary education.

56 I am currently engaged in Continued Professional Development   1 2 3 4 5

   Training.

57 The arts are regarded as an important part of the curriculum   1 2 3 4 5

by all staff

58   The teacher training I received was of a high standard.   1 2 3 4 5

The remaining 4 questions seek your short written views. Responses would be greatly appreciated if you have the time to consider them.

     Thank you.

59   Please give an example of an approach used to monitor and assess progress and

     attainment in drama in your school. _____

_____

_____

_____

60   Please give an example of support that is available to help teachers assess pupils'

progression and attainment in drama. _____

_____

_____

_____

61   Are you aware of any significant changes/developments to drama in the curriculum in

the near future?   **YES** / **NO** / **DON'T KNOW**

☐   ☐   ☐

If yes, please give details.

_____

_____

_____

62   Are there any other comments that you would like to add?

_____

_____

_____

Thank you very much for completing this questionnaire.

Please return to: Claire F Mooney

<u>Please return by 15/06/07</u>

Teachers of Non-Arts Subjects

The Place and Value of Art & Design, and Drama in Scottish Secondary Schools

This questionnaire is being distributed to teachers in secondary schools within Central Scotland, as part of a study being undertaken by Claire F Mooney, an MPhil research student based at the University of Strathclyde.

The answers on this questionnaire are intended to gain a wide range of teachers' views of the role of the arts within Scottish secondary education. Most of the questions involve ticking or circling the response that best reflects your view. At the end there are some open ended questions. I understand that you will be very busy, however responses to these questions would be greatly appreciated.

Individuals will not be identifiable in the report. I would be very grateful if you would fill in your answers and return the questionnaire **sealed in the pre-paid envelope provided, by Friday 15th June 2007, to Claire F Mooney, ……………...** If you would prefer to complete an online version please email c.f.mooney@strath.ac.uk, and one can be sent to you. The

questionnaire will take less than 10 minutes to complete. Thank you very much for participating in the study.

1   What is your job title? _____

2   How long have you worked in your **present post**? Please tick.

0 - 5 yrs ☐   6 – 10 yrs ☐   11 – 20 yrs ☐   More than 20 yrs ☐

3   How long have you been teaching?

0 - 5 yrs ☐   6 – 10 yrs ☐   11 – 20 yrs ☐   21 + yrs ☐

4   What is the pupil population in your place of employment?

0 – 500 ☐   501–1000 ☐   1001–1500 ☐   1501– 2000 ☐   More than 2000 ☐

5   How many **Drama** teachers work **full-time** in your school?

0 ☐   1 ☐   2 ☐   3 ☐   4 ☐   More than 4 ☐   Don't Know ☐

6   How many **Drama** teachers work **part-time** in your school?

0 ☐   1 ☐   2 ☐   3 ☐   4 ☐   More than 4 ☐   Don't Know ☐

7   How many **Art and Design** teachers work **full-time** in your school?

0 ☐   1 ☐   2 ☐   3 ☐   4 ☐   More than 4 ☐   Don't Know ☐

8   How many **Art and Design** teachers work **part-time** in your school?

0 ☐   1 ☐   2 ☐   3 ☐   4 ☐   More than 4 ☐   Don't Know ☐

Please tick the box with your answers for the following questions.

9   Are there any school improvement initiatives related to Art and Design, or drama education currently underway in your school?   **YES / NO / DON'T KNOW**
☐   ☐   ☐

If yes, please give details

_____
_____

10   Do you think the new 3 -18 curriculum guidelines will increase arts education opportunities for pupils?   **YES** / **NO** / **DON'T KNOW**

☐ ☐ ☐

11 Do inter-disciplinary arts activities take place in your school?

YES / NO / DON'T KNOW

☐ ☐ ☐

If yes, could you indicate the departments that are involved. Please tick all that apply.

English	☐	Science	☐	Mathematics	☐	P.E.	☐
Language	☐	Geography	☐	History	☐	R.E.	☐
Drama	☐	Art and design	☐	Mod Studies	☐		

Other (Please give details) _____

12 Do you believe the new 3-18 curriculum guidelines will improve opportunities for pupils in secondary education? **YES / NO / DON'T KNOW**

☐ ☐ ☐

To what extent do you agree with the following statements? Please use this scale to indicate your view by circling the most relevant response.

1-Strongly Disagree **2**-Disagree **3**-Not Sure **4**-Agree **5**-Strongly Agree

Art and Design Education…..

13	increases pupils' motivation to learn.	1 2 3 4 5
14	contributes to improved pupil attitude.	1 2 3 4 5
15	contributes to improved pupil confidence.	1 2 3 4 5
16	has enhanced pupil knowledge of cultural issues.	1 2 3 4 5
17	has enhanced pupil knowledge of social issues.	1 2 3 4 5
18	can increase pupil confidence.	1 2 3 4 5
19	encourages links between different areas of learning.	1 2 3 4 5
20	can help pupils develop creativity.	1 2 3 4 5
21	can help pupils develop collaborative skills.	1 2 3 4 5
22	can help pupils develop communication skills.	1 2 3 4 5
23	can help pupils develop critical thinking skills.	1 2 3 4 5
24	has contributed to improved pupil artistic achievement.	1 2 3 4 5
25	has contributed to improved pupil academic achievement.	1 2 3 4 5
26	can produce powerful learning opportunities.	1 2 3 4 5

__Drama Education…..__

27	increases pupils' motivation to learn.	1 2 3 4 5
28	contributes to improved pupil attitude.	1 2 3 4 5
29	contributes to improved pupil confidence.	1 2 3 4 5
30	has enhanced pupil knowledge of cultural issues.	1 2 3 4 5
31	has enhanced pupil knowledge of social issues.	1 2 3 4 5
32	can increase pupil confidence.	1 2 3 4 5
33	encourages links between different areas of learning.	1 2 3 4 5
34	can help pupils develop creativity.	1 2 3 4 5
35	can help pupils develop collaborative skills.	1 2 3 4 5
36	can help pupils develop communication skills.	1 2 3 4 5
37	can help pupils develop critical thinking skills.	1 2 3 4 5
38	has contributed to improved pupil artistic achievement.	1 2 3 4 5
39	has contributed to improved pupil academic achievement.	1 2 3 4 5
40	can produce powerful learning opportunities.	1 2 3 4 5

Please continue in the same way circling the most relevant response.

41	*A Curriculum for Excellence* is an exciting new vision.	1 2 3 4 5
42	Education process and outcomes receive equal focus in the curriculum.	1 2 3 4 5
43	My school has its own arts policy in relation to the school curriculum.	1 2 3 4 5
44	New approaches to assessment are currently under review.	1 2 3 4 5
45	I have attended CPD training due to the new 3-18 curriculum guidelines.	1 2 3 4 5
46	I take responsibility for my own professional development.	1 2 3 4 5
47	Curriculum delivery is designed between my school and the LEA.	1 2 3 4 5
48	National priorities are the focus when planning curriculum delivery	1 2 3 4 5
49	Creativity across the curriculum is a school priority.	1 2 3 4 5
50	My school is successfully working in a collegiate manner.	1 2 3 4 5
51	Creative and expressive approaches to learning are a school aim.	1 2 3 4 5
52	I enjoy my job.	1 2 3 4 5

The remaining 2 questions seek your short written views. Responses would be greatly appreciated if you have the time to consider them.

