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**Exploring Year 9 students' perceptions: Influences on decisions to
study GCSE Art and Design**



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Abstract

National examination entry evidence shows that there are almost twice as many girls as boys taking art at GCSE level, making this one of a number of subjects where there is a significant gender imbalance at KS4. Such gender imbalances in certain subjects have implications at both an individual level and societal level. The focus of this research is therefore to explore both boys' and girls' views on art and their motivations towards studying art as they make decisions about examination courses beyond KS3. It also considers the extent to which a wider range of influences beyond school could affect student decision making about examination course choice. It is specifically centred on questions exploring why and what is making the difference between boys' and girls' choices to pursue art at 13–14 years of age and how these can influence their decision to study the subject at GCSE level.

In terms of research methods, a convergent parallel multi methods design was selected to gather a mixed of both qualitative and quantitative data in response to the research questions. These included: what do 13–14-year-old students, about to decide their GCSE options, emphasize when they represent their view of art and artists as a hand-drawn image; what factors appear to influence the students' decisions to continue studying art at GCSE; how much do 13–14-year-old students appear to value art studies and why; how do 13–14-year-old students self-report views of their ability and effort required to do well in art? Responses to a drawing activity and questionnaire, designed to elicit their thoughts and values towards art, were collated and analysed from a small group of 40 Year 9 students aged 13–14 from three secondary schools in the Southeast of England. The drawing activity and questionnaire were undertaken at a time when the students were actively considering their GCSE course choices. The elicited data was then explored through a Bourdieusian lens and in conjunction with a revised version of Eccles' expectancy-value model of achievement motivation (1995). It was then analysed to consider whether and how there may be differences in perspectives between boys and girls on their desire to study GCSE art. Students' self-assessment of their ability and success in art was also explored through the student responses together with their perception of the subject's value and whether the effort they invested in artistic study and practice was deemed useful and/or enjoyable.

The two approaches to eliciting data, both confirmatory and exploratory, were then considered during the data analysis and interpretation phase. Parental influences, peer pressure, societal norms, and the effects of students' own self-perception of their ability as well as their habitus, field, and cultural capital all appeared to be evident in the findings and these informed some noticeable differences in behaviour and thinking. In particular, the findings indicated that boys' and girls' views differed considerably and that these influences had a persuasive and noticeable impact on the boys' decision to study GCSE art. Furthermore, the adapted expectancy-value model suggested that self-reported differences in the students' subject expectations and values underlie differences in motivation and achievement in art.

This study is relevant as, with fewer boys choosing to study art at GCSE and beyond, there is a risk that this may, over time, limit opportunities for them particularly in the creative industries. It may also limit boys from realising their full potential and restrict their appreciation of art, impoverishing both them and society generally. The research could also be used to inform strategies for establishing a more gender balanced future for a number of subjects at KS4 in English secondary schools. Recommendations specifically for art teachers and schools concerned with the low uptake of art GCSE by boys are described and outlined. However, the methodological approach, combining a drawing activity and a questionnaire with the expectancy-value model, could be adopted by teachers, policy makers, and future researchers across a range of subjects

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Chapter 1: Introduction

1.1 The Research Origins

For the last fourteen years, I have been working as an art and design (referred to in the text of this research project as art) secondary school (see glossary of terms p.208) teacher in both English state schools and independent selective schools, with the past eight years being in an all-boys independent school. In three of the five schools where I have taught, I have noticed that when arriving in Year 9 (students aged 13–14 years old, the last compulsory year of art study in England) the boys often appeared to be less confident and with a low sense of engagement in their artistic abilities by comparison with the girls. This particularly manifested itself by many boys telling me that they were incompetent at art and could not draw, paint or model. Students who say that they ‘can’t do it’ are often observed to be indifferent during their art lessons and avoid making art due to fear of failure (Morgan, 1995). This piqued my interest to find out more and I began to query the reasons behind this and any possible discouraging pre-determined attitudes, including art being regarded as a ‘bimbo’ subject; attractive, but unintelligent and frivolous (Payne & Hall, 2018, p167) and art studies being for girls (Savoie, 2009; Wikberg, 2013). I also looked at the significantly lower number of boys to girls opting for GCSE art (Joint Council for Qualifications (JCQ), 2022). I explore reasons why this might be the case within chapter 2 (section 2.3.4, p.59).

Preparing students for public exams is one of my professional responsibilities as Head of Department. This requires me to be familiar with the patterns of students’ choices taking art at GCSE in my own school, but also the national figures published by the JCQ (2022). For clarification, the school I am employed in is not part of the study. However, in the boys’ school where I currently work, the numbers of GCSE art candidates varies only slightly each year and the subject is well supported in the curriculum. In 2021, 30 boys out of the Year 9 group of 134 students (22.4%) took the subject. This is substantially more than the national JCQ figures which show that in 2021 only 1.26% of GCSE students were boys taking GCSE art (see Table 1.1, p.17). Such figures reveal that there is a significant gender imbalance in the subject from Key Stage 4 (KS4 - English school Years 10 and 11 when the students complete their GCSEs (see glossary of terms p.208) onwards, with consistently in the last decade almost twice as many girls than boys choosing to continue with the subject. Given this context, this research project sets out to explore the reasons why and what is generating differences between girls’ and boys’ choices to study GCSE (see glossary of terms p.208) art. By making inquiries from a purposely selected participants from a mix of three schools, I aim to interpret students’ views and consider if boys and girls are encouraged to study differently perceived

gendered subjects. This may have repercussions on how young people think, act and are treated at school, in further education, and in the workplace.

Working in an academic fee-paying school, the boys indicate that art is often taken to complement other subjects. One boy recently said to me, as his exam coursework deadline was ending: *'I need to focus on my other subjects. Where is art going to get me in life?'*. Van de Vleuten *et al.* (2016) discuss- boys' and girls' educational choices and the role of gender ideology (see glossary of terms p.208) and define gender ideology as attitudes regarding the appropriate roles, rights, and responsibilities of males and females in society. Kraus (2000) also recognises these apparent roles in Bourdieu's writings. They conclude that adolescents internalise gender expectations as to what is "appropriate" male and female behaviour in their gender ideology. Gender ideology can affect educational choices by influencing competency beliefs, future occupation values, and subject preferences. Van de Vleuten *et al.* (2016) suggest that gender ideology can shape boys' occupational values and subject preferences, whereas for girls it shapes their competence beliefs. They found that gender-stereotypical educational choices applied to only boys. These are bold claims, especially as there is data demonstrating that many girls don't take subjects perceived as masculine, such as the GCSE in Computer Studies where 79.3% of the cohort in 2021 were boys (JCQ, 2021). Such gender-stereotypical behaviour emerging in our secondary schools is not helpful for the individual as well as for establishing inclusive wider societies. The Council of Europe's Gender Equality Strategy (2022, p.3) defines gender stereotyping (see glossary of terms p.208) as 'preconceived ideas whereby males and females are arbitrarily assigned characteristics and roles determined and limited by their sex'. However, for this project, I have chosen a similar definition of gender stereotyping as 'a generalized view or preconception about attributes or characteristics, or the roles that are or ought to be possessed by or performed by men and women' (The Office of the United Nations High Commissioner for Human Rights (OHCHR), 2022 p.1). I relate these views to the attitudes I have witnessed during my teaching career and in current policy agendas where equality, diversity, and inclusivity are a priority (Inclusive Britain, Gov. Publications, 2022). Gender stereotyping can be harmful when it limits boys' and girls' capacity to develop their personal abilities, pursue their careers, and/or make informed choices about their lives (De Silva de Alwis, 2010). This is a professional concern for me also because, although the numbers of GCSE art candidates in my own school (here I discuss my professional experience to provide context, which goes some way to inform (but does not contribute to) the research aims) are high, the national picture suggests that many boys may still conform to social norms and regard the subject as an 'extra' and continues to have a perpetuating feminized persona. This research project aims to explore and explain this national trend and consider what can be done about it.

Students may be influenced to think the subject is 'not for them' by parents, teachers, and/or peers. They may also lack confidence in their own artistic abilities. Such reduced confidence in boys towards their art studies is indicated through my discussions in lessons and evident through their procrastination during drawing tasks despite clear instructions. This could be due to a possible lack of their understanding of the set task, motivation, and/or a lack of enjoyment. I considered a range of other factors which could also contribute to this, including perceptions as to their ability, not wanting to fail, peer pressure, and wanting to fit-in with their group of friends. As such, my interest in students' perceptions and the influences on their decisions to study GCSE art developed from a personal to professional enquiry. I began to consider literature, both academic and in the popular media, associated with boys' perceptions of set tasks and decision making towards the continued study of art. There is evidence at both an international (Savoie, 2009; Wikberg, 2013; Bohan, 2014; Proudfoot, Kay, & Koval, 2015) and national level (Dalton, 2001; Burman, 2005; Donogue, 2010; Etherington, 2013;) of falling numbers of boys deciding to continue their art studies beyond the compulsory study years for historical, social, cultural, and psychological reasons. The figures published by the JCQ (2022) and my own observations in the art department of the schools where I have taught, coupled with insights accrued from other art teachers as well as other form teachers' comments about boys' subject choices, illustrate an increasingly alarming picture, which acted as a catalyst for initiating this research project. In one of the co-education schools in which I have taught, my entire GCSE set was comprised of girls and girls dominated sets in the other schools. I, therefore, questioned whether the boys' and girls' preconceptions of art were influenced by their homelife, their peers, experiences, and emotions during their education. I witnessed in the classroom over the years evidence of boys' lack of confidence and how this may lead to a downward spiral of sureness in their artistic skills, abilities, and outcomes. Bandura (1977) theorised that beliefs people come to hold about their capabilities and about the outcomes of their efforts powerfully influence the ways in which they behave and learn. These questions inspired me to carry out this research project centred on students' differing gendered perceptions of art and their apparent impact upon their motivation to study the subject at GCSE level.

1.2 The Research Focus

The focus of this doctoral thesis in Education is to explore and compare boys' and girls' views about studying art at GCSE level. I planned to collate and analyse pupil responses from a small group of 40 13–14-year-olds studying in Year 9 with an equal number of boys and girls. The participants attended three differently funded and established secondary schools in the Southeast of England at a time when they were making their GCSE subject choices. In doing

so, I considered, through the data, whether and how there may be differences in perspectives between boys and girls on their desire to study GCSE art.

The information was elicited through two research instruments: firstly, a drawn image activity to offer an insight into participants' social perspectives; and secondly, a questionnaire to provide written responses that would highlight their contextual views and perceptions. This considered psychological, social, and cultural influences which may affect the value that they place on the subject. I also aimed to consider what part gender plays in determining such students' perceptions.

See and Kokotsaki (2016) state that almost every educational system in the world regards numeracy and literacy as more important than the arts with few exceptions, such as New Zealand and Australia (Whittaker, 1996; Smith & Warden, 2010). Since the global coronavirus (COVID-19) pandemic began in 2020, the attainment gap has widened both in English schools and internationally. Consequently, addressing low numeracy and literacy levels is perhaps more important than ever (OECD, 2018; Sentell, Vamos & Okan, 2020). However, an arts education can also arguably be regarded as also more important than ever, but for different reasons given its potential to enrich the quality of life and to facilitate understanding and communication in our complex world (Sabol, 2021). In the UK, the art education community have lobbied Parliament for the arts to be accorded the same priority as EBacc subjects at GCSE (English Baccalaureate: a set of five 'core' subjects at GCSE, including English, Maths, Science, Geography or History and a language (Cultural Learning Alliance, 2020)), arguing that the arts also contribute to the learning and development of skills for all, but in different ways (UK Parliamentary Debate, 4th July 2016). Drawing on the thinking of Dewey (1902, 1904); Read (1947); Szekely (1978); Anderson (1981); Allison (1982); Greene (1995); Mitchell & Martin (1997); Prentice (2000); Eisner (2002); Hickman (2004); Atkinson & Dash (2005); Shulman (2005); Pringle (2009); Hall (2010); Addison & Burgess (2014), I have collated what I believe to be the principal benefits of art, craft and design in secondary schools and systematically critiqued them within the literature review (see Part 1 p.26). These attributes are important to my research project because they highlight how art education can benefit the individual and wider society. There is evidence of a lack of understanding in schools of subject-specific opportunities and this can impact and influence how young people make their GCSE subject choices (Blenkinsop *et al.*, 2006; Houghton, Armstrong & Okeke, 2021). High quality, school-based information, access, advice, and guidance in relation to art, and all its diverse and complex potential, is vital for the future of art education (Haynes, McCrone & Wade, 2013).

Overall, only 3.7% of total candidates nationally chose GCSE art in 2021 (see Table 1.1 p. 17), with the number of candidates being much lower than for many other subjects in the curriculum. This may be due to several factors (see chapter 2, section 2.2.3, p.43). Furthermore, a more detailed assessment of the data associated with the art GCSE candidates in this same year reveals that 37.9% of girls achieved the cumulative results grade 7 and above, whilst only 16.4% of boys achieved the same results (JCQ, 2021; appendix 1). Thus, not only are fewer boys than girls deciding to take the subject but also those who do are performing worse than girls. Such comparative underachievement is likely to influence boys' motivation to continue studying art in secondary education and is an increasing concern (Gipps & Murphy, 1994; Epstein, 1998; Dalton, 2001; Burman, 2005; Savoie, 2009; Etherington, 2013; Wikberg, 2013; Hopper, 2015; Proudfoot, Kay, & Koval, 2015). As has become apparent through dialogue with other art educators, there is a concerted effort to create absorbing, subject-specific schemes of work in the art classroom to better engage all students (Coles, 2012). However, there has been little original research into the possible preconceived attitudes of Year 9 boys and girls towards the subject and how these may impact on the students' decision making to take the subject after KS3.

I designed my data collection comprising of a drawing activity and questionnaire to carefully investigate students' views and understandings. I considered the writings of Bourdieu as part of my theoretical underpinnings and his work concerning cultural capital, field, and habitus (Bourdieu, 1986). Pierre Bourdieu was a twentieth century French sociologist, anthropologist, philosopher, and public intellectual who studied individual's social worlds and wrote prolifically about the sociology of education. He wrote in the context of elitist academic life in France where class and inequalities were prevalent and his theories have since been employed by researchers to take account of class, status, and power. To help consider the descriptive and conceptual findings collected through the drawing activity and open questions in the on-line questionnaire (see appendices 4 and 5, p.250), I specifically focused on Bourdieu's habitus, field, and cultural capital theory (Bourdieu, 1977, 1984), described in retrospect as his 'thinking tools' (Wacquant, 1989, p.50). I also considered the existing work of researchers Atkinson (1957); Eccles *et al.* (1983); Wigfield & Eccles (1992); Wigfield (1994); Pintrich & Schunk (1996); Eccles, Wigfield & Schiefele (1998); Murphy and Alexander (2000) who studied motivation in order to underpin existing theory and reflect on the value, cost, and expectations of success that might motivate the Year 9 students to continue with their art studies to GCSE level. I judged it was important to consider motivational theories alongside Bourdieusian ideology to help consider not only the students' cultural influences, but also choice of achievement tasks, persistence on those tasks, vigour in carrying them out, and performance during the tasks (Pintrich & Schunk, 1996; Eccles, Wigfield & Schiefele, 1998). Vaisey (2009)

brings together Bourdieu's notion of habitus with cognition psychologists' distinctions to argue that 'motivations operate primarily at the level of deeply ingrained dispositions and automatic cognitive associations existing below the threshold of discourse and reflective consciousness' (Winchester & Green, 2019, p.260). However, Winchester & Green (2019) point out that tensions may arise when a person's experiences and emotions conflict with their existing habitus or dispositions at which time motivations become problematic. Bourdieu terms this as 'hysteresis' (Bourdieu, 2000, p.160). I focused my position regarding motivation in relation to whether the students opted to study GCSE art but acknowledge that there are many variables that may influence this decision making. I found it important to combine both the sociological and psychological theoretical aspects together in this way to give different conceptual positions and inferences, including personal stories and numerical trends (David, Edwards & Alldred, 2006).

1.3 The Research Rationale

During my teaching career, I have often been saddened by boys' lack of self-confidence and disaffection in their artistic abilities and engagement in art lessons. I habitually find that some students have deeply held social and cultural preconceptions and attitudes towards the subject. They often lack an understanding of the benefits and opportunities of studying art after Year 9 and where it can lead. Hickman (2004) substantiates my experiences, but further considers that if the students deem an activity to be worthwhile, they will engage with it and continue to study it.

In England, there is an educational culture that gives opportunities for Year 9 students to make GCSE subject choices towards the end of KS3. It is an accepted record of high stakes achievement at the age of 16 (JCQ, 2020). The study for the qualification usually takes place over a two- or three-year period starting at the end of KS3 through to Key Stage 4 (KS4, Year 10, age 14–15 and Year 11, age 15–16), although this may depend on the school, exam board and subject. Countries around the world differ in the range of opportunities and activities provided to children at this point (Eccles, 2007) leading to cultural differences in ability self-concepts for different academic domains (Bamford, 2006). Therefore, global differences and weighting of psychological, social, and cultural influences are very marked, (Eccles, 2007). Despite living in a society where adolescents are encouraged to make their own subject choices, during my teaching career, there has been much discussion amongst colleagues in the art community, on art social media groups, and in both popular media and academic writing (Etherington, 2008; Cavaglia *et al.*, 2020) about the falling number of boys choosing GCSE art. There is evidence to indicate that art education is marginalised as an option, together with

other arts subjects and design technology, due to a number of factors. These include: school and parental pressure, a lack of understanding of the subject, timetabling, resources, and the more recent focus on 'core' subjects with an emphasis on accountability in schools relating back to the inception of the English Baccalaureate (EBacc) and Progress 8 (Bequette & Bequette, 2012; Henderson *et al.*, 2018; Payne & Hall, 2018; Grant, 2020). These points are considered in chapter 2, section 2.3.3, p.51. Table 1.1 (p. 17) illustrates the very stark overall UK quantitative analysis of GCSE candidates, including art candidates, for the last 12 years (JCQ, 2021) assuming an almost equal boy/girl ration in the school population. These are further broken down by gender. The data is presented as the number of candidates $\pm$ Standard Error of the Mean (SEM).

Table 1.1: Overall candidates for GCSE including by gender 2010–2021.

Year	Total number of GCSE candidates in UK	Total number of GCSE art and design candidates in UK	GCSE art and design candidates (girls)	GCSE art and design candidates (boys)
2010	5,374,490	188,193 3.50%	119,490 2.22%	68,703 1.28%
2011	4,691,489	183,236 3.91%	118,329 2.52%	64,907 1.38%
2012	5,225,288	178,895 3.42%	117,621 2.25%	61,274 1.17%
2013	5,445,324	183,090 3.36%	122,772 2.25%	60,318 1.11%
2014	5,217,573	191,398 3.67%	126,895 2.43%	64,503 1.24%
2015	5,277,604	194,637 3.69%	128,854 2.44%	65,783 1.25%
2016	5,240,796	183,085 3.49%	122,095 2.33%	60,990 1.16%
2017	4,970,087	175,792 3.54%	117,949 2.37%	57,843 1.16%
2018	5,470,076	178,891 3.27%	119,490 2.18%	59,401 1.09%
2019	5,547,447	195,928 3.53%	130,517 2.35%	65,411 1.18%
2020	5,692,464	204,855 3.60%	135,341 2.38%	69,514 1.22%
2021	5,745,945	210,091 3.66%	137,944 2.40%	72,147 1.26%

Table 1.1 shows that there has been a small increase of 11.6% in those taking GCSE art over the decade 2010–2021, from 3.5% of all candidates in 2010 to 3.66% in 2021. However, this should also be seen in the context of a 6.91% increase in the overall number of students taking GCSEs over the same period (see also appendix 1). Specific comment should also be made of the 8.6% increase in art students between 2018–2019 compared to a 29.3% fall in entries for design and technology (DT) from 127,232 to 89,903 over the same period (JCQ, 2020). This may be because of the blurring of the distinction between art and DT in the curriculum and the increasing difficulty for schools to finance both subjects. Rutland (2009) suggested a decade earlier, when this merging was first highlighted, that it was as a result of the requirements to improve creativity in DT (The Office for Standards in Education (Ofsted), 2008), coupled with the fact that art exam boards can also offer textiles, 3D design, and graphic design endorsements. This table, which shows that only 3.66% of all GCSE candidates chose art in 2021, and further that only 1.26% were boys (34.3% of the total number of GCSE art students), is an important influence on this research project's focus. It specifically raises the question why this should be the case and what the influences are that affect the students' decisions to study GCSE art.

Art is a unique subject with much to be gained and celebrated but, despite having many learning benefits (discussed in chapter 2, section 2.2.2, p.37 and see appendix 19 for a recent scheme of work which includes skill acquisition, opportunities for collaboration, sharing creative ideas, compromise and trust), the high numbers opting not to continue, especially amongst boys, naturally limits their further progression with an arts education and will affect

the stream of young talent coming into the UK's successful creative industries (Gregson, 2020) (see glossary of terms p.208).

The Qualifications and Curriculum Agency (QCA, 2008) implemented in England was intended to encourage greater participation of all genders in post compulsory art studies (Etherington, 2013). However, despite this, Table 1.1 shows that it has had virtually no impact with the number of GCSE art students remaining around 3.5% of the total number of GCSE candidates, and, of these, broadly twice as many being girls. Etherington suggests this is linked with the perception that it offers few career prospects and the notion that boys dislike drawing and painting (Etherington, 2013). However, by exploring the contrasting Year 9 students' perceptions about art and the potential for further study beyond KS3 at the time they make their GCSE choices in this research project, it is hoped that it may help put their decision making into context. Their views and expectations can be formed both in wider society and through their education. Authors such as Haynes, McCrone, & Wade (2013) and Archer, DeWitt & Wong (2014) consider influences on subject and career choices by young adolescents. These are debated further within chapter 2 (section 2.3.3, p.52). The research highlights the issues which may arise from a gendered curriculum after Year 9 (following the students making their GCSE subject choices) which may have been determined through influences on subject choice both in school and beyond (Roger & Duffield, 2000; Paechter, 2000; Blaikie, Schönau & Steers, 2003). By drawing attention and greater understanding to the influences and reasons behind such decision making, it is hoped that it may make a positive contribution to unravelling society's problematic issue of gendered divisions and inequality in the workplace (Dalton, 2001; Williams, Muller & Kilanski, 2012; Mills, 2016). Specifically, this research project was designed to explore the extent to which the notion of gender appropriateness and historical, psychological, social, and cultural influences are responsible for a gendered curriculum and gendered career choices.

1.4 The Research Aims and Inquiries

This research project stemmed from a desire to better understand why many able students chose not to continue to study art at GCSE, what these reasons and influences are, how these may change, and whether the students have a clear understanding of the benefits of an art education. I further want to share my research and findings with the art education community so that any possible preconceptions or misconceptions that may affect the views of the boys and girls can be addressed before their decision whether to continue with the subject. Considering the above, this research project seeks to explore the following research aims:

Research Aim 1 (RA1)

To explore the nature of stereotypical views and perceptions that a small selection of 13–14 year-old students may present through their representations of an artist and the information these views convey about motivation and decision making for a future art education beyond KS3 and careers involving art.

Research Aim 2 (RA2)

To explore the extent to which there may be differences in the views that boys and girls hold and the effect gender differences have on their expectations, values, and motivation towards studying the subject at GCSE and beyond.

Research Aim 3 (RA3)

By means of analysis of empirical data through a Bourdieusian lens, and in conjunction with a revised version of Eccles' expectancy-value model of achievement motivation (1995), identify possible influences that promote gendered differences in Year 9 students' beliefs, experiences, and attitudes and the extent to which these might explain their subject choice, motivation, and participation in GCSE art.

To elicit the views of both boys and girls about what, and why, they chose to study GCSE art at the end of KS3, the following research questions (RQs) were designed. These RQ emerged through the aims which informed the planning and generating of both the subjective and objective data to address these inquiries. The nature of the inquiries of the four research questions below clarified the need for amalgamating both the complementary subjective and objective data in such a way to span, inform, and develop a better understanding of the Year 9 students.

Research Question 1 (RQ1): What do 13–14-year-old students, about to decide their GCSE options, emphasize when they represent their view of art and artists as a hand-drawn image?

Research Question 2 (RQ2): What factors appear to influence the students' decisions to continue studying art at GCSE?

Research Question 3 (RQ3): How much do 13–14-year-old students appear to value art studies and why?

Research Question 4 (RQ4): How do 13–14-year-old students self-report views of their ability and effort required to do well in art?

1.5 The Research Context

In each school in which I have worked, but to differing degrees, the value of art is promoted and careers in the creative industries are discussed. It should also be acknowledged that not all boys have low perceptions about ability and some do not verbalise despondency regarding ability and motivation towards studying art. However, I aimed to explore the effect that the students' varying assumptions, views, influences, and perceptions of art may have on their engagement and ability to understand it, appreciate it, and consider it as a viable future career choice. Informed by my ontological perspective, defined as the 'nature of existence' by Pernecky (2016, p.15) and epistemological stance, or the 'theory of knowledge' (Greco & Sosa, 2002 p.1), I designed the approach with the corresponding positions of constructivism and post-positivism (Waring, 2012). Creswell & Clark (2017) suggest that a mix of paradigms can advance philosophical perspectives providing an umbrella that informs subjective and objective data collection and analysis. I recognise that both the students and my own understanding and knowledge has been socially constructed and psychologically influenced in different ways through our individual life experiences and, as such, they will differ. Furthermore, the students and my concept of reality is multi-faceted, with each of us having our own different versions of reality. My intention, therefore, was to elicit students' views at the time when they must make GCSE choices in Year 9 to see how any preconceptions and beliefs that the students express at the end of KS3 through their individual versions of reality, social context, and life experiences affect their attitude, expectations, and values towards art.

1.6 A Conceptual Framework

The conceptual framework (informed by the theoretical framework and discussed in detail in chapter 2) for this research project involved looking at the generated data closely through a Bourdieusian lens (1977, 1984) in conjunction with the subjective data associated with the sociological positioning of the Year 9 students. This is coupled with adapting the Eccles (2007) model of the expectancy-value theory (EVT) (Fig. 2.4, p.70) to an art context (Fig. 2.2, p.46) to consider the objective data and psychological positioning of the participants whilst they make subject choices in relation to possible career paths.

In this project, Bourdieu's concepts (Bourdieu & Wacquant, 2013), coupled with the students' perceptions of ability, were applied to the influences and choices boys and girls make about studying art beyond KS3. Additionally, Eccles' (2007) expectancy-value model of achievement-related choices offered opportunities to create an underpinning for the quantitative data as it can include both psychological views as well as social, cultural,

historical, biographical, and economic notions (see Fig. 2.2, p.46). Furthermore, as the EVT model was originally devised specifically to explain the gendered difference in the motivation and achievement differential in maths, its gender focus links with the aims of this research project on art by comparing the views of boys and girls. Eccles (2007) suggests that choices can be related to two different opinions held by the student: the prospect for success and the value the students attribute to the different subject choices. These two sets of beliefs can also be related to the individual's own socio-cultural views influenced by their habitus and cultural capital (Bourdieu, 1977, 1984), (see glossary of terms p.208) life experiences, and their perceptions of cultural norms and perceptions attributed to achievement related endeavours (Eccles, 1987; Eccles, Wigfield & Schiefele, 1998). Blenkinsop *et al.* (2006) suggest that schools can make a difference in how young people make decisions when the students are supported in their decision making and have a clear understanding of the benefits of subjects when studied in secondary school and beyond. This includes impartial talks with teachers and career advisory provision, such that the student is less reliant on external factors such as friends and family (Blenkinsop *et al.*, 2006).

Eccles (2007) interlinked aspects that include: cultural milieu (the setting or environment in which a person lives, Collins, 2020), socialiser's (a person who takes part in social activities, Collins, 2020) beliefs and behaviours, stable child characteristics, previous achievement related choices, interpretations and experience, affective reactions and memories, perceptions, goals, expectations for success, achievement related choices, performance, and subject task value (see glossary of terms p.208). This again links with Bourdieu's concepts (Bourdieu, 1986) and many of these attributes, both conscious and unconscious, can be applied to Year 9 students' thinking at the time they consider their final GCSE subject choices. Therefore, I related and refined the model (see Fig. 2.4, p. 70) to create a condensed version which included the relevant elements to the research questions, to be applied at one moment in time, to better understand the students' perceptions of art and their decision whether or not to study the subject (see Fig. 2.2, p.46). Through these five aspects, it is possible to explore the extent to which boys' and girls' preconceptions and differing choices are influenced by their home life, peers, society, experiences, and emotions during their education.

1.7 A Methodological Overview

A draw-an-artist activity and questionnaire each intended to elicit a range of responses from Year 9 students. Through these approaches I aimed to explore students' views about what they thought of art, what they thought of people who were artists as well as seeking their views

about studying art, their experience of art lessons, and attempting to elicit reasons why they may/may not choose to study the subject beyond KS3

These two methods for collecting data (also discussed in chapter 3), both confirmatory and exploratory (Cohen, Manion & Morrison, 2011), are then presented and analysed in chapter 4 and considered during discussion and interpretation phases (chapter 5). Such multi methods aimed to generate new synergistic understandings of student perceptions of art and artists and the influences that might subsequently impact upon their choice to continue to study the subject (Creswell & Clark, 2011). Table 3.1 (p.90) illustrates the research tools, the data collected, and how the research questions were addressed. These research tools were used to elicit students' experiences of the world (from the classroom, home, and in society) and their reflections upon those experiences. I hoped they would provide an insight into participants' lived experiences as well as incorporate new information into their pre-existing knowledge (Fosnot, 2013). Conclusions, reflections, and evaluations are then considered in chapter 6, along with highlighting possible contributions to knowledge.

1.8 Summary of Chapter 1

Within this first chapter, I have outlined the research origins and focus and given a rationale for the research. I have also outlined the research aims and questions and given a brief introduction to the theoretical framework and methodological overview that will be adopted. This study is relevant as, with fewer boys choosing art GCSE than girls, there is a potential loss of future male artists (in the broadest sense of the term) which may, in the long term, limit opportunities for both boys and girls. The research could also inform ways to establish a more balanced future for KS3 teaching and learning in English secondary schools. The methodological approach, utilising and adapting a drawing activity (draw-an-artist) and the expectancy-value model in a novel approach, may also be useful for teachers, policy makers and future researchers.

In the following literature review in chapter 2, I explore existing research and debates relevant to the potential reasons why some students choose not to continue to study art and explore how this may change depending on the participants' social, cultural, psychological, and historical factors. Furthermore, within these areas of literature, I also consider whether the students hold a clear understanding of the benefits of an art education when studied in secondary school and beyond.

Chapter 2: Literature Review

2.1 Introduction

This chapter provides an overview of the relevant literature that begins to address the emerging questions relating to how students' perceptions of art influences their decision to study the subject at GCSE level and beyond to career choices.

The chapter is organised in three parts. Part 1 considers historical and contemporary discussions surrounding the ontological nature of the study of art beyond KS3, focusing on the value and educational context, and the wider benefits for future study and careers. It also considers where art sits within a broad and balanced curriculum, the unique skills and attributes it brings to students studying GCSE, as well as its value to society. These are relevant as evidence suggests that Year 9 students are not always given accurate and important information about the value of subjects at a time the students are making their GCSE choices (Blenkinsop *et al.*, 2006; Haynes, McCrone & Wade, 2013; Houghton, Armstrong & Okeke, 2021). Looking at these elements in relation to my research focus may highlight to policy makers and practitioners the values and benefits of an art education and how it can be overlooked.

Part 2 considers the influences on students' GCSE choices towards the uptake of art. It begins by considering, in the introduction, KS3 students' experiences in art in secondary school. This is followed by an analysis of whether current educational policy and practices support the learning of art in English secondary schools. It also includes discussions and a literature critique about how the nature and value of art is communicated to 13–14-year-old students through parents, teachers, peers, family, and friends, as well as wider society, and how these implicitly influence students' GCSE choice to take up art, or not. It specifically considers the work of Bourdieu (1977, 1984) and his theories associated with field, cultural capital, and habitus as factors influencing such student choices. These influences are relevant to the research aims through exploring the extent to which there may be differences in the students' perspectives. Marx (2022, p.4) tells us that 'children acquire a cultural capital (assets that promote social mobility) from their home background (Bourdieu, 1977), reproducing the need for education to facilitate career success projected onto them by their parents'. However, parents may be communicating outdated views of art and associated career opportunities. Bourdieu's tools help theorise how influences are related that promote differences in Year 9 students' beliefs, experiences, and attitudes, and the extent to which these might explain subject choices.

Part 3 focuses specifically on how gender-related factors influence student choices in different ways including factors that influence boys and girls to choose different subjects at school and the different ways that boys and girls feel they are capable and value their art lessons. This aligns with the research aims by considering the effect of gendered differences and influences on students' expectations, values, and choice towards studying the subject at GCSE and beyond. It begins with consideration around the social construction of gender, schooling and gender, and the relationships between gender and habitus. Gendered stereotyping is also discussed as part of social construction and how gendered beliefs and behaviours may perpetuate in societies. It questions the extent to which gender stereotyping and students' perceptions of what is an 'artist' inform their views about art education and potential career choices. Gendered theories focusing psychologically on expectancy, reasons for engagement, value constructs, motivation to continue study, and cognition are explored with gender theories positioned sociologically to give a better understanding of their effect on the decision making process of these Year 9 students. In addition, relevant theorists' views associated with gendered achievement and expectancy-value theory on why students may or may not choose a particular subject are covered in line with the RQ and aims.

In summary, the three parts of this chapter raise various research issues, including possible gender stereotyping and the role gendered cultural assumptions play in Year 9 students' attitudes and beliefs, along with how these may be perpetuated amongst families, schools, peer groups, and wider society.

2.2 Part 1: The value of an art education and how it may assist potential careers in the creative industries

I begin with a brief explanation of what an art education comprises at secondary school level in England before discussing the value of such an education and how it may assist in potential careers in the creative industries. I use the term 'value' in this context to mean 'the regard that something is held to deserve; the importance, worth or usefulness of something' (Oxford English Dictionary (OED, 2022); Stevenson, 2010).

Art is a compulsory part of the school curriculum in England up until the end of Year 9 (Department for Education (DfE), 2014). It involves engaging, inspiring, and challenging students and equipping them with the knowledge and skills to experiment, invent, and create works of art, craft, and design in a wide range of materials and media, through which they explore ideas and record their experiences (DfE, 2014). The National Curriculum (NC) for art (DfE, 2014) indicates that students should become proficient in drawing, painting, sculpture, and other techniques. They should be able to evaluate and analyse creative works using the language of art and learn about great artists, crafts makers, and designers and their historical and cultural context. However, there are limitations to these ideals and the curriculum framework, which are discussed in more detail in part 2.2.1 (p.32).

Since 2010 the subject has become increasingly marginalised in many English secondary schools where opportunities to study are reduced during and after Year 9 (Payne & Hall, 2018). Schools offering a two-year KS3 course can allow students to stop studying art at the end of Year 8, age 12 (Ofsted, 2012). Its inclusion in the school timetable is dependent on how subject options are organised which influence whether students are able to opt to study art at KS4. Hickman (2010) comments on how values placed on the curriculum have gradually shifted away from art as education has become more results based so that measurable improvements in raising standards can be demonstrated. There has been one curriculum re-write since New Labour's national curriculum (2008) in 2014 (DfE), resulting in increased political focus on students securing core knowledge in a limited range of preferred academic subjects. This has a deleterious impact on the arts in schools (Steers, 2014). As such, reduced opportunity to study is one component in several underpinning the current undervaluing of the subject by UK government legislating in England and by school leaders. This impacts on both students' and teachers' prospects for teaching and learning (Payne & Hall, 2018) and connects to RQ2 as one of several limiting elements that can influence students' options to studying art. More details of current curriculum provision in English schools and reasons for the undervaluation of the subject are discussed in section 2.2.1.

Despite a depletion in opportunities within the school timetable to study art, there is value in its study to assist potential careers in the creative industries. In the context of this research, creative industries (defined as the 'economic activities associated with the generation of knowledge surrounding human activity, the creative economy, and the arts' (Hesmondhalgh, 2018, p.14)) have their origin in individual creativity, skill, and talent and have the potential for wealth and job creation through the generation and exploitation of intellectual property (Department for Digital, Culture, Media, and Sport (DCMS), 2022). Jove & Farrero (2017) highlight how teaching, learning, and communicating through contemporary art helps future

teachers and students alike to cope with diverse situations in the 21st century. Studying art during KS3 is a means for young people to learn specific skills (Jove & Farrero, 2017) through working with a range of media, such as drawing materials, paint, fabric, film, the human body, the human voice, or natural and synthetic substances. This enables students to develop multiple skills as well as an understanding of a wide range of histories and cultures (Jove & Farrero, 2017) (see section 2.2.2. for further specific skills that can be learnt through an art education that other subjects do not offer). It is important that the intrinsic value (see glossary of terms p.208) of artistic experiences form part of a general education and the opportunities for personal fulfilment are recognised. Art supports not only the development of personality, but also to develop an understanding of what it is to be human and be able to address 21st century issues. In an age obsessed by data, depersonalised customer experiences, AI, and working from the home, we should be spending more time focusing on interpersonal skills, creativity, and originality. There is an important place for art within the school curriculum and within the STEM (science, technology, engineering and mathematics) conversation (Bequette & Bequette, 2012). The skill of learning a visual language provides young people with the opportunity to better express their ideas about the world in ways other than using words, as well as verbally and in writing.

These experiences can contribute towards a student's employability assets, including self-awareness and how they organise themselves in society, their ability to collaborate, to communicate articulately, think creatively, and develop social and political understandings. Hickman (2010, p.111) tells us that globally millions of pounds are spent on creative projects, art education, and cultural institutions for what he refers to as 'creating aesthetic significance'. He defines this as a 'fundamental human urge, something which is creative and inventive, concerned with the senses, has meaning to the person who created it, and invites attention' (Hickman, 2010, p.111). He also gives an alternative perspective to the international case studies of Bamford (2006) by rejecting Bamford's social and cultural accounts of the nature of art making in favour of a largely psychological approach aimed at addressing contemporary developmental issues in art education.

Chauncey & Walser (2009) state that art can play an important part in building students' confidence through generating a sense of pride in their work, encouraging them to strive and accomplish knowledge to a higher level. With greater confidence and less fear of failure, young people can become more self-assured when experimenting and risk taking. These are important qualities. Recognising that making mistakes is part of the creative process will help develop more resilient future societies (Marrou, 1974). Similarly, the ability to think imaginatively and have fresh ideas is essential for innovation and progress in society (See &

Kokotsaki, 2016). This creative/artistic process can also give students the chance to question, develop an empathy with each other, and appreciate what we have in common, all essential qualities for a more inclusive and caring global community (Art in Action, 2020). This can also help develop employability skills, particularly in relation to jobs where collaborating and creativity are valued.

Building on this, art can provide an opportunity for students to learn that by working as a team, their individual contribution can be important to the whole (Calvo & Sclater, 2021). It requires understanding, informal mutual learning, trust, and rapport to effectively achieve collaboration (Calvo & Sclater, 2021). However, Newman (2020) finds such artistic collaboration uncomfortable as individual ideas can be challenged, although she recognises that being outside one's comfort zone and being asked to see something differently is an important part of the learning process that Year 9 students could benefit from. My own experience suggests that the ability to share creative ideas together, maximise shared knowledge, generate an enthusiasm for learning (which working solitarily may lack), utilize complementary strengths, develop the ability to compromise, build trust, and develop conflict resolution skills can all ultimately lead to creating a wider sense of ownership for a successful outcome. Within appendix 19 is a recent scheme of work that enables my Year 9 students to develop these skills and attributes. Being able to work effectively in a team, as this project is designed to achieve, is important in the modern workplace, both in the creative industries but also in much office-based work.

In 2019, 52.9% of UK jobs were office-based (for example, professional occupations, associate professional and technical occupations, administrative, secretarial, sales, and customer service (ONS, 2021)). In such jobs, employees are required to work collaboratively (both on-line and in the office), where the communication of individual ideas can be included in a collective vision. Much of the software, design thinking, and story boarding used in collaborative meetings requires a creative input through the use of information technology (IT) to ensure content is engaging and communicates the right message (Mootee, 2013). As a result of the exponential growth of digital communications over the last three decades, the amount of information which is readily available through the internet is unfathomable. However, communication requires articulation and presentation (both visually and aurally). This ability to communicate complex issues, problems, and solutions through words and pictures can be learnt in the art classroom (Nunan, 1989; appendix 19). It is crucial to support young people to be able to operate effectively in the workplace and possibly more crucial to feel able to shape their working worlds.

Overall, the practical and creative skills developed during a secondary art education are internationally recognised and critical for progressive societies (for example, Eisner, 1995; Prentise, 1995; Greene, 1995; Hickman, 2004, 2007, 2010; Downing & Watson, 2005; Atkinson, 2006). Marx (2022, p.8) tells us that 'The Confederation of British Industry states that key skills developed by arts graduates going into the labour market include: an ability to demonstrate an innovative approach, creativity, collaboration and risk taking' (2009, 2021). These are fundamental skills which are not only taught through art, but rarely elicited elsewhere in the curriculum (Eisner, 2002). However, these values and benefits can be 'seen' differently by academics, teachers, and students because of their varying experiences and exposure to art and art education both at school, home, and in society. What is important is that students should have equal access to an effective art education and the opportunity to develop these skills and an understanding of their value for themselves.

The UK's creative industries contribute hugely to the UK's economic activity and growth, for example in 2019 the UK's creative industries generated more than £115 billion to the UK economy and employed more than 2 million people (Creative Industries, 2018), and are some of the UK's most successful exports (Gov.UK, 2020). Whilst UK-generated income reduced to £95 billion in 2020 resulting from impact of the coronavirus (COVID-19) pandemic, it has since rebounded strongly to £104 billion in 2021 (DCMS, 2022). When considering the changing employment landscape, for example, that Artificial Intelligence (AI), automation and response answers across knowledge domains are increasingly replacing many traditional jobs (Price Waterhouse Coopers (PwC), 2017), it can be argued that the creative industries remain hugely important for jobs. This is crucial when seen in the context of a national shortage of graphic designers, artists, architects, web designers, arts officers, producers, and directors (The Home Office, 2016). Since the coronavirus (COVID-19) pandemic, there have been areas of exceptional demand, for example, online streaming services and content, social media, information technologies, and software (Kim, Paroteeah & Cullen, 2020), whilst other disciplines continue to slowly recover, for example theatres, concerts, festivals, cultural events, libraries, and museums (Khlystova, *et al.*, 2022; Machovec, 2020). Yet, despite the importance of the creative industries to the UK economy, there is evidence to indicate that they continue to be overlooked by the UK government (Belfiore, 2020) despite arguably never being more relevant. Even with the government setting up the 'cultural investment fund' in 2019 and the 'cultural recovery fund' during the coronavirus (COVID-19) pandemic in 2020, both of which were widely welcomed, they have since been widely criticised as they leave some creative organisations in perilous financial situations (UK Parliament, 2022). If young people cannot see further jobs in the creative sector, they will be less inclined to study arts subjects after KS3 in secondary school.

We live in uncertain, complex, and fluid times and there is a necessity to prepare young students for the unknown (Payne, 2019). Although Carey (2010, p.134) questions the notion that exposure to and making art makes people 'better' and argues this is also difficult to quantify, Payne (2019) suggests that the skills, knowledge, and experiences learnt through an art education will be hugely beneficial (for example, see appendix 19). Ensuring that young people can explore, be curious, use their imaginations, and take risks will help prepare them for an uncertain future. Barnett (2014) goes beyond this by stating that learning for such an unknown future must be a learning understood neither in terms of knowledge nor skills but of human qualities and dispositions. In my school we have a former student who has just won an Oscar (2023) for an animation film created from his book of simple drawings associated with relationships, fears, hopes, courage, and kindness. This human element is at the very heart of an art education and allows the student to consider who they are and what they stand for, thereby helping them prepare for the changing times ahead.

2.2.1 The positioning of art as a component of a broad and balanced school curriculum

The benefits for students and societies from what can be learnt through an art education should be considered in the context of where art is situated in the English curriculum. The NC in England (Department of Education (DfE), 2014) states within its chapters the aims of breadth and balance promoting the spiritual, moral, cultural, mental, and physical development of students at school and its intention to prepare students for the opportunities, responsibilities, and experiences of later life. It aims to provide opportunities for students to be introduced to essential knowledge (determined by policy makers perhaps more focused on core subjects) that they need to be educated citizens and help engender an appreciation of human creativity and achievement. By the NC aiming to provide a broad and balanced curriculum, the government argues that students will have opportunities to experience different ways of acquiring knowledge in a wide range of subjects and discover for themselves which subjects they value and want to pursue beyond KS3 when they make their GCSE choices.

However, this vision assumes that students will have equal access and encouragement to study all the subjects on offer with associated high-quality teaching (Steers, 2014). In this regard, the NC continues to be subject to much debate regarding imbalance and inequality (Ball, 2003; Oates, 2010; DCMS, 2012; CfSA, 2013; CLA, 2013; NSEAD, 2011 and 2022; Steers, 2014). On the one hand, regarding its design the government states that schools exist to provide a rounded education, including developing skills beyond the classroom and enabling students to pursue their passions in life (DfE, 2014). On the other hand, with the introduction of the EBacc, it is questionable why the arts subjects, design and technology,

citizenship, and religious education have been reduced (Steers, 2014). Music and art have the shortest programmes of study in the document (DfE, 2014) and neither drama nor dance are stand-alone subjects within the NC but are subsumed into the English and physical education curricula, respectively. Michael Gove (2013), as Secretary of State for Education (2010-2014), stated that the art curriculum had been significantly slimmed down to liberate art teachers to use their professional judgement when designing schemes of work that met the needs of their students. Yet within its brevity, this art curriculum struggles to demonstrate both breadth and balance. Wild (2022) implies that the UK art curriculum has historically focused on knowledge, skills, and understanding, with no mention of aesthetics. This is significant as without the philosophy of art helping students address issues of beauty and taste, and limited reference to natural and artificial sources of experiences, the art curriculum will remain limited. Wild (2022, p.41) further suggests there is an overreliance on the restrictive nature of the 'formal elements', as the only subject-specific knowledge consistently detailed across the iterations of the NC (2014). However, arguably, the broad intentions of the curriculum have never constrained practice (Ofsted, 2009) and individual art teachers can use their skills and experience to expand the curriculum further. Regardless, partly because of this slimming down, the status of the subject within the curriculum has been undermined. This has led in turn to the reduction in specialist pedagogy on school-led Initial Teacher Education programmes, limited subject-specific professional development, and more limited subject knowledge demonstrated by art teachers (Payne & Hall, 2018; NSEAD, 2022). This then contributes to teachers not being able to interpret the curriculum in innovative and diverse ways and, therefore, to fully articulate its value.

The Organisation for Economic Co-operation and Development (Organisation for Economic Co-operation and Development (OECD), 2013) expressed a vision for the future of art education where the subject has a positive impact on the three subsets of skills defined for innovation: subject-based skills, including in non-arts subjects; skills in thinking and creativity; and behavioural and social skills. However, these have been overlooked by the DfE (2014) due to their focus on core subjects. This marginalisation is also further reflected in the small percentage of art candidates at GCSE in comparison to other subjects (JCQ, 2021), the ongoing reduction in curriculum time devoted to arts subjects in many schools, and the continued decline in the number of specialist art teachers and their training (Dineen & Collins, 2005; Payne & Hall, 2018).

The KS3 curriculum is often not a high priority in schools as stakeholders focus on timetabling, assessment, and monitoring of older students' progress (KS4 and KS5) as they head towards high stakes public exams (Ofsted, 2015). During Year 9, classes may be split between more

than one teacher and students may be taught by a non-specialist. The latest published schools White Paper, in which the government recommends the delivery of real action to level up education and provide opportunities for all (Gov.UK, 2022), continues to focus on a centralized curriculum with the suggestion that the creative arts could form an extra offer as part of a longer school day (NSEAD, 2022). This demonstrates how the government continues to refer to the subject in relation to extra-curricular study as it did in the 2016 White Paper (DCMS, 2016). This has led to some schools reducing students' access to art provision in the main curriculum (Payne & Hall, 2018). There is no doubt that extra-curricular activities including music, art, and sport are widely considered valuable life experiences (Donnelly *et al.*, 2019) but they should be afforded their proper place within a broad and balanced curriculum and not regarded as an add-on. Donnelly *et al.* (2019) also highlight the inequality in young peoples' access to extra-curricular activities, particularly affecting those from lower socio-economic backgrounds, which severely affects their art formal or informal educational experience. There is no reference in the latest White Paper (DfE, 2022) to the diversity of approaches in teaching and learning across subjects, including the very specific skills and practice delivered through art. This may perpetuate inequality in the curriculum by way of lack of understanding, specialist teachers, funding, and timetabling. Consequently, there continues to be inequality in the English education system where the opportunity to study art in all its diverse forms can be dependent on the school one attends and how that provision is apportioned (NSEAD, 2016).

Bourdieu discussed evidence of social reproduction and its contributions to understanding educational inequality (Edgerton & Roberts, 2014). Adams & Owens (2015) argue for the significance of the creative arts in the establishment of social justice in education. All young people should have a right to a broad curriculum that prepares them to progress through their chosen route of study, to build confidence, to promote well-being, and to help them into rewarding future employment (Barnett, 2014; Brewer, 2019; Gregson, 2020). However, Riding *et al.* (2019) highlight that the narrowing of the curriculum focused on maths, English, statutory assessment tests, and the school inspection framework (Ofsted) has eroded the practice of a broad and balanced curriculum. Ofsted have subsequently recognised that, despite educational aims to achieve a broad curriculum with includes social, moral, cultural, and spiritual development at the forefront (DfE, 2014), this has not been achieved. Creative arts should be at the heart of sincere attempts to support young peoples' health (Arts Council England (ACE), 2014; NSEAD, 2022) and success, and fulfilment and happiness in schools should be seen through a broader lens. Staufenberg, (2017) suggests that many schools fail to understand the term broad and balanced curriculum, let alone operate one.

Whilst the arts remain visible in educational policy, this narrow agenda can distance young people, particularly boys, from fully interacting with contemporary culture and connecting the arts with career prospects and the workplace. Marx (2022) suggests that the current trend seen in GCSE subject uptake follows a gender divide with boys focusing on sciences, business studies, and information and communications technology (ICT) whilst languages and the arts are more favoured by girls (JCQ, 2022). The curriculum, therefore, illustrates issues of gender categorisation and a gender divide in subject choice (Marx, 2022). The current government's proposals for curriculum reform appear to do little to encourage boys to continue participating in arts and languages beyond KS3 (DfE, 2016). Etherington (2013, p. 36) suggests that policy makers 'embrace a fine art appreciation stance that implies a backward-looking leisure pursuit, arguably more suited to girls'. Fig. 2.1 (p.33) illustrates the considerable outnumbering of girl versus boy candidates for GCSE art 2010–2019. This may be because of opportunities in the current curriculum and associated social constructs of behavioural choices and the perception by some that the subject offers fewer career prospects and is vocationally irrelevant (Etherington, 2013). Payne (2019) substantiates that significant numbers of students are unable to access an art education due to lack of opportunity, funding and support, or indeed are actively discouraged from studying visual arts activities. Between 2016–18, the number of curriculum hours devoted to the arts, together with the number of art teachers in secondary schools, both fell by 7%, while the overall number of students increased by 3%. By restricting opportunities and choice for study, as well as developing a subject hierarchy that varies depending on the school, the breadth and depth of the curriculum is diminished.

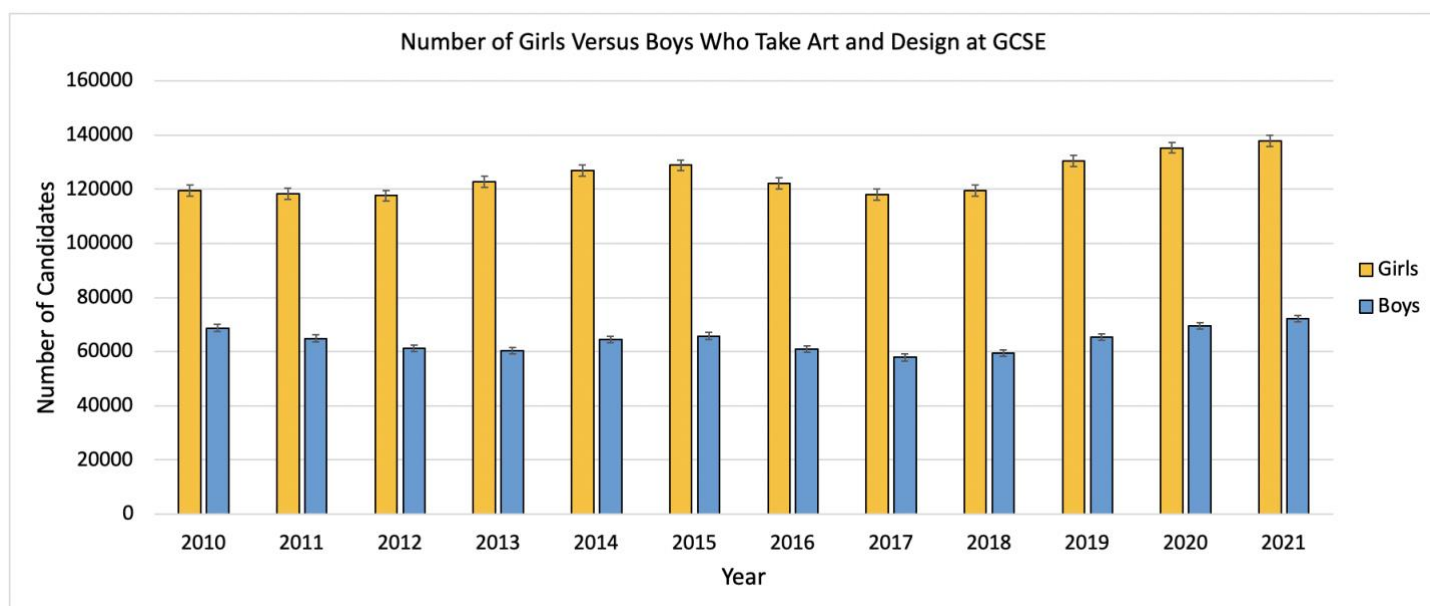


Figure 2.1: The number of girl versus boy candidates for GCSE art 2010–2021.

Aside from government policy and academic comment, the teaching of art within the curriculum can generate its own areas of tension. Downing & Watson (2004) gathered the opinions of 54 art teachers, questioning why art was an important component of a broad curriculum and how it could be improved upon. Their findings showed that there were substantial differences in the content and standard of teaching of art across the sample and, as such, the effective delivery of the art curriculum was highly dependent on the school. The authors made specific examination of two distinct camps of school: those who dismissed the relevance of teaching contemporary art practice and those who had a more forward thinking and open-minded approach. Grant (2020) regards this evidence as upsetting and writes of the importance of the subject changing with the times and embracing contemporary practice to ensure its relevance. For example, when taught to embrace postmodern artistic practice (which draws on mid-late 20th century philosophy which advocates individual experience, and the interpretation of that experience over abstract principles; Tate, 2022), it can be more relevant to Year 9 students living in a postmodern culture (Grant, 2020). Art is one of few parts of the curriculum that allows students to incorporate their lived experiences into their study (Greene, 1995). This, therefore, helps young people to better develop as individuals and enables them to examine and represent experiences and knowledge gained from personal practices and choices. Likewise, learning alongside diverse visual art forms can open up democratic debates and allow students to examine the world and their place within it (Addison & Burgess, 2013). Payne & Hall (2018) further develop this point by suggesting that learning through diverse art forms can facilitates learners' autonomous, self-regulated, and imaginative behaviours.

In conclusion, creating and implementing a broad and balanced curriculum is the responsibility of government and the education establishment and should include a breadth of subjects to ensure students acquire a wide range of knowledge, understanding, and skills that enable them to discover, value, and pursue their experiences, passions, and career trajectories. Rolling (2008) calls for greater legislative support, funding, and time allocations to be devoted to art education to encourage greater recognition of the relevance of art practices in the wake of the information age and the increasing importance of discourse and convergence of art, science, and technology (Wilson, 2003). Overall, this section presents an overview of the pressures on art as a valued component of a broad and balanced school curriculum and provides contextual background of the problems that exist for the subject in terms of funding, timetabling, access, support, and influence within the current educational structure.

2.2.2. Student learning through an art education that other subjects often do not offer

In order to explore the benefits of learning through an art education for Year 9 students and the potential for further study and career choices, I considered and critiqued four key areas of skills distinctive to art (which I have chosen following research and evaluation of relevant theorists). These are unavoidably interdependent and interactive with each other (see Dewey, 1902, 1904; Read, 1947; Szekely, 1978; Anderson, 1981; Allison, 1982; Eisner, 2002; Atkinson & Dash, 2005; Hickman 2010; Hall, 2010; Addison & Burgess, 2014).

These are:

1. Obtaining specialist knowledge and understanding (ways of thinking about art).
2. Finding different approaches for student learning (ways of thinking and learning as an artist).
3. Developing individual practical artistic skills and processes (ways of making and doing art).
4. Developing a visual literacy that inspires and challenges the individual to create their own personal works of art, but also to be able to work with others to create collaboratively and form associations (ways of working individually and with others).

These four areas relate to my research project by illustrating what students can learn through an art education that other subjects do not offer to the same degree or in the same way. As further discussed in section 2.3.3, they are also a means for students to develop their cultural capital (accumulation of knowledge and skills to demonstrate cultural competence), habitus (embodied disposition and tendencies – although this could be construed as *de facto*) and field (social position) (Bourdieu, 1977) through their home life and school. Engagement in art by producing, watching, reading, performing, or listening keeps cognitive and affective aspects alive and activates emotions and sensitivity (Yolcu, 2009; see also appendix 19). Through making and learning about art, the students can further develop deeper self-awareness because ‘what you know and do is constitutive of who you are and how you live’ (Thomson *et al.*, 2012 p.17). Below, I look at each key distinctive area in turn.

1. Ways of thinking about art – an art education can enable students to gain a unique perspective of themselves, of others, and wider cultures and societies, by recognising and understanding how art, craft, and design have shaped our world history and continue to contribute to the culture, diversity, and wealth of our global citizens. Allison (1982, p.62) substantiates this by referring to the ‘*historical and cultural domain*’

defined as: the development, understanding and appreciation of the changes and effects brought about by the influence of historical and cultural contexts, and the roles played by artists, crafts people and designers in this and other societies, in relation to their contributions to the development of forms, ideas and values. Art can provide the Year 9 teacher with the freedom to inspire students through any appropriate culture and history which is unique to the subject area and can be relevant to the participating students as, rather than being beholden to set syllabus, it can create possibilities to explore any period or culture. This means that the art educator can arguably help the Year 9 students to challenge cultural and gender stereotypes by researching, evaluating, and responding to problematic artefacts. This can entail engaging in social, political, or purely aesthetic debate to learn from the students' own cultures as well as those unfamiliar to them and to inspire students to discover that the art world is there to be explored locally, nationally, and globally. Responding to increasing diversity in society and active citizenship, Atkinson & Dash (2005) highlight how art can be used to develop and understand personal, social, and cultural issues of the past and those that touch students' lives today. These psychological and social elements are also relevant to my conceptual framework in considering Bourdieusian theory because of the importance of examining contemporary and cultural debates and not relying on the reproduction of outdated opinions. Whilst other subjects may also address history, politics, or culture through art, students are encouraged to respond to these stimuli by generating something new, rather than reproducing existing knowledge. Freedman (2003) argues that this is unique to an art education and, furthermore, because much of contemporary culture is becoming ever more visual, learning about and experiencing visual culture (an aspect of culture expressed through art/visual imagery) is increasingly important. This is also a means for the students to develop their knowledge and accumulate their cultural capital (Bourdieu, 1993).

2. Ways of thinking and learning as an artist – Year 9 students have a distinctive opportunity within the art curriculum to develop a wide range of thinking skills including evaluation, analysis, experimentation, risk taking, creativity, critical thinking, problem solving, and demonstrating cultural competence (Bourdieu, 1993; Eisner, 2002). These are important skills based on exploration, originality, and innovation; although achieving these skills are aims, not all art lessons promote them and the students may not recognise them either. If evident, they can be readily transferred into the workplace. Eisner (2002) advocates that the nature of learning in and through this practically-based subject can develop thinking skills, which can also be valuable when dealing with daily life. It can also provide students with the opportunity to develop alternative

thinking skills, moving away from more traditional and often standard learning methods, such as learning by rote (Mitchell & Martin, 1997). Allison (1982, p.62) further validates this by referring to the '*analytical and cultural domain*': the development of skills in describing, analysing, interpreting, and evaluating aesthetic qualities as a basis for both experiencing and being able to communicate meaningfully about the content and form of art. Engaging with contemporary art and practice allows young people to develop greater cognitive reasoning and study aspects of humanity to become personally richer, more nuanced, and more cultured (Hickman, 2010). Although cognition through art education is difficult to decipher and has been possibly overlooked in terms of large-scale research, Eisner (2002) suggests that learning through the arts can develop complex thought (both conscious and unconscious). He offers a rich array of examples demonstrating how learning through the arts can refine forms of thinking that are valuable to everyday life. However, Carey (2010) critiques Eisner's (2002) theories by suggesting that his claims are hard to quantify. Freeman (2000) counter argues that through an art education, students can develop an understanding of aspects of the world that they could not gain access to through other means. Heaton (2021, p.1324) also gives an interesting viewpoint on embodied cognition in art education by suggesting it is a practice 'fuelled by knowledge, research, mapping and inquiry (Vitulli, Giles & Shaw, 2004) and it is an infiltrator to change.' However, the DfE (2014) is encouraging schools to practice evidence-based teaching, which involves establishing where students are in their learning, deciding on appropriate teaching strategies and interventions, monitoring student progress, and evaluating teaching effectiveness. Through this agenda, it has been questioned whether art has a positive effect on academic outcomes as it may be seen as 'practical' learning as opposed to an intellectual pursuit with intrinsic qualities (See & Kokotsaki, 2016, p. 3). However, Hickman (2010) and Eisner (2002) reassure that subtle aspects of the mind can be improved in the different kinds of environment provided by art education and that learning to think academically like an artist with an emphasis on creativity, critical thinking, problem solving, and mindfulness builds health and well-being, motivation, and confidence. This enables many Year 9 students to visually express themselves with a greater sense of personal and social responsibility. Eisner (2002) highlights this by making connections between art, student development, and cognition and illustrates different approaches to an art education, which all play their part in refining forms of thinking. Eisner (2002) tells us of many skills that can be learnt through an art education that other subjects do not offer to the same extent. These include: attention to relationships with one another; an improvisational side to intelligence; an ability to shift direction or refine aims in the course of learning (or

flexible purposing as referred to by Dewey et al., (1934)); the ability to multi-task; strategic thinking; developing a visual vocabulary; heightening aesthetic feelings; expanding the imagination; problem solving; refining the senses; critical thinking; looking at the world from a range of perspectives; and an ability to transform qualities and experiences into a different form. All these skills, experiences, and aptitudes reinforce how visual art provides opportunities for personality development, empathy, adaptably, and personal reflection that other subjects don't offer to the same extent.

Additionally, Spendlove (2007) suggests there are few subjects in the curriculum that offer the powerful opportunity for students to express emotion within a creative educational experience in school. He writes of the importance of a greater recognition of an emotional dimension that can be beneficial in helping students develop emotional capacity. He advocates that, by engaging with the artistic process (person), stimulating emotional engagement through appropriate learning contexts (process) and facilitating the emotional interface with the outcomes (product), it creates unique opportunities for the powerful interrelationship between emotion, artistic creativity, and learning which many other subjects cannot offer. However, although Spendlove (2007) and Eisner (2002) support notions of art pedagogies placing emotion at the centre, Spendlove (2007) does put an emphasis on a product-orientated experience, which can miss the importance of the creative artistic process. Furthermore, the expression of emotions might be more challenging for boys (Wikberg, 2013). Marx (2020, p.3) suggests that there is a culture in the UK where boys are encouraged to engage in 'manly' pursuits and that displays of emotion can be perceived as running counter to this persona.

3. Ways of making and doing art – the acquisition and development of artistic skills facilitates learning and contributes directly to pupil attainment in ways that other subjects possibly do not. Payne (2018, p.562) tells us 'art educators often implement the term 'meaning-making' to differentiate between pedagogic approaches: those that foster pupils' articulation of purpose through art production, in comparison to pedagogy more concerned with skill acquisition and learning outcomes (Sakr, Connelly & Wild, 2018). Allison (1982 p.62) refers to this skill acquisition as the '*expressive or productive domain*', the development of skills and abilities which contribute to an understanding of the nature, purpose, and process of art, as well as providing the means to communicate. Dewey (1902) advocated a 'hands on' approach (meaning direct involvement or intervention) which Eisner (2002) recognises as huge opportunities to develop practical skills and to understand processes. This enables learners to use and understand the properties of a wide range of materials, tools,

machines and systems (Butterworth, 2019). Sennett (2008) argues that learning through making provides insights into the techniques of experience that can shape our dealings with others. He adds that both the difficulties and possibilities of making things well equally apply to human relationships. These different types of learning through manual dexterity can support students in many careers and in the wider world outside art. By way of an example, Kneebone (2003) promotes the importance of developing dexterity skills using simulators in medical training where knowledge can be acquired alongside technical skills. Hickman (2010) suggests that this skill acquisition, both functional as well as aesthetic and creative, should be a priority as it gives students the opportunity to apply their thinking (Eisner 2002).

This is relevant as meaning-making develops skills and understanding of the use and properties of a wide range of materials and media that students can use to convey their meanings and messages. Alongside this, Gude (2013) mentions skills associated with contemporary art that can be especially relevant to Year 9 students. These can promote engagement and enthusiasm and students can gain insight into socio-cultural or ideological discourses by raising awareness and encouraging debate on topical issues. Meaning making can also include working with digital material and developing skills using phones, tablets, and handheld devices, as well as industry-quality digital platforms, to create artistic outcomes. However, Gude's (2013) essay was written almost a decade ago and there was no mention of the acquisition of skills associated with digital art platforms (although art related IT was available at the time) and since then there have been further developments such as digital painting, animation, and photo-manipulation. Teachers can incorporate digital elements to a greater or lesser extent into their curriculum. Although this is not a new development Mihand digital media have been part of the curriculum for decades, the extent and potential for meaning-making through art and the use of 'digital media are seen as important instruments of increasing participation and diversity in arts and culture' (Mihelj, Leguina & Downey, 2019, p.1465). This can give opportunities for students of all ages to develop artistic digital skills and to print, digitally share and upload their creations online. Yet, Mihelj, Leguina & Downey (2019) found limitations as the use of digital media can enlarge existing inequalities related to access to resources. Furthermore, teacher specialisms vary and increasingly, the implications of behaviour policies in schools (use of smart phones in class) can affect opportunities. However, their use can attract many students who might otherwise find art disengaging using devices they find easy to handle and equipment they can relate to in their daily lives, although this

also requires the subject to be increasingly relevant and up-to-date in order to justify its inclusion in the modern curriculum (Heaton & Hickman, 2020).

Embracing practical skills from both traditional and contemporary ways of working will ensure that the subject remains relevant in schools as well as useful in a fast-changing creative workplace.

4. Ways of working individually and with others – the art curriculum provides opportunities for Year 9 students to develop their own visual literacy and to be inspired and challenged to create individual and personal works of art, but also to work with others to create art collaboratively (see section 2.2). Visual literacy is the ability to read, write, and create visual images (Visual Literacy Today, 2022). It is defined by Raney (1999) as linguistic metaphors for the visual. The changing practices and new ways of production of visual imagery offer new possibilities, which demand the changing of practices of creativity and literacy in education (Jewitt, 2008). These can still relate in a contemporary guise to Bourdieu's theories of helping young people to enhance their colour and aesthetic knowledge, to break new creative boundaries, to develop art appreciation and an individual 'judgement of taste', and to debate critical studies associated with aesthetic knowledge (Bourdieu & Wacquant, 2013), but also through an advance use of new technologies. Allison (1982) substantiates this point by referring to the '*perceptual domain*', or the development of skills which expand the capacities to see, feel, and comprehend form, colour, and texture as part of an encounter with the visual/tactile environment associated with the subject and creativity which the students can take through to adulthood. This is reiterated by Glaveanu (2014) who writes of distributed creativity and the creative individual's ability to think from a new perspective. This crossing of boundaries and use of individual creative expression, as opposed to rigid ways of thinking and acting, can also challenge social convention. Teaching Year 9 students should not only be concerned with addressing the fundamental need to create aesthetic significance through new technologies and traditional practices, but should also include learning about art, facilitating creative imagination and expressive activities and acquiring the necessary practical and conceptual skills (Hickman, 2010). These are important aspirations which should be considered when they are being delivered for Year 9 students within the current secondary curriculum (see section 2.2.1).

Overall, these four areas summarise core skills, benefits, and learning opportunities that an art education provides that other subjects do not offer to the same degree.

2.2.3 What are the gendered perceptions of art in informal and formal educational settings?

A key orientation of this research is from the perspective of the students and, as such, I considered student perceptions of art inside and out of school more generally, not only in relation to their career prospects. Pavlou & Kambouri (2007) expressed the importance of really listening to and understanding students. However, existing research on students' attitudes towards art are limited.

Kuščević, Brajčić & Jurisic (2022) uncovered in their research of the Croatian equivalent of Year 9 and Year 7 students that over half of the students would have liked to increase the number of their art lessons per week. Although the students loved their art classes, as many as 70% had never visited museums or art galleries and, if they did, they were most likely to go with their parents (being escorted by their parents at that age was probable). Interestingly, they found that art (visual arts) was more popular with the younger age (11–12 years) than at Year 9 but with no gender variation. Interestingly, Pavlou & Kambouri (2007) also focused on 11–12 year-old students, exploring their attitudes in Cyprus towards art experienced in school. The authors indicated that at 11–12 years students can develop self-doubt about their abilities in art, suggesting that 'attitudes play a significant role in influencing and guiding action emotions and knowledge process'. Employing an 'attitude scale for art experienced in school' Pavlou & Kambouri (2007, p.283) used four subscales: enjoyment, confidence, usefulness, and support. Their findings showed that influences from teachers' art specialisms and their attitude towards art teaching, student perceived confidence, and student gender were the three most important variables that influenced student attitudes towards art in the research study. Therefore, I chose these attributes to serve as influences for the design of the questionnaire in my study.

Fürst & Nylander (2020) have recently explored the perceived value or worth of art education held by students and its place in society, debating attitudes towards 'learning for earning' and the wages and labour associated with 'being an artist' in Sweden. Here the 'usefulness' of art education was deliberated amongst students. Amongst the findings it showed that the students' perceptions of an artist include them being worthless in terms of careers. 'With competitive winner-takes-all labour markets for artists, art education is largely perceived as a worthless credential and form of education' (Fürst & Nylander, 2020, p.422). Education is being increasingly valued for its usefulness in creating competitive employable citizens. In the field of education, school and subject choice is a conventional topic that has been widely addressed by sociologists, particularly those inspired by the works of Bourdieu and his colleagues (Bourdieu & Passeron, 1977; Palme, 2008). Parental, peer and societal pressures

create a paradox of artistic accountability in the employability regime. Art related careers can be regarded as undefined and uncertain and less stable than standardised forms of employment and the participants in the study were aware of the need to educate themselves for employment (Fürst & Nylander, 2020).

Arguments presented in Part 1 about the nature of KS3 art experiences, including the perceived value of an art education to potential careers, its position in the school curriculum, and what students can learn through studying art, will influence how students think and feel about the subject and their decisions whether to continue into KS4. Further potential influences on students' GCSE subject choice towards the uptake of art are discussed in the following section.

2.3 Part 2 Potential influences on students' GCSE subject choice towards the uptake of art

2.3.1 Introduction

Building on an examination of the educational context for art, the wider benefits for future study and careers, and where the subject is situated in the secondary curriculum, I aim to explore potential influences that promote gendered differences of Year 9 students' beliefs, values, experiences, and attitudes towards art. In the process, I consider how is art education communicated to secondary school students and why is it important and the extent to which these might explain students' decisions to study the subject at GCSE.

I begin by outlining changes in candidate numbers and gender differences of student participation in GCSE subjects, including art. Year 9 students, when they make their GCSE choices, have different learning experiences of art in secondary school whilst being taught in timetabled lessons, in an optional subject carousel, or part of an extra-curricular option (see section 2.2.1). Generally, schemes of work are put together within each department to address elements of the NC. For example, over half the secondary schools identified in the 2012 Ofsted report indicated that a range of media was used in KS3 including both 2-dimensional and 3-dimensional work, digital work, and opportunities to combine media. This helps build on prior knowledge and prepares students for the four assessment objectives associated with the GCSE specification (Develop, Explore, Record, Present; see OCR, 2022). The British Standards 4163 and the Design and Technology Association (DATA) recommend manageable class sizes during KS3 of 20 students (NEU, 2022) but this is often exceeded. The classroom size, health and safety implications, and media and ICT available can restrict the use of art materials. Students' experiences in Year 9 will also be affected by the quality of

art teaching, materials available, opportunities to engage with art first-hand through visiting galleries and museums and working with practicing artists, support from home, of the department in school, and the attitudes and behaviours of their peers and gender groups in class. They can also be affected by the gender of the teacher, and the associated training and CPD opportunities available to teachers.