Thank you.

53   Are you aware of any significant changes/developments to the arts within the curriculum in the near future?   **YES** / **NO** / **DON'T KNOW**

☐ ☐   ☐

If yes, please give details

_____

_____

_____

54   Are there any other comments that you would like to add?

_____

_____

_____

Thank you very much for completing this questionnaire.

Please return to: Claire F Mooney

Please return by 15/06/07

Secondary School Pupils

The Place and Value of Art and Design, and Drama in Scottish Secondary Schools

This questionnaire is being distributed to you because you are studying or have studied Art and Design, or Drama in secondary school. It is part of a study being undertaken by Claire F Mooney, an MPhil research student based at the University of Strathclyde.

Your answers from this questionnaire are intended to gain your views on Art and Design, or Drama, or both subjects if you have studied both. Most of the questions involve ticking or circling the response that best reflects your view. All questions refer to the subjects of, **Art and Design,** and **Drama.** If a question does not apply to you, please leave it blank.

Individuals will not be identifiable in the report. I would be very grateful if you would fill in your answers and return the questionnaire to your teacher. This will ensure confidentiality for your response. The questionnaire will take less than 5 minutes to complete. Thank you very much for participating in the study.

1   What age are you? Please tick   15 ☐   16 ☐   17 ☐   18 ☐   Other _____

2 Which subjects have you studied? (please tick all that apply)

Art & Design *S1 / S2*	☐	**Drama** *S1 / S2*	☐
Art & Design *Standard Grade*	☐	**Drama** *Standard Grade*	☐
Art & Design *Intermediate*	☐	**Drama** *Intermediate*	☐
Art & Design *Higher*	☐	**Drama** *Higher*	☐
Art & Design *Advanced Higher*	☐	**Drama** *Advanced Higher*	☐
Art & Design *SQA Modules*	☐	**Drama** *SQA Modules*	☐
Other _____		**Other** _____	

If you have not studied Art and Design please go to question 5.

If you **have** studied Art and Design, why did you choose this subject?

Please tick all reasons that apply.

3 **Art & Design**

Advice from teachers	☐	Advice from parents	☐
I am good at it	☐	I enjoy the subject	☐
Personal interest	☐	Because of teacher taking it	☐
Friends chose it	☐	Because of my career goals	☐
It's an easy option	☐	I had no choice	☐
There wasn't a lot of choice	☐	I did not like the other choices	☐

Some other reasons (please say)

_____

4 Please tick all art forms that you have used in secondary school.

Painting	☐	Photography	☐	Fabrics	☐
Clay	☐	Digital	☐	Pottery	☐
Computer	☐	Charcoal	☐	Video	☐

Sculpture ☐   Animation ☐

If you have not studied Drama please go to question 7. If you **have** studied drama, why did you choose this subject? Please tick all reasons that apply.

5   **Drama**

Advice from teachers	☐	Advice from parents	☐
I am good at it	☐	I enjoy the subject	☐
Personal interest	☐	Because of teacher taking it	☐
Friends chose it	☐	Because of my career goals	☐
It's an easy option	☐	I had no choice	☐
There wasn't a lot of choice	☐	I did not like the other choices	☐

Some other reasons (please say)

_____

6   Please tick the drama conventions that you have experienced in secondary school.

Improvisation	☐	Freeze-frame	☐	Mime	☐
Devising	☐	Narration	☐	Hot seating	☐
Role-play	☐	Teacher-in-role	☐	Forum theatre	☐
Flashbacks	☐	Thought tunnel	☐		

To what extent do you agree with the following statements? Please use this scale to show your view by circling the appropriate number.

1-Strongly Disagree   **2**-Disagree   **3**-Not Sure   **4**-Agree   **5**-Strongly Agree

If you haven't studied drama, please leave those blank. If you haven't studied art and design, please leave those blank.

Art and Design in secondary school has…

7	been enjoyable	1 2 3 4 5
8	been interesting	1 2 3 4 5
9	increased my confidence	1 2 3 4 5
10	helped me understand more about social issues	1 2 3 4 5
11	helped me understand more about cultural issues	1 2 3 4 5
12	helped me to get along with people	1 2 3 4 5

| 13 | helped me to feel better about myself | 1 2 3 4 5 |
| 14 | been a bit boring at times | 1 2 3 4 5 |

Drama in secondary school has…

15	been enjoyable	1 2 3 4 5
16	been interesting	1 2 3 4 5
17	helped me increase my confidence	1 2 3 4 5
18	helped me understand more about social issues	1 2 3 4 5
19	helped me understand more about cultural issues	1 2 3 4 5
20	helped me to get along with people	1 2 3 4 5
21	helped me to feel better about myself	1 2 3 4 5
22	been a bit boring at times	1 2 3 4 5

To what extent do you agree with the following statements? Please use this scale to show your view by circling the appropriate number.

1-Strongly Disagree   **2-**Disagree   **3-**Not Sure   **4**-Agree   **5-**Strongly Agree

Please try and answer all questions.

23	I was able to take all the subjects I wanted to in school.	1 2 3 4 5
24	My parent(s) or guardian(s) encouraged me to take art & design.	1 2 3 4 5
25	My parent(s) or guardian(s) encouraged me to take drama.	1 2 3 4 5
26	Teachers encouraged me to take art and design.	1 2 3 4 5
27	Teachers encouraged me to take drama.	1 2 3 4 5
28	I am interested in a career in art and design.	1 2 3 4 5
29	I am interested in a career in drama.	1 2 3 4 5
30	I know what I want to do when I leave school.	1 2 3 4 5
31	I am part of an arts club outside of school.	1 2 3 4 5
32	I am part of a drama club outside of school.	1 2 3 4 5
33	My artwork has been displayed in school.	1 2 3 4 5
34	I have been in a school play.	1 2 3 4 5
35	I have been to an art gallery or museum.	1 2 3 4 5
36	I have been to see a theatre production.	1 2 3 4 5

37	My school has good arts facilities.	1 2 3 4 5
38	My school has good drama facilities.	1 2 3 4 5
39	There are lots of opportunities to do art and design in school.	1 2 3 4 5
40	There are lots of opportunities to do drama in school.	1 2 3 4 5
41	I enjoy school.	1 2 3 4 5

Thank you very much for completing this questionnaire.

Please return to your teacher by 25/05/07.

Appendix C

Sample Emails Regarding Participation

Dear Head Teacher's name

Claire F Mooney, MPhil Research Student, University of Strathclyde

I am currently researching Art & Design and Drama in Scottish secondary schools and I am contacting teachers to see if they would be willing to complete a short questionnaire. I was hoping to contact the following teachers to seek their views on arts education, and I would be very grateful for your agreement to do so.

Named teacher (A&D) and Named teacher (Drama)

I have also designed a questionnaire for pupils (aged 16+). The focus of this is to gain views about learning through arts education. A few pupils completing this would be incredibly beneficial.

With your permission, and willingness from teachers of course, I would be delighted if your school participated in this study. No individuals or schools will be identifiable in the final report.

I will telephone you later this week, but in the meantime I would be happy to provide any further information you require.

Kindest regards,

Claire F Mooney
 Address

c.f.mooney@strath.ac.uk

Dear Head Teacher's Name

Claire F Mooney, MPhil Researcher, University of Strathclyde

With regard to our telephone conversation, I am currently researching Art & Design and Drama in Scottish secondary schools and I would be very grateful to receive your permission to contact the following teachers, to see if they would be willing to complete a short questionnaire.

Named teacher (A&D) and Named teacher (A&D)

I have also designed a questionnaire for pupils (aged 16+). The focus of this is to gain views about the learning experience in arts education. A few pupils completing this would be incredibly beneficial.

With your permission, and willingness from teachers of course, I would be delighted if your school participated in this study. No individuals or schools will be identifiable in the final report.

I have attached the questionnaires for you to look at, and I would be delighted to send hard copies along with a prepaid envelope. In the meantime, I would be happy to provide any further information you require. Thank you very much for your time.

Kindest regards,

Claire F Mooney

Address
Tel: (Home)
Mob:
c.f.mooney@strath.ac.uk

Dear Teacher's name

Thank you very much for your email and offer to help out with my research. I appreciate how busy you will be, and I am grateful of your time.

The area I am researching is Art & Design and Drama in secondary education, and the questionnaire will take less than 10 minutes to complete. I would be very grateful if you agreed to complete it.

There are two options: an online version and a printable version. I have also posted hard copies of the questionnaires along with a prepaid envelope for your convenience.

I have attached an information sheet giving details of the background and aims of this study. Once again Teacher's name, I would be very grateful if you could find the time to participate.

No individuals or schools will be identifiable in the final report.

Kindest regards, and huge thanks once again.

Claire F Mooney

Address
Tel: (Home)
Mob:
c.f.mooney@strath.ac.uk

Dear Local Authority Staff member's name

I am currently researching art and design and drama in Scottish secondary education as the new 3-18 curriculum guidelines are introduced. I would be very grateful to learn your thoughts about the subjects as well as the new changes in Scottish education.

I understand you will be very busy, and a short interview would take no longer than half an hour, at a time that was convenient to you. I would be really interested to learn more about your role and responsibilities.

The research topic involves literature discussion alongside the views of some of those associated with art and design and drama education across central Scotland. A key aim addresses the changes that are underway focusing on the place and value of art and design and drama. This is an exciting time to research this area because of the new Curriculum for Excellence and the limited amount of research specific to Scotland that currently exists.

An insight into your role of Quality Improvement Officer would greatly benefit this research and I would be very grateful if you agreed to take part. No individuals will be identifiable in the report, nor will any comments be associated with the local authority areas.

As well as myself, the supervisors in this research are Glen Coutts, president of NSEAD, and

Julie Austin, both of Strathclyde University who would also be very grateful if you agreed to participate.

I will follow up this email with a telephone call to you, to determine your willingness to take part in this very short interview. Once again Name, I would be very grateful if you agreed to meet me. In the meantime, I would be happy to provide any further information.

Thank you very much.

Yours sincerely

Claire F Mooney

Appendix D

University of
Strathclyde
Education

Information Sheet for Participants

The Place and Value of Art and Design, and Drama in Scottish Secondary School Education

1. Outline of Study

The main research aim is to identify how the arts are used to deliver education in secondary schools.

Arts Education and Arts Policy of 8 Local Authorities in Central Scotland will be examined.

A Curriculum for Excellence sets out the Scottish Executive's vision for transforming Scottish education by 2008. The purpose of the program is to improve the learning, attainment and achievement of young people in Scotland (A Curriculum for Excellence: 2004).

The aspiration is to enable all children to develop their capacities as successful learners, confident individuals, responsible citizens and effective contributors to society (The Curriculum Review Group: 2004). This research will take place alongside the Scottish

Executive's vision in the latter stages of this development period, examining the changes already underway, current thinking, and the future developments planned to take place.

The research arises from a mix of professional and personal interest based upon the researcher's experience of the arts whilst pursuing secondary education and gaining experience working in the field.

The researcher is keen to investigate the current focus towards fostering creativity, and to explore the opportunities for pupils in Scottish secondary schools to participate in and experience, arts education. This is the central theme of the research.

It is hoped that the research will benefit Secondary school teachers of Art and Design, and Drama, and those whose role involves the arts and education.

2. Investigators

The researcher, Claire F Mooney, is an Honours graduate of Community Arts from Strathclyde University. She is now carrying out this study for an MPhil Thesis at Strathclyde University. Chief Investigator Glen Coutts, who has extensive experience of supervision at undergraduate and postgraduate level, will supervise Ms Mooney. Their contact details are as follows:

Chief Investigator	**Investigator**
Glen Coutts	**Claire F Mooney**
Reader in Art & Design Education	MPhil Research Student
University of Strathclyde	University of Strathclyde
Dept of Sport, Culture & the Arts	Dept of Sport, Culture & the Arts

3. Research Objectives

The main research objectives will be to identify what the Scottish Executive and Local Authorities are doing to support the arts, specifically Art and Design, and Drama, within Scottish secondary education.

Planning for arts education and long-term plans for education will be interrogated, focusing on Art and Design, and Drama in Scottish secondary schools.

An historical review of educational art developments involving these disciplines over the past 10 years will be used to gather information in order to investigate, analyse and report on art provision.

The research arises from a mix of professional and personal interest. It is intended that the findings from this research will be made available to those involved in curriculum planning, secondary school teachers of Art and Design, and Drama, and those whose role involves the arts and education.

The objectives of this research are to:

1. Investigate 8 Local Authority Education Departments and the role of Art and Design and Drama, regarding their aims for arts and cultural development and educational standards.

2. Investigate the views of current teachers and pupils of Art and Design and Drama in Scottish secondary schools within 8 Local Authority areas.

3. Investigate the development of the Scottish Executive's aims to transform arts education, focusing on the place and value of Art and Design, and Drama in 8 Local Authority areas.

The information gained from questionnaires and interviews will be used along with other data collected to track the changes within Art and Design, and Drama education, identify trends, strengths and weaknesses, and possibly identify further lines of enquiry.

Any data obtained will be processed in a way that complies with the provisions of the Data Protection legislation.