2.3.2 Changes in candidate numbers and gender differences of student participation in GCSE subjects, including art

To give context JCQ (2021) figures from the last eleven years were reviewed. These show both the changes in candidate numbers, as well as the number of boys and girls participating in each GCSE subject, including art. Fig. 2.2 (p.46) shows the number of candidates taking GCSE art over the last eleven years in the United Kingdom, accounting for, on average, around 3.55% of total candidates (JCQ, 2020; Table 1.1 p.17). Fig. 2.1 (p.33) shows that almost twice as many girls than boys chose to study art beyond KS3. In addition, there has been a 15.4% increase in the number of girls taking GCSE art over the last eleven years, against a 5% increase in the number of boys.

Until 1975, art, craft and design education in secondary schools was predominantly segregated between girls and boys, for example home economics and needlecraft for girls and woodwork and metalwork for boys. However, following the implementation of the Sex Discrimination Act in 1975, gender-specific subjects were outlawed (Turney, 2004). Despite this and the NC in England (DfE, 2014) aiming for breadth and balance (see section 2.2.1), Fig. 2.1 (p.33) and Fig. 2.2 (p.45) demonstrate that there remain significant gender differences between subjects, some of which are often rooted from primary school age (Eccles & Harold, 1992).

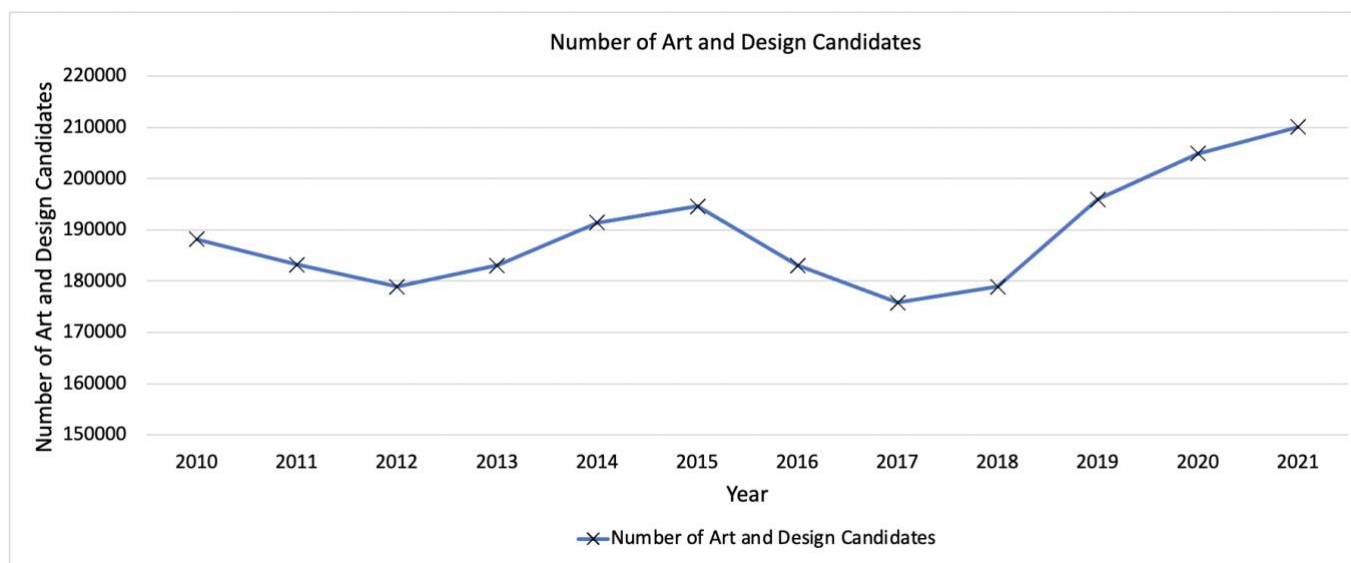


Figure 2.2: The number of art candidates 2010–2021.

Looking at the ten most popular GCSE subjects in the UK in 2007, many show gender stereotypical biases with, for example, girls more likely to take arts, languages, and humanities whilst boys preferring IT (computing) and physical education (DCMS, 2007). In 2020 boys make up only 34.2% of students taking GCSE art and 41.9% of boys taking French GCSE. In contrast, boys comprised some 78.9% of students taking IT (computing) and 62.4% of students taking physical education (JCQ, 2020). Boys' differences in subject choice become even more accentuated after GCSEs (DCMS, 2007). The gender divide can also become self-perpetuating with boys reluctant to take subjects that are perceived as feminine and vice versa (Francis, 2002).

Lightbody *et al.* (1996) conducted a study on 1,068 secondary school students in the UK who were asked to complete a questionnaire relating to their enjoyment of school, their enjoyment of specific subjects and what they attributed to academic success. The findings illustrate how student choices and enjoyment of their studies often related to whether they valued that subject or not. This links with the EVT model (Eccles, 2007). Girls report liking friends, teachers, outings, and lessons more than boys, while boys report liking sports and school clubs more. Moreover, enjoyment of specific subjects reflect traditional gender stereotyping: more girls prefer English, French, German, history, drama, music, art, and home economics, while boys prefer sciences, craft and design technology, physical education, and information technology (Colley, 2002). Such gender stereotyping of subject choices also demonstrates how gendered cultural behaviour can be perpetuated through the education system and how this in turn can play a key part in the reproduction of a whole social system (Bourdieu &

Passeron, 1990). According to Bourdieu & Passeron (1990) cultural reproduction is the social process through which culture is reproduced across generations, especially through the socialising influence of major institutions.

Lightbody *et al.* (1996) also identified gender differences in attitudes towards school and the classroom, with girls rating hard work and teacher approval as more important, whereas boys rated perceived cleverness, innate talent, and luck as more important. Yet interestingly, attitudes towards academic success varied more with age than with gender. Such student choices, subject preferences, and attitudes to academic success at age 13–14 can relate to several factors including social class, gender, and ethnic differences (Henderson *et al.*, 2018), not only prior attainment and enjoyment. In a comparable paper, Henderson *et al.* (2018) examined the 14–16 year-old curriculum and found several common patterns. For example, they found that students with an advantaged social background were more likely to take many more of the ‘core subjects’, but less likely to take ‘applied’ GCSE subjects (‘applied’ GCSEs are designed to provide a more vocational approach and encourage students to apply their knowledge and understanding in a practical way) (nidirect.gov.uk, 2021). They also found that girls were less likely to take three or more STEM (science, technology, engineering, and maths) subjects, but more likely to take ‘applied’ GCSEs. Likewise, students from ethnic minorities tended to study subjects that were perceived to be more academically demanding, possibly as a consequence of parental or family pressure to follow a specific career path (Etherington, 2013). It is, therefore, perhaps not surprising that art has a low level of engagement with some students as it is not perceived to be academically demanding or relevant (see section 2.2.2 where I address this misconception).

It is also important to consider the discrepancy between boys’ and girls’ attainment. Table 2.1 (p.47) and Fig. 2.3 (p.47) highlight the out-performance of girls in GCSE art who consistently achieve higher exam grades than boys (the data for Fig. 2.3 is contained in appendix 2 and is presented as the number of candidates $\pm$ standard error of the mean (S.E.M)). For example, in 2017, 81.7% of girls who took GCSE art achieved an A* to C, whereas only 63% of boys achieved the same grades. Such figures feed into the adapted expectancy-value model of motivation to achieve (Eccles, 2007) whereby boys’ and girls’ performances in art maybe linked to their background, school, and home life as well as the subject’s attainment value, intrinsic value, utility value and perceived cost (see glossary of terms p.208).

Table 2.1: The number of girl and boy candidates achieving between A* to C grades for GCSE art 2010–2017

Year	All candidates	girls	boys
2010	145,661	99,774	45,962
2011	139,809	97,621	42,254
2012	137,749	97,861	39,889
2013	140,796	101,778	39,086
2014	146,228	105,069	41,282
2015	148,703	106,562	42,167
2016	138,962	100,240	38,729
2017	132,898	96,364	36,441

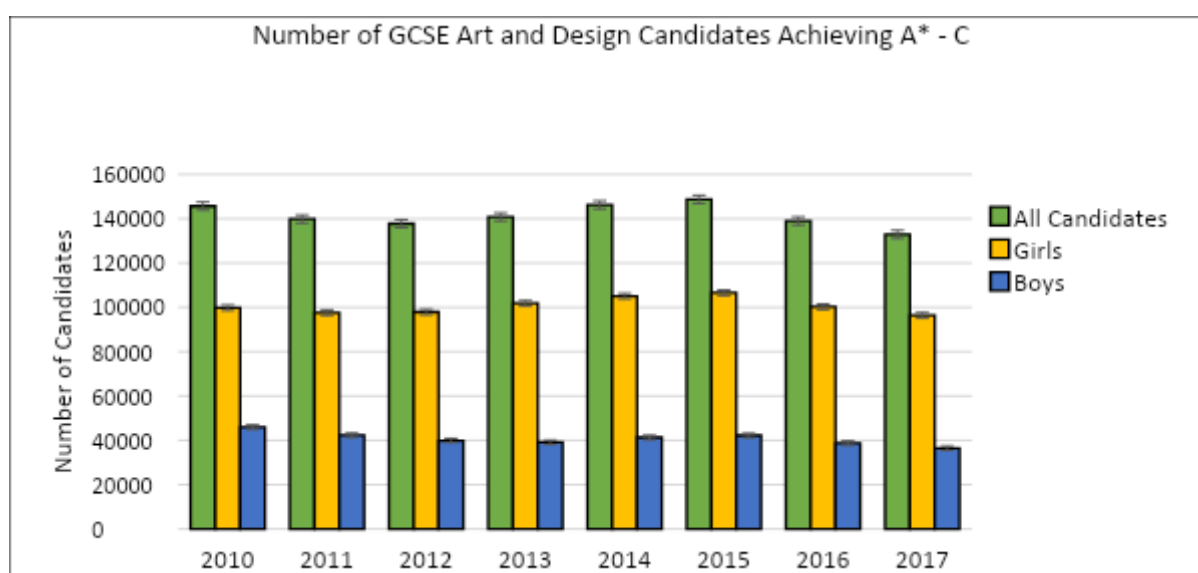


Figure 2.3 The performance of girls versus boys at GCSE art 2010–2017

NB: I have not included data from 2018 and beyond as the GCSE grading system changed in 2017 from lettered grades (A–E) to numbered grades (1–9) following GCSE reforms (Gov.UK 2018), making comparisons with previous years more difficult. In addition, in 2020 and 2021, GCSE exams were cancelled due to the coronavirus (COVID-19) pandemic and GCSEs were awarded by centre assessment grades (CAGs) based on teacher/school assessments of each student. This led to a spike in the number of top grades being awarded.

The trend of more girls opting to continue to study art and then significantly outperforming boys is not exclusive to the United Kingdom but rather forms part of a similar pattern in other developed countries (Imms, 2000; Coles, 2012). These gender differences in decision making

and performance are also apparent in other subjects (Minor, 1986; Eccles, 1987; Benbow 1988). Such differences for art can relate to elements within the adapted expectancy-value model (see Fig. 2.2 p.46), although such a disparity is concerning as the results can have a knock-on effect across the curriculum by potentially exaggerating the gendering of other subjects. Despite art having extensive learning benefits (see section 2.2.2), low numbers of students continuing with the subject, especially amongst boys, may impede the further progression of arts education and possibly affect the stream of young talent into the UK's successful creative industries.

2.3.3 Influences on 13–14-year-old students' GCSE choice towards the uptake of art

There are many reasons that may affect students' decisions to continue to study art. These include school policy and provision, perceptions of ability, a lack of time and resources at home or school, a lack of pleasure and enjoyment in the tasks, and the perceived social consequences of failure (Eccles & Wigfield, 1995; Brown, 2018b). These all relate directly to the Year 9 students' (and, as such, the research participants) experiences in class (see section 2.3.1). I begin this section by considering the influence of school policy, pedagogy, and practice in art education, followed by whether gender differences towards art may begin in the home. I then address reasons for how social and cultural factors can influence students' subject choices, including the role of cultural capital, field, and habitus.

TALIS (The Teaching and Learning International Survey, OECD 2018) captured secondary school teaching practices in 23 different countries and concluded that a learning environment shaped positively by supportive policies and practices within schools and government can play an influential role in providing opportunity. Likewise, the extent of the provision for teaching art within school can greatly influence students' decision making and engagement. Blossfeld *et al.* (2016) highlighted that Bourdieu recognised that in France there existed an enormous divide in opportunity, attainment, and performance in education between differing types of educational institution. In England, our educational system comprises an increasing array of types of schools (Payne & Hall, 2018). Depending on the school's priorities, these may affect the student's opportunity to enjoy a high-quality art education and acquire cultural capital given large variations in school funding, access to materials and equipment, curriculum planning and timetable restrictions, class sizes, and the number of subject choices available. Thus, if art is not supported by government, schools, and teachers the inequality of culture capital is likely to become more entrenched (Bourdieu & Passeron, 1990).

Besides experiences of art in school, Year 9 students may also be influenced in their attitude towards the continued study of art by their experiences at home. For example, Payne (2020) emphasises the influence that parental pressures contributed to discouraging students from choosing art at GCSE and Mason (2005) indicates that making art at home is an indicator of the meaning and value the student places on art, particularly if young people are willing and encouraged to do so by friends and parents. This is influenced by the quality and nature of the art made at home, when it is done, with whom and how the family respond to it. Whilst making art at home seemingly declines with increasing age, particularly after 7 years (Rose, Jolley & Burkitt, 2006), there are many social and emotional benefits to making art at home as a hobby or leisure pursuit (Mason, 2005). Yet, much of Mason's (2005) review focuses on primary school aged girls making art at home for psychological and social reasons, and specifically to help girls develop creatively, to build self-confidence, a sense of accomplishment and self-reliance. Mason (2005) found that more girls than boys made art at home and were encouraged to do so in the family unit. In turn, this led to an increase in engagement and the value that girls placed on their art activities, both in the home and at school. MacPhee & Prendergast (2019) found significant gender differences in pre-school children's behaviour at home that were consistent with gender stereotyping from an early age, including gender-typed playthings, toys, activities, bedroom items, leisure items and art activities. Societal conditioning, beginning at a subconscious level in the home at an early age, is therefore likely to play a part in influencing engagement in making art in later years. Marx (2022) proposes that by secondary school there is a powerful construction of gendered associations, which leads to gender roles and gendered structures; conclusively, art education in schools continues to be socially misconstrued as feminised.

Social constructs of behavioural choices are complex. However, the perception that the subject is feminized, can offer fewer career prospects, is vocationally irrelevant, coupled with boys often disliking drawing and painting because of a lack of confidence in their ability, results in the subject becoming less appealing. Here the perception that a good grade attainment at GCSE requires a demanding homework load with much preparation time can be particularly off-putting to boys (Etherington, 2013). However, it should be noted that drawing and painting, although important, are no longer the principal components of the secondary curriculum with exam boards recently changing their specification (for example, OCR, 2022). This includes an increased provision for the use of ICT and the acceptance of a wider range of materials, so that the subject can become more 'boy friendly' (Etherington, 2013, p.34). However, exam boards still require the reviewing, refining, and evaluation of projects as they progress. Whilst preparatory work is clearly important, it is well known amongst many art teachers that boys are less keen on preparatory sketchbook work, annotations and writing tasks than girls

(Bowden, 2000). It is reported that boys have a greater dislike for these tasks, and even resent them in art studies (Ofsted, 2009). A focus on preparatory pieces and process is often introduced in Year 9 as art teachers begin to prepare students to develop skills required for the GCSE course. My own experience, and witnessed on art teacher Facebook groups, reflects that there is a perception amongst the boys, perpetuated on social media such as TikTok, that GCSE art, and in particular the sketchbook element, is very time consuming, whereas girls may enjoy this time perfecting their work. Therefore, despite the efforts in revising the art curriculum and the exam specifications, the number of boys opting for post-compulsory art qualifications is still declining (Etherington, 2013). Dalton (2001, p.113) substantiates this by suggesting that decisions to continue studying the subject may also be affected by the perception that 'adults of both sexes employed in the arts undertake work viewed by society as feminine, due to its reputation of being economically insecure, non-intellectual and even irresponsible'. Dalton's theories, therefore, may provide an insight into why some parents consider an art education to be inappropriate for their sons (Etherington, 2013).

To better understand social and cultural factors that influence students' study and leisure choices, it is useful to consider the role of Bourdieu's primary thinking tools of cultural capital, field, and habitus (Bourdieu, 1977, 1979a), together with their application. Harker, Mahar & Wilkes (2016, p.10) highlight Bourdieu's (1990b, pp.12-13) reference to *habitus* as 'a set of dispositions, created and formulated through the conjuncture of objective struggles and personal history'. This links to the individual's past experiences. Therefore, what students experience in art lessons during primary education and early KS3 is important in shaping their future aspirations and choices of how they see the world and so how they act upon it. Bourdieu (1979a, p.vii) wrote: 'The habitus is a system of durable, transposable dispositions which functions as the generative basis of structured, objectively unified, practices'. It is Bourdieu's (1990b) intersection of structure and agency, which is represented by the agent (student) in the *field*. The field is an arena of production, circulation, and appropriation for the exchange of knowledge or status, and the competitive positions of the students, to accumulate different kinds of resources. Acquired through society and operating at a subconscious level, the influences of habitus have consequences on the way we form friendships, love, behave, understand, and value things that become dominant in our lives. Structured by their experiences, the habitus of Year 9 students can influence their perceptions, future aspirations, and choices resulting from views and values developed during their lifetime. Habitus can define how they see their world, how it operates and their place within it. It can be both individual and collective (Bourdieu & Wacquant, 1992b) and helps explain gendered theories associated with collective, academic and habitual attitudes, actions, and thoughts within

gender groups, peer groups, families, schools, and wider society. If Year 9 students at school feel comfortable within their space and that they fit in, it is likely to have a positive motivational effect, and vice versa. Thompson & Wheeler (2010) advocate that the physical (the art classroom including displays, arrangement, accessories, equipment, resources, and visual aids), intellectual (standards, expectations, individual learning styles, objectives, learning strategies, and assessment) and emotional aspects (feelings of safety, respect, discipline, and support) need to be considered to ensure a safe and supported learning environment.

Bourdieu (Bourdieu & Passeron, 1990) suggested that the creation of habitus can also be reproduced and passed through generations, shaping familial socialisation practices. Yet Bourdieu makes little reference to the possibility of flexibility of one's habitus and how it can be influenced and altered over time to effect change. The reproduction of cultures across generations can be created in a field along with a circulation and appropriation of services, knowledge, and status (Swartz, 2016). Therefore, a Year 9 student who has been exposed to the arts, made art at home, and has benefited from a culturally rich upbringing may place a greater value on their art studies. In the three participating schools in this study, participants have had differing degrees of exposure to the arts through these means, which will affect their engagement and decision to continue or not with their studies. As such, the effects of social fields of struggle on behaviour can be far reaching as they may be conceived as a field of forces/struggles for position and/or legitimate authority. The struggle for power and position of agents in the field may also have consequences for exclusion. The social relations between genders may also come into play in these social fields as boys and girls can have contradictorily common interests and varying domination and esteem within each field (Bourdieu, 2007), be it school, home and/or socially.

The logic of such struggles within the field is the logic of *capital*, the acquisition of which allows for more selective positioning within the field (Harker, Mahar & Wilkes, 2016). Capital includes knowledge, experience, and social connections and Bourdieu writes that cultural capital operates by providing the education, understanding, and skills that can achieve economic advantage or social mobility (Phillips, 2020). Bourdieu used the term to explain variations in performance and achievement in the French education system. He believed that greater access to both economic capital (savings, property, etc.) and social capital (social networks, etc.) enhanced cultural capital and, as such, could provide an indication of an individual's likely academic success and engagement in wider society. Bourdieu (1977, p.178) used the term capital to reference 'all the goods, material and symbolic, without distinction, that present themselves as *rare* and worthy of being sought after in a particular social formation'. Being 'rare', and therefore of high value, may be regarded as a method to obtain greater economic

rewards. This relates to power and elitism as capital is culturally and symbolically created, and constantly re-legitimised through an interplay of agency and structure. Relating art in secondary schools to these Bourdieusian notions, Phillips (2020) translates Bourdieu's views in a contemporary guise applicable to secondary school art students. She perceives the sharing of cultural capital and knowledge to succeed in life in terms of value (but not materialistic value) and, in doing so, brings connections and communities together.

Bourdieu (1988, p.87) also presents the idea of 'social capital of connections' as relationships and social networks within the field where individuals relate to each other. These connections can advance a Year 9 student's place in their field and beyond into further or higher education and the workplace. For a Year 9 student, the social capital of connections operates by way of influences from socialisers including their peers, family, and friends. Cultural capital can include a broad range of assets such as knowledge, education, language, and art. Year 9 students will have acquired cultural capital in varying degrees outside school, in the home and socially and, as such, some may have a greater advantage in linguistic, social, and artistic taste necessary to access and operate within a higher social standing. For students starting with low cultural capital, it must be a fundamental purpose of the curriculum to help students acquire and increase their cultural capital. However, there needs to be great sensitivity to ensure that those students with lower cultural capital are not diminished or patronised by the curriculum and, therefore, disincentivised or 'turned-off' education by the perpetuation of feelings of 'us' and 'them'. This can negatively impact students' experiences and study choices. As cultural capital can act as a filtering device in the perpetuation of a hierarchical society (Sarup, 2012), Bourdieu & Passeron (1990) found that the reproduction of culture through education plays a key part in the reproduction of the whole social system. Bourdieu & Wacquant, (2013) believed that cultural acquisition was based on family influence and social standing through a competitive social system. However, Bourdieu (Sarup, 2012 p.72) further suggests 'the cultural capital stored in schools acts as an effective filtering device outside the reproduction of a hierarchical society'. Therefore, schools can be substituted for the 'family', giving opportunities for students to develop cultural capital through interaction with peers and teachers. Schools therefore have a critical role to play in providing equal access to the understanding and acquisition of cultural capital in order to create a level playing field for studies or social status, i.e. being able to perform well in school, knowing how to talk to different social groups or societies, accessing higher education, and being successful in work or a career. The Cultural Learning Alliance (2019) substantiates this important role for schools in levelling the field to ensure that students' backgrounds play less of a role in determining social mobility and educational success. Failure can perpetuate inequality by narrowing access and opportunity for children from less privileged backgrounds. However, cultural value

will always be relative, as highlighted by Gove's criticism of the Turner Prize 2016 on social media (Rakewell, 2016), when he stated that the Turner Prize contemporary award winners were not comparable with the great artists of the past. This could be construed as elitism evident in the Government's approach to art education.

Drawing on Bourdieu & Wacquant's (2013) notion of habitus and inequality in opportunities for learning, he suggests that cultural socialisation may form part of the explanation of the unlevel field. Here, habitus is the physical personification of cultural capital: our skills, tastes, dispositions, and ingrained habits arising because of our background and life experiences. Bourdieu demonstrates that some culture is perceived as better than others by different groups in society and that this can be perpetuated, for example, through the education system. As illustrated by Gove's comments, some cultural forms (and so the cultured person) may be regarded as 'better' than others and exert power over a group. As such, culture can be linked to social position and education (Bourdieu 2007) and certain groups may perpetuate beliefs about cultural practices that place unequal value on them in comparison to others, thereby helping them retain their power and promote elitism. If inequality of opportunities for Year 9 students learning art can be addressed at school, it could help to mitigate causal social inequality where, for example, some are exposed to fine art, craft, design, and diverse culture and others are not.

No judgement of taste is innocent and our tastes, preferences, and aesthetic choices are all distinctions, influenced by our own social environment (Bourdieu & Wacquant, 2013). Bourdieu (1984) based his study on results of questionnaires from 1,200 French citizens during 1960. He questioned their preferences of art, music, and lifestyle choices, concluding that taste had little to do with intrinsic aesthetic values but was a marker of education, social origin, and economic power. Although his study was based on the male dominated French bourgeoisie at the time, many of Bourdieu's principles are reiterated today, as family demographics, school environment, personal and social identity are often reflected in our different likes and dislikes. Bourdieu & Wacquant (2013) believed that it was important to break with this cultural reproduction by giving all students equal opportunities to a wide range of experiences within the school curriculum. This would enable them to develop personalised views and values, and individual visual and aesthetic understanding, and so acquire their own cultural capital. Bourdieu (2013) argues that the social distinctions of taste can become the basis of social judgement. Interestingly, Carey (2010) found inconsistencies in Bourdieu's data, and suggests his prejudices slant his analysis and prevent him from being objective in the presentation of findings. Yet despite his critics, Bourdieu's focus on class and his thinking tools (Bourdieu & Wacquant, 1992b), based on the concepts of habitus, field, capital, strategy,

and relating to gender, offer critical insights relevant to this project, providing insights into how they might shape or influence the ways that art is understood and valued by Year 9 students.

Bourdieu's thinking tools may help to explain why dominant social structures and practices are able to perpetuate themselves (Bourdieu & Wacquant, 2013, 1986; Bourdieu & Passeron, 1990). Such dominant influences may also apply to the values and attitudes behind the gender differences in Year 9 students' attitudes towards GCSE art and their subsequent inequality in motivation and participation. This may be through inequality in access to art education, lack of engagement in the arts in early childhood, little support for the arts from family and peers, and negative social and political influences. Whilst there are many commentators critical of Bourdieu's ideas (including Stahl *et al.*, 2018), by drawing on his tools and his extensive writings on inequality, entitlement, and cultural reproduction, it is still possible to develop a more nuanced understanding of cultural capital and its reproduction and how this can be applied to issues of aspiration. By examining social factors behind students' exposure to the arts, their cultural capital (Bourdieu & Wacquant, 2013), their early years of art education, and their perception of where art sits within the modern school curriculum, an insight may be reached as to whether and why they may choose to study art beyond KS3.

Many of Bourdieu's original concepts and tools have been expanded and adapted into new theoretical perspectives (Stahl *et al.*, 2018) but they may be problematic in relation to educational inequality and the multi-dimensional nature of social mobility, lifestyle differentiation and political orientation (van de Werfhorst, 2010). They should be considered in the context of their focus on a narrow part of French bourgeoisie society and not the modern multicultural society in which we now live. Although Bourdieu addresses gender and race in part, these two crucial dimensions of inequality warrant further recognition. The current tensions of educational inequality in British schools are somewhat removed from Bourdieu's realities. However, his initial ideas and tools can continue to be adapted for use as a framework. Provided they are applied within an appropriate context, they can offer new insights and guidance for theorists and researchers alike looking to use and apply his social theory tools to an educational setting on a range of topics, including gender and race (Stahl *et al.*, 2018). There is one caveat: these must continue to be made relevant to the research context in our fast-changing world whilst acknowledging Bourdieu's notion of 'cultural capital' within a modern educational interpretation (Ofsted, 2019). The new Ofsted inspection framework (2019) added the phrase 'cultural capital' to a list of required achievements for schools, defining it as 'the knowledge and cultural capital they needed to succeed in life' (Ofsted, 2019, p.10). This inspection framework, which has otherwise been critiqued for being flimsy and open to interpretation (Payne 2019; Philips 2020), encouraged a richer and broader

curriculum (see section 2.2.1) that required schools to develop students' cultural capital through a modern definition of the term. The definition specified the need to introduce a wider range of cultures, experiences, and skills within lessons, which arguably does encapsulate Bourdieu's complex theory. Despite this definition, Phillips (2020) argues that our understanding of cultural capital needs to be fluid and suit individual schools. It further needs to be inclusive and embrace ideas across histories and cultures and across all colours, creeds, classes, and genders and not 'turned into yet another box-ticking list which implies that everyone is (or will be) motivated by the same cultural capital' (Phillips, 2020, p.18). In practice, however, Yandell (2017) highlights omissions in the government's reshaping of the current curriculum to reveal much about the exclusionary reimagining of national identity that informs the continuing counter-revolution in education. There is an overarching agreement here that the modern inclusion of cultural capital in schools should shift from owning to sharing, to encourage teachers and students to find their own voices, and sense of belonging. As such, school-related cultural capital today refers to the skills, habits, identities, worldview, preferences, and values that can have a profound effect on the students' school success (Farkas, 2018).

Bourdieu's (1977, 1979a) theories provide a framework for exploring the role that cultural assumptions play in fostering attitudes and values as well as presenting a lens through which to view how gendered cultural reproduction may operate amongst families, schools, peer groups, and wider society. Influences from a student's background and experiences (*habitus* and *field*) are also considered in one of the sub-components of the expectancy-value model of motivation to achieve relating to art (see Fig. 2.2, page 45). Those individuals who intrinsically value those activities in which they excel are likely to continue to do so and succeed (Eccles & Wigfield, 1995). Conversely, if they have a poor experience, they may come to dislike the subject, especially if they have attributed their poor performance to a lack of a culturally valued ability. Bourdieu's (1977, 1979a) thinking tools can, therefore, give us a vantage point to help understand how such inequalities may shape students' motivation and aspiration in relation to art education. By scrutinizing the students' GCSE choices through a reflexive Bourdieusian lens, there is an opportunity to see how their decisions are structured within their individual social worlds (Stahl *et al.*, 2018).

In summary, Bourdieu's (1977, 1979a) concepts of *habitus* and cultural capital have the capacity to illustrate, shape and influence the way that art is understood and valued by Year 9 students through their home life and social assets. Moreover, they infer how art teachers can respond to and improve social mobility within an otherwise stratified society.

Notwithstanding this, it is important to view cultural capital through a multicultural contemporary lens and the context of inequality in our educational system.

2.3.4 How is art education communicated to secondary school students, and why is it important?

Etherington (2013) argues that the status of art in contemporary society affects the way that art is regarded at school. I considered whether this could be associated with the way the subject is communicated to students in school. Different people will explicitly and implicitly influence 13–14-year-old students' attitudes towards art, its nature and value, by the way they talk about the subject, and this could influence students' decisions to opt for art at GCSE. For example, there are studies where students, teachers, and parents are asked about their understanding, interpretation and communication of art (for example, Addison & Burgess, 2003; Erickson, 2004; Indoshi, Wagah & Agak, 2010; Ofsted, 2012). These include students who have been advised to opt-out of study by their teacher or parents, who have been led to believe that the associated career prospects for art were poor, that art was time consuming and expensive, and who were affected by peer influence (Indoshi, Wagah & Agak, 2010).

Erickson (2004 p.475) found 'the ultimate value of an art curriculum manifests itself for students when they experience the results of a teacher's complex engagement with that curriculum'. Consequently, positive communication and engagement by teachers to colleagues and students is essential if a constructive and progressive attitude towards the subject is to be achieved. Teachers play a significant part in the formation of students' attitudes towards art (Pavlou & Kambouri, 2007). In my own teaching experience, subject choice could also be strongly influenced by the communication of peers. Blenkinsop *et al.* (2006) found this to be the case when young people decided which subjects were the most appropriate to study. Yet, this was often unconscious. 'Interestingly, a number thought other young people were influenced by peers, even when they themselves claimed not to be' (Blenkinsop *et al.*, 2006, p.55). Students also consider who will teach them for GCSE, indicating another possible strong influence with less popular teachers often being given smaller examination classes. Davies & Ercolani (2019, p.1) propose that a retrospective analysis of students' views indicates that 'subject choices are not rigidly framed by stable individual preferences, and they are therefore open to influence from new information, persuasion and opportunities'.

Communication from parents can be hugely influential in students' subject choices in school (Schnabel *et al.*, 2002; Haynes, McCrone & Wade, 2013; Archer, DeWitt & Wong, 2014; Sheng, 2015; Ikonen *et al.*, 2018;). Ikonen *et al.* (2018) found in their study of Year 9 students

in Finland that they reported to have future education and career-related discussions mostly with their parents, friends, and school guidance counsellors, but only rarely with their subject teachers. According to guidance counsellors (Ikonen *et al.*, 2018), parents were the main source for occupational gender-stereotypes, and gender-typed views were clearly present in education and career-related discussions in friendship groups. The implications of this are that students' subject choices are being heavily influenced by family habitus (Kleanthous & Williams, 2013). This is unsurprising considering the discussion above in 2.3.3. Ikonen *et al.* (2018), therefore, recommend that subject teachers should play a more prominent role in career-related discussions to mitigate students' stereotyping of subjects and to update their knowledge about career possibilities. Parents should also be encouraged to talk about gender in career planning with relevant information about further and higher education and occupations provided by teachers. This may have limitations, however, due to parental career and subject bias. Developing new methods and materials to demonstrate non-stereotypical career possibilities is required to assist teacher and parent participation in an adolescent's career planning. In a comparable study, Sheng (2015) employed Bourdieu's (1979a) concept of habitus to provide analysis of the ways in which gender differences are played out in parents' and students' subject choices. Studying older adolescents making higher education choices, Sheng (2015) also found a strong impact of family habitus, in particular the social-classed views of parents on the subject choice decision making process. These issues and influences are explored within the survey questions sent out to participants in Chapter 3.

2.4 Part 3 Gender related factors and influences on student choice

2.4.1 Introduction

Earlier in the chapter (section 2.3.2, pp.45-49), I set out the original tables and figures that highlight significant gender differences in participation and attainment in art education. This section focuses on the research aims (section 1.4, p.19) to explore the extent to which there may be gendered differences in perspectives from Year 9 students and the effect this has on their expectations, values, and choices toward studying the subject beyond GCSE. Part 3 also considers RA1 and RA2 (p. 19) by exploring the sociological nature of potential gendered stereotypical views and perceptions that the 13–14-year-old students may hold and the effect these views may have on their motivation, choice, and decision making for future education and careers involving art.

2.4.2 Definitions of gender

It is important to define gender as it is of key importance in defining the power, privilege, and possibilities that some people have, or do not have, and how it affects individual decision making, lifestyle choices, and progress towards equality and freedom from discrimination (Council of Europe, 2022). There are many different interpretations of gender among theorists, together with differing institutional and individual understandings, and these are continuing to develop as new gender politics emerge in our ever-changing society (Butler, 2004). Gender was first defined differently from sex at the beginning of 1950s by psychiatrists and medical personnel working with inter-sex and transsexual patients (Moi, 2005). Thereafter, the term 'gender' has since been increasingly used to distinguish between 'sex' as biological and 'gender' as a social and cultural construct. From this perspective, 'sex' is fixed and originates in nature, whereas 'gender' is fluid and constructed through culture (Goldstein, 2003; Lee, 2018; Newman, 2021). Newman (2021, p.1) advocates that a person typically has their sex assigned at birth based on physiological characteristics, including their genitalia and chromosome composition. This assigned sex is called a person's 'natal sex'. Gender, on the other hand, involves how a person identifies. Unlike natal sex, gender is not made up of binary forms (although some people are born intersex, which is non-binary). If a child has a non-binary gender identity, it means that neither binary option of being either strictly male or strictly female describes their gender. Gender is a broad spectrum. A person may identify at any point within this spectrum or outside of it entirely (Newman, 2021). People may identify with genders that are different from their natal sex or with none. Indeed, there are many ways in which a person may define their gender such as agender, bigender, cisgender, gender expression,

gender fluid, gender queer, intersex, third gender, transgender, two-spirit, and gender variant (Young Scot, 2022).

2.4.3 The social construction of gender

Gender exists as social constructs, gender roles or norms, often unconsciously because society plays a critical role in the lives of young adults. These are defined as socially constructed roles, behaviours, and attributes that a society considers appropriate for men and women (Newman, 2021). While gender can be viewed as something that an individual 'is', social science understandings of gender emphasise that it is something that an individual 'does' through their behaviours and interactions with others (West & Zimmerman, 1987). Gender norms can play a powerful role in a person's life since deviating from the norm associated with one's biological sex can be met with censure from peers, social exclusion, and sometimes even emotional or physical violence (Mehta, 1999; Courtenay, 2000).

Social constructions of gender correlate with Bourdieu's (1979a) concepts of habitus placing heavy stress on the role of social conditioning and reinforcement in determining behaviour and the duties imposed by roles as social structures. Although Bourdieu (1979b) did not use gender as a focus, his social theories can be applied to contemporary discussions on gender (Adkins & Skeggs, 2004). Farganis (2020) discusses how an individual learns of their sex and the ways in which society comes to regard that sexuality. Gendered stereotypical behaviour or beliefs are about how males and females typically act, as well as prescriptive components. Gender stereotyping is a 'generalized view or preconception about attributes or characteristics, or the roles that are, or ought to be possessed by, or performed by, women and men' by reason only of their membership of a social group (OHCHR, 2022). It is therefore important to consider how society can try to reduce any preconceived prejudices through new social or educational programmes (Baron-Cohen, 2004). These could include educational programmes, which teach how to avoid bias, provide children with books and media that feature non-traditional gender roles, and have open discussions at home and school. This can encourage individual choices and decision making informed by a wide range of experiences and influences at home, school and in wider society.

Derman-Sparks & Edwards (2019) recommend incorporating four core goals within all curriculums to achieve an effective anti-bias education: identity (nurturing individual, self-awareness personal and positive social identities); diversity (empathetic interaction); justice (recognise unfairness); and activism (students' ability to stand up for oneself and others). This is significant to my research focus as understanding the social construction of unconscious

bias, gender and gendered influences could have a significant impact on how young people consider art in school. Bourdieu (1986) believed that our expectations can be culturally formed, through parenthood and in society, thus potentially perpetuating our assumptions towards the gendered behaviour of young children from a very early age. Houghton, Armstrong & Okeke, (2021) relate this to what happens in secondary education by highlighting how Bourdieu's (1977, 1990a) tools shape the way in which individuals make choices from potentially limited options. For example, gendered stereotyped knowledge can lead to increased gendered stereotyped behaviour (Halim & Ruble, 2010), such as girls being encouraged to make art at home whilst boys are not. Sibling rivalry and the need to belong to a peer group might also put pressure on children to believe that they need these sex-typical activities (Baron-Cohen, 2004). Socialization in early childhood can instil gender stereotypes so that, as early as age 6 years, children are already policing theirs and others' gendered behaviours. Schroeder and Liben (2021) found in their research that many children felt obligated by their parents and peers to behave in ways that are consistent with the traditional gender roles of their culture. This is reinforced by Bourdieu (2007) who recognised the desire for young children to fit in with their peers (which is still relevant for 13–14-year-olds) and how adults (whether the parent, teacher, or wider society) can also influence the repetition of gendered stereotypes. Continuing into school age, through influence, imitation, practice, and peer group approval/disapproval, children are always making choices that are a result of a multitude of factors and influences already prevalent in their lives (Perry, White & Perry, 1984). Yet, the gender terms we recognise in society are shifting and adapting as we better understand how culture plays a part in shaping gender differences.

For the purposes of this thesis, I use the term 'gender' in relation to boys and girls (age 13–14) referring to the JCQ (2020) definition as I am using JCQ government quantitative analysis to consider art participation at GCSE level. Exam board officers in English schools are required to register students as either one or the other gender category (see appendix 3 for an exam board entry form). This lack of recognition of those who do not identify as a boy or a girl is problematic given contemporary discussions about gender and warrants change if a more inclusive educational system is to be developed. Although this is recognised as a potential area of concern, it is not a focus of the study.

2.4.4 Society, schooling, and gender

Second and third wave feminist theories, perspectives which guide a search for answers to a central series of questions and dilemmas about sex and gender (Acker 1987), question how

social life, education, family, and politics create perceived gender roles in society and how gender inequality is a guide for action. Brenner & Sangster, (2002); Chen *et al.* (2005); Eagleton, (2008), Folbre (2011); Bettie, (2014); Beneria, Berik & Floro (2015); Weeks (2016) consider feminist perspectives on class and work substantiating that public male and domestic female roles are still recognised in society. Within their feminist writings, they consider gendered theories focusing on social and cultural expectancy because of gender inequality, which can be reflected on alongside possible reasons for gendered engagement, value constructs, and motivation levels. Western society is patriarchal where men hold more positions of power and privilege, and this shapes cultural perceptions of gender (Hennessy, Ferguson & Nagel, 2021). For example, men are often perceived as the head of the family unit, positioned as leaders of social groups, as leaders in the workplace, and holding dominant positions of power in government (Napikoski, 2020). Hennessy, Ferguson & Nagel, (2021) substantiate that British society still casts women in traditional gender stereotypical roles, such as home makers with tasks associated with nurture and human needs, whilst men have greater political and economic capital. Francis (2000, p.19) suggests that the dominant view of the world is 'gender dualism' in which 'power is assigned to the masculine'.

Year 9 is an important year to engage students (Coles, 2012) because they are at an age when they, and particularly boys, can become disaffected, disruptive, withdrawn, or absent from school (Ofsted, 2008). Jackson (2010, p.505) contextualises these notions by writing about 'laddishness', anti-learning, and an anti-school culture which emerged in England around the mid-1990s and which remains pervasive today. Boys' underachievement and a lack of self-confidence and opportunity may obstruct boys', and indeed girls', progress in school (Archer *et al.*, 2005; Younger & Warrington, 2005). Year 9 is a time when peer pressure matters, when boys are pushed to show their masculinity (the qualities and attributes regarded as characteristics of men; University of Richmond, 2022), and when social stereotyping can create unhelpful attitudes, such as boys being more aggressive or refraining from creative pursuits to fit in with their peers (Gender Equality Law Centre, 2022). As such, within art lessons, boys can lose motivation in their studies and the perceived cost of engaging is considered not worth the effort (Jackson, 2010; Coles, 2012). This supports my RA2 to explore the extent to which there may be differences in the views that boys and girls hold and the effect gender differences have on their expectations, values, and motivation towards studying the subject at GCSE and beyond. Every student has their own agenda, feelings, and needs and will often behave differently in different settings and with different teachers (Rogers, 2015). The teacher's behaviour and their interaction with students can also have a reciprocal effect on the ever present 'audience' of peers (Rogers, 2015). Research shows that within school micro-cultures, male-centredness appears most in a classroom situation (Kelly, 1988;

Streitmatter, 1994; Francis, 2000; Delamont, 2012). There is also the possibility for subtle, yet powerful, gendered teaching/student interactions, where the art teacher (often female) treats boys differently from girls (Liu, 2006). This gendered nature in school culture may also affect student perceptions of competence and task-specific beliefs and is frequently linked to anxieties about boys' underachievement in art (see Fig. 2.3, p.48). Jackson (2010) suggests that 'laddish' culture in the classroom may obstruct both boys' and girls' engagement and progress (Parry 1997; Martino, 1999; Francis 1999, 2000; Warrington, Younger & Williams, 2000; Jackson 2003, Jackson & Jackson, 2006; Archer *et al.*, 2005) and often involves distracting attention-seeking (Jackson, 2010). This may be further exacerbated by the predominance of female art teachers employed in secondary education and by the curriculum's design being often unengaging for boys (Hickman, 2010).

How these influences affect the subject choice decision making of boys and girls based on their perceptions in and of school and society are central to this research project. Teachers perform gender norms that can affect student perceptions and, as such, everything from school structures to curriculum content and the language the teachers use are infused with the gender norms of the society in which the school operates. Resulting implications can affect a young person's classroom experiences, academic performance, subject choice, and well-being (Institute of Physics, 2018). Rudgard (2022) argues that people are now more aware of the ways in which society influences attitudes towards gender stereotypes. However, her experience as a primary school teacher made her question whether teachers are unconsciously letting harmful gender norms persist in the classroom and thus influencing student values. Indeed, in my own school, (which is not part of the study) the only female heads of department are in art, music and drama. These subjects are perceived as more feminine than science, history, politics, and economics, the study of which in the UK curriculum pertains in the most part to the discourse of white men (Peters, 2015). This is further reflected by the fact that institutions with the greatest percentage of female students in UK Higher Education in 2020 were Leeds College of Music, Royal College of Music, and Royal Academy of Music (Hewitt, 2020). Given these many gender influences and perceptions on student values, it is unsurprising that students seem to make gendered choices regarding their GCSE options (see section 2.3.2 and 2.4.5). Young people may, therefore, articulate their experiences of perceived roles in relation to art education in their school settings by assuming art is for girls and not for boys (Roger & Duffield, 2000; Dalton, 2001; Etherington, 2008, Savoie, 2009; Coles, 2012; Delamont, 2012; 2013; Hopper, 2015). Challenging such gender stereotyping is essential for improving both education and life outcomes for all, helping young people and adults fulfil their potential (NUT, 2015).

2.4.5 Students' perceptions of the image of an artist and the impact this has upon their decision to study the subject

In this section, and relating to RA1 (see p.19), I consider the possible occupational gender stereotyping of how students perceive an artist and whether this could impact upon their motivation to study the subject at GCSE. By uncovering potential stereotypes and cultural assumptions held by the students, it may further highlight their views about the value of art in relation to future study and career options.

Parents, students, and teachers may hold specific gendered perceptions of an artist based on their real-life experiences and observations of art and artists. Visual and descriptive images of an artist have been many and varied throughout the centuries and continue to evolve, especially as Bourdieu connects cultural tastes firmly to structural characteristics of society (Bourdieu & Passeron, 1990). The spectator often does not personally know 'an artist' and, as such, they may be considered by personality in terms of a generalized image (Pelles, 1962). A montage-like picture of an artist, often male, may include the following labels: romantic and seductive, rebellious, lacking diligence and maybe poverty stricken, all whilst suffering for their art (Kris & Kruz, 1979). This sort of stereotypical phenomena is reproduced by structural societal characteristics, whilst cultural capital indicates how the culture produced by this structure in turn helps to perpetuate it (Bourdieu & Passeron, 1990). Kris & Kruz (1979) explored how standard images of artists have long conformed to stereotypes. However, these mythologized images are not peculiar to artists, and other professions, such as scientists, are also subject to stereotypical imagery. Chambers (1983) found that, since the eighteenth century, scientists had been depicted by caricaturists, cartoonists, artists and writers as diabolical madmen, distinguished professors, harmless eccentrics, and learned buffoons. With a few exceptions, such images are now rare with scientists presented as a new professional and more gender inclusive image (Miller *et al.*, 2018). However, a visual image of a particular profession is prevalent in other studies. Webber & Mitchell's (2002) research found that students' socially constructed images of teachers were formed not only by school experiences, but also by stereotypical images in the cinema, children's fiction, cartoons, and mass media. Recent years have seen further research into the image of a teacher (Hobson, 2000; Joseph & Burnaford, 2000; Utley & Showalter, 2007; Smith, 2009; Kestere and Kalke, 2015) which suggest that it has varied over time, both geographically and across cultures. In this, adapting Kestere & Kalke's (2015) method of using an English search engine to search the word 'artist', as they did 'teacher' on the internet, I found that the first page of images were predominantly female painters. Paradoxically, despite this and the possible feminization of art

in schools (Dalton, 2001), the stereotypical image of an artist being male may still be dominant today.

I wanted to look at 13–14-year-olds' views of artists but found little research in this regard. However, a pre-schoolers' study of views of artists which aligned with my research aims was undertaken by Cetin & Tasdemir (2022) who found that children mostly drew painters of pictures and represented them as their own gender. I wanted to gather information that only a 'draw-an-artist' activity could elicit (another of the data sources adopted by Kestere & Kalke, 2015). Through participants' drawings, it may be possible to better understand the students' perceptions of an artist and whether this profile fits with their self-perception and aspirations.

If students perceive the image of an artist as predominately a painter of pictures with the associated pressures of becoming an established artist, there is no doubt that this image will impact upon their decision to study the subject. It is hoped that by exploring the ways that students 'perceive' an artist, I might begin to highlight gendered stereotypical visions and emphasize the important role educators can play in highlighting the possibilities associated with a gender neutral art education. Subsequently, how this relates to many potential and varied careers in the creative industries could also be extrapolated. Investigating students' perceptions of the image of an artist and the impact upon their decision to study the subject is one part of a larger inquiry into Year 9 students' perceptions and influences on decisions to study GCSE Art. The drawing activity will generate important and complementary information to that elicited by adapting a sophisticated further expectancy-value model (explained in section 2.4.7) that provides additional in-depth insights about influences on students' decision making.

2.4.6 Gender-related achievement: the extent to which it might explain students' subject choices, and the noticeable difference in their motivation to continue to study art

To identify possible influences that promote gendered differences in Year 9 students' beliefs, experiences, and attitudes, it is also important to consider gendered achievement and the extent to which this might explain subject choice. Boys' disengagement from education is a global issue that is most prevalent within secondary schools of wealthier countries (UNESCO, 2022). While improving educational access, participation, and opportunities for girls globally continues to be of paramount importance, boys should not be ignored. Addressing boys' underachievement and disengagement from education not only benefits boys' learning, employment opportunities, income, and well-being, but will also help achieve greater gender equality and desirable economic, social, and health outcomes (UNESCO, 2022). Teachers can help to achieve this by creating a school environment that is open, with a non-biased approach to students and their parents, reacting to negative behaviour fairly and challenging gender stereotypical language (Rudgard, 2022). Goodard Blythe (2016) suggests that it is not fundamental gender differences that determine the rate of development, but that our education system does not recognise gendered learning differences in early years teaching and, therefore, fails to accommodate them. Too many boys are struggling at secondary school because of a lack of confidence in their language skills and an ability to express themselves (Pinkett & Roberts, 2019). This can then manifest itself in poor attainment, a lack of motivation, disappointing academic results, a lack of interest in studying, higher exclusion rates, increasing mental health issues, sexist attitudes, an inability to express emotions, and traditional ideas about masculinity. These all have a negative impact, not only on the boys, but on girls also (Pinkett & Roberts, 2019). There is, therefore, a need for increased screening of all young children for early emergent problems with language and behaviour, and provision for effective early intervention strategies coupled with a recognition of gendered early learning differences (Kaiser *et al.*, 2000).

Boys' underperformance in school has been the subject of much concern in the last decade (Etherington, 2013) and this may be further exacerbated by the current focus on languages and literacy in the curriculum through which boys and girls are often on different learning trajectories (Pearson, 2017). Strategies to overcome boys' underachievement have predominantly used 'recuperative masculinity approaches' which assume common, stereotypical male characteristics of a homogeneous group (Etherington, 2013, p.35) and offer 'quick fixes' to try to narrow the attainment gap (Younger & Warrington, 2007, p.236). Yet, these gendered fixes may go some way to perpetuate gendered learning and, as such, the assertion that certain roles and activities are understood as masculine and feminine. A

gendered classroom may also contribute to the perception that art is primarily appropriate for girls. These overlapping factors coupled with gender norms and expectations and the encouragement and promotion of STEM as core subjects, impact on gendered motivation and subject choice. In many contexts, school activities and certain subjects, including art, are considered at odds with expressions of masculinity making some areas of education unpopular with boys. Expressions of masculinity may include strength, leadership and assertiveness which can generate tensions with an art education where skill, passion, organisation, technical skill, and the expression of emotion and personal stories through art are championed. Schools are active players in the formation of masculinities and can reinforce gender dichotomy (Connell, 1996) and it is, therefore, important that the art curriculum incorporates elements that reflect both boys' and girls' perceived strengths to promote engagement. This means avoiding a predominance of observational drawing, writing and preparatory studies, which tend to be disliked by boys, but to include ICT, digital cameras and software too. Impact of ICT on achievement in art has been surprisingly slow, given the prominence of digital technology in the creative industries. However, more recently, there have been signs of improvement in important ICT areas (Ofsted, 2012).

The Ofsted report 'Making the Mark' (2012) suggested that boys made a strong start in early years schooling when their confidence and creativity is developed through art activities. However, by KS3, boys often lacked confidence in their drawing skills and became more self-conscious, perhaps due to streaming of classes, gender segregation, peer pressure, the desire to fit in with their friends, and social stereotyping all contributing to boys' low motivation, underachievement, and disengagement. This relationship was also highlighted in the previous Ofsted report (2009) which included details about the nature of secondary art lessons. Many of the schools surveyed had adopted recommendations made by the 2004 Ofsted report, especially in terms of differentiation to encourage boys. Inspectors found that boys' achievement rose when they were given opportunities to work for a practical purpose (for example, using ICT or 3D work) but declined during writing tasks. Engaging with ideas and materials and 'learning by doing' (The Craft Council 1998, p.3) allows younger boys to develop a sense of motivation, which they may or may not develop in other areas of the curriculum. Such learning through making/doing could also help better motivate all students, including boys, during these important early years and provide additional opportunities for a different kind of fun and achievement in the classroom. Conversely, the notable decline in boys' participation at GCSE level in art has also coincided with the increased take-up of the fine art endorsement by schools as part of GCSE art (JCQ, 2022), suggesting that the neglect of craft and design could also be a contributing factor.

Gendered achievement in art may play an important sociological part of subject choices at the end of KS3. It involves influences from boys' and girls' experiences and achievements in primary school and into secondary school (including importantly what happens at KS3), teachers' perceptions of their capabilities, the way the exam boards structure and assess the subject, and whether this structure appeals to the students (Elwood, 1999, 2005). However, aside from the sociological positioning of the students, there is also a psychological dimension, which can make a significant difference in the motivation to continue to study art. This is examined in the following section.

2.4.7 Motivational and decision making factors that might underlie gender differences towards studying art at GCSE level and beyond

I considered several different theories of motivation for the objective elements of the research design (Farmer, 1985; Cury *et al.*, 2006; Gogol *et al.*, 2014) which helped me make sense of Year 9 students' decision making in further study in Year 10. These also included attribution theory - interpretations of achievement outcomes, (Weiner, 1985; Martinko & Mackey, 2019), self-determination theory (Ryan & Deci, 2019), and achievement motivation (Elliot & McGregor, 2001; Geller *et al.*, 2018). However, I found that Eccles' (2007) EVT model the best fit to act as a framework for the exploration into psychological factors affecting motivation to continue with art (see Fig. 2.4, p.69). Although it originated over a decade ago and is complex, it was specifically designed with 'a particular interest in the motivational factors that might underlie gender differences in such achievement-related choices' (Eccles, 2007, p.105) in maths and in relation to gender differences. Eccles (2007) proposed that education, vocational, and other achievement-related choices, which includes both personal and external factors affecting decision making, are most likely related to two sets of beliefs: the individual's expectations of success and the importance and value that the individual places on subject choice. This involves the relationship between an individual's self-reported view of their capability and thence their motivation and sense of potential achievement. However, Geller *et al.* (2018) suggest that achievement motivation is more complicated, as student motivation is also related to planning, determination, and effective study strategy. Therefore, it must also involve the learning experience that a student has experienced during KS2 and KS3 in art classrooms (informed by the nature of studying the subject, nature of tasks, and way of working that the teacher inculcates). Yet Eccles (2007) highlights the important role that the subjective task value (STV, the quality of the task that contributes to the probability that it will be selected) plays in helping shape students' motivational-related decisions about activity/subject choice, participation, the degree of engagement, and how well-suited the framework is for the psychological, social, and cultural analysis of motivation, especially in

terms of gender. This is further substantiated by Eccles, Adler & Meece (1984); Wigfield & Eccles (1992); Eccles & Wigfield (1995); Wigfield (1997); Wigfield & Eccles (2000); Eccles (2005); Trautwein & Ludkte (2007); Wigfield & Cambria (2010); Hood, Creed & Neuman (2012); Nagengast *et al.* (2013); and Guo *et al.* (2015). In art lessons, teachers will present many different types of tasks that students need to tackle in the learning process. Therefore, students will experience a range of tasks with some more or less motivating and, as such, they might not perceive them all in the same way. However, I considered task value as the value the students attributed to the task of their art studies as an entity (and this would be unusual for the students to try and think this way) rather than the many kinds of 'tasks' that comprise in art throughout KS3. Eccles' view (2007) of task value relates to the study of maths, and this is how I have reconciled the view of task in this study.

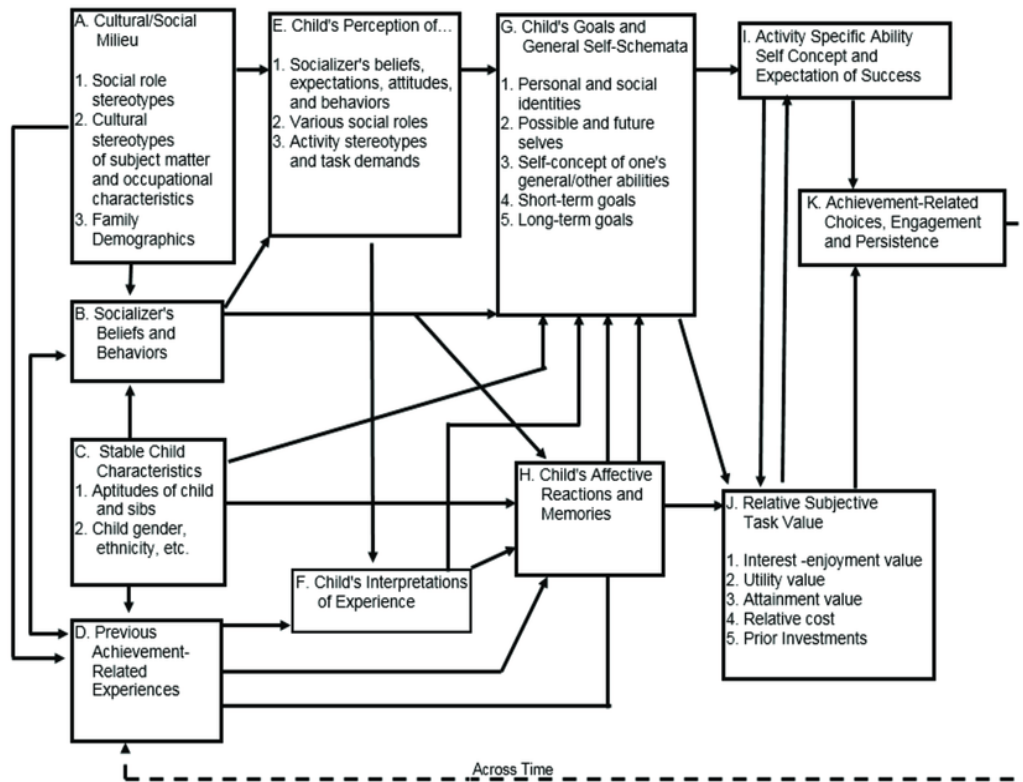


Figure 2.4: General expectancy-value model of achievement choices (Eccles, 2007)

Section A of Eccles's EVT model (2007) includes references to social and cultural stereotypes on occupational characteristics which is another reason why I chose to adapt it rather than other achievement motivation models (for example, Elliot & McGregor, 2001; Geller *et al.*, 2018). Farrell (2022) advocates that gender influences what young people choose to study at school and beyond, influencing career choices. Farrell (2022) noted a gender divide in the subjects teenagers chose to study at school and beyond into their careers. However, Eccles' (2007) model was designed for slightly older students. Blenkinsop *et al.* (2006) remark that young people, particularly aged 14 (relevant to this study), do not make the link between their educational choices and careers, and schools should make such links more explicit. As such, it is important to reflect on limitations and assumptions in terms of relevance of the components of Eccles' (2007) EVT model of motivation and achievement choices. These should be especially considered when deliberating gendered attitudes to different study methods, expectations, and the value that Year 9 boys and girls attribute to art, and subsequent subject choice (Eccles *et al.*, 1983; Eccles, 1987; Wigfield & Eccles, 1992). I have included elements of influence in the revised model (see Fig. 2.2 p.45). Davies & Ercolani (2019) substantiate this by giving evidence of the influence of persuasion, pressure, parental aspirations, and opportunities on subject choice. Again, this research is centred around older students (16-18 years old) but the findings illustrate the strong gender bias in favour of males,

students from high status socio-economic backgrounds, and non-white students in the UK choosing 'hard' or facilitating/core subjects (scientific or technical subjects in favour of 'softer' arts-based subjects).

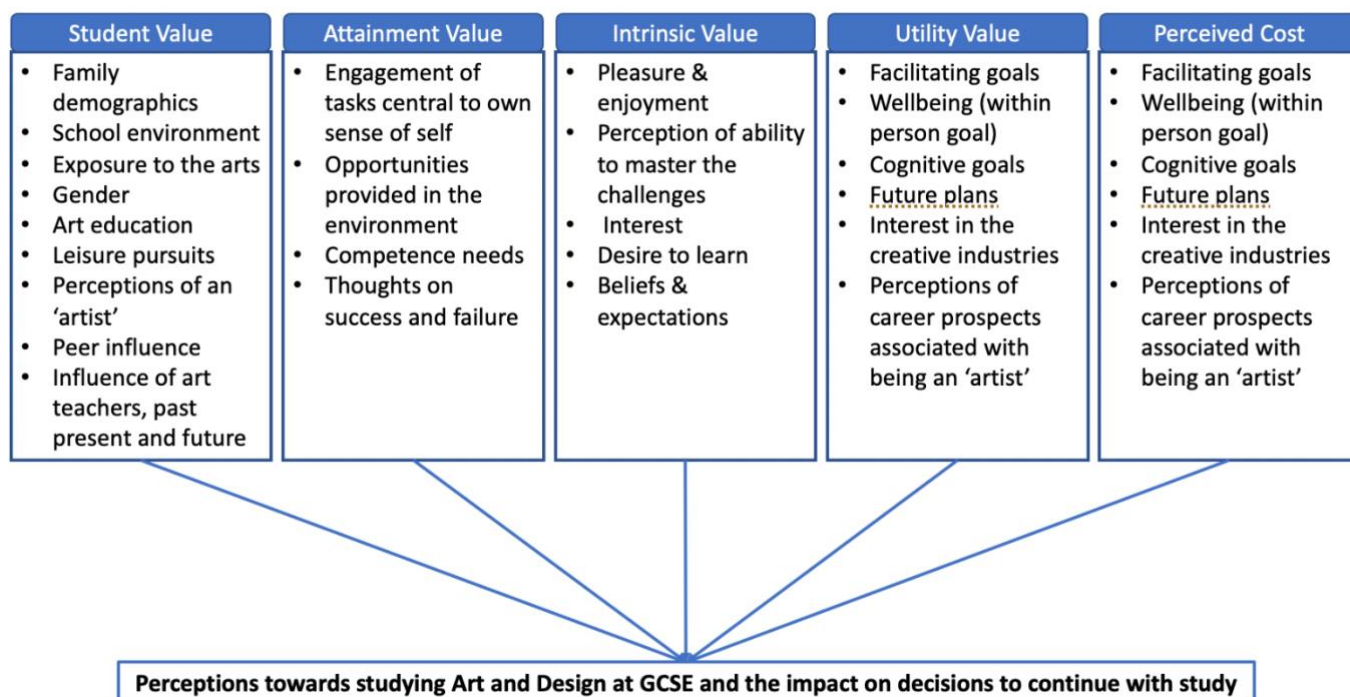


Figure 2.5: Influences on choices and decision making to continue to study GCSE art.

This adapted version of Eccles's EVT model (2007), revised as a result of literature reviews and critiques, has transformed the A–K influences in Fig. 2.4 into five categories of potential influences in Fig. 2.5. Despite its complexity of assumptions, such as 'task value', utility value, relative cost, prior investments' recognition of equal influence of each of the boxed factors in Fig. 2.4, coupled with omissions of some influences such as earlier school experiences, Eccles' (2007) original model remains relevant to this project. This is because it offers a model that reflects the complexity of investigating the reasoning and decision making influences on boys and girls when considering what to do about future studies and potential careers. Within the revised model, perceived cost (the cost of choosing GCSE art) relates to the final column in Fig. 2.5 and social consequences of success/failure (linked to attribution theory), parental influences, self-image, protecting academic confidence, time and energy, task demands (the study of GCSE art), and hierarchy of importance (Eccles & Wigfield (1995), appendix 10). These questions may not be recognised in Year 9 students' thinking about GCSE course choices, but they can be connected through careful questioning in the data collection. Within

sections 2.2, 2.2.1, 2.3.3 and 2.3.4 these types of costs are considered, and parts of the questionnaire aim to gather evidence in this regard.

Eccles (2007) believes she has rigorous and robust evidence to support the importance of these aspects of subjective task value (STV) for predicting motivation and behavioural choice and, as such, they form the backbone of a redesigned model, along with additional and relevant expectations as illustrated in the diagram (see Fig. 2.5, p.70). Although variations on the expectancy-value model have been tested on subjects across the curriculum in the USA, Germany, and Australia (Hood, Creed & Neuman, 2012; Trautwin *et al.*, 2012; Trautwin *et al.*, 2012; Guo *et al.*, 2015) Brown, (2018a) also successfully tested a revised model of her own in connection with high stakes assessment of English A-Levels across all subjects which gave validity to my own design.

Eccles and Wigfield's (2002) definition of motivation focuses on developmental and educational psychology, is compartmentalized into components which provide structure when considering gendered factors. Eccles & Wigfield (2002, p.110) remind us that the Latin root of the word 'motivation' is 'to move', thereby requiring action. Eccles & Wigfield (2002) break down these motivational actions into intrinsic (engagement because they are interested and enjoy the activity) and extrinsic motivation (instrumental or reward) (see Sansone & Harackiewicz, 2000). Eccles also defines expectancies as referring to beliefs about how one will undertake different tasks and the values that have incentivized that activity (Eccles & Wigfield, 2002). Likewise, the authors define 'motivation' as action in relation to beliefs, values and goals (Eccles & Wigfield, 2002, p.119). Within this research, I use the term motivation in relation to one of several factors that influence why students choose to opt to continue art studies including (conscious or unconscious) influences especially resulting from psychological and/or social factors, and the influences giving purpose or direction to the Year 9 student.

Eccles & Wigfield (2002) further group motivational theories (which can relate to the students' self-reports and desire to study GCSE art) into four factors or influences:

1. belief about competence and expectancy for success
2. achievement values, intrinsic and extrinsic motivation, interests and goals
3. expectancy-value constructs
4. motivation and cognition

By applying these four influences within the adapted expectancy-value model (see Fig. 2.5 p. 70), the gendered viewpoints of Year 9 students can be analysed in the context of the perceived task difficulty (the study of GCSE art) and effort that they associate with their art studies beyond KS4. Relating these influences to art, they highlight the importance of subject specialist teaching and gendered teaching approaches in the art classroom to build competency beliefs, values and motivation (Savoie, 2009). Savoie (2009) recommends gender adapted approaches to individual learning in art education to help engage boys' interest in art in schools.

To understand these four influences, it is important to consider expectancy, motivation and decision making in further detail. Expectancy relates to the belief about how one will perform in a given task (Eccles & Wigfield, 2002). It also encompasses beliefs about competency and self-efficacy: 'Can I do this?'. Eccles & Wigfield (2002) suggest that if the student can answer the question positively, they are more likely to be motivated and to perform better given this belief in their own competence and the expectation of success. However, the reverse can also be true. This comes down to the student's own personal self-efficacy, which refers to an individual's belief in his or her capacity to execute behaviours necessary to produce specific performance attainments (Bandura, 1977). Eccles (2005) suggests that students' values and confidences in their abilities to achieve and the potential for success in a subject are a strong indicator of their eventual exam grade. Contrary to this, if students (and in particular boys) lack confidence in their potential for improving, lack interest in studying, have higher exclusion rates, sexist attitudes, and an inability to express emotion, they are unlikely to be motivated to achieve (Pinkett & Roberts, 2019). Young people value activities in which they are intrinsically interested and in which they feel they can achieve (Renninger & Hidi, 2011). At KS3 for art, these may include pitching a challenging art activity, but one through which the students can develop a sense of achievement. If they feel the art task is attainable, they will believe it is worth achieving (Kinder & Harland, 2004). Variations in the approach to task value (in this case the study of GCSE art) cause differences in motivation and achievement (Eccles, 2007; Brown, 2018b). Atkinson (1957) defined task value in terms of incentive value of anticipated success. Task value is also defined as students' perceptions of the interest, usefulness, importance, and cost of a task (Parsons & Goff, 1980; Eccles et al, 1983; Eccles, Adler & Meece, 1984; Wigfield, 1994; Eccles & Wigfield, 1995, 2002; Wigfield & Eccles, 1992, 2000, 2002). Boys' lack of interest in art can originate in negative perceptions of art tasks (Savoie, 2009). Eccles (2005) also looked at the perceived difficulty and the effort required to achieve, which can contribute to decision making and motivation to study (GCSE art). Embracing failure, and creating challenge, risk and reward can all foster motivation (Tovey, 2015). All these factors included in the conceptual framework (see Fig. 2.5, p.70), together with the

personal and emotional circumstances and social context of the Year 9 student, may affect their motivation to continue and achieve, and gives purpose to this research and legitimacy to the research approach.

At the end of Year 6 (age 11), students undertake SATs (Standardised Assessment Test). As was highlighted in the Ofsted report (2009), this can be a point when students can become more self-conscious and judgemental about the quality of their work and GCSE choices, as it is subject to greater scrutiny by their peers, family, and society. Pavlou & Kambouri (2007, p.283) substantiate this by suggesting students become less confident about their artistic abilities from Year 7. However, the report also found that, when a curriculum and lesson planning set out to be inclusive, and teachers are sensitive to the varying abilities and perceptions of their students, peer group pressures and other influences, boys can be successfully engaged. Good relationships between students, teachers and visiting artists all promote boys' participation in art and, without this, boys otherwise begin to opt out (Martino & Pallotta-Chiarolli, 2003). This is influenced by their understanding and perception of the subject, coupled with their expectations for success and motivation to achieve. Ofsted (2009) also found belief in practical ability to be important in boys' motivation to continue with their art studies. A shift in focus from hands-on experimentation with materials to final realised pieces of art for display and marking may inhibit boys' participation, given increased scrutiny and possible fear of failure or ridicule. Students' expectations for success, and related constructs, have been assigned a central role in almost all cognitive theories of motivation (Eccles & Wigfield, 1995), such as attribution theory (for example, Weiner *et al.*, 1987), self-efficacy theory (Bandura, 1986), the self-worth perspective (Covington, 1984), and classic expectancy/value theory (Atkinson, 1957). As such, a student's lack of understanding of art and their subjective expectancy, along with a negative attitude towards the objective task difficulty may mean that they opt out of trying at this stage. Eccles (1987) and Parsons & Goff (1980) further add that gender differences in task value may underlie many of the gender differences in role choice behaviours.

Savoie (2009) relates Bandura, Freeman & Lightsey's (1999) social cognitive theory directly to art and proposes that sex-related cognitive models deserve study because they could encourage gender adapted teaching strategies with flexibility, a wider scope to overcome gender stereotyped biases, and stimulate boys' interest. Like the proposed expectancy-value model (Eccles, 2007), Bandura, Freeman & Lightsey's (1999) self-efficacy theory focuses on the students' expectation of success. When applied to art, this includes the students' self-belief, whether they have the necessary artistic skills and capability (efficacy expectation) to successfully complete an art GCSE (outcome expectation). Focusing on outcome can be a

potential issue in fostering a students' motivation to study art as it can add pressure and a fear of failure. Both Eccles (Eccles & Wigfield, 1995) and Bandura, Freeman & Lightsey's (1999) and Bandura *et al.*, (2001) proposed that combined, these two types of expectation are the primary determinants of goal setting, activity choice, willingness to try, and persistence to complete the task. Children generally value realistic observational drawings as the main criteria for the success of an effective drawing (Rose, Jolley & Burkitt, 2006). They may further be exposed through social media to 'perfect' edited imagery and possibly be confused as to what constitutes successful art. Consequently, Pavlou (2004) found that students considered having a specialist art teacher as the most significant factor in building their confidence in the subject, particularly at primary school. Boys may also compare their work to that undertaken by Year 9 girls and/or their teacher (usually female) during demonstrations, which may affect their gendered beliefs in their own competency and self-efficacy. Furthermore, as previously noted (see section 2.3.2-2.3.4), there may be a lack of parental and peer encouragement to undertake art over other subjects or sport, and consequently for any possible natural ability to go unrecognised. This links back to Bourdieu's (1977) theories of young children acquiring cultural capital from their home background and highlights how parental perspectives and particular behaviours towards children's education can be markedly gendered (Marx, 2022).

Eccles & Wigfield's (2002) research includes expectancy and value constructs which can generate differences and similarities in gendered responses. These are broken into three sub-sections as follows:

1. attribution theory
2. the expectancy-value models of motivation and cognition
3. self-worth theory

There are several interpretations of 'value constructs' in value theory and research, each of which proposes a definition describing the process by which value priorities coordinate people's attitudinal and behavioural decisions (Rohan, 2000). For the purposes of this research project, I have been guided by Levitin (1968) who suggests that Kluckhohn (1951, p.390) offered one of the most comprehensive analyses of the 'value construct'.

Firstly, when considering attribution theory in relation to the attribution model developed by Weiner (1992a), beliefs about ability and expectations of success are important along with incentives for engaging in different activities, including valuing achievement (Graham & Taylor, 2002). Weiner *et al.* (1987) identified ability, effort, task difficulty, and luck as the most important achievement attributions. Art, and the process of its creation in the classroom, can

be closely scrutinised by peers due to its exposed visual nature. This in turn can lead to great pride and self-esteem if all goes well with a real sense of gratitude of praise from peers. Kinder & Harland (2004) found effective teachers provide a highly supportive art classroom environment. Conversely, students can feel real disappointment and even shame about their work if it is criticised, or worse, ridiculed by their peers. For boys, this peer response, real or imagined, may cause humiliation, fear, anxiety, and even a complete reluctance to undertake the task (Pascoe, 2012). Boys together can peer restrain rather than extend agency and access to subject knowledge (Ivinson & Murphy, 2007). If teachers 'undertake gender work it will help students to cross boundaries into non-traditional gender territories within subject settings' (Ivinson & Murphy, 2007, p. 206).