Appendix E

Sample Cover Letters (with Questionnaires)

Teacher's name

School

Address line 1

Address line 2

Town

postcode

Date 25th March 2007

Dear Teacher's name

The Place and Value of Art and Design, and Drama in Scottish Secondary Education

Claire F Mooney BA Hons & MPhil Research Student

I have recently been in contact with Head Teacher's name, who is happy for you to participate in this research. I would be very grateful if you, and a sample of your pupils had the time to complete the enclosed questionnaires.

To date there has been very little research in this area specific to Scotland. I understand that you will be very busy, and I would be very grateful if you agreed to participate in this study.

I have enclosed a stamped addressed envelope, however if you would prefer to complete an online version for more convenience, please let me know and I can email it to you.
My e-mail address is c.f.mooney@strath.ac.uk If you choose to allow pupils to participate, I would be delighted to send further questionnaires.

I have included an information sheet giving details of the background and aims of this study. Once again Teacher's name, I would be very grateful if you could find the time to participate in this research.

No individuals or schools will be identifiable in the final report.

Yours sincerely
Claire F Mooney

28th April 2007

Dear Teacher's name

The Place and Value of Art and Design, and Drama in Scottish Secondary Education
Claire F Mooney BA Hons & MPhil Researcher

I have recently been in contact with Head Teacher's name who is happy for you to participate in this research. I fully understand you will be very busy and there is an ample amount of time to complete the enclosed questionnaire, which will take less than 10 minutes. I would be very grateful if you could find the time to participate in this study.

To date, there has been very little research in this area specific to Scotland and so far 35 teachers throughout Central Scotland have agreed to take part in this study.
I have enclosed a stamped addressed envelope however, if you would prefer to complete an online version for more convenience, please let me know and I can email it to you. My email address is c.f.mooney@strath.ac.uk

I have also included an information sheet giving details of the background and aims of this study, as well as my contact details. Once again teacher's name, I would be very grateful if you could find the time to participate in this study. Thank you very much.

No individuals or schools will be identifiable in the final report.

Yours sincerely,

Claire F Mooney

8th April 2007

Dear teacher's name

The Place and Value of Art and Design, and Drama in Scottish Secondary Education

Claire F Mooney BA Hons & MPhil Researcher

I have recently been in contact with Head Teacher's name who is happy for you to participate in this research. I fully understand you will be very busy and there is an ample amount of time to complete the enclosed questionnaire, which will take less than 10 minutes.

I am seeking the views of teachers of non-arts subjects as well as those of Art & Design and Drama, and I would be very grateful if you could find the time to participate in this study. To date, there has been very little research in this area specific to Scotland and so far, 45 teachers throughout Central Scotland have agreed to take part in this study.

I have enclosed a stamped addressed envelope however, if you would prefer to complete an online version for more convenience, please let me know and I can email it to you. My email address is c.f.mooney@strath.ac.uk

I have also included an information sheet giving details of the background and aims of this study, as well as my contact details. Once again teacher's name, I would be very grateful if you could find the time to participate in this study. Thank you very much.

No individuals or schools will be identifiable in the final report.

Yours sincerely,

Claire F Mooney

Dear Teacher's name

The Place and Value of Art and Design, and Drama in Scottish Secondary Education

Claire F Mooney BA Hons & MPhil Research Student

I have recently been in contact with Head Teacher's name who is happy for you to participate in this research. I understand you will be very busy, and there is an ample amount of time to complete this questionnaire, which will take less than 10 minutes.

I would be very grateful if you and a sample of your pupils had time to participate in this study. To date there has been very little research in this area specific to Scotland.

There are two options: an online version and a printable version. I have posted hard copies of the questionnaires along with a stamped addressed envelope for your convenience. I have also included an information sheet giving details of the background and aims of this study, as well as my contact details.

Once again teacher's name, I would be very grateful if you could find the time to participate in this research. Thank you very much.

No individuals or schools will be identifiable in the final report.

Yours sincerely

Claire F Mooney

Appendix F

Local Authority Education Staff   Interview schedule

1   Please describe your role and provide an overview of your responsibilities.

2   In relation to art and design and drama in secondary education, could you share your thoughts on the idea that learning could be organised differently by focusing on learning though the ethos and life of the school, interdisciplinary studies and more opportunities for choice and   personal achievement - some of the key aspects of the new curriculum .

Are schools focusing on creativity across the curriculum? Are they working successfully?

new teaching approaches? arts policy of schools?

3   Could you describe how art and design and drama departments may be using or preparing to consider the four capacities of learning. (successful learners, a confident individuals, responsible citizens and an effective contributors)

(How are schools focusing on them? Are schools focusing on them?)

Do you have knowledge on the range of art forms and drama conventions taking place in your schools?

4   I have found it difficult to find performance data through HMIE reports and LEA documents specific to arts education, especially drama. To what extent does your role involve reviewing performance data for art subjects? (If so how difficult is this? How are subjects measured?)

5   CPD training is very much established now as something that's important for

teachers. Are you responsible for that? / involved in that?

(Other demands? How easy/difficult is it to plan and implement CPD

events/training?)

6   In this investigation, views from literature and data from questionnaires suggests   that

some teachers of arts subjects don't feel that their subject is regarded as important as

other subjects in the curriculum.   Is that something you have come across yourself?

(examples/ explain/   opinion)

link - galleries/museums/artwork displayed, theatre

7   Obviously the 5 national priorities are very important to education Ach & Attainment,

Framework for learning, inclusion and equality, values and citizenship and learning

for life. To what extent are those aspects involved in your role?

Are national priorities a focus in schools? Is creativity a focus?

8   How do you and consider the level of and standard of resources, equipment and

suitable space for art and design and drama subjects in the schools in your secondary

schools? How much input do you have into how resources are used?

Restrictions / budget/recent changes?   Effect on content / pupil options

9   If you are willing, could you possibly share some of the more demanding aspects that

your role involves, particularly in relation to arts education?

10   Based on what we have discussed, is there anything else you would like to add? Or

ask me?

All areas of the 5-14 curriculum follow eight areas of study and activity into which all subjects fit:

- Language and communication

- Mathematical studies and applications

- Scientific studies and applications

- Social and environmental studies

- Technological activities and applications

- Creative and aesthetic activities

- Physical education

- Religious and moral education

<div align="right">www.inca.org.uk/1188</div>

The majority of these eight modes of study represent aspects of general education.

Appendix H

Purposes of 3-18 Curriculum

successful learners

with:
- enthusiasm and motivation for learning
- determination to reach high standards of achievement
- openness to new thinking and ideas

and able to:
- use literacy, communication and numeracy skills
- use technology for learning
- think creatively and independently
- learn independently and as part of a group
- make reasoned evaluations
- link and apply different kinds of learning in new situations.

confident individuals

with:
- self-respect
- a sense of physical, mental and emotional well-being
- secure values and beliefs
- ambition

and able to:
- relate to others and manage themselves
- pursue a healthy and active lifestyle
- be self-aware
- develop and communicate their own beliefs and view of the world
- live as independently as they can
- assess risk and make informed decisions
- achieve success in different areas of activity.

To enable all young people to become:

responsible citizens

with:
- respect for others
- commitment to participate responsibly in political, economic, social and cultural life

and able to:
- develop knowledge and understanding of the world and Scotland's place in it
- understand different beliefs and cultures
- make informed choices and decisions
- evaluate environmental, scientific and technological issues
- develop informed, ethical views of complex issues.

effective contributors

with:
- an enterprising attitude
- resilience
- self-reliance

and able to:
- communicate in different ways and in different settings
- work in partnership and in teams
- take the initiative and lead
- apply critical thinking in new contexts
- create and develop
- solve problems

Source-LTScotland

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Appendix I   Sample Transcript Extracts

1   Please describe your role and provide an overview of your responsibilities.

I have curricular responsibility for art and design, drama, music and physical education and I have other responsibilities of a quality nature to do with schools, delivery and so on.

My role and responsibilities, they are not purely in secondary, they are all the way through...

I'm a Quality Improvement officer which means I have responsibility for the curricular areas across, from nursery right all sectors, through to secondary, but I have specific involvement in looking after the subjects of art and design, drama, music and PE.

I am responsible for all Primary schools and Secondary schools within the area, including all the staff associated with these schools. I have cultural co-coordinators who share some of this responsibility. So within this area, I am responsible for music, art and design, drama, PE and outdoor activities for primary and secondary across the district.

2   In relation to art and design and drama in secondary education, could you share your thoughts on the idea that learning could be organised differently by focusing on learning though the ethos and life of the school, interdisciplinary studies and more opportunities for choice and   personal achievement - some of the key aspects of the new curriculum.
         Are schools focusing on creativity across the curriculum? Are they working successfully?
         new teaching approaches? arts policy of schools?

I think the main principles of CfE are admirable, and I think they are the kind of principles that combine breadth and depth and balance in a very flexible and creative way, and I think if

it's applied properly it should allow us to get back to I think what was one of the strengths of the Scottish system, which was kind of eroded by the 5-14 programme being taken far too literally. The big problem is, we don't know yet whether a CfE is going to go the same way as 5-14, or whether it's going to be taken far too literally as well, because one of the big problems for

Creativity across the curriculum and interdisciplinary working demand a lot of discussion and co-operation between what you might formally have called departments in schools or between different cohorts within the system, within the school system, And it's not going to work well without that planning, the planning that comes from that discussion. The time is going to have to be built into the system to allow for that discussion and without that, people are going to retreat into their own little shells and start compartmentalsiing the whole thing again.

I think a lot of people are grasping it with both hands. We have a CfE team who are working across sectors, so I think schools will be taking, or are taking it on. They're looking at it through big tasks and joining the learning projects and things like that, so there's quite a lot going on already and hopefully schools will continue to work successfully and offer more choices and opportunities.

It's opened up opportunities for cross-curricular work which again really in the past was used but I think it's become less and less so.
When we're delivering prescribed courses then I think it makes it difficult to do anything, I look forward to anything that's new. I obviously can't comment on the guidelines because I don't know what they're going to be like. I may be sitting here in, you know, six months time saying that I am very disappointed in them but I can't.

Philosophically it sounds great, but really in some areas work is already replicated. We'll just have to wait and see what happens. Hopefully CfE will provide more opportunities to approach subjects differently, and allow teachers the chance to take responsibility again. In the past cross-curricular work has been incredibly rare in secondary schools, especially with the current prescribed courses, but people are beginning to consider the opportunities with their subject.

3   Could you describe how art and design and drama departments may be using or preparing to consider the four capacities of learning. (successful learners, a confident individuals, responsible citizens and an effective contributors)

(How are schools focusing on them? Are schools focusing on them?)

Do you have knowledge on the range of art forms and drama conventions taking place in your schools?

I think schools, the ones I've been working with anyway, are doing this well, starting with those 4 capacities and they're looking at them and they're looking at how they can deliver these 4 capacities

I think a bigger problem will be when they produce these outcomes for each subject area, a bigger problem will be getting people to then go back to the capacities and make sure that they're reading the outcomes with the capacities in mind, you know. And they're keeping these capacities at the front of their mind when they are reading the outcomes.

I think it will probably be more demanding in secondary than it will in primary because of the more flexibility that there is, the possibilities in primary in the timetable.

I would say schools are definitely taking on the 4 capacities just now even although a curriculum for excellence isn't in place. Although the outcomes for science and numeracy are out, so they're being worked up just now and looked at across the authority. And there are different things going on, for CPD, and plans for things for the rest of the year as well.

4   I have found it difficult to find performance data through HMIE reports and LEA documents specific to arts education, especially drama. To what extent does your role involve reviewing performance data for art subjects? (If so how difficult is this? How are subjects measured?)

Nine reports out of ten require no input from me because the subjects I am responsible for are never mentioned in the report. Whereas there's maybe a slight mention of the fact that the

school has a very good active schools programme, or the children perform very well at a school show, or there was very interesting artwork on the walls, and that's literally about it.

There's not nearly enough cognisance paid to the arts in general.

I think the arts not best served by some of our inspections, because I think a lot of the inspections going in are not always coming from hat kind of background. And if they're looking at generic teaching and learning I think that's fine. That's great. But if you're looking at examples of good practice, progression through subject areas, if you don't have an understanding of and a knowledge in these areas, it's difficult I think for them to make qualified judgments on that.

I think that's why you get really HMI reports where, you know they say generalized things about art and design or drama or whatever

In school reports too I've seen arts mentioned as well. You won't find statistical information but then I'm not sure that I would want necessarily to see.

It's very frustrating that focus is always on numeracy and languages. Although the arts are becoming more recognised as benefiting subjects across the whole curriculum, there is no data as such to refer to support this, so it can be very difficult. Sometimes schools get a mention about pupils' artwork on display or things like that, but it's hardly an account of the curricular subject.

5   CPD training is very much established now as something that's important for
        teachers. Are you responsible for that? / involved in that?
        (Other demands? How easy/difficult is it to plan and implement CPD
        events/training?)

Yes we are responsible for designing and putting out the CPD programme every year and we have a very rich, very full CPD programme that runs in conjunction with the corporate programme of training, so we issue a huge catalogue every year where teachers can go on courses, given certain constraints - staffing numbers, school budgets etc. But teachers can go on courses relating to their subject specialisim every year, but they can also go on much more generic courses for instance at the moment it would be do to with assessment is for learning, or to do with A curriculum for Excellence. Or indeed, they can go on management courses to improve their managerial skills if they are promoted staff and so on. So there's a wide range of courses like that and we're responsible, for drawing up and arranging all the in-service courses that relate to the curricular in areas of the curricular that they are responsible for. So every year I've got to design and arrange and organise courses for art and design, drama, music and physical education and I might add outdoor education and active schools.