Secondly, regarding motivation and cognition, within Eccles' (2007) expectancy-value model of achievement-related choices, expectancies and values are assumed to directly influence performance, persistence and task choice. In this case, this comes down to whether boys in Year 9 are motivated to choose art to study at GCSE. The framework is relevant as the components are adaptable to explore influences on decision making which can then help explain subject choice. It also includes social variables of the student's field and habitus (Bourdieu & Wacquant, 2013), indicating both boys' and girls' perceptions of other peoples' attitudes and expectations for them, either by their affective memories or by interpretations of their previous achievement outcomes (Eccles & Wigfield, 2002). The social connection can be appreciated as 'the way society becomes deposited in persons in the form of lasting dispositions, or trained capacities and structured propensities to think, feel and act in determinant ways, which then guide them' (Beckert & Zafirovski, 2005, p.316) It covers the participants' ability-related and value-related constructs to motivated behaviour and considers whether they value art in an academic setting. Boys may find themselves with invisible but real boundaries in the classroom that affect their persistence and task choices. Classroom interactions with their teachers and peers resulting in gender segregations and influences are a reality in many schools (Liu, 2006). This 'gender regime' (Kessler *et al.*, 1985) can make a difference in every aspect of school life, including subject value, performance, and curriculum choice. Such a culture may be detrimental to both boys and girls, where one gender dominates a particular subject or where choices are made simply to 'fit in' with their friends.

The third and final component within the expectancy and value constructs (see p.73) is that of self-worth. This links with mental-health and can play an increasingly important role in relation to achievement behaviours (Eccles & Wigfield, 2002). Covington (1992, 1998) defines self-worth as establishing a positive self-image or sense of personal self-worth. This can include physical appearance and social competence as well as perceptions of the student's own

academic competence or practical ability (Harter, 1990). As such, boys may choose simply not to try, as this can seem preferable to trying and failing owing to a lack of ability. Furthermore, boys may make excuses, procrastinate, and avoid a challenging task given this fear of failure. Martino & Pallotta-Chiarolli, (2003) give insights of peer pressure from other boys in the classroom and the importance of appearing competent and how this can affect their motivation to try and achieve. Year 9 students spend much of their time in the classroom and can, therefore, feel under constant evaluation by their peers. Such peer interactions amongst certain groups of boys (perhaps especially those from disadvantaged or minority backgrounds) lead some boys to disengage or misbehave in class (Blakemore, Berenbaum & Liben, 2008).

Eccles & Wigfield, (2002) consider how motivation translates to regulated behaviour as well as how motivation and cognition are linked. Self-regulation and motivation (Zimmerman, 1989) includes the student's ability to be active in their learning process and in achieving their goals. Zimmerman also highlights the importance of environment in self-regulation and motivation. In an art classroom, where the choice of activities and approaches may be perceived as limited by some, self-efficacy levels can diminish and goal setting may be disregarded. This results in an art task or activity becoming more challenging, where motivation and cognition may interact to influence self-regulated learning (Winne & Marx, 1989). Winne & Marx (1989) suggest that motivation is a cognitive process which encompasses many of the aspects covered in this section, including self-efficacy, control, expectancy values, interest, goals attribution, and self-worth, along with the conditions under which the task is performed, the skills needed to complete the task, the end product, and the evaluation. For Year 9 boys and girls studying art, the negative effects of any one of these components can affect their performance. Only when boys and girls feel engaged, both emotionally, socially, and academically, are they motivated to achieve (Chauncey & Walser, 2009). The student's prior achievements in art lessons, the social aspects of the classroom and their interaction with the teacher and their peers can also affect their motivation and cognition (Pintrich, 2000). For boys and girls, an engaging subject matter is important, coupled with teaching strategies for inclusion and a focus on the individual (Ofsted, 2012). However, this context for a specific class project is not covered by Eccles & Wigfield (2002).

Theorists have given different definitions of task value. Crandall (1969) and Battle (1966) give a broad definition in terms of the subjective attainment value and objective task difficulty. Rotter (1982) defined task value as the anticipated reward the individual will receive from the activity and Atkinson (1957) defines task value in terms of the incentive value of anticipated success. Eccles (2007) attributes the task value as a quality of the task that denotes the

decreased or increased probability that a student will be motivated in the subject and select it for further study (Eccles, 1987; Eccles *et al.*, 1983; Wigfield & Eccles, 1992). It is this definition that I have decided upon for this thesis as Eccles (2007) breaks down task value further into sub-components. It has four different value factors which can be applied to GCSE art: attainment value (or the value an activity has because engaging in it is consistent with the student's self-perception); intrinsic/interest value (the expected enjoyment); the utility value (for the task to help facilitate goals related to future study and careers in the creative industries); and the cost of undertaking the task (anxiety, concern in failing, energy, possible social concerns). These are complex notions that Year 9 students will find hard to respond to and, as such, the questions posed in the questionnaire are carefully considered for the students to understand the rather complex threads of potential influence on decision making.

Where there is no goal or external reward that they value, some boys' extrinsic motivation and interest may waiver. Eccles & Wigfield (2002) remind us that, even if the students are certain that they can do the task, they may have no compelling reason to do it. The motivation to achieve, together with the cost involved, has a long history within psychology and research has focused on need, attribution, and goal achievement theories, as well as expectancy-value theories (Brown, 2016). Eccles' (2007) expectancy-value model should, therefore, be seen within this context. Weiner (1985, 1992b) suggests that an individual's attributions to achievement outcomes determine their subsequent achievement behaviours and are therefore key to motivational beliefs, an assumption which also underlies the expectancy-value model (Eccles & Wigfield, 2002).

Overall, the model centres around the individual and their experiences and values influenced by cultural norms and socializers. In my research, I link this with Bourdieu's (1977, 1984) theories of habitus, field, and cultural capital which guide students' behaviours and thinking (Beckert & Zafirovski, 2005, p.316)

2.5 Summary of Chapter 2

This chapter has examined existing studies and relevant theorists' literature in relation to the nature of art education, potential and known influences on students' GCSE choices and more specifically gender related factors. These are considered in conjunction with the research aims and questions relating to how students' reflections on experiences of art impact upon their motivation and decision making to study the subject at GCSE level and beyond to career choices. The following chapter sets out the methodology adopted to further explore these enquiries.

Chapter 3: The Research Methodology and Methods

3.1 Introduction

This chapter sets out my methodology and philosophical approach for the research as well as the methods and tools. It explains my positioning and the implementation of two distinct research methods to explore students' views about art, artists and studying art. In order to elicit different dimensions of students' views, I applied the research tools in parallel as this was the best approach to generate the data I needed to respond to the RQs. The chapter also explains how the students' interpretations and views regarding art and the reasons for studying (or not) are combined and analysed through a convergent parallel multi methods design (see Fig. 3.1, p.89) involving two research instruments: i) drawings which offer a glimpse into their social worlds; and ii) their responses to a questionnaire. Ethical concerns and details of the participant schools are also deliberated prior to introducing the methods of data analysis.

As Director of Art in a large boys' independent secondary school, I feel passionately about the positives (see section 2.2.2 p.36) that an art education brings to students and society generally. My position involves praxis from the perspective of artist, teacher, and teacher-researcher, all of which have connections that are complex, diverse, difficult to articulate, and challenging to implement, but each influence this project in differing ways (Hall, 2010). In these roles, I draw on distinct aspects of experience and artistic expertise, articulate and reappraise my art practice, and I use these skills to inform my teaching and research (Hall, 2010). As an artist I understand the artistic process and value art-related outcomes from within the discipline. As a teacher I recognise how to present the subject matter, scaffold learning experiences for students to enable them to 'feel' what it is like to be an artist, 'understand' what artists do and enable them to 'work' on tasks as if as an artist. As a teacher-researcher I am more focused on studying how teaching is enacted and what it is that affects what and how students learn about art. I am also interested in the interrelated processes of teaching and learning in art classrooms and how it may influence positively or negatively boys' and girls' study in KS3 (and then KS4). Our department does not follow the national art curriculum, but we do base much of our schemes of work upon it. I also encourage the underpinning of a constructivist philosophical perspective to teaching and learning (Fosnot, 2013). Working as an artist teacher and, in doing so, engaging in conversation and collaboration with the students, it is possible to see how their process and engaging with art reflects their experiences by creating something meaningful that connects with their lives (Greene, 1995). Within my three roles which involve distinct forms of actions and thinking, I see the wider

benefits of an art education and how it can complement other learning in the curriculum and lead to an exciting future in a changing world (as discussed in chapter 2).

I was conscious of my potential bias towards art education and have made every effort to position myself outside the research during data collection and analysis to remain as neutral as possible. I considered my gendered position, being a woman, and my desire for a gender inclusive curriculum based on personal aspirations to learn and acquire knowledge. I also brought my own pedagogical approach by way of constructivism, with learning filtered through from pre-existing knowledge and the students and I being actively engaged in the learning process (Mohapatra, Mahapatra & Parida 2015). I bring my own beliefs about pedagogy, values, and assumptions to the project just as the Year 9 participants in the study. This reflexivity (being self-aware of my feelings, reactions, beliefs, and values and how they influence my thinking) involves looking both outwards and inwards and understanding that my behaviour is affected by my thinking and my context (Bassot, 2020). Reflexivity, self-awareness, and recognition of my insider knowledge and involvement in the research and how this affects my values and motives, go some way to counter natural forms of bias. Bias can be an issue in educational research and can occur in the process of the design, amongst the subjects involved in the study (including gender bias) or within the reliability and quality of the study (Borowska-Beszta, 2017). I was, therefore, careful to ensure my detailed analysis of comparing the gendered responses was accurate and high in quality. Kushner (2016) reassuringly expresses the importance of understanding the organisations which are part of a research study, which often relies on an insider position. It was to this end that I hoped my positionality of knowing the stage that the Year 9 students were at with their GCSE subject choices, the situation of the art teachers and the workings of the school day and being able to relate and translate the data would be relevant to the project and multi methods approach and ultimately benefit the research. Hammersley (1993) also endorses this view, stating that outsider researchers who have a long term, first-hand experience and are involved in the social situation, can better understand it.

Given the factors that influence student choice regarding art presented in the introduction and literature review (Crandall, 1969; Younger & Warrington, 1996; Epstein, 1998; Lightbody *et al.*, 1996; Bandura *et al.*, 2001; Dalton, 2001; Colley, 2002; Atkinson, 2006; Pavlou & Kambouri 2007; Savoie, 2009; Bequette & Bequette, 2012; Etherington, 1957; 2008, 2013; Gilbert, 2013; Archer, DeWitt & Wong, 2014; Guo *et al.*, 2015; Johnes, 2017; Henderson *et al.*, 2018) I attempted to explore what Year 9 students suggest influence them about their decision making regarding to pursue art at GCSE. It has been established in the literature review that there may be sociological and psychological influences on students' gendered

perceptions but there is a lack of evidence of these influences on art subject choice, which this research aims to address.

3.2 Distinguishing the paradigm - the theoretical assumptions

Researchers adopt a philosophical stance within a paradigm, supported by a set of assumptions that guide them through their research (Guba & Lincoln, 1994). This is the 'net' that frames the ontological, epistemological, and methodological foundations (Denzin & Lincoln, 2008, p.245). There are four main questions as part of this 'net' which I addressed in my research design: ontology - what the form and nature of the social world is; epistemology - how can what is assumed to exist be known; methodology - what is the approach to be followed; and methods - what are the protocols of data collection (Waring, 2012). I will focus on each of these in turn.

3.2.1 Ontology

Crotty (1998, p.10) suggests that 'ontological and epistemological issues tend to emerge together' informing the theoretical positioning. Ontology informs the approach a researcher takes to find out something. It refers to what we know and the nature of our perceived reality. It is the study of being and what is real and what might be known about it (Penercky, 2016). Ontological assumptions are a starting point for research and can exist from constructivism to realism (Waring, 2012), both of which can be applied to different elements of this research project. There are an infinite number of constructs of reality in relation to this research, and therefore they are multiple (Lincoln & Guba, 1985). Multiple constructed realities exist involving the way students understand reality and reflections of their personal perspectives (Waring, 2012). Waring (2012, p.1) tells us that existing under a constructivist ontology, interpretivism does not see direct knowledge is possible: 'it is the accounts and observations of the world that provide direct indications of phenomena, and thus knowledge is developed through a process of interpretation'. These are explored through the objective data strands which aimed to provide insights into the realities of the multiple lived experiences of the participants to develop an understanding of why they are making the difference in boys' and girls' choices.

Researchers are required to also consider their own beliefs of reality which will influence their research approach. I considered my own multiple realities of practicing as an artist, teacher, and researcher, how these make working in the field complex and diverse, with complementary and oppositional realities (Hall, 2010). It involves working in three roles amongst different individuals, schools, and university and, as such, there are altered ontological beliefs for the diverse situations encountered (Gregory, 2014). Truth and reality can be socially constructed through these roles and those of the Year 9 students' personal experiences and social actions. Using practice-based data collection offered an outsider to peer into the students' social worlds. My assumptions, and those regarded by the participants involved (along with the reader of this research), are that we each hold our own sense of truth and reality built upon our personal representations and knowledge working within school/work, at home, and in within society (Waring, 2012, p.16).

However, within my research design there are ontological claims that are both constructivist (believing in 'local and specific realities' (Lincoln, Lynham & Guba 2011, p. 100) and positivist (believing in 'real' reality (Pernecky, 2016)). These relate to what I aimed to explore by generating opportunities to collect and analyse different perspectives (Creswell & Clark, 2017). Here, phenomenon or experiences are explored through a realist ontology of the objective data collated through responses to aspects of the questionnaire and emergent themes that were evident across the hand-drawn images which are real and external to the participants. Hammersley, (2019) considers how there is a place for post-positivism in contemporary social science. He highlights the progression from positivist theories such as realism and liberalism where social science and power is exercised, to post-positivism focusing on the experience and social contexts influencing perceptions and consciousness. Therefore, quantifying the nature of responses was underpinned through adopting more post-positivist assumptions about parts of the data. Post-positivism denies the positivist approach that a researcher can be an independent observer of the social world. Post-positivists argue that the ideas, and even the particular identity, of a researcher influences what they observe and therefore impacts upon what they conclude. It pursues objective answers by attempting to recognise, and work with, such biases with the theories and knowledge that are developed. As such, this combination of methods is defined as the observations and experiences of the social reality of the participants (Cohen, Manion & Morrison, 2011). Both these two approaches (constructivist and post-positivist) offer different perspectives and include the realities and assumptions of the participants, for the researcher and the readers to interpret. Cohen, Manion & Morrison, (2011) highlight the power of integrating different approaches (using both confirmatory and exploratory data) and how these give new ways of viewing inquiries. Creswell (1994) relates these to a set of individual, personal, and unique

perspectives with an emphasis on the way young people place meaning on their lives. The combination of subjective and objective data generated through the draw-an-artist activity and the questionnaire would help elicit and then interpret the students' views about art and their decision to study art further after Year 9.

3.2.2 Epistemology

Epistemology relates to knowledge and 'how can what is assumed to exist be known?' (Waring, 2012, p.16). It is how we come to know things and the process by which implicit truths become explicit. I discounted several major research paradigms identified by Crotty (1998) due to the nature of their characteristics and appropriateness to help answer my inquires. Although other paradigms were relevant and valid, I designed the approach with the parallel positions of constructivism and realism which correspond to the theoretical paradigms of interpretivism and positivism (Waring, 2012). Creswell & Clark (2017) suggest that a mix of paradigms can advance multiple philosophical perspectives providing an umbrella that informs subjective and objective data collection and analysis. The authors point out how different paradigms or worldviews inform and support mixed methods research (Creswell & Clark, 2017). Creswell & Clarke (2017) suggest the mixed methods worldview approach can highlight issues that can be changed for the better so that all individuals can be included and feel less marginalised. This resonates with my research aims by way of the research developing an understanding of the students' views and considering ways of encouraging boys to realise their full potential in art. As such, the design adopted both constructivism (typically associated with qualitative approaches, looking for subjective understanding and meaning formed through the participants views, shaped by social interaction with others and from their personal histories) and post-positivism (making assumptions about subjective qualitative data and manipulating it in way that assumed it to be more objective resonating with more quantitative information). However, further adjustments were made to adopt a multi methods approach (very closely aligned with mixed methods) to provide flexibility for the inclusion of different types of both qualitative and quantitative data combined to triangulate within the same research project (Anguera *et al.*, 2018). Further details are in section 3.3.

3.2.2.1 Constructivist assumptions

The data collected through both research instruments varied. I adopted a constructivist approach for the subjective elements of data to be collected through the drawing activity and open-ended questions in the questionnaire (see Table 3.1, p.90 and appendix 4 and 5). The data collected through the hand-drawing activity resulted in images and text. Information and descriptions were also gathered through the open questions of the questionnaire. This more subjective data was then handled with assumptions that align with objective data (Cohen, Manion & Morrison, 2011 pp.24-25). I designed the drawing activity to reflect this approach by aiming to elicit the students' constructed personalised views of an artist. I also asked open-ended questions within the questionnaire to gather data to probe students' views and understandings of different entities. This approach relates to the inherent characteristics of constructivism by way of the individuals constructing their knowledge (rather than passively taking it on) through their personal experiences and reflecting on those experiences as they completed the drawing and answered the questions (Mohapatra, Mahapatra & Parida 2015). My design therefore gave the Year 9 students the opportunity to reveal their constructed knowledge, views, and assumptions through their answers about art, being an artist and the nature of working that artists undertake. Here, I drew on the approach that individuals were provided with an opportunity to display their own knowledge or mental versions of the world (Maddux & Commings, 1999; Gredler, 2004). From a constructivist position, individuals' experiences, knowledge, and understanding are constructed rather than discovered as an objective truth. This will be salient in the drawings and the responses to the carefully worded open questions aimed to draw out perceptions and influences on the participants' thinking. The common core of constructivist theory is that we do not find knowledge, we construct it hermeneutically as a truth (Boghossion, 2006). A constructivist approach to the qualitative data is therefore relevant by way of accentuating the participants' views and perceptions to help me, as a researcher, develop and understand their thinking from the perspective of their lived experience.

3.2.2.2 Post-Positivist assumptions

I simultaneously adopted a post-positivist stance for the objective data collection (generated through the closed and Likert scale questions within the questionnaire and elements of the drawing activity) in that the indicators were quantifiable (e.g.: data that indicated influences, task value and student self-reported capability in art. See Table 3.1, p.90). I could objectively see the realities of the world of the students through the points and statements and considered the relationships between them (Bassey, 1992). Bias and error were reduced through the multi methods which included quantitative data (due to the objective numerical nature and summary against the research aims and questions) combined with subjective strands that elicited qualitative data, both of which together had the potential to generate richer evidence and complementary information. This facilitated two quite different methods to form a triangulation through methods (Cohen, Manion & Morrison, 2018) to develop a deeper understanding of the relationships between the students' views, values, and motivation to continue to study art.

Cohen, Manion & Morrison, (2018) present an example for a post-positivist slant which mirrors my research approach as the Year 9 students will have multiple perspectives on the same experiences. They highlight how two witnesses to an event rarely see it in precisely the same way and that what is true in one situation may not be true in another.

Notwithstanding this, the objective data strands aligned with the adapted framework of Eccles' EVT model of achievement motivation (2007) and enabled the elicitation of variables and empirical measures. I adapted the EVT model with the aim to explore the gendered and relational influences on decision-making to continue to study art, through tables, scales, and graphs. Brown (2018b) adopted the EVT model for a similar research design (methodology and methods) when considering the perceived role of task difficulty and effort in the expectations and values of A-level students. Here, Brown (2018b) gathered data concerning gender, activities in the home, expectations, beliefs, and career prospects. The data however was processed and assumed to be fixed, unchanging, and objective. Consequently, information elicited concerning variables were assumed to be influences that were external to the individual and controllable and measurable in a quantifiable way. The questionnaire data however, also elicited information from students that enabled exploration of relationships between genders, attainment value, intrinsic value, utility value, and achievement. Like Brown (2018b), the objectivity in the data collection would help me address my research questions and aims by giving a degree of order and regularity to the information collected. However, the more open questions (eliciting more subjective perspectives from the students – e.g., making

art at home) and the more predominant Likert-style questions (e.g., questioning perceived task difficulty) assume a more objective stance on the 'truths' about influences on students' choices. These can be explained in terms of real causes and simultaneous effects and, in doing so, complemented the interpretivist perspective (which involved eliciting more subjective data). However, ontologically and epistemologically there are tensions in the nature of two types of approaches (constructivist and post-positivist/positivist) which Gage (1989, pp.4-10.) refers to the 'paradigm wars'. Yet, Ercikan & Roth, (2006) and Denscombe (2014) recognise how different forms of data (from distinctly contrasting paradigmatic perspectives) can be complementary in the way that is both confirmatory and exploratory. Overall, from the two contrasting stances, it is possible to consider and incorporate different viewpoints and inferences including numerical trends and the construction of knowledge through personal storied information (David *et al.*, 2006). This is a way of seeing through different lenses and can provide rich evidence to illuminate an understanding of the historical, social, cultural, and psychological reasons for this disparity in gender participation in art and choice to study further beyond KS3. I, therefore, brought the two approaches together into a more flexible multi methods convergent parallel design (Creswell & Creswell, 2017).

3.2.3 Methods

Methods involves the procedures and logic used to identify, select, process, and analyse information (Waring, 2012). It is a way of collecting data systematically which can be both words and numbers (Thomas, 2022). It can provide multiple perspectives to provide a deeper understanding of my research inquiries (Creswell & Creswell, 2017). The two proposed methods of the hand drawn activity and questionnaire combined were planned to collect different data, but in parallel to enable me to consider a more complete understanding of what students thought about art, art lessons, and being (or motivated to be) an artist in the broadest sense.

Sammons & Davis (2016), Sammons (2010) and Teddlie & Sammons (2010) write reassuringly of the application of mixing different forms of data to be that might be 'weighted' differently, especially within educational effectiveness and improvement research. In the case of this research, the quantitative, more objective data, is more dominant due to the number of objective questions within the questionnaire coupled with elicitation of tables on variables generated from the hand drawings. The post-positivist elements relate to where the respondents had the chance to choose from various options which were pre-determined by the researcher. As the responses were discreet categories, the data was more objective in nature. Furthermore, the subjective data from parts of the questionnaire (exploring,

developing, creating, and considering personal experiences) were also transformed into objective data (looking at relationships, influences, and effects) all as part of the nature of the data collected (see Table 3.1 p.90) (Creswell & Creswell, 2017). This approach provided quantitative measures of subjective data indicating the nature of experiences. Here, there was a combination of subjective and objective data focusing stories and numbers (Spalter-Roth, 2000), creating opportunities to discover new insights and increase understanding that neither can achieve alone. This informed my research by way of generating complementary data to fully explore concepts through associations and patterns to provide insights to illuminate an understanding in relation to the project aims (see p. 19). It can produce knowledge and evidence of practical relevance and accessibility to practitioners, as well as contribute to theoretical model building, testing, and understanding (Sammons & Davis, 2016). As such, the research design focusing on the gathering and analysis of both subjective and objective data and personal truths elicits multiple viewpoints and increases the understanding of the context (Creswell & Clark, 2017).

3.3 A convergent parallel multi methods approach

Mixed methods is a research approach to collect, analyse, and integrate both subjective and objective data in a single study to address research questions (Creswell & Creswell, 2017). Several definitions of mixed methods research have emerged that incorporate various elements of methods, research processes, philosophy, and purpose (Creswell & Clark, 2017). I have chosen to adopt Creswell & Clark's (2017) definition as it incorporates many theorists' diverse viewpoints and highlights four key components relevant to my aims:

- *'Collects and analyses both quantitative and qualitative data rigorously in response to research questions'*
- *'Integrates (or mixes or combines) the two forms of data and their results'*
- *'Organizes these procedures into specific research designs that provide the logic and the procedures for conducting the study'*
- *'Frames these procedures within theory and philosophy'*

(Creswell & Clark, 2017, p.3)

Although Creswell & Clark (2017) discuss mixed methods, they also recognise differences between objective and subjective data that can be collected through multi methods convergently combined. As such, these still apply to objective and subjective data gathered through multi-methods. Mixed methods specifically refer to the combining of qualitative and quantitative methods whereas the term multi methods research describes any combination

and variety of different types of qualitative and quantitative methods combined in the same research project (Fetters & Molina-Azorin, 2017). With its primary aim to gain insights into complex social research questions, multi methods can elicit data informing the same goal objective that would help to understand human and social behaviour (Anguera *et al.*, 2018). The data was collected by two methods in parallel and analysed separately, then merged to confirm the objective measures with subjective experiences by way of giving a voice to the participants as well as report numerical trends (Creswell & Clark, 2017). Through the participation of the students in the hand drawings and questionnaire, it was possible to elicit views that demonstrated multiple realities that are socially defined but also objective facts which can be discussed and evaluated. Thus, I developed a research design combining both constructivism and post-positivism (Firestone, 1987).

I considered different mixed and multi methods approaches: sequential; one strand determining the other strand; quasi-mixed method; not integrated; conversion; data is transformed; mixed level; applied to different levels; and fully integrated (Cohen, Manion & Morrison, 2011). (See Fig. 3.1, p.89 for Creswell 2013). However, the plan for the convergent parallel multi methods approach (Fig. 3.1) shows how two stands of data collection can come together, merging the results prior to analysis.

Basic mixed methods designs

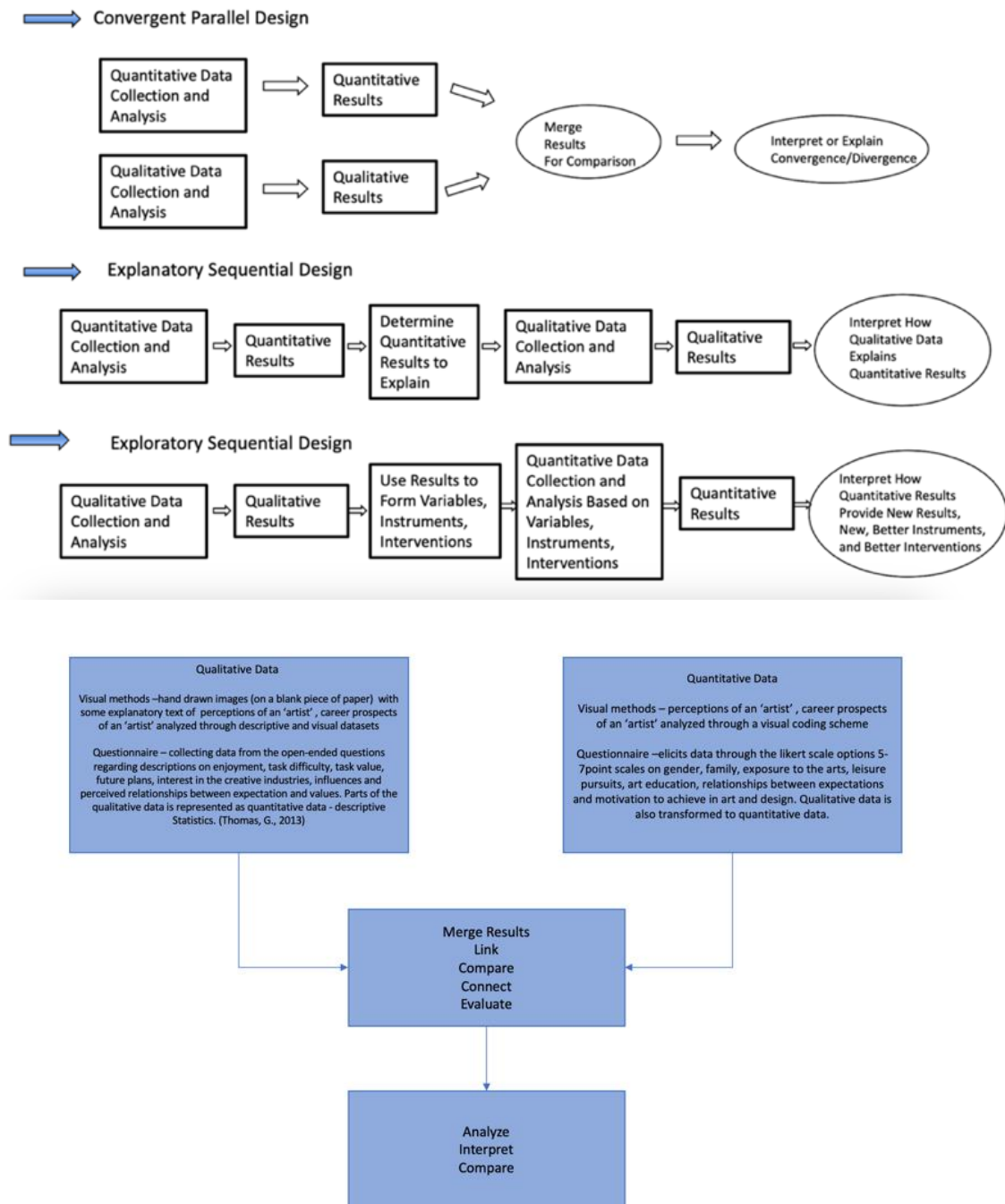


Figure 3.1: Top – Creswell (2013); Bottom - The convergent parallel design based on Creswell & Clark (2011, p.8)

Table 3.1: Research tools, data collected, and research questions addressed

Research Questions 1-4	Approach taken	Research instrument applied (See appendix 4)	Focus of data collected	Nature of data collected
RQ1: What do 13–14-year-old students, about to decide their GCSE options, emphasize when they represent their view of art and artists as a hand-drawn image?	To elicit students' representations of their views of art and being an artist as a drawn image.	Draw-An-Artist Similar to Chambers (1983) Draw-A-Scientist.	Students hand drawn images (on a blank sheet of paper) with some explanatory text (responses to the following Qs): • Who is it? • What are they doing? • What might they be saying? • What are they wearing? • What are they holding? • Do they have any accessories?	Images and text
RQ2: What factors appear to influence the students' decisions to continue studying art and design at GCSE?	Invitation to complete an online questionnaire (Part 1) to elicit from students what factors, influence how they engage with, and perceive art.	Online questionnaire of first of the 3 parts.	Mostly selected responses to options made available that address who the students might engage in art-related activities with at home and school and whether there are resources available to support such. To also elicit the nature of the art related activity undertaken, how often, and in what kinds of ways.	Mostly 5- or 7-point scale responses (qualitative data is transformed into quantitative data) and a couple of open questions.
RQ3: How much do 13–14-year-old students appear to value art studies and why?	Invitation to complete an online questionnaire (Part 2) to elicit from students the extent to explore the extent to which they value art.	Online questionnaire of second of the 3 parts.	Mostly selected responses to options made available that address how much the students value art and how important it is for them to do well in it.	Mostly 5- or 7-point scale responses (qualitative data is transformed into quantitative data) and a couple of open questions.
RQ4: How do 13–14-year-old students self-report views of their ability and effort required to do well in art?	Invitation to complete an online questionnaire (Part 3) to elicit from students self-reported views of their ability and effort required to do well in art.	Online questionnaire of third of the 3 parts.	Mostly selected responses to options made available that address how much effort and commitment the students would invest to do well in art.	Mostly 5- or 7-point scale responses (qualitative data is transformed into quantitative data) and a couple of open questions.

Table 3.2: Multi methods used to explore expectations, values, and motivational beliefs of the Year 9 students to their art studies

Student Background	Attainment Value	Intrinsic Value	Utility value	Perceived Cost
- Family demographics - Habitus and Cultural Capital - School environment - Exposure to the arts - Gender - Art education - Leisure pursuits - Perceptions of an 'artist'	- Engagement of tasks central to own sense of self - Opportunities provided in the environment and cultural capital - Competence needs - Thoughts on success and failure	- Pleasure/enjoyment - Perception of ability to master the challenges - Interest - Desire to learn - Beliefs/expectations - Habitus	- Facilitating goals - Wellbeing (within person goal) - Cognitive goals - Future plans - Interest in the creative industries - Perceptions of career prospects associated with being an 'artist' (cultural capital)	- Anxiety - Fear of failure - Social consequences of success - Parental influences (habitus) - Self image - Protecting academic confidence - Time and energy - Hierarchy of importance - Task demands
Drawing Exercise Questionnaire (Part 1)	Questionnaire (Part 2)	Questionnaire (Part 2)	Questionnaire (Part 2)	Drawing Exercise Questionnaire (Part 3)

Table 3.1 shows how the research questions relate to the stands of the data collection. Table 3.2 relates to the draw-an-artist activity and the online questionnaire eliciting students' views about art. I expanded the EVT framework, aligning the values and concepts with each of the RQs. The two phases of the data collection were carried out in parallel: a draw-an-artist activity (appendix 4) and a questionnaire (appendix 5) and elicited different forms of data that responded to what I needed to know in response to my research questions. Creswell & Clark (2017) recommend the data collection during a convergent parallel design are concurrent but separate. The drawing activity generated subjective data which included more personal accounts (by way of subjective drawings) which were then analysed through themes and descriptions of the characteristics of the drawn images of artists. Data collected about students' listing of influences was assumed to be objective data and was quantitatively analysed (through implementing descriptive statistics) by way of six types of indicators of a standard image of an artist along with scores. Within the questionnaire, the responses to open questions (18, 19, 25, 31, 33, 37) were also more subjective in nature by way of giving the opportunity for the participants describe insights into their lived experiences. Through these responses, I was seeking to find out the extent and/or nature of constructivist experiences the student may have had. However, questions in the questionnaire which allowed responders the opportunity to 'select' from a pre-given range/choices and thereby generating numerical data (including questions 1-3, 5-12, 14-17, 20-24, 26-30, 32, 34-36) adopting a more post-positivist stance, explained through more objective facts (Creswell & Creswell, 2017). The subjective information (attitudes, beliefs, goals, and self-schema) obtained from the open

questions and within the descriptions of the drawings could reveal information in a rich and more meaningful way which could be compared to the more objective data. By way of an example, Q25 is an open question inviting comment: *How much do you value art in the school curriculum?* and Q26 asked a closed question for a scale: *How much do the students value art in the school curriculum?* (See appendix 4). Here, I broadened my inquiry to triangulate and also look at a relationship between variables. The main principle of this design was to elicit objective and subjective data that could be combined to achieve a better understanding than either approach alone (Teddle & Tashakkori, 2011; Creswell & Clark, 2017). Furthermore, the strengths of one method can be used to overcome the weaknesses of another by using both (Briggs, Morrison & Coleman, 2012). A second example of methodological triangulation in my design, Q31 asks: *Are you planning on doing GCSE art and if not, why not?* This question gave several meaningful and insightfully themed comments from the students (see Table 4.13, p.171). These responses can be compared to the précised numbers generated in Q34 which asks whether: *Is the amount of effort to get a top grade in GCSE art worthwhile to you for your future plans?* (See Fig. 4.28 p.176). The two methods combined therefore give a more complete picture of the students' preconceptions, values, and motivation towards their art studies.

3.4 The phases of the research process

Because of the coronavirus (COVID-19) pandemic and the impact that the resultant government restrictions had on working with students, the data in some cases was collected while the students were working on-line. Other researchers and publications also had to amend their approach to their processes during this time (for example, Bakker, Cai & Zenger, 2021). As with Bakker, Cai & Zenger (2021), the focus and direction of the research remained unchanged, but the delivery mode was slightly different to which I had envisaged. Issues included school closures during the national lockdowns, the cancellation of face-to-face contact with participants, time constraints affecting the participant size and data collection gathering from students, schools, and parents during this difficult time. I overcame these issues by submitting the preparation material via email and putting the questionnaire online and sending the drawing activity electronically to the three art teachers involved in the process.