You can't have too many courses running on the same day or the same evening and so on. There's a big move towards twilight courses as oppose to full daytime ones because it's getting harder and harder for head teachers to release staff for a whole day.

We all are responsible in our own areas. So I would say probably for this year. I've not been involved in CPD planning for secondary but I would say for next year when the expressive arts guidance is out on a Curriculum for Excellence I would say Yes.

If there's something that they're looking for, well I think that's where you've got to come from. Because if you just decide for them what you think they're needing you'll not get the uptake. You've got to come from where people are at and take it from there. Because if you do it the other way round you are fighting against it.

I think CPD is now well established. I don't think anybody doesn't think about CPD. We have online facilities, so we have an online catalogue and every single person employed can access and they would apply through the site to go on any particular course.

Yes I have a responsibility in arranging this, and I work with subject groups all the time looking for CPD opportunities depending on what the particular issues are for them at the time. And we would often link with other authorities. You know we might do things where

we'd link with other authorities to tap into their resources. Because we're a small authority, then you know we sometimes have small numbers of teachers and in particular if you take drama as being a particular example of small numbers.

What we often do is, if there's anything new coming out we will organise a CPD session to introduce and that's where they're given the resource therefore they have to come to do the CPD to get the resource.

All the CPD is online so the onus is on each teacher to apply. To be honest, and I'm not there so I can't say, but I think there are probably frustrations with things like computers, are they working? Can you get one? I'm sure there are those frustrations for teachers out there. You'd need to ask teachers that are accessing these sites all the time. But we do have an online facility so that's how you book any CPD courses.

I am responsible but again this is frustrating. Some CPD sessions are frequently cancelled despite teachers claiming that they are interested in it. This is a communication problem with head teachers not passing on the information. Teachers say they want it, and then they don't sign up for it. Everyone's time and effort goes to waste, and more importantly teachers have not attended relevant CPD training. So we try to arrange CPD geared to what teachers want but it doesn't always have positive results.

6   In this investigation, views from literature and data from questionnaires suggests   that some teachers of arts subjects don't feel that their subject is regarded as important as other subjects in the curriculum. Is that something you have come across yourself? (examples/explain/opinion)

I think generally as a nation, I don't think the arts are understood as much as other subjects. They are seen as quirky, you know and I don't think they are seen as things that can affect every day lives which is what I've been battling against throughout all my education career,

trying to make people understand that it is part of their every day lives, you know, especially in art and design, where everything we use has got to be designed by somebody. People don't think about that. They just use things and they don't think about what the function of them or where the design has come from. It's just there. It's things like that, that I've always tried to bring through in my own work with youngsters. To me that's what visual and design education should be about. It's making people aware of things that they can influence in every day lives.

"You're too clever to do that", I think that probably still prevails, but I think if we can do things,… I think if you use artists in schools then I think you can probably break down those barriers.

The arts are not seen to be of value despite evidence that they can affect other subjects with pupil motivation and the building of self esteem. We can go back to the lack of their mention in HMIE reports.

7   Obviously the 5 national priorities are very important to education Ach & Attainment, Framework for learning, inclusion and equality, values and citizenship and learning for life. To what extent are those aspects involved in your role?

Well, the government's national priorities of course are inevitably loaded down on to each local authority, and each local authority has to make up its own priorities given that these national priorities are hanging there over its head you know. So a local authority simply cannot ignore these national priorities that are coming from the Scottish government and simply go ahead and create a totally different set of its own. So, if you like, the local authorities' priorities are subsets of these national priorities and they may give more weight to one than to another just depending on particular circumstances or particular needs in the local authority at that time but they certainly can't ignore them at all. And of course these actually channel down into the four capacities of a curriculum for excellence. So it's no coincidence that the 4 capacities of curriculum for excellence overlap very strongly with the 5

national priorities. So there should be this jigsaw if you like this locking jigsaw of all of these within any local authorities plan. School plans, and individual school plans, should then pick up from these as well and that would be the final piece of that tapering jigsaw if you like.

I think they fit in naturally. A lot of what I'm working on fits in to the last one which is Lifelong Learning or Learning for Life, which fits into what I was talking about a minute ago. But also the attainment and achievement, I work with schools looking at the whole child and the achievement of the whole child. I think that's important and helping people to see that, and to achieve that within their schools, I think is really important. So they are not constraints really, they are just things that…they're hangers. Things that we can hangs things on. There's always going to be something that we have to be, not assessed against, but made accountable for because we're using public money all the time, so we've got to be accountable. So these are things that we can hook things on to. I don't find it a problem.

We use national priorities for standard and quality reports that are done every year, under the national priorities for planning, for any schools plans, service plans, would always be done and orgnaised through the national priorities, the local improvement objectives and national priorities – they all link. Everything links.

They are regularly referred to, but sometimes we don't even think about them. Services are linked in the council so priorities are associated with all types of things the council does, all its services. So my time isn't devoted to meeting them, but generally they are relevant to the work we do and the work of the council's priorities. But even that can have problems for me. The council has an aim to raise standards and attainment for all pupils in schools, but it identifies the core skills of numeracy and literacy as the key priority. And with learning for life, the council provides opportunities for out of hours learning, like after-school clubs and so on.

8   How do you and consider the level of and standard of resources, equipment and suitable space for art and design and drama subjects in the schools in your secondary schools?

Restrictions / budget   Effect on content / pupil options

The quality of a great many of the school buildings has been very poor. There were some schools where it was becoming virtually impossible to keep water tight. There were several schools beyond their life expectancy by quite a few years, and there were some where the structural integrity of the school was in doubt because of the way it had originally been built and the years it had been used and so on. So for a whole lot of different reasons a great deal of the stock needed renewed.

As far as facilities and space is concerned, obviously the schools modernisation programme had a budget to work to, albeit a huge budget but a finite one. So it had to create limits within that budget. And what they had to look at were legal requirements or classroom size and space that was required for the number of pupils that were going to be accommodating schools, so the first thing they had to do was look at projected roles into the future and they talked about building schools for the 21st century. So they were looking quite as far forward as the statistics would be reliable, and in most cases they found they were dealing with falling roles. For that reason a great many of the new schools being built are actually smaller than the schools they are replacing. But that was just a fact driven by these projected falling roles. One of the slight difficulties that created, in the main there's been no problem, By and large, the subject areas have been pretty happy with what they've been getting. All the schools are having, this is secondary schools, all the new secondary schools are having drama studios included in them and they're all having music departments that have the capacity for keyboards to be laid out all the time, and most are having a recording studio, sound recording studio built in too and so on. So a lot of good facilities there provided they work once.

I don't think art and design …well art and design does need a resource obviously, it needs space the same as drama does but maybe a different kind of space. I think what, and maybe I'm wrong in saying this, but I think a lot of people think that drama needs a great big space to do drama. You don't. If they only understood what drama was about they'd understand you don't need a big space for drama. You do for some things, but not for everything. Art and design, well all of our secondary schools have art and design departments, historically they've had these, and I don't think there's a big issue with that. As far as I am aware they are reasonably resourced. Maybe some of our folks would disagree with me, but at the end of the day, it's for the principle teachers and the head teachers to make that decision as to where the budget is spent.

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It's not to say that drama isn't taken forward in secondary schools in probably a more informal way, but I just, I know that there's not a lot of SQA uptake on drama, but it's out of my hands at the moment.

I would like to think it's a priority for the future but it's not a priority the way the budget is at the moment.   But as I say that's not to say that drama isn't taken up by other people in the school, through the English department

Pupils have the opportunity to study at a different school. Weekly afternoons are set days for this to happen in all schools across the district with an opportunity to do more vocational courses. So if a school doesn't have the space or equipment for something, and it's an opportunity they want to provide for pupils, then teachers can try and provide it by joining up with other schools, maybe one or more of them, so that an opportunity can be provided. It works quite well.

As we don't have a drama teacher in one school pupils only get the opportunity every two years. I think that in other areas across Scotland, pupils get drama in either S1 or S2. at least they have to; I know there are some schools that don't offer it.

Art and design resources I think I fine, but they are perhaps restricted to the space they have in some schools. I like to believe that pupils get the chance to use a variety of materials and don't spend the majority of time drawing, although of course that's art and pupils do enjoy that as well. I think art and design is resourced ok, but if it wasn't then that would down to the individual school management and budget, and so I am not aware of any concerns or problems but there may have been so in the past.

9   If you are willing, could you possibly share some of the more demanding aspects that your role involves, particularly in relation to arts education?

Well, one that I don't think anybody would disagree with is that had I,,,if this interview had taken place twenty years ago you'd have been talking to an advisor for one particular subject area, and that person would have been either primary or secondary specialist. I've spent my

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career in education in art and design and I'm very comfortable working in art and design but I've had to learn to be comfortable in areas that I wasn't trained in, namely drama, music and physical education. And in some of these areas there's an awful lot to learn and a lot that was too late to learn. So there may be people there who think it's a bit of an anomaly – a music advisor who can't play a musical instrument, but that's the situation, that's the reality of it.

It's just something we all have to come to terms with. I think it's unfortunate but at the same time I recognise that subject specialisims are a bit of an anachronism in modern education of theory and practice and that Curriculum for Excellence is moving away from a reliance on these specialisms and more towards a reliance on good teaching practice irrespective of the subject area that that's taking place in. So I suppose it's not really a complaint. It's just that I think sometimes the ratio of people in my post to subject areas that they have to cover is a bit too low and getting lower all the time.

Things that come out of thin air and you have to deal with them there and then. When everything's been planned and what you're going to do, and you've just got to stop and say 'Right' you just have to park that for today and go on and do something else, but I think that's probably the same for everybody. I enjoy my job. Before that I was a teacher, and it's great. I enjoy working with the youngsters.

I think it's just managing your time. We're all busy. I'm not just one person on my own. There's a big team of us, and we just priorities, and we support each other you know. And if somebody's got a problem then we support them, and there's a big issue with something. I don't know if you are aware or not, but that's being done in authorities, looking at how they actually work together with all your departments, that's what you were talking about. So I think we just organise our time and cross our fingers at the deadline. We tend to do a lot of funding applications so there are quite a lot of deadlines to meet for funding and then evaluating and reporting on the funding you got.

A lot of the money though, that we access, won't just necessarily be with partners. The government will issue money and they will give it to the Scottish Arts Council or Sport Scotland to be reporters for that money. Now for each authority there's a formula that works out how much money you are going to get. It's all worked out on the size of your authority,

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the geographical area, the children living there, free schools meals etc. So there's a formula. So whenever you know that the government is giving, you know…26.5 million, we can work a calculation to know how much that means to us. So we know how much that means, but we may then have to fill out forms and criteria to access that money but it doesn't mean we are necessarily working in a partnership. Sometimes we do work in partnership, but it doesn't necessarily mean we are, cause a lot of funding can be that you have got to apply for it even though it's there, it's for the authorities, and it's sitting there for you, you've still got to go through a lot of work to get it. It's not as straightforward as it may first seem.

One of the problems can be when we are giving pupils the opportunity to display or showcase their work. You know, I think that's something that's very important and I'm sure arts subject teachers think the same, so we have tried to provide opportunities for pupils' work to be displayed or showcased in some way. Work from all the schools across the district and for all the parents to see. Now if it was community services they would get the venue for free because it belongs to them. In education we have to pay corporate costs even though we are part of the same organisation. So that's a large cost that might not be justifiable in some ways. So I have to find a different venue, of less cost, or better still, no cost. And although I can usually, this venue might not be so accessible for everyone, maybe those with cars, but then you are making it more difficult for some parents to get to as it's not a town centre location that they can access easily, so they don't go in the end. So you are not providing the opportunity you want, it's not as spectacular for the pupils, if it's out the way, and then the numbers of visitors are much much lower.

We have a lot of artists going into schools to work with teachers and pupils. Sometimes it has been challenging getting teachers to be positive about this. In one case the teacher entirely changed their view but this is a one-off example.

10   Based on what we have discussed, is there anything else you would like to add? Or
         ask me?

One of the big problems with a Curriculum for Excellence is because you are putting all these different subject areas together, getting them to work together, how do you assess what the outcome is you know? So that's something we've been looking at as a means of assessing childrens' progress within a Curriculum for Excellence.

What will happen to your research? I'd be interested to read a copy.

I think what's changed, there's a lot of good going on just now, you know, the cultural co-coordinator, Scottish schools project, that's been a fantastic resource to have. I would find it really difficult to work without this help now, the power of work that is puts in and that I couldn't do on my own. The QIO is a budget that we're given every pro rata one, but the cultural co-ordinators post are on a temporary basis so we'll see what happens towards the end of. They are superb, the opportunities that children are able to gain through both of these initiatives is fantastic, and I just.. I mean that's what this is all about, is giving kids opportunities. They don't care where they come from as long as they get them. I think that's what's important. And quality opportunities, not just one-off things, but things that are of good quality that are going to affect children's' lives.

I just hope that what I've said is of any help to what you are doing. If there's anything else you want to ask, ask away.

I mean there's a lot going on in arts just now and I think, I mean I know I'm saying yes you see it in HMIE reports, you are absolutely right, ten years ago you wouldn't have seen it in HMIE reports, but you do see in the nature of reports now. If you look, you will see it, and if it is spotted as being something of value in the school they will comment on it.