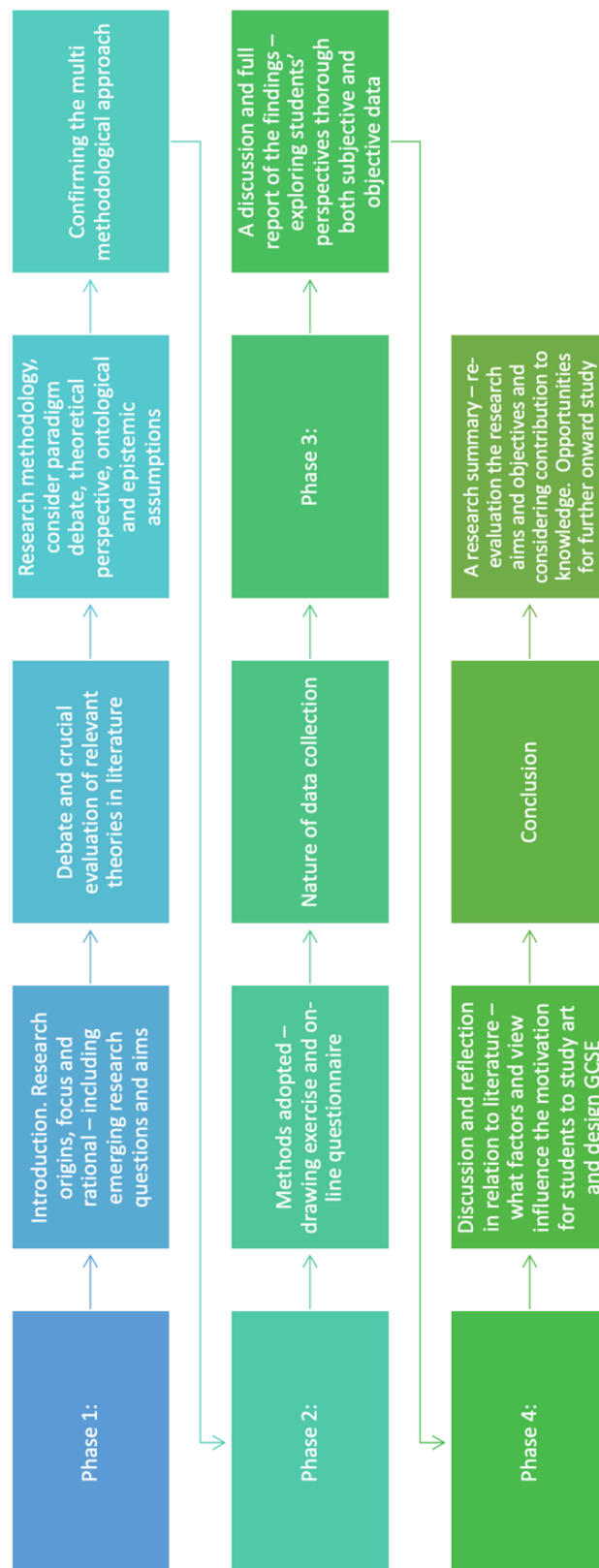


Figure 3.2: Flow chart illustrating the phases of the research process

Once my research plans were finalized, the project progressed through four stages (see Fig. 3.2, p.93). The first phase was considering the research focus and rationale, including the emerging research questions and establishing its importance, and the development of the theoretical positioning and a conceptual framework through which to consider the research aims. The second phase was to recruit the participants and establish the design research tools before implementing the data collection (drawing activity and on-line questionnaire) within the three schools to address the research questions. Thirdly, the visual representations, explanatory texts, and online questionnaire probing students' views and values were analysed from the information generated from the drawing activity, and questionnaire. This was followed by the fourth phase, to address the RQs. I created an analytical framework (see Fig. 3.3, p.96) or a process map which followed how the perceptions, views, and expectations towards motivation to study GCSE art revealed in the data were merged and analysed. This was done through merging elements of a Bourdieusian lens and with the revised version of Eccles' expectancy-value model of achievement motivation (2007), both of which influence the pathways of decision making.

A summary of the data collection process illustrating each of the activities, the research questions addressed, the data collection dates, the participants, how the data was recorded, the data yield and the methods of analysis are illustrated in Figure 3.2 (p. 96).

Table 3.3: The data collection process

Date for collection and sequence	Data collection activities	Data Source	Type of Data	How the data will be further analysed
Nov 2020- Feb 2021	The Drawing Exercise Qualitative and quantitative data was elicited through visual methods by way of the students carrying out a drawing exercise. 32 participants carried out a 'draw an artist' activity. There was also a description required to briefly describe the artist in their picture (for those who lack confidence in their drawing ability or that the drawing may be difficult to translate). Through content analysis, this generated data focusing on themes/indicators, numbers and stories	42 x Year 9 participants were recruited from three mixed gender schools located in the home counties at a time when the students were making their GCSE subject choices. These three schools were purposively selected as they each fell into three different school funding types; one foundation state funded (run by local authority), one publicly funded and one independent school. This gave a board cross-section of participants who a wide variety of backgrounds.	The qualitative and quantitative data was collected through a drawing activity and description of the drawing. The activity was designed to address RQ1 and follow a pathway on the process map.	Qualitative and elements of quantitative data was elicited through six types of indicators and each drawing was analyzed and given a score from 1 – 6 to indicate the extent to which the standard images of an artist were present (Chambers, 1983). Furthermore, there were some rich insights within the data into the students' views and perceptions on what constitutes an artist and the associated activities, clothes, accessories, conversations and actions, they may be undertaking. These were analysed through content analysis, illustrated in some cases, and divided by gender to look for further insights and put into tables. The data included the students' stories within their descriptions.
Nov 2020- Feb 2021	The Questionnaire Both qualitative and quantitative data was elicited through an on-line questionnaire, designed in three parts to draw out the self-reports of 42 x Year 9 students about their values, expectations and motivations towards art and design. The questionnaire was uploaded into a secure survey provider, SurveyMonkey. The nature of the research questions meant the need to generate complementary quantitative response through closed questions (for simple responses) and open questions (to expand answers).		The quantitative and qualitative data was elicited through an on-line questionnaire, which included several response option/modes, including dichotomous questions, multiple choice, rating scales and open-ended responses. Designed in three parts it was to generate an understanding of the RQ 2-4 and suggest a pathway on the process map.	The data was analysed within figures and tables and guided by the conceptual framework and process map to see how the responses led to the students' decision making. At each stage, the data was also split by gender to look for further insights and to identify possible influences that promote gendered differences in students' beliefs, experiences and attitudes and the extent to which these explained the subsequent inequality in motivation and participation in GCSE art and design.

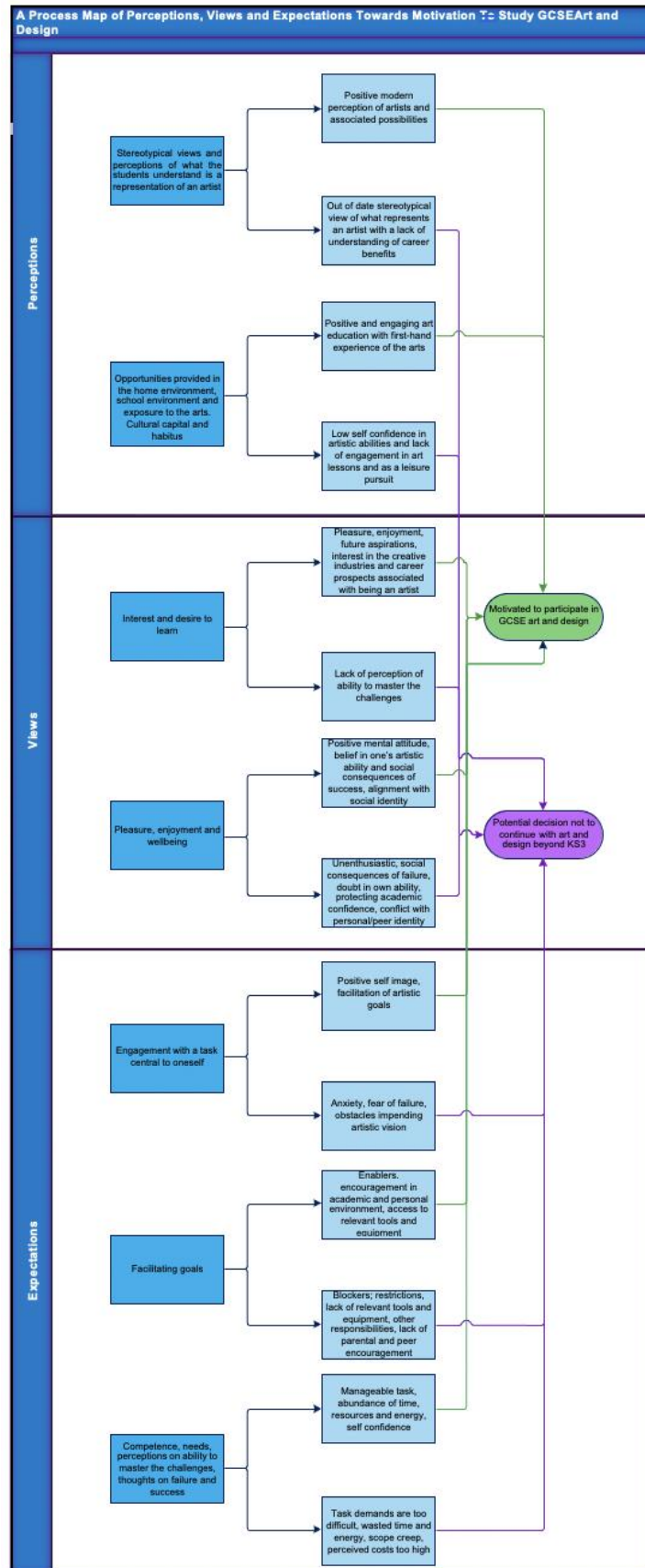


Figure 3.3: A flow chart process map of perceptions, views, and expectations towards motivation to study GCSE art

3.5 Recruitment of schools and students

3.5.1 Contextual information: the three participant schools

I was privileged to have access as a teacher and researcher to three participant schools as I had previously worked in them all. I think my access as a researcher would not have arisen easily if this had not been the case. Other teacher researchers in the same position have documented the ways that their professional standing and networks have offered opportunities of which others may not have the benefit (e.g., Rudduck, 1985).

The first school (school A) was a co-educational academy convertor (April 2012) secondary school for students aged 11-18 with 1,234 students on the school roll. The students were mainly white British in origin with a small percentage speaking English as an additional language. These include a group of students who attend the school for a year while their parents are studying at a local military institution. The school is in an area of low social deprivation and it has a broadly average proportion of students who are identified as having a special educational need. The second school (school B) was a mixed comprehensive school for over 1,275 students aged 11-18. The proportion of students for whom the school received premium government funding is below average and students from ethnic minority families is low. The largest ethnic group is of white British heritage and around 4% of students are learning English as an additional language. Two of the art departments in the schools were regarded as good and the third as outstanding in the Ofsted reports. The third school (school C) was a co-educational independent school, offering boarding and day education for students aged 13 to 18 with 626 students on the school roll. The students at the school mainly came from professional business backgrounds, mostly from white British families with a few from minority ethnic backgrounds. National standardisation test data indicate that the ability of the students is broadly average. The school identified 63 students as having special educational needs and/or disabilities which include dyslexia, dyspraxia, and other conditions. Specialist support is offered also to nine students with English as an additional language. The most recent inspection report indicated that the provision for the arts in the school was strong.

The three schools all based their art curriculum on the NC for art (QCA, 2014) but to a lesser degree at the independent school. I was familiar with the teaching in all the three schools due to having worked with each of the art teachers. As with my own teaching, I witnessed elements of a constructivist approach to their nature of teaching and learning in the schools. The average amount of money spent on each pupil in the art lessons varied. I knew this because I was familiar with their department budgets having worked with each of the art teachers. This

is relevant due to access to art materials. I recognised that the small number and limited geographical area of the selected schools meant that this study was not necessarily representative of English society. To illustrate this, in Fig. 3.4 p.99, I have included data (available on-line) of the mean average income of the two areas for two of the schools indicated as school A and B (ONS, 2018) and the mean average income of a parent of an independent boarding/day school (school C) (Ponsford, 2018) and compared this with the median national average income (ONS, 2019). Overall, the chart shows important information that all three of the participant schools are above the median national average income, school A by 24.7%, school B by 22.5% and school C by 153.4%. This may be relevant due to some of the families involved in the research having higher disposable income. I chose to look at average income as a criterion as Bourdieu & Coleman (1991) suggest access to cultural capital and encouragement in the arts is linked to social standing in a changing society and can shape individuals and families. Furthermore, the link between socio-economic status (SES) and student attainment is well documented, demonstrating that students from lower socio-economic backgrounds tend to perform worse than their peers from more affluent families (Sirin, 2005). Children from low socio-economic backgrounds are also less likely to engage with diverse culture than children from more affluent homes (DCMS, 2016). However, it was anticipated that the data generated would still provide enough insights of the students living and studying in these contexts of their perceptions and motivation towards their studies in art for this research study (Cohen, Manion & Morrison, 2011).

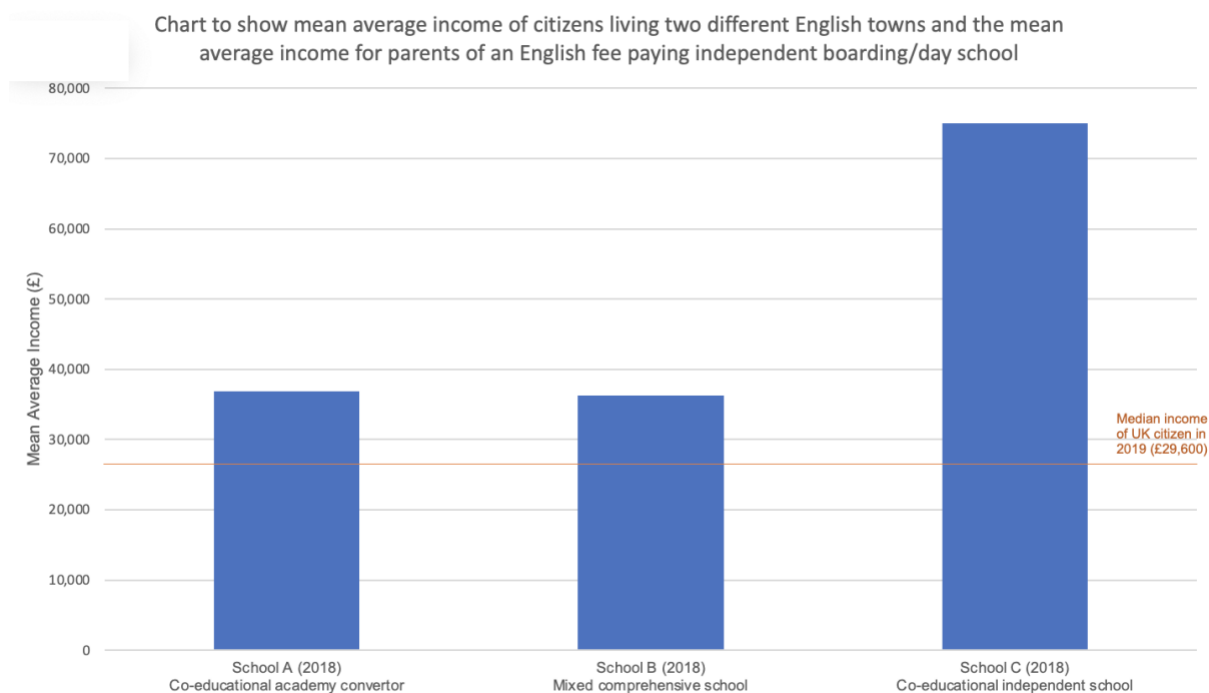


Figure 3.4: Mean average income of parents at the participating schools compared to the median income of UK citizens (2018-9)

3.5.2 The participants

The Year 9 participants were purposely selected from three mixed gender schools (to ensure overall gender parity in each participating cohort) located in the Home Counties at a time when the students were making their GCSE subject choices. The participant students became involved because of my connection and working relationship with their teachers (as explained earlier) and so were conveniently engaged (Cohen, Manion & Morrison, 2011). This purposive involvement included 'researchers handpicking cases to be included in the participants based on their judgement of their typicality or possession of the characteristics being sought' (Cohen, Manion & Morrison, 2011, p.156). I invited the participants of Year 9 students from three different schools at the time they were considering their GCSE choices which was appropriate to the study. The students then choose whether to be involved or not. Although this approach provided breadth to the study, it provided lesser breadth than probability sampling (drawing randomly from the wider population) (Teddlie & Yu, 2007). I wrote to the relevant gatekeepers informing them of my research project and asking for permission to approach their Heads of Art and then the Year 9 students. The schools also represented different school funding types: one recent academy convertor (run by local authority until 2012); one publicly funded (also since 2012); and one independent school. This gave a broad cross-section of participants from a wide variety of backgrounds and experiences of art education. The students who opted into the research were largely in one art set in each school. As such, the participants were

built up to enable the research needs within a multi methods design and the students from the sets in the three schools were diverse and produced rich and extensive data for an effective exploratory exercise (Robson, 2011).

3.6 The data collection tools

3.6.1 Students' hand-drawn images (see appendix 4)

Drawn images had the potential to indicate what the students thought regarding social and cultural influences on art and being an artist and the questionnaire would then provide complementary data (Rose, 2016). Wolff (1946) recognised the emotional factor in children's drawings and the ability for them to provide a window into the child's general and basic nature and feelings. Linking with constructivism/interpretivism, the drawing activity aimed to elicit the students' constructed personalised views of an artist and would, therefore, help respond to RQ1. The images could be a tool to generate their ideas, organise their information and communicate emotions (Payne, 2022). Bourdieu's notions could also assist in the analysis by drawing on his theorisation about individuals and society. The data collected could therefore offer insights into gendered perceptions, influences on the thinking and the world of the Year 9 students influencing their views regarding art and being an artist.

I chose to adapt the Draw-a-Scientist Test (DAST; Chambers, 1983) as Chambers aimed to explore what school children typically thought scientists were like and what they typically did based on their experiences and informed by the media, products, advertising, and society. Chambers (1983) tried several different methods of research over an 11-year period but found that the DAST was the most fruitful method he tested. Despite the research being published several decades ago, it is still relevant as an effective model for inquiry and as a method of assessing an affective domain (Miele, 2014). Like Chambers (1983), the participants in this research drew on a blank sheet of paper, but I added a further description section for the students' drawn images generating textual information to add explanatory text that annotated the hand-drawn images. This would help prevent misinterpretation by adults and offer additional insights about individuals' perspectives (Merry & Robins, 2001).

Mead & Metraux's (1957) draw-a-person tests were used as projected instruments designed to reveal the drawer's intelligence or his/her self-image or certain emotional states or conflicts (Goodenough, 1926; Harris, 1963; Goodenew, 1977), but the DAST test was aimed to draw out the participants' thoughts and perceptions. In this way, the drawings enabled me to consider the views of the students and their notions of the characteristics, themes, and

qualities they associated with an artist. Like Chambers (1983), the collection of drawings involved both the creation of drawn images of what the participants regarded as 'an artist' coupled with written descriptions which were then analysed against an adapted version of Chamber's indicators to the standard image of an artist. This was to generate both objective data, by way of the indicators, and subjective data in the descriptions and pictures. Yet, I was wary of the limitations of this approach as I was basing my drawing activity (draw-an-artist) on Chamber's research conducted in 1983, when notions of gender and occupation were different. As such, I also considered more recent research of participants' drawings of images which represent a particular profession or role, in line with changes in gender norms in society. Examples of such research have become more widespread since Chambers' work and include Kestere & Kalke, (2015) and Webber & Mitchell (2002) who both used drawn images created by children which are comparable to my study. Most recently, Cetin & Tasdemir (2022) investigated pre-schoolers' perceptions of artists by asking the young children to draw an artist. Their approach resonated with my own study, but they first held a conversation with the children just before they began the drawing regarding the concept of an artist, who is an artist, who do we call an artist, and what does an artist do, which in my experience would establish ideas in the minds of the children.

Like Cetin & Tasdemir (2022), my activity involved the students being set a drawing task and being asked to draw an artist, but in adding the additional task of briefly describing in a table their description of an 'artist', there was a greater possibility for interpretation due to the many differing social and cultural influences on the Year 9 students. Philosophically, the intent was the same, but Cetin & Tasdemir (2022) gave guidelines and Chambers repeated the exercise for a period of 11 years to determine what age children develop distinctive images of a scientist and the research included a much greater cohort of 912 children. I was collecting and analysing a much smaller number of drawings at one moment in time with slightly older children and, as such, I was easily able to add the detailed description of the drawing for the participants that generated the opportunity to gather richer information.

Rose (2014) recommends that, deployed as a communication tool, a drawing can give an indication of sociological knowledge in a wider social field and, as such, provide an insight of the participants' agency and their view of the world. Although, this does depend on the drawer's understanding of the purpose of the task and I hoped that this was addressed through the explanatory material art teachers will have disseminated to the participants (see appendix 7). This ability to explore the students' thoughts through their drawings of artists appealed to me as a tool to generate evidence (Rose, 2016). I closely applied Rose's approach for eliciting the students' drawn images to produce a unique type of data which may

be otherwise overlooked or taken for granted and can provide insights into the culture and personal biographies of the maker.

Parts of the qualitative data was represented as quantitative data - descriptive statistics. Thomas, (2022, pp.250 – 251) states 'Descriptive statistics are about the simplification, organisation, summary and graphical plotting of numerical data'. The hand drawn images generated further data for exploration (Toepoel, 2016) that could be viewed alongside the information gathered in the questionnaire. The drawings were thematically coded using a priori codes, constructed in advanced based on prior reading and literature (e.g., Kris & Kruz, 1979) and analysed against an adapted version of Chamber's (1983) indicators of a standard image (see appendix 10). This objective data (elicited from the drawings and textual information within the descriptions) identified trends and further themes which provided additional rich information to triangulate the data (Thurber, 2004). Inductive coding was applied to the more open themes which were put into tables (boys' responses, girls' response, non-binary individuals, and then all the drawings and descriptions combined). However, within the data analysis I focused only on boys' and girls' data in line with the JCQ/exam boards. More details of the organisation of the drawing and textual coding are specified with section 4.1 within the data presentation.

A stereotypical image of an artist may still be prevalent today, founded in the students' experiences, informed by the home and school life, the media, products, and advertising, and this is what I hoped to consider during this activity. There is much written and discussed about a stereotypical image of a scientist in society and how these influence (mainly girls') decisions to study or not study science (Song & Kim, 1999; Buck, Leslie-Pelecky & Kirby, 2002; Finson, 2003; Subramaniam, Esprivalo Harrell & Wojnowski, 2013). There is also research to indicate that the participants' prior experience in science affected their perceptions of a stereotypical image of a scientist. Milford & Tippett (2013) considered teachers' images of scientists and whether prior science experiences make a difference. Although the participants in Milford & Tippett's (2013) study were primary and secondary teachers, the results indicated statistically significant differences in stereotypical components of representations of scientists depending on previous science experiences.

There is little research of stereotypical images of artists, other than Cetin & Tasdemir's (2022) investigations into the perceptions of artists by pre-school children, and I was curious whether they were evident in the students' drawings. In my recent experience, I was surprised to see an artificially intelligent (AI) artist robot (displayed at Oxford University with Aidan Meller

AI-Da the artist, 2019) depicted as a woman, wearing a smock, and put in a traditional setting with an easel (see Fig. 3.5). Whilst critically reflecting on this, I wondered why the two male inventors had depicted the first AI robot artist as an attractive female dressed in caricatured garments and in a dated artistic setting (see. <https://www.ai-darobot.com>). I asked one of them and he suggested that he wanted the robot to have some relatable anchors. I regard this as unnecessary and unhelpful to progress in the arts and an example of underlying perceptions of an artist which may be held by many and have a negative impact on attracting young people to study art today.



Figure 3.5: 'Meet Aida – the world's first AI human robot artist' (Bell, 2020)

If a stereotypical version of an artist appears in the data, it is important to consider the content of recent studies on stereotypes (gendered in particular) which have demonstrated that the nature, role and profound negative impact stereotyping (particularly in the form of prejudice and discrimination) can have on social functioning and group interaction (Song & Kim, 1999; Buck, Leslie-Pelecky & Kirby, 2002; Finson, 2003; Glaveanu, 2007; Subramaniam, Esprívalo Harrell & Wojnowski, 2013).

3.6.2 The online questionnaire (see appendix 5)

There were four main reasons and benefits for choosing to utilize an on-line questionnaire which I had planned to undertake even before the pandemic. This was because I wanted to utilize the most up-to-date, effective, and rigorous web-based survey to generate relevant and accurate information (Toepoel, 2016). The data generated would also complement and triangulate the data collected through the draw-an artist activity. Firstly, an on-line questionnaire ensured a standardised procedure, secondly they were quick to administer, thirdly they could be reproduced and repeated and, finally they reduced bias errors as the software processed the answers to the questions (Bryman, 2016). As such, the Year 9 participants all received the same questionnaires with standard instructions and the completion of the questionnaire did not require interactions with the researcher, their art teacher, and the Year 9 participants. Given the nature of an on-line questionnaire, it was easily accessible and easy for the art teacher to administer (an important consideration given coronavirus (COVID-19) restrictions) and able to be completed by the students on a variety of electronic devices (phone, tablet, or personal/school computer). Furthermore, the questionnaire was designed to be attractive, uncomplicated, and in an interesting format to keep the student focused (Cohen, Manion & Morrison, 2011). Unlike other types of anonymous on-line methods of data collection (passive analysis and active analysis), this type of questionnaire distributed without the involvement of the researcher was considered more ethical (Toepoel, 2016) as it minimised the scope for any potential bias or influence to be communicated to the participants by the researcher as the researcher, whilst identified, was absent at the time the questionnaire was completed (Phellas, Bloch & Seale, 2011).

The questionnaire was not piloted, but the questions in each of the three parts were based on successful prior published research. Part 1 About You was a study of the student's background, based on questions posed in the Student Questionnaires Programme for International Student Assessment (PISA, 2018). Part 2 The Perceived Task Value of Art was based on Eccles & Wigfield's (1995) research in maths (see appendix 9). In Part 3 Perceived Cost, general life expectations, values, goals, and influences with the questions were based on those of Brown (2016). The questionnaire was uploaded into a secure provider, SurveyMonkey, to ensure anonymity (see appendix 4). Using a link provided by their respective art teacher, it was then completed online by the participants in the same period as the drawing activity. As the questionnaire was provided by their art teacher to the students, there was a high return rate (100%) which can be untypical of on-line surveys (Toepoel, 2016).

The questionnaire design was devised to elicit different ways of hearing the students' voices and give different opportunities, through the drawing and questionnaire, to generate a selection of responses and open Qs for the participants to present their views. Creswell & Clark (2017) suggest that such a convergent design can create a triangulated methodology, corroborated and validated, with both qualitative and quantitative results (different, but complementary data) on the same topic to best understand the research problem. The intent was to bring together the strengths and weaknesses of the quantitative data (measures, trends, and generalizations) combined with qualitative data (interpretation, details, and depth) (Patton, 1990), to explore Year 9 students' perceptions and influences on decisions to study GCSE art. The three parts of the questionnaire had different purposes, assumptions, and paradigmatic contexts: Part 1 aimed to elicit information regarding the students' background through different types of questions but mainly of an objective nature; Part 2 was designed to prompt inquiries regarding the students' self-perception and the value the students attributed to their art studies (within this section there was more opportunity for the participants to give descriptive answers); Part 3 aimed to draw out the students' perceived cost and the perception of task difficulty and the apparent effort needed to achieve artistic goals (this is the shortest section with almost equal numbers of objective and subjective responses). This section was key to the revised EVT model and, although the students would not have recognised the value of these questions, the researcher and reader can interpret the answers in conjunction with the RQ and RA. The format generated several response option/modes, including dichotomous questions (e.g., 1, 11, 12, 20, 36), multiple choice questions (e.g., 2, 3, 5, 6, 7, 8, 9, 10, 21, 26, 28, 29), rating scales (e.g., 16, 17, 22, 23, 24, 27, 30, 32, 34, 35) and open-ended responses (e.g., 4, 13, 18, 19, 25, 31, 33, 37). It was anticipated that 27/37 (73%) of the proportion of data was generated by the closed questions which gave responses amenable to objective treatment, comparison, and analysis (Cohen, Manion & Morrison, 2011). An overview of the questionnaire focus relating to the research questions is shown in Table 4.7 (p.141). The open questions were presented with the respondents being asked to answer, respond, or comment on them in a way that could be both closed and open-ended (Cohen, Manion & Morrison, 2011). By way of an example, question 37 asked: *'If someone has discouraged you about a career in the creative industries, then who was it (please only put your relationship with them and not their name) and why do you think this was the case?'* In response several students wrote 'no' but most gave open comments.

All the questions provided responses that contributed to the RQs (see Table 3.2, p.91). The data was coded through content analysis with the deductive a priori coding set up in advance within SurveyMonkey but the open questions were given open inductive themed categories. (See chapter 4 section 4.1 for more details of the coding schemes). The questions were

designed to be direct and to the point (ensured by referring to Common European Framework of Reference for Languages (CEFR), 2020), and the closed questions were deliberately more focused than the open questions. By way of an example, in Part 2 Q17 asks a positivist focused question *'I find working on art assignments...'* with the response in a scale from very boring to very interesting. The following Q18 has a different constructivist approach and asks more specifically with a long answer approach *'What has been your most enjoyable art project at school and why?'* followed by Q19 *'Tell me an example of an art project you found more difficult and why you thought this was the case?'* This was to generate information regarding perceived task value of art and cost. These open questions can build on the scale answer to generate richer, more personal data from which it was possible to develop an understanding of the lived experience of these Year 9 students (in the art classroom) (Eysenbach & Wyatt, 2002). Toepoel (2016, pp.4-5) states that such open-ended questions (a more complicated example is Q31 *'Are you planning on doing GCSE art and if not, why not?'*) have the first part closed and the second part open which can offer the 'respondents the possibility to answer freely in a manner they choose'. I regarded this opportunity for a free rein answer with a depth to the response as an important part of the explorative research given the possibility of uncovering gems of information that might otherwise not be unearthed (Cohen, Manion & Morrison, 2011). As such, the multi methods approach, generating through a combination of both qualitative (descriptions, themed and coded in tables and written as prose) and quantitative responses (data displayed within pie charts, bar charts, graphs, and figures), aimed to gather information closely linked to the nature, focus, content, and voices of the participants.

3.7 Data collection process

The data collection took place during the winter 2020-2021 at three schools in the Home Counties. Evidence of the ethics and permission documents are in appendix 6 and 9. The data collection was planned to be undertaken concurrently but separate (Creswell & Clark, 2017) but on a mutually arranged day and time for each school. Furthermore, if the students wanted to withdraw from the study, they were able to do so at any time prior to the data analysis stage (the deadline/date of which was available from their art teacher – March 2021). While the distribution of the drawing activity and on-line questionnaire (appendix 4 and 5) was planned for November 2020, this was postponed due to coronavirus (COVID-19) restrictions. Consequently, only one school collected the data in school in December 2020 while the two others managed this as part of 'virtual school' in January and February 2021 (see Fig. 3.6, p. 107). Having provided comprehensive instructions from a script for each of the three schools

for the two activities (see appendix 7 and 8), the three art teachers disseminated both activities in the same manner to all the participants.

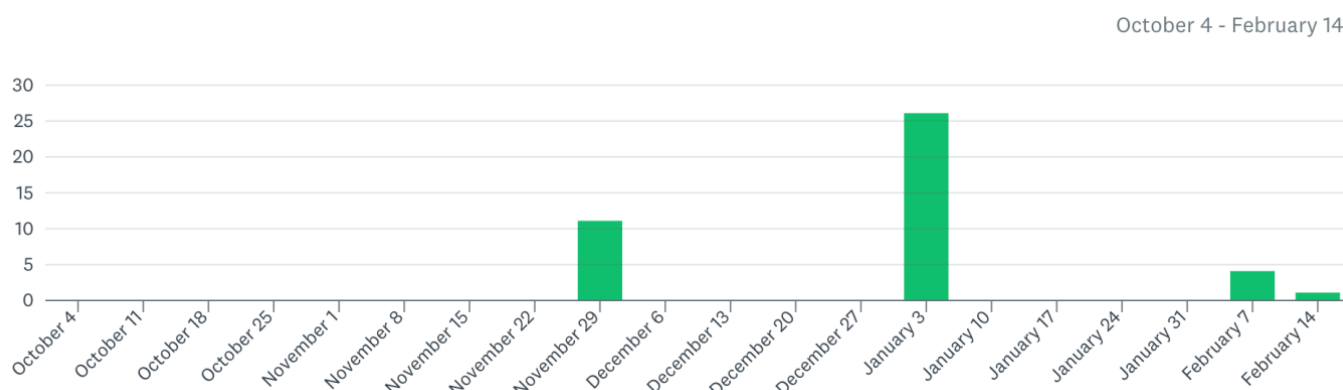


Figure 3.6: Response volumes and dates the questionnaire was completed

3.8 The contributors

The research was conducted within a specific context: a set of circumstances at a specific time, location, and within limits (Merriam, 1998). Like Chambers (1983) who administered the DAST in the classroom by the regular teacher, the drawing activity and questionnaire were completed at each school by the teachers overseeing the process (either on-line or in person) and the students were either at home or spaced out in class sufficiently to prevent the exchange of ideas and interactions. This way, I planned to collect an 'identical' sample relation, meaning that the same participants participated in both the data collection methods of the study (Briggs, Morrison & Coleman, 2012). I considered the required participant size carefully and the need to balance both for the drawing activity and the questionnaire. I, therefore, aimed for a middle ground of approximately 40-50 participants, which would fit into the suggested size for an effective qualitative research study (Cohen, Manion & Morrison, 2011). It was also representative of the Year 9 student population in the three participating schools and thus provided the necessary information and understanding of the phenomenon (Creswell & Clark, 2017). However, if the actual number of participants had been greater than anticipated, such a larger participant size would still have been considered given the range of opinion on the appropriate/optimal size for a sample (Sim *et al.*, 2018). Conversely, if fewer than 40 students had signed up, or there was a lack of gender parity, a fourth school would have been considered, although Guest, Bunce & Johnson, (2006) considered that as few as six participants to be adequate for a questionnaire of this nature as it would provide sufficient data. In the end, I had 32 students (76% response rate) who completed the drawing activity

and 42 who filled out the questionnaires (100% response rate) which is comparable to other successful mixed and multi methods studies and verifies the number as an acceptable size (e.g., Scott & Sutton, 2009; Honey *et al.*, 2020; Donohoe, Topping & Hannah, 2012;).

3.9 Research ethics

The instructions for the schools were for the students to draw first and complete the questionnaire afterwards but during the same sitting in line with a convergent parallel design (Creswell & Clark, 2011). This will have influenced to some extent the nature of data elicited as the students will have considered first what their perceptions were about what constitutes typical characteristics of an artist followed by filling out the questionnaire as to their view and values.

There were also several ethical considerations when working with the three art teachers virtually. I knew the three art teachers in the participating schools personally as I had worked with them in previous employment. This helped with access, but I was wary for them not to feel compelled to participate and pointed out that they were free to withdraw at any time prior to the data analysis and, even if their headteacher had already given consent, there was still no pressure for them to agree to participate. This was also all made clear in the information sheets which were handed out in advance (see appendix 6).

Secondly, whilst the nature of the questionnaire ensured the answers were anonymous, the students and art teachers were told that, given the selected schools were in a narrow geographical area, there was a limited risk that the schools and therefore the participating KS3 art classes and students, may be deduced and, as such, absolute anonymity may not be entirely possible.

Thirdly, I hoped to address any possible power differentials between the three art teachers and their students by supplying standard, pre-prepared information for the introductory short talk (see appendix 7), clear instructions for the initial drawing activity (see appendix 8), and the link to the on-line questionnaire, so that the art teacher acted only as a facilitator.

Fourthly, I tried to avoid any unduly stressful questions within the on-line questionnaire. I therefore spent some time designing the questions using appropriate language for Year 9 students (CEFR, 2020). Using its guidance, I created questions that I was confident would be suitable for the comprehension of 13–14-year-old students. In writing up the responses, as with the visual material, the schools, students, and art teachers' identities were replaced by

numbers and letters (i.e., Boy A, Girl 4, etc.). As previously indicated, the digital files and forms are stored as password protected encrypted files as stipulated by the General Data Protection Regulation (GDPR) (2016). This secure data can be stored for up to ten years after the completion of the research project. Finally, each art teacher arranged for the questionnaire to be completed in a safe space, set up in advance, so that if the student felt uncomfortable completing the two tasks and wanted to leave at any time, they could do so. They also had access to the school counsellor if they required further help.

Besides consulting the British Educational Research Association (BERA, 2018), I adhered to Oxford Brookes University guidelines to ensure that my planning and execution of the project were in line with the University's Code of Practice and those recommended by BERA (2018) (see appendix 5 and 8 for ethics documentation). The planning, data collection phase, along with the write up of the study, were closely monitored by the supervisory team at Oxford Brookes University with regular supervisory sessions and feedback via email. This ensured that any ethical decision making became an actively deliberated and ongoing process, constantly reassessing situations as they arose (BERA, 2018).

Research ethics codes were established to mitigate against potential harm to research participants (Brown, Spiro & Quinton, 2020). The principles include not only minimising harm but respecting autonomy and dignity, protecting privacy, ensuring informed consent, equality, inclusivity, diversity, and demonstrating social responsibility (Hammersley & Traianou, 2012; BERA, 2018). The ethical issues relating to this research project fell into four main areas of concern, as follows.

3.9.1 School permission and consent

Having obtained the University's ethical permission (see appendix 9), I formally approached the headteacher and art teacher in each of the three schools for their consent, all of whom had previously expressed an interest in participating in the research project. Each received a consent form with an information sheet which introduced the researcher and the study and ensured they were sufficiently informed and aware of the research aims. These set out that the research was being conducted in conjunction with Oxford Brookes University and aimed to investigate perceptions of art and their impact on students' motivation to study the subject at GCSE level. The contact details of the researcher and University supervisor were provided should they want to speak about any issues arising from participation in the research project (see appendix 6). The completed consent forms were then forwarded to the University Research and Ethics Committee (UREC) office on receipt.

3.9.2 Consent issues surrounding student recruitment

Working with children under 16 years of age raises some questions on who can and should consent to the research being done with them. BERA, (2018) endorses the United Nations Convention on the Rights of the Child (UNCRC, [Ofsted] 2012) and specifically its role to safeguard the best interests of the child and those who have a legal responsibility for the child (the parent or guardian). As such, it is generally agreed that, in addition to the child's consent, the consent of the parent/carer is also required to be obtained. For such a project, consent should cover any copyright issues, the proposed location of the drawing activity (anticipated to be within the school art classroom), confirmation of anonymity, and information on the proposed audience for the dissemination of the research's findings (the research and artistic community) (Wiles, Clark & Prosser, 2011; Rose, 2016).