Appendix J   Demographic Information

Although the results are presented in graphs, the intention is not to make comparisons between groups of teachers. It should be bore in mind that sample numbers vary.
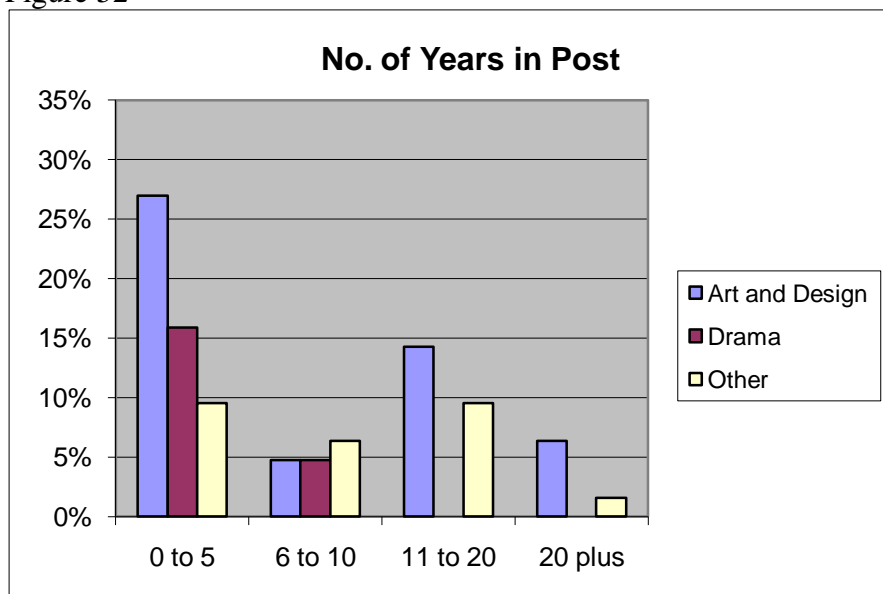
33 Art and Design Teachers

13 Drama Teachers

17 Teachers of other Subject Areas

Interestingly no drama teachers have been doing their job for longer than twenty years, perhaps linked to other findings in this study, with fewer opportunities to study drama in schools over the recent past and present.

Figure 52

The majority of respondents have been in their post between 0 to 5 years. None of the drama teachers have been in their post for more than 10 years.
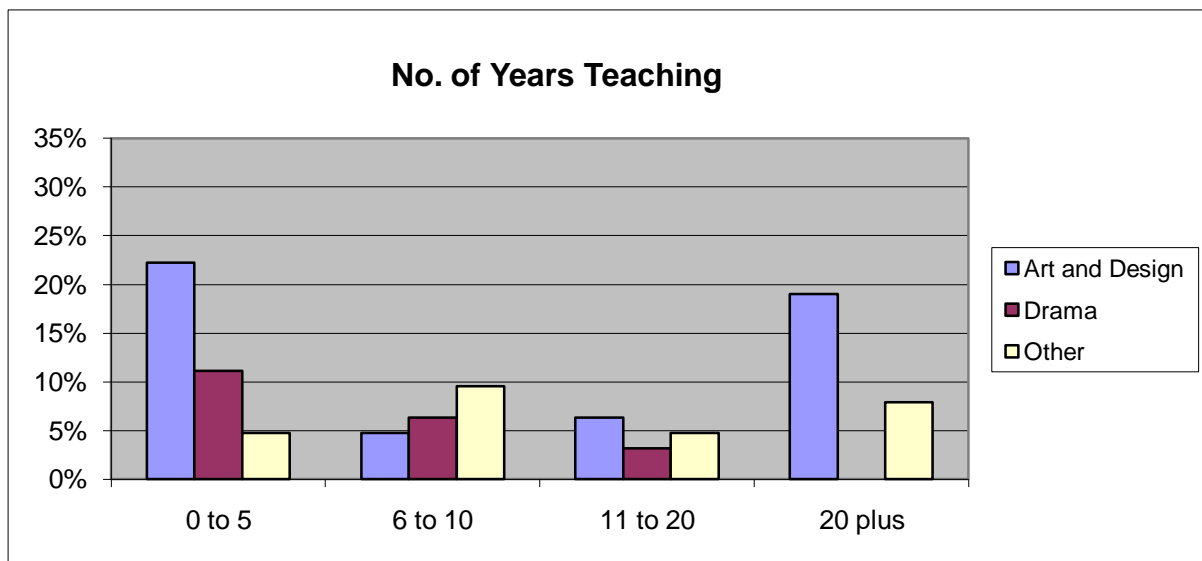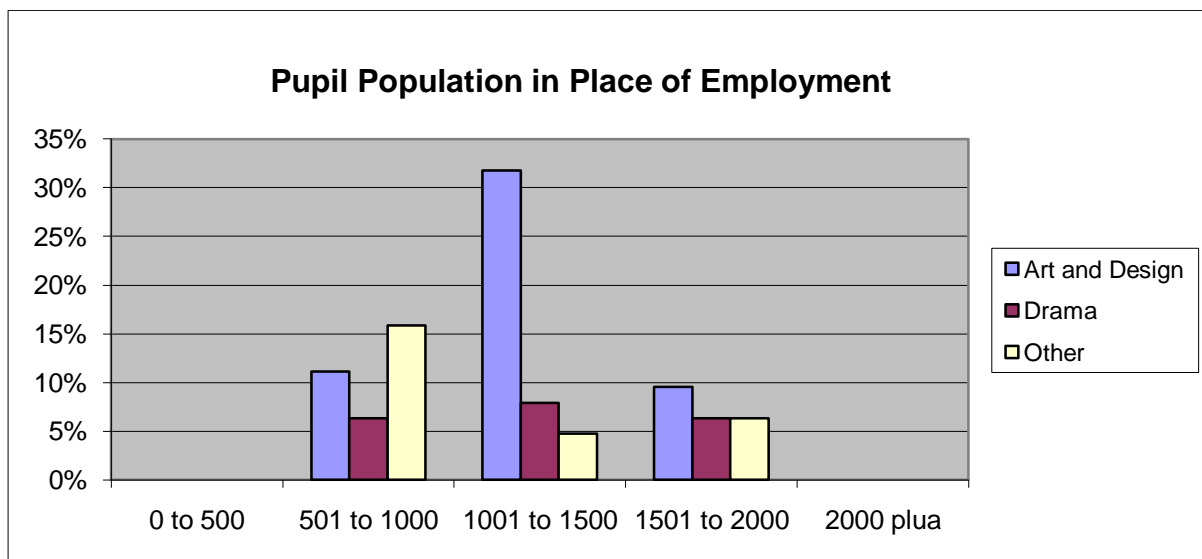
Figure 53

No. of Years Teaching

Figure 54

Pupil Population in Place of Employment

The most common school population associated with the teachers in this study, is between 1001 to 1500.

Appendix K   Map Locating Local Authorities

This central area of Scotland is often referred to as the central belt and has the highest
population density. Despite the term, it is not geographically central, but in fact in the south
of the country.

New Local Authorities
The Local Government (Scotland) etc Act 1994

Numbered Areas

1. West Dunbartonshire
2. East Dunbartonshire
3. North Lanarkshire
4. Glasgow City
5. East Renfrewshire
6. Renfrewshire
7. Inverclyde
8. Clackmannanshire

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