The students who wished to take part were then given a personal and parental consent form from the art teacher, together with an information sheet summarising the research project and its aims and a privacy notice (see appendix 6 for all the forms). If, after a cool-off period of 48 hours or more, they still wanted to participate, the completed consent forms were then emailed as scanned pdfs or photographs either directly to the researcher or via their art teacher. This ensured that the participating students willingly volunteered for the project with the full knowledge of their parents and were not coerced in any way into completing the drawing activity and questionnaire (Cohen, Manion & Morrison, 2011). It was also made clear that they could withdraw at any time. Only once all the consent forms from the students and their parents/guardians had been received did the data collection take place.

3.9.3 Additional ethical concerns

There were several additional ethical issues around consent for the 13–14-year-old participants (British Educational Research Association (BERA), 2018). The research required parental permission along with their students' consent. As such, the students who wished to take part collected an information sheet and consent form from their art teacher for their parents and themselves if they still wanted to participate. Research involving children must balance the overall aims of the research with the safety and well-being of the participants (NSPCC, 2020). As I planned to include forms of drawing methods to provide a more subjective aspect to the research, there was the risk that, given mixed ability, this may make some students feel uncomfortable and it was therefore important to look for signs that they may need to take a break or, if they wanted to, withdraw (NSPCC, 2020). It was also important that my own research needs should not supersede the over-arching educational needs of the

participating students (Roberts & Allen, 2015). As such, the data collection took place at a time agreed and scheduled so it did not impact on the art teacher or the students, either academically or socially, during their school day. I had also to be wary of any power relationship between the art teacher and the participants. However, the delivery being standardized should have ensured that any potential bias was eliminated.

3.9.4 Issues surrounding data confidentiality, anonymity, and privacy

The confidential and anonymous treatment of participants' data is considered the norm for the conduct of research (BERA, 2018). The participants, their parents/guardians, and the teachers involved were all informed that they, and the data collected, would remain anonymous. Consequently, on completion of the drawing activity, the art teacher scanned or photographed the images and uploaded them securely and confidentially via google drive (password protected). The drawings were de-identified with pseudonyms used for the drawings (Pupil A, B, etc.). It is now retained by the researcher in accordance with the University's policy on academic integrity.

3.10 Summary of Chapter 3

This chapter has described and justified the nature of the research carried out. It has also argued why the project design involved two distinct methods. I have introduced myself as researcher, my philosophy, my approach to the project and the way that I structured the project to address the RQs. I have also presented the two different research instruments which were successfully constructed to elicit new information (as well as triangulate) about student views, influences and perspectives regarding art education. I have then explained why I carefully combined both subjective and objective data elicited through the two research instruments. I have also presented the implications for the ontological, epistemological, and methodological assumptions and introduced the convergent parallel design multi methods, combining data from multi method data collection. I also explained how my participants came to be involved in the study along with explaining how I adhered to appropriate ethical procedures. The process of data collection and analysis has been described and justified so that it is clear how I designed the project to respond to the RQs posed in the study. The following chapter presents the analysis of the data collected.

Chapter 4: Data Analysis and Presentation

4.1 Introduction

Within this chapter, I first present the raw data with analysis obtained from the drawn images and accompanying descriptions created by Year 9 students from three mixed secondary schools, followed by a presentation and discussion of the further data collected during the questionnaire. This is done in line with Creswell & Clark's (2011) adapted convergent parallel mixed methods design (see Fig. 3.1, p.89) but also adopting a more multi analysis approach in line with a multi methods design. Using a convergent design was challenging especially as I had issues with different participant sizes and a multi methods combination of drawings, numerical, and textual data. I had 32 students who completed the drawing activity and 42 who filled out the questionnaires. This imbalance may have been due to several of the students completing both the tasks online at home (due to lockdown) and therefore filling out the questionnaire would have been easy, but the drawing, photographing, and uploading of the image was more of a challenge and time consuming for students working at home. However, both tasks were designed to gather elements of complementary data and, as such, the unequal number of participants did not affect the overall outcome.

I applied different and appropriate coding schemes to the different datasets to help address the research questions. I focused on content analysis which Berger (1991, p.25) defines as 'based on measuring the amount of something...in a representative sampling'. It is 'a numerical based summary of a chosen message set'. I used content analysis to determine the presence of certain themes to create focus and meaning in the research. I did this at various stages, defining units and categories, developing the rules for coding, coding the text and imagery, and analysing the results (Neuendorf, 2002). I converted the numerical data into tables and graphs to address my four RQs (Creswell & Creswell, 2017). Unlike much contemporary quantitative data analysis in social science which relies on statistics, I relied on traditional formulaic methods of cumulative and frequency counts put into tables, graphs, and charts (Bryman & Cramer, 1994) due to the small number of participants and volume of data collected. I did not analyse the questionnaire data separately from each school as the data uploaded to SurveyMonkey did not recognise the origin of the responses in line with need for anonymity. However, there was an opportunity to compare the different schools' data within the drawing activity as the individual schools were identifiable (see section 4.2.2 p.134), but I did not find this more useful.

The two sets of distinct data methods were concurrently collected but typically separate (Creswell & Clark, 2017). The drawings consisted of one drawing activity (draw-an-artist) and a related description of the drawing (see appendix 4). The aim (RA1) when coding the data was to look for patterns that emerged from the data analysis determined as an image of an artist and RQ1. This is summarised in Table 4.6 (p.140) which gives an overview of the drawing activity focus relating to the research questions. The hand drawn images were analysed for evidence of different indicators (like Chambers 1983). Criteria were elicited through six types of indicators (see appendix 11) and each drawing was deductively analyzed and given a score from 1–6 to indicate the extent to which the standard features of an artist were present. I used systematic content analysis for the artworks with clearly defined categories, making the coding process ‘replicable’ (Rose, 2016, p.96). Each image was carefully examined and all the six codes were applied (see Table 4.2, p.130). Like Chambers (1983) who determined the categories relating to a standard image in advance, I created a list of relevant indicators of the standard image of an artist, based on stereotypical themes which emerged during the literature review (see appendix 11). These were constructed on assumptions of certain characteristics from the reading and literature of perceptions of an artist having studied existing research involving standard drawn images (Chambers, 1983; Kestere and Kalke, 2015; Mead & Metraux, 1957; Webber & Mitchell, 2002) (see section 2.4.5). I set up a priori codes in advance before the exercise began (to inform the deductive coding). These were both pre-existing theories or I let new codes emerge and gave them meaningful names (Neuendorf, 2002; Taylor & Gibbs, 2010) (see Tables 4.1-4.5 and appendix 12 and 14).

There were also rich subjective insights within the drawings and descriptions which illustrated the students’ views and perceptions on what constitutes an artist and the associated activities, clothes, accessories, conversations, and actions. Coding in the qualitative data comprised of assembling, categorising, and thematically sorting the data to provide meaning (Williams & Moser, 2019). As such, this process differs theoretically and operationally relative to systematic content analysis through a priori codes. Information such as famous artists identified, the place of work of the drawn artists, and students’ quotes in the text were analysed through more ‘open’ coding (identifying concepts and emerging themes for categorization), assigning codes from the data, revisiting them and identifying categories (axial coding; further refining, aligning and categorising themes in preparation for selective coding; Williams & Moser, 2019) and finally selecting and developing themes (inductive selective coding; generating theory from collected data; Thomas 2006; Williams & Moser, 2019). These were divided further by gender to look for additional insights and put into tables. As such, the data included elements of students’ stories within their descriptions. The drawings were completed by 18 boys, 12 girls and 2 where the gender was not identified.

The draw-an-artist activity was designed to take approximately 10 minutes to complete. This was not assessed in any way to indicate to the students how well they had completed the task. This was made clear in the participation information sheets. Each respondent was given a coded letter (e.g., Girl A) which I was able to distinguish as each art teacher labelled the digital files with the students' names which I then anonymised.

The students took an average of 13 minutes and 53 seconds to complete the questionnaire (as indicated in the SurveyMonkey data; see appendix 5). It consisted of 37 questions, divided into three key areas of influence or experience:

- Part One – Inquiries about the students' background information including family demographics and gender.
- Part Two – Expectations and the perceived value and reward involved in studying art beyond KS3.
- Part Three – The perceived effort to reward of continuing to study the subject beyond KS3 and pursuing a career associated with art.

The aim of the questionnaire was to look for further insights and to identify possible influences that promote gendered differences in students' beliefs, experiences, and attitudes and the extent to which these explained the subsequent inequality in motivation and participation in GCSE art (RQ 2-4; see page 20). This is summarised in Table 4.7 (p.141) which gives an overview of the questionnaire focus relating to the research questions. The data elicited from the questionnaire was again predominantly coded through content analysis with the a priori coding set up in advance within SurveyMonkey. However, some of the more open questions generated richer subjective data, the themed categories for which were developed as open codes once the raw textual data was read and interpreted. The textual data open coding process is defined as a constant comparison of textual indicators and comparing regular textual material (Williams & Moser, 2019).

4.2 Analysis of the hand drawn images

My approach to the data coding of the drawn images was situated within a social constructivist epistemology (see section 3.2.2.1) whereby I constructed the codes to be applied to the drawings and descriptive responses for indications of the students' observations, experiences, and understanding formed through their interactions with others during their everyday lives

(Mohapatra, Mahapatra & Parida, 2015). This links with Bourdieu's (1977) theories of habitus, field, and cultural capital where the students learn from their own domain with those belonging to their social circle and prior experiences (see section 2.3.3). I also mapped where I saw Bourdieu's concepts in the text of my analysis in this chapter and used his vocabulary in my comments in chapter 5 (see section 5.3). I began by focusing on the quantitative data/content analysis and once all the data had been scrutinized for similarities, differences, and anomalies, I then focused carefully on the qualitative/open coding of the images and descriptions and examined them in detail (Silverman, 2015). I avoided a narrow focus as Alvesson & Kärreman (2011) warn of the dangers of oversimplifying the important analytical process.

4.2.1 Quantifiable information emerging from the drawing activity/ content analysis

Six types of indicators evolved from reading and research during the literature review in advance (see section 4.1 for the explanation) and each drawing was analyzed and given a score from 1–6 (1 being low and 6 being high) indicating the extent to which elements of standard artist images were present (Chambers, 1983). Table 4.1 (p.117) shows the total numbers of indicators and the mean indicators per student by gender of the standard image. This information is also highlighted in a workings version of the students' descriptions regarding their pictures (see appendix 14). The table shows the boys had attributed 35 more percentage point indicators of a standard image of an artist demonstrating a stronger stereotypical view than girls (boys 65% and 30% girls) of what 13–14-year-old boys understand is the representation of an artist. An individual breakdown of the indicators per student can be seen in Table 4.2 (p.130). The number of mean indicators (calculated to avoid bias as more male students responded to the drawing activity) per student (2.76 for the boys, 1.83 for the girls) shows that the stereotypes are more visible in the boys' drawings than the girls. Fig. 4.2 (p.123) illustrates four samples of boys' stereotypical responses to the drawing an artist activity (numbers of indicators: boy G - 3; boy O - 5; boy P - 4; boy Q - 4). These drawings suggest that the students, especially the boys with a higher mean indicator per student of 2.76, may hold specific gendered views of an artist. I also considered gender separately to see if boys drew a male artist and girls drew a female artist. The data shows that out of the 17 boys, 14 drew a male artist, none drew a female artist, and in 3 the gender was not identifiable. Eight of the 12 girls drew a female artist and 4 of them drew a male artist. Of the two drawings where the gender of the participant was not identified, both were of male artists. The gender was identified by the naming of the artist (for example, Picasso or a Frenchman). In total, 51.6% of the participants drew a male artist, 22.6% drew a female artist and in a further 22.6% of drawings the artists' gender was not identifiable. As with Chambers' DAST (1983) where only girls drew a woman scientist, only the girls drew a female artist.

Indeed, Girl G referred to her artist being a woman and put an exclamation mark to perhaps indicate that this was surprising (see Fig.4.1, p.118).

Table 4.1: Frequency and mean indicators per student by gender

Participants' Gender	Sample Size	Gender of the drawn artist	Number of Indicators from 1-6	Mean Indicators per student
Boys	18	14 boys, 0 girls, 4 not identified	47	2.76
Girls	12	4 boys, 8 girls	22	1.83
Not identified	2	2 boys	5	2.50
Genders Combined	32	32	72	2.32

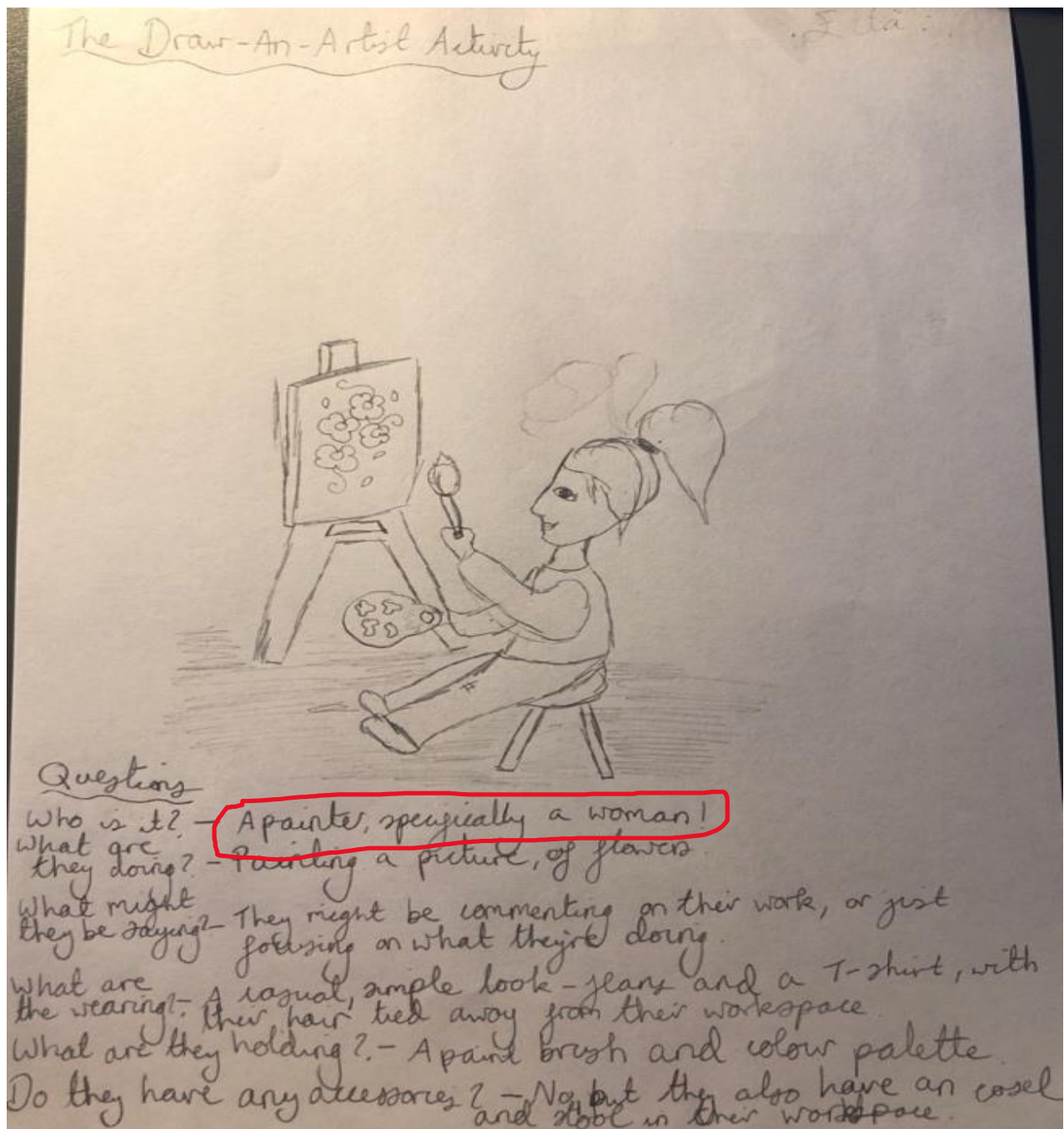


Figure 4.1: Girl G's response to the draw-an-artist activity

The Draw-An-Artist Activity

In the space below and using the pencil crayons provided, please draw an image of an artist that first pops into your head.



Briefly describe the artist in your picture

Who is it?	Pablo Picasso
What are they doing?	Painting
Where are they?	France
What might they be saying?	I don't ~~that~~ think they are saying any
What are they wearing?	A striped blue top and black trousers ~~and shoes~~
What are they holding?	A paintbrush
Do they have any accessories?	A beret

1) An artist from
my head.

2) The artist is painting
an image.

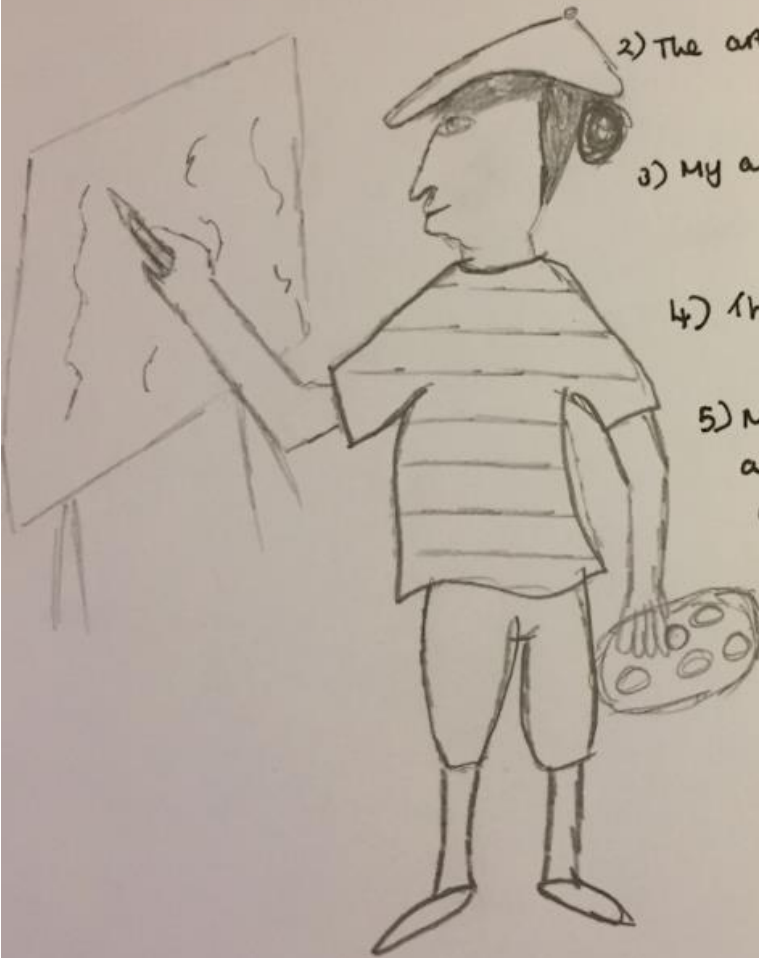
3) My artist is in a
studio.

4) The Artist does not speak
when at work.

5) My artist is wearing
a striped shirt
and old fashioned
trousers. He is also
wearing an
artist hat.

6) My artist is holding
a paintbrush
and paints.

7) There's a stand
for the artist's
image.



The Draw-An-Artist Activity

In the space below and using the pencil crayons provided, please draw an image of an artist that first pops into your head.



Briefly describe the artist in your picture

Who is it?	A French man
What are they doing?	Painting
Where are they?	In an art studio
What might they be saying?	'Oh, very nice'
What are they wearing?	broken Glasses, mustard
What are they holding?	Paint brush & pallet
Do they have any accessories?	magnifying glass

The Draw-An-Artist Activity

In the space below and using the pencil crayons provided, please draw an image of an artist that first pops into your head.



Briefly describe the artist in your picture

Who is it?	Pablo Picasso
What are they doing?	Resting
Where are they?	In his own studio
What might they be saying?	Nothing but thinking about artwork
What are they wearing?	Leather top
What are they holding?	nothing
Do they have any accessories?	Chain

Figure 4.2: Four samples of boys' (G, O, P, Q) responses to the draw-an-artist activity

Eccles's model (2007) includes references to social and cultural stereotypes of occupational characteristics (see Fig. 2.1, p.33). My interpretation of her model highlights the cultural milieu affecting the child's perception of gender roles, activity stereotypes, interpretations of existence, and behaviours (see Fig. 2.1, p.33). Indeed, many of the students' drawings may have been affected by their immediate social environment (family and/or peers) as Eccles EVT model suggests and characteristics of Kris & Kruz's (1979) montage-like picture of an artist (often male, many romantic and seductive, rebellious, lacking diligence and maybe poverty stricken whilst suffering for their art) did seem to appear in some of the boys' drawings. These themes appear in examples in Fig. 4.4 (p.126). They substantiate Wilson & Wilson's (1982) findings that the students' socially constructed image of a profession (in this case an artist) may be formed by their experiences and influenced by stereotypical images in the cinema, children's fiction, cartoons, and mass media. There were several stereotypical references to old fashioned, cheap clothing (e.g., see Fig. 4.2, p.122 for old fashioned trousers and broken glasses and Fig. 4.4, p.126 for 'a cheap shirt') and cardigans, stereotypical berets, and smocks in both the drawings and descriptions (see appendix 14). These did not portray an up-to-date image of an artist. Boy K (Fig. 4.3, p.124) indicated the artist was wearing nothing at all (which I interpreted as rather an eccentric depiction). By contrast, three of the girls' drawings included a form of self-portrait (expressed in the description) linking the profile with their own self-perception and aspirations (see Fig. 4.5, pp.127-129). Boy R randomly drew a picture of a man with an Apache helicopter with no description. This image is often used as a transphobic joke typically often adopted by cis het people to make fun of people who are non-binary, transgender, xeno gender or noun gender (Blake, Godwin & Whyte, 2020).

The Draw-An-Artist Activity

In the space below and using the pencil crayons provided, please draw an image of an artist that first pops into your head.

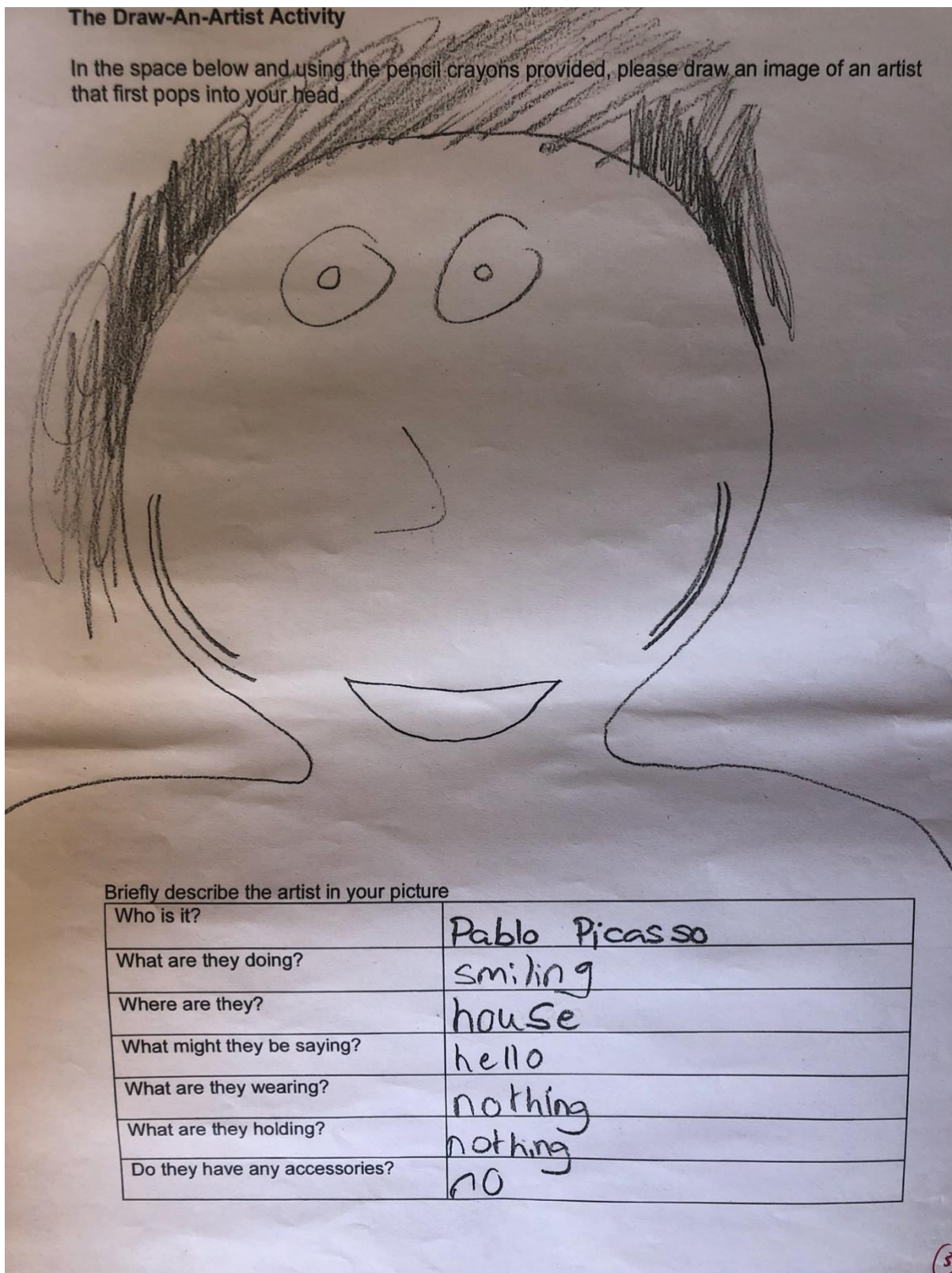


Figure 4.3: Boy K's response to the draw-an-artist activity



The Draw-An-Artist Activity

In the space below and using the pencil crayons provided, please draw an image of an artist that first pops into your head.



Briefly describe the artist in your picture

Who is it?	An artist
What are they doing?	Smiling
Where are they?	In their art studio
What might they be saying?	I need to get this brush out my hair
What are they wearing?	~~the~~ Crazy colourful clothes
What are they holding?	A paintbrush
Do they have any accessories?	A paintbrush in their hair

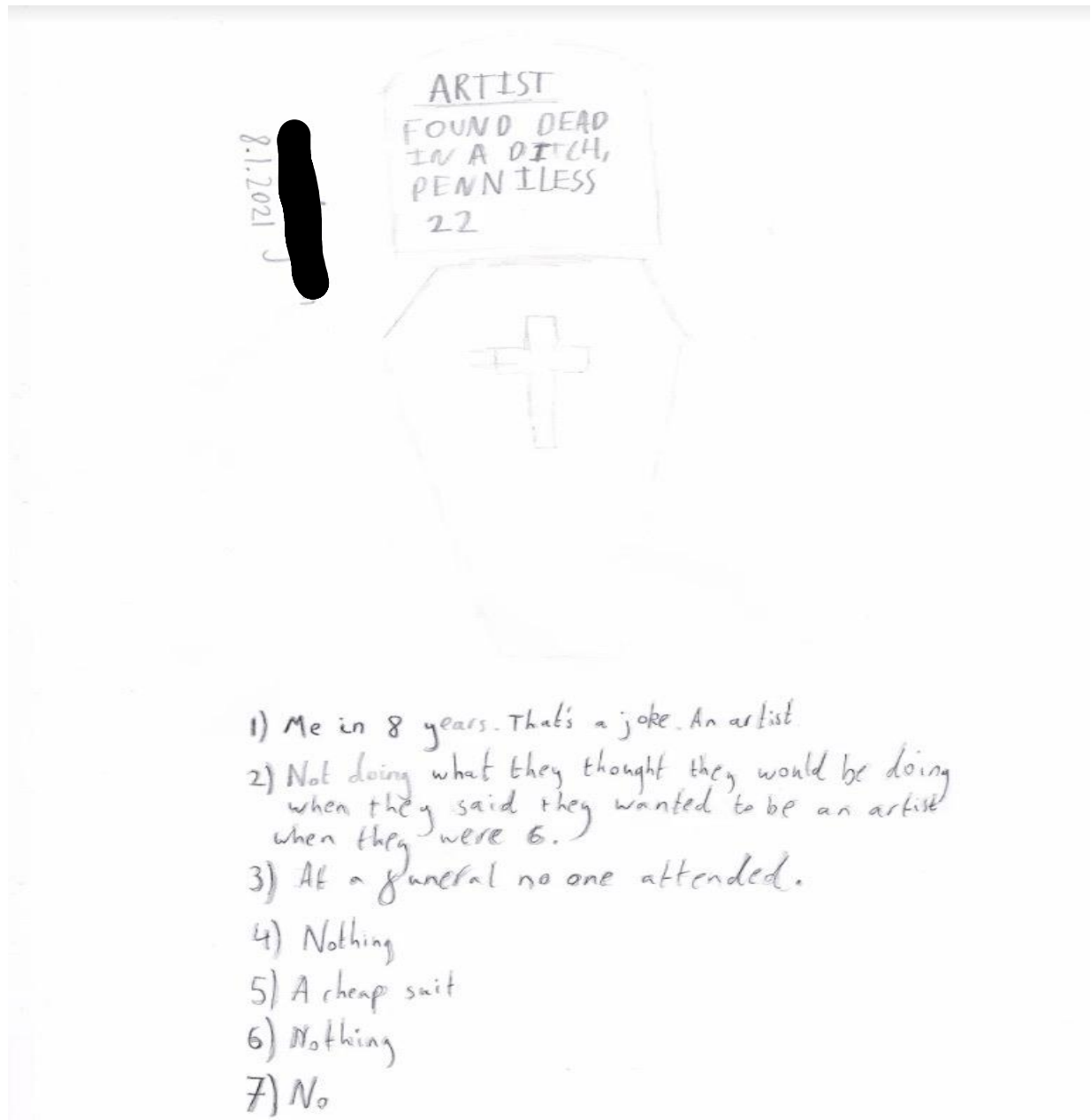
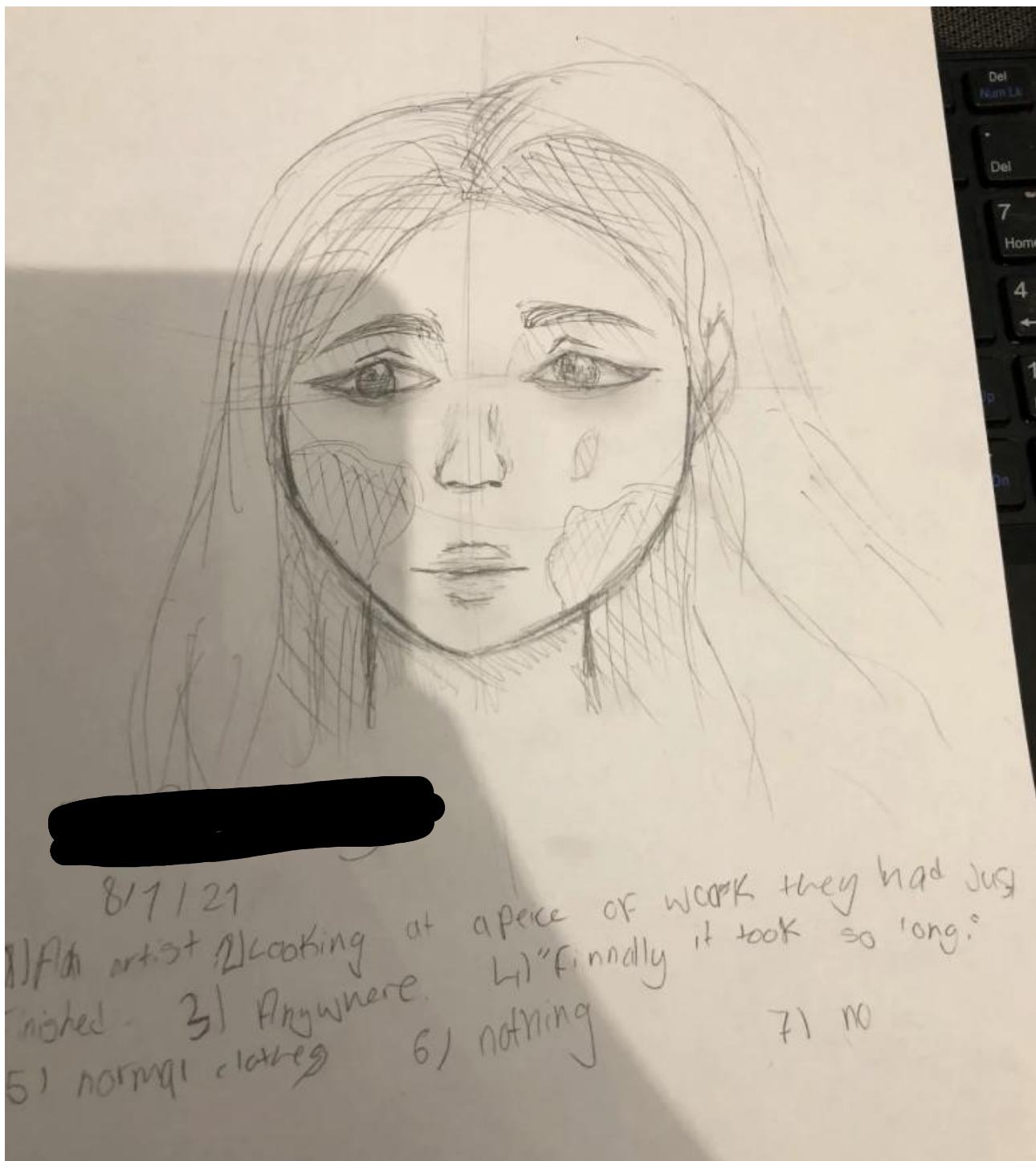


Figure 4.4: Boys D and N responses to the draw-an-artist activity



This is Tahlia
She is making a comition peice of work
she might be saying about color
There wering red cardien and three
layer d necklace
There holding a point brush and canvas

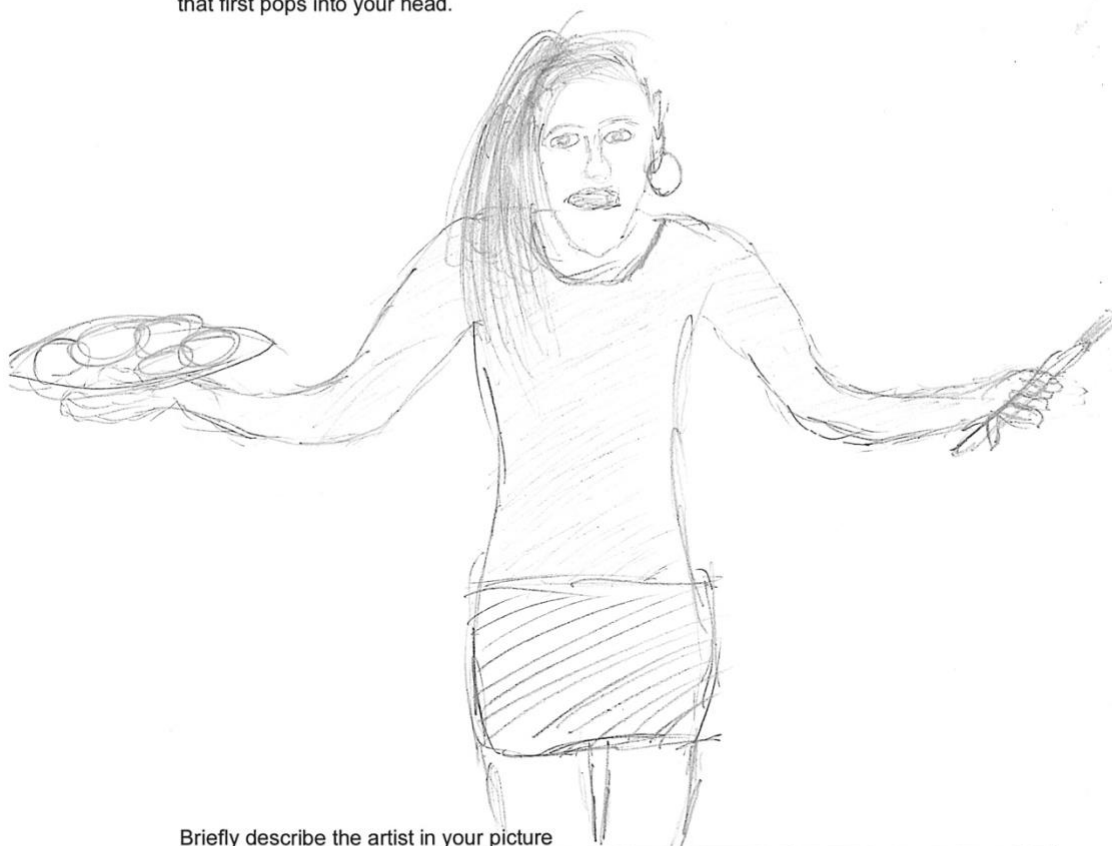


8/7/21

1) Flat artist 2) Looking at a piece of work they had just finished. 3) Anywhere. 4) "Finally it took so long." 5) normal clothes 6) nothing 7) no

The Draw-An-Artist Activity

In the space below and using the pencil crayons provided, please draw an image of an artist that first pops into your head.



Briefly describe the artist in your picture

Who is it?	An imaginary person
What are they doing?	Looking at a picture they have painted in disappointment
Where are they?	Anywhere - art studio, their house
What might they be saying?	Aghhh, it's pretty bad...
What are they wearing?	Jumper/Cardigan + Skirt
What are they holding?	Paintbrush/palette
Do they have any accessories?	Earring

Figure 4.5: Girls A, B and H responses to the draw-an-artist activity

Table 4.2: Number of indicators of the standard image of an artist per student

	Indicator 1	Indicator 2	Indicator 3	Indicator 4	Indicator 5	Indicator 6	Extra Indicator	Total Indicators
					1	1		2
Boy B			1		1			2
Boy C			1		1			2
Boy D								0
Boy E	1	1						2
Boy F	1	1			1	1		4
Boy G	1		1		1			3
Boy H		1	1		1			3
Boy I	1	1	1		1	1		5
Boy J		1	1		1			3
Boy K					1			1
Boy L	1		1		1			3
Boy M	1	1	1					3
Boy N	1							1
Boy O	1	1	1		1	1		5
Boy P	1	1	1		1			4
Boy Q	1	1	1		1			4
Boy R							1	1
Girl A		1						1
Girl B								0
Girl C								0
Girl D	1		1		1			3
Girl E		1	1		1			3
Girl F	1	1	1		1			4
Girl G		1		1				2
Girl H		1						1
Girl I	1		1			1		3
Girl J	1	1	1					3
Girl K		1						1
Girl L		1						1
N/I A		1	1		1			3
N/I B	1	1						2
Total	15	19	17	1	17	5	1	76

The indicators 1–6 are informing the analytical framework listed in appendix 11: beret/smock; paint palette/easel; male with distinguishing features; symbols for a still life images or objects to paint; a reference to a famous white male European artist; relevant caption or symbol. The findings in Table 4.2 link with RQ1 which questions the relationships between the views and perceptions that 13–14-year-old students may present as a representation of an artist. If many of the students viewed a stereotypical painter with little money, this will be unlikely to encourage the students to consider this view of an artist as a viable career option. Converting the data to show the prevalence of each of the indicators (see Fig. 4.8, p.132 and appendix 11, the list of indicators), it showed the boys' most dominant indicator was a reference to a

famous white male European artist (evidence based on the illustrations or description in writing at the bottom of the drawing, e.g. see Fig. 4.2, p.122 - two of which illustrate Picasso). This is also highlighted in the full descriptions in appendix 14. The boys' second most dominant indicator was being male with distinguishing features (including beards, moustaches, or abnormally long sideburns, see example in Fig. 4.6, p.131). For the girls, the dominant indicator was a paint palette/easel (symbols of traditional painting, see Fig. 4.8, p.132). This was also the overall most dominant indicator for all groups.

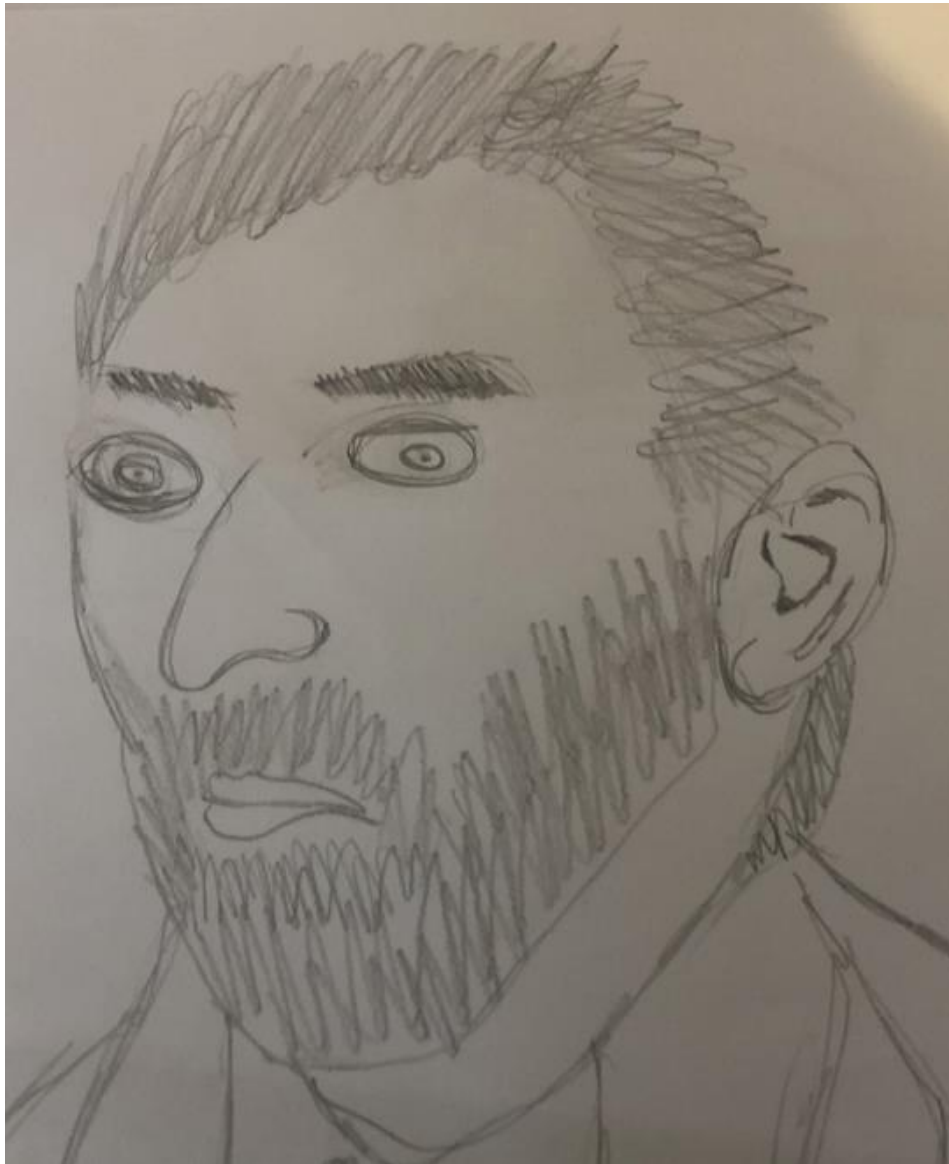


Figure 4.6: Detail from Boy B: example of beards, moustaches, or abnormally long sideburns

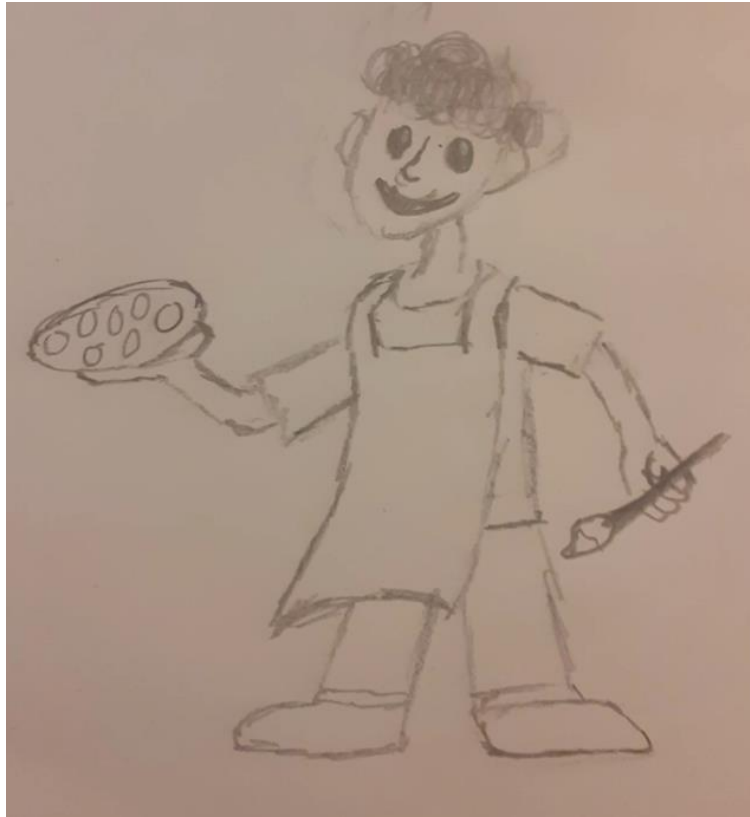


Figure 4.7 Detail from Other B: illustrating indicators of paint palette and symbols of traditional painting

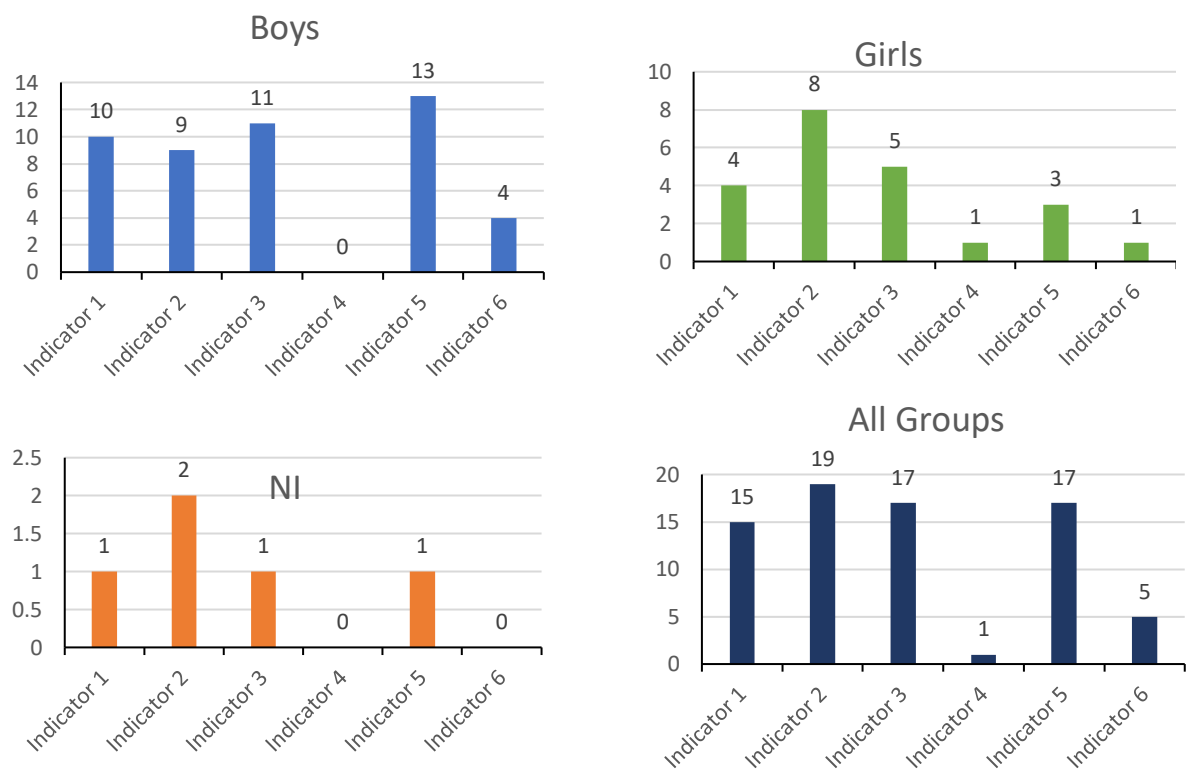


Figure 4.8: Prevalence of each of the indicators

I compiled a series of priori codes relating to the key phrases in line with the possible perceptions included in the expectancy-value model (Fig. 2.5, p.70). These were to consider aspects illustrated in the drawn pictures of artists, including their imagined competency beliefs, enjoyment, and effort, to address RQ1. This links with Eccles's model (2007) of social and cultural stereotypes of occupational characteristics. My interpretation is that it highlights cultural milieu that affects the students' perception of gender roles, activity stereotypes, interpretations of existence, and behaviours. I therefore chose categories to include insights regarding *competence* (Girl A); *needs, perceptions on ability and thoughts on failure and success* (Girl A, K and L Boy F and L); *engagement, pleasure, and enjoyment* (Girl C, J and I Boy C, K, N and O), and *perceived cost* (Girl B, Boy D). See Table 4.3 (p.134) for the students' quotes next to the key phrases in line with the possible perceptions included in the expectancy-value model of motivation.

Table 4.3: Students' quotes next to the key phrases in line with the possible perceptions included in the expectancy-value model of motivation to achieve choices related to art

Selected Key phrases in line with the possible perceptions	Student	Quotes
Competence	Girl A	Looking at a picture they have painted with disappointment
Perceptions on ability /thoughts on failure and success	Girl A Girl K Girl L Boy F Boy L	Aggh, it's pretty bad What do you think? This is hard How does my painting look Asking them how he looks/stuff about the picture
Engagement, pleasure, and enjoyment	Girl C Girl J Girl I Boy C Boy K Boy N Boy O	Smiling What a lovely day I thought that an artist tries to find a beauty of emotion in the world so even though an artist is in beautiful nature, they are drawing best friends which is something they find beautiful...they would be enjoying the peacefulness Art is amazing Smiling Smiling Qui – very nice
Perceived cost	Girl B Boy D	Finally, it took so long At a funeral no one attended

Overall, the data showed similarities across the three different school types which is interesting especially as cultural capital is perpetuated through education. However, there was evidence of stronger stereotypical imagery and descriptions of an artist created by the boys.

4.2.2 Qualitative data within the drawing activity/ open coding

Using open, axial, and selective thematic coding, I used a linear process in which I compared the data and applied data reduction and consolidation techniques (Williams & Moser, 2019). This helped me identify essential themes and interpret them relevant to RQ1 and RA1. Within the descriptions, the students were asked who was in the picture (see appendix 14). I was expecting the responses to be a description of the type of artist but instead many of the

participants named a specific artist (see Table 4.4, p.135). These artists were white European except for Bob Ross who is white American. Only one artist was female (Cornelia Parker as indicated by Girl C). Being an art teacher was important at this stage of the research process as it helped me recognize and categorize the artists, but I also felt disappointed but unsurprised at the limited range of artists that were referenced (Ofsted, 2009; Downing & Watson, 2004). Between the three schools there was a difference in responses and clusters of the named artists.

- School 1 (independent): Van Gogh x 4, Picasso x 3
- School 2 (publicly funded): Bob Ross x 2, Picasso x 2, Van Gogh x 1
- School 3 (academy convertor): Van Gogh x 1 Cornelia Parker x 1 and Banksy x 1

Table 4.4: Famous artists identified in the drawings.

Participants' Gender	Pablo Picasso	Van Gogh	Bob Ross	Contemporary British Male Artist	Contemporary British Female Artist
Boys	4	3	2	1 (Banksy)	
Girls	1	2			1 (Cornelia Parker)
Not identified		1			
Total	5	6	2	1	1

The artists in the images were predominantly painters (e.g., Fig.4.7, p.132 except five images where the type of artist was not identifiable, other than one a street artist). This is both interesting and expected evidence given the focus on a narrow range of well-known artists in UK secondary schools (Ofsted, 2009). However, I reflected on this evidence objectively and considered Freedman (2003); Cary, (2005); Atkinson (2006) and their impressions that the exposure to art and artists is not all down to the art teachers and we need to bear in mind a whole series of socio-political and historical processes that inform the students' practice. There is more discussion in this regard in chapter 5.

There were some rich insights within the data into the students' views and perceptions on what constitutes an artist and the associated activities, clothes, accessories, conversations, and actions they may be undertaking. There were 11/31 references to the artist not speaking, as they are working in silence, perhaps implying painting being a solitary activity or requiring

concentration. The boys described the artists wearing much more traditional guise (wearing a beret/smock/dungaree which may have been paint splattered) with ten such indicators attributed by the boys and five by the girls and others. I did not expect such close attention to detail in the outfits, e.g., a drawing and description of a shell chain in a cross (see Fig. 4.10, p.138). This level of detail was a one-off and therefore I interpreted it as a minor adaption of the standardized images. The task the artists were undertaking in the drawings was overwhelmingly painting a picture (9 girls, 2 others and 9 boys) and the remaining 11 were all either admiring their art or reflecting on their work (also mostly paintings). This traditional image of an artist at work perhaps fits in line with the students' concepts and preconceptions from their own lived worlds as opposed to what the students will have learnt at school. This is at odds with the answers to Q33 within the questionnaire which revealed a large array of careers associated with an art education and therefore a wider perception of the role of an artist.

Looking closely at the drawings and reading the descriptions of the place of work of each of the artists depicted, I created open thematic categories of the venues (see Table 4.5, p.139). Again, there were no absences of responses, and many of the artists in the drawings were painting in an art studio or at home (44%), with 3 indicating that the studio was in France; a further two artists were situated painting outdoors (Girls I and J); one artist was creating street art (Boy A); one described the artist being at a funeral (Boy D, see Fig.4.4, pp.125-126), and 9 wrote either nowhere or anywhere. Three boys and 3 girls wrote on their work about how hard the artists in their pictures were finding the illustrated task and referred to the drawn artists, or their own lack of ability. By way of an example of how hard the artist in their pictures were finding the task, Girl L showed her artist saying, "This is really hard". Girl A wrote that the artist was 'Looking at a picture they had painted with disappointment' and 'Aghhh, it's pretty bad...' (see appendix 14 for full text). This information links with several questions and responses within the questionnaire (Q14,19,28,29,30,34) which is discussed in greater detail in chapter 5. The students questioned the success of the drawn artists' work and how long the artists in the pictures were taking to complete the task (see example by Boy E in Fig. 4.9, p.137).

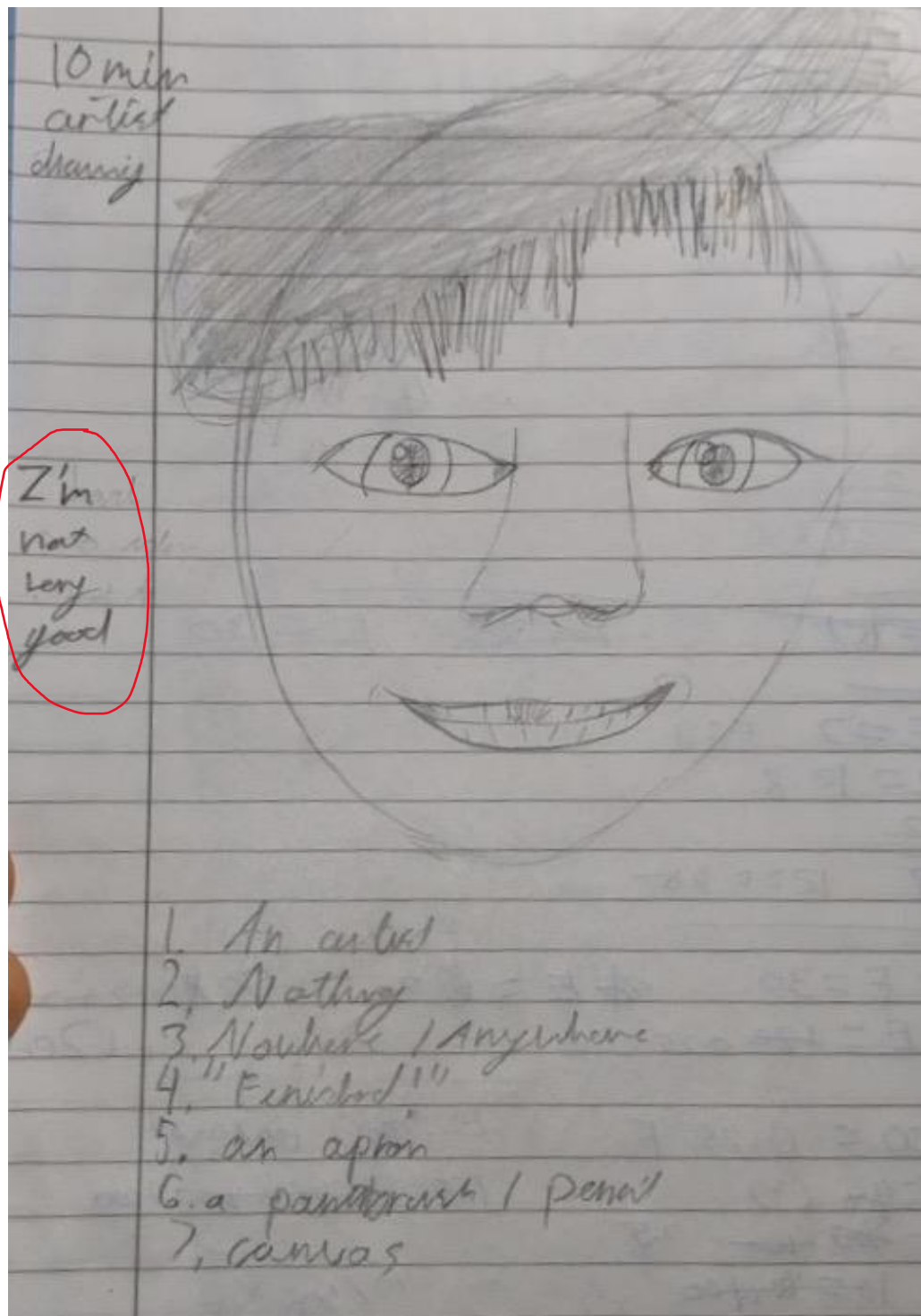
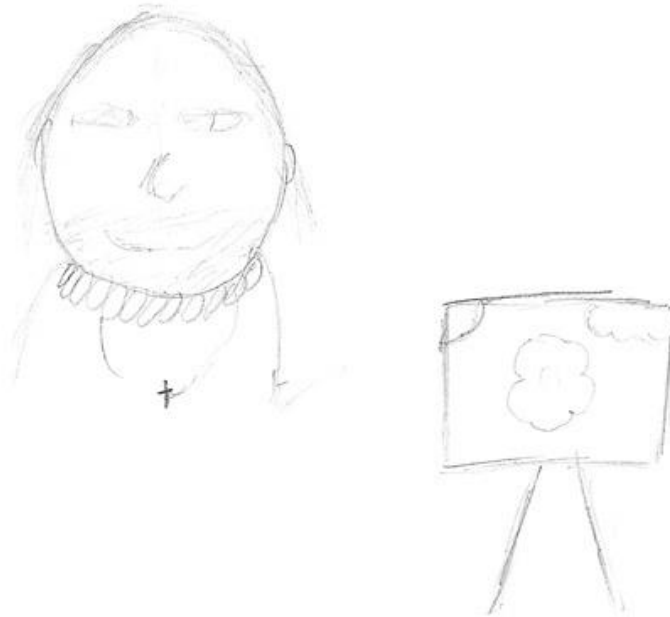


Figure 4.9: Boy E's response to the draw-an-artist activity



The Draw-An-Artist Activity

In the space below and using the pencil crayons provided, please draw an image of an artist that first pops into your head.



Briefly describe the artist in your picture

Who is it?	Vincent Van Goff
What are they doing?	painting
Where are they?	a painter
What might they be saying?	stay still
What are they wearing?	a shell chain - a cross
What are they holding?	a paintbrush
Do they have any accessories?	no

Figure 4.10: Other A response to the draw-an-artist activity

Table 4.5: Place of work of the drawn artists

Place of work of the drawn artists	Home or Art Studio	Studio in France	Outdoors/ In the street/ in Cheshire	A funeral no one is attending	Inside/ Infront of his painting/ nowhere or anywhere or not identified	An Interview
Boys	8	3	2	1	4	
Girls	6		2		3	1
Not identified					2	

Table 4.5 states the place of work indicated in the descriptions. The open codes were identified from the place of work within the data which were organized into a table. From column 7, it refers to the place of work being an interview setting. This anomaly was written by Girl D mentioning that the artist is 'posing' and 'explaining his style of art'. This is at odds with the other data and perhaps links to an emphasis in education on assessment.

The combined reading of the two data sets (the quantitative data through content analysis of the drawings followed by the presentation of the qualitative data from the drawings and descriptions) together presented strong stereotypical indicators of an image of an artist. A male European painter appeared prominently in the drawings and descriptions, which is an image that has been portrayed over many years and seems not to have altered a great deal (Kris & Kruz, 1979). This stereotypical imagery also appeared with greater frequency in the boys' drawings.

4.3 Analysis of the three parts of the questionnaire

Due to the large volumes of data collected in the questionnaires, parts of these findings are located in appendix 17a and 17b, contributing to giving an overview of all the results. The on-line questionnaire (see appendix 5) was designed to gather data on the students' background, expectations, values, and their perceived cost/benefit of studying art at GCSE level to address RA2, to explore the extent to which there may be differences in the views that boys and girls

hold, and the effect gender differences have on their expectations, values, and motivation towards studying the subject at GCSE and beyond.

Table 4.6: Overview of the drawing activity focus relating to the research questions

The nature of the data collected through the drawing exercise	Focus	Research Question
Images and Text	Quantitative Data Content Analysis – Priori (deductive) Coding The hand drawn images were analysed for evidence of different indicators (like Chambers 1983). Criteria was elicited through six types of indicators (see appendix 11) and each drawing was deductively analyzed and given a score from 1 – 6 to indicate the extent to which the standard features of an artist were present. Systematic content analysis was used for the artworks with clearly defined categories, making the coding process replicable. Each image was carefully examined, and all the 6 codes were applied. Qualitative Data Open (inductive) coding Rich insights within the text and drawings which captured the students’ views and perceptions on what constitutes an artist and the associated activities, clothes, accessories, conversations and actions, they may be undertaking. Links with Bourdieu’s (1977) theories of habitus, field, and cultural capital where the students learn from their own domain with those belonging to their social circle and prior experiences.	RQ1: What do 13–14-year-old students, about to decide their GCSE options, emphasize when they represent their view of art and artists as a hand-drawn image?

This section is divided into three parts to correspond with the data from the three parts of the questionnaire. The on-line questionnaire included several multiple option responses or modes (based on literature, see section 2.4.5 and 2.4.6), including dichotomous questions, Likert scales, rating scales, and open-ended responses. The content analysis was through pre-prepared priori codes which I set up in SurveyMonkey. The data generated was then analysed and presented as pie charts, bar charts, tables, and column charts which were split and compared by gender to look for further insights and to identify possible influences that promote gendered differences in students’ beliefs, experiences, and attitudes. These were further analysed against the research questions and subsequent motivational choices outlined in the process map of perceptions, views, and expectations towards motivation to study GCSE art

within the discussion (section 5.4). Table 4.7 provides an overview of the questionnaire focus and related research aims and questions.

Table 4.7: Overview of the questionnaire focus in relation to the research questions

Questionnaire	Focus	Research Question
Part 1 Qualitative data: Q4, 13 Quantitative data: Q 1-3, 5-12	Inquiries about the students' background information including family demographics and gender.	RQ2 What factors appear to influence the students' decisions to continue studying art and design at GCSE?
Part 2 Qualitative data: Q18, 19, 25 Quantitative data: Q14-17, 20-24	Expectations and the perceived value and reward involved in studying art and design beyond KS3.	RQ3 How much do 13–14-year-old students appear to value art studies and why?
Part 3 Qualitative data: Q31,33,37 Quantitative data: Q26- 30, 32,34-36	The perceived effort to reward of continuing to study the subject beyond KS3 and pursuing a career associated with art and design.	RQ4 How do 13–14-year-old students self-report views of their ability and effort required to do well in art?

As indicated in section 3.8 (p.108), 42 Year 9 students from three different schools agreed to complete the on-line questionnaire (based on Eccles & Wigfield, 1995) to provide information on the influences and experiences that affected their decision making to continue with their art studies. I arranged for the data collection to be completed at a time when the Year 9 students were considering their GCSE subject choices and therefore the students' reasons for their decision making were at the forefront of their minds. As also previously mentioned, to ensure confidentiality, the questionnaire was uploaded into a secure survey provider, SurveyMonkey. The students were also able to leave the form blank if they wished to opt out, although none chose to do so. Indeed, very few questions were skipped at all except for the last question 37 '*If someone has discouraged you about a career in the creative industries, then who was it?*', which was skipped by 27 students.

The art teachers in each respective school provided the students with a web link to the survey at a time in the school day to minimise disruption. However, several of the students had to

complete the questionnaire at the same time, but at home due to school attendance disruption during the coronavirus (COVID-19) pandemic. The on-line format of the questionnaire made this possible.

I collated and analysed the objective data relating to parts 1, 2 and 3 using SurveyMonkey's software platform. I rounded the values to one significant figure. As I read through the quantitative data, further deductive codes (pre-designed/concept driven, McKibben *et al.*, 2020) evolved (see appendix 12). In the case of the open-ended questions, I used in cases a more open linear thematic coding starting with the similarity of certain words and themes. This thematic approach gave me the option to revisit the data from several perspectives: firstly, looking for broad themes and patterns within the material to develop an understanding of the Year 9 students' experiences; and secondly, providing a closer micro-analysis on specific sections (Creswell, 2007a). The coding included ideas, patterns, concepts, terms, phrases, and key words, and these helped identify issues contained in the responses (Taylor & Gibbs, 2010; Saldana, 2015). As an example, for Q18 (Table 4.8, p.143) '*What has been your most enjoyable art project at school and why?*', themed categories included the materials that the students enjoyed working with (for example, clay, painting, and creative drawing) or why the students enjoyed the project including being messy, creative freedom, and relaxing (see Table 4.8, p.143, and Table 4.10, p.159 and appendix 12).

Table 4.8: An example of a list of several open themed categories for Q18 'What has been your most enjoyable art project at school and why?'

Texture and Landscaping
Loo roll sculptures
Clay /Pottery/Modelling
Oil Pastel
None
Learning new techniques with drawing and painting
Creating a cover for art folders
Canvas of a lake
Sketch of my favourite singer
I don't have one
Sculpture
Painting
Creative Drawing
Food/Pop Art
My Surrealism piece
Owl project
Skin tone in coloured pencils
Cubism
Papier mache dogs
Dog pictures

4.3.1 Part 1: About the participants; inquiries about the students' background information including family demographics and gender

Part 1 explores gender, demographics, ethnicity, background, and parental support for learning and involvement and social and cultural status of the family unit of the participants and the effects on expectation and values towards art. This can not only highlight the factors which may influence students' motivation to continue with the subject but may also contribute to an understanding of how social and cultural factors affect attitudes towards art. Traditionally, in research this has been explored through SES (see p.93). However, I chose to focus only on gender and social and cultural factors, leaving out economic status as it is less relevant to this study because all three of the participating schools were in areas above the median national average income and one school is more above the median average income. The questions in part 1 not only considered Eccles (2007) bands (in particular A and C Fig. 2.4, p.

69 relating to social and cultural milieu and child characteristics) and student values (section 1 in Fig. 2.5, p.70) but also collected relevant background information using prompts from the PISA (2018). This offered understandings of the students' habitus and cultural capital as theorised by Bourdieu (1990a) through the questions 1–13. The information helped address RQ2 which considered whether gender and background differences affect expectations and perceptions. These influences can be important factors towards motivation and achievement (Duncan, Brooks-Gunn & Klebanov, 1994). These initial five questions relate to demographics, gender, and ethnicity and permission to ask these questions was included in the ethical application.

The questionnaires began with an introductory paragraph informing the participants that they were to be part of a doctoral research study and inviting them to share their opinions as to their motivation to study art (see appendix 5). By filling out the permission forms and responding, they gave their consent.

Q2 - What is your gender identity?

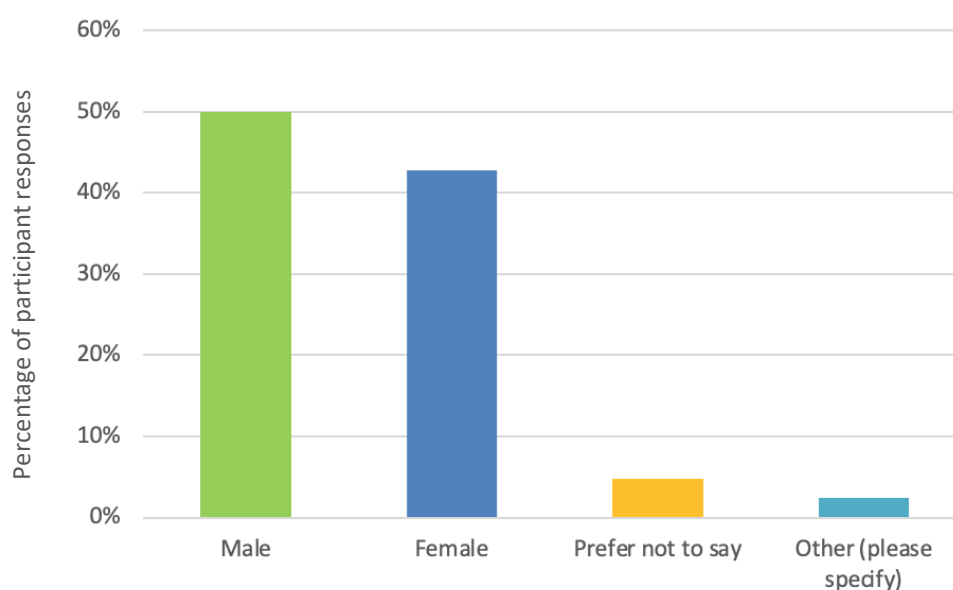


Figure 4.11: Responses by gender

Fig. 4.11 shows the preferred gender of the students who participated; 21 were male (50%), 18 were female (43%), two preferred not to say their gender and one responded as “other”. I was therefore pleased that I had a relatively even spread to give a balanced picture. I focused on the two categories of boys and girls in line with the practices of the GCSE art exam boards.

Q3 - Who lives with you at home?

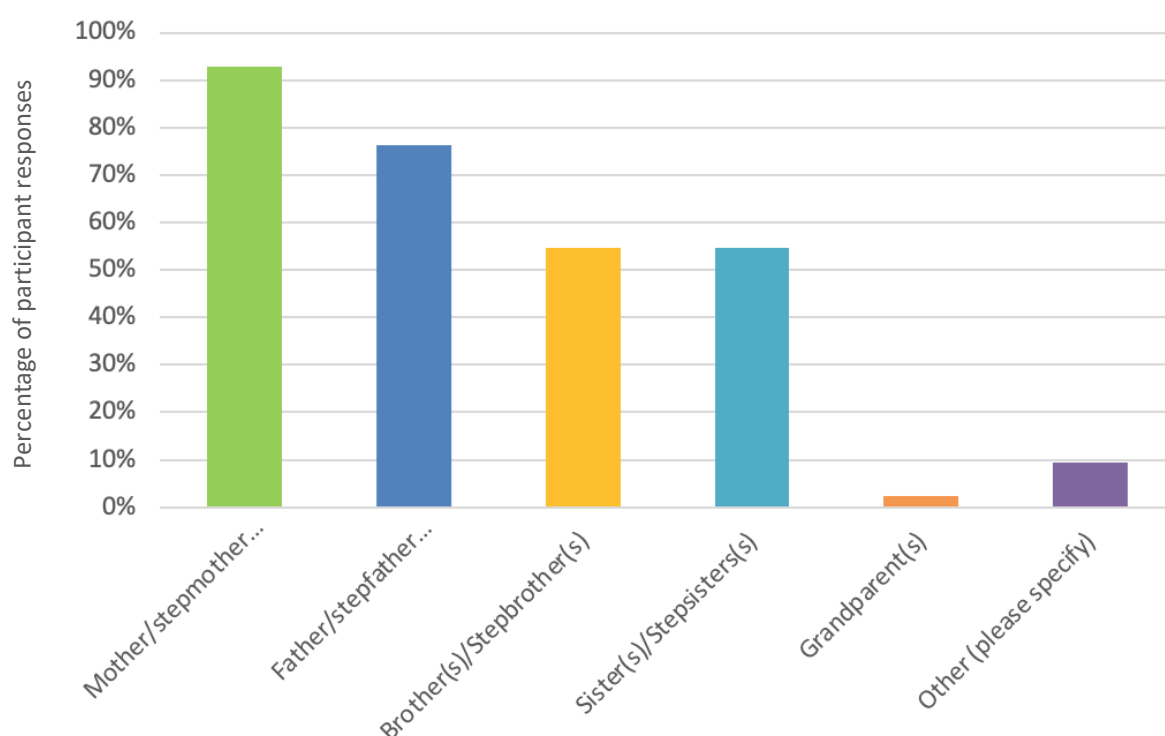


Figure 4.12: Responses to: who lives with you at home?

This question begins to explore the parental characteristics of the participants in this research and the relationship between expectation, values, and motivation of the students towards art. These inquiries are also relevant to Q4 and Q5 (see appendix 17a for Q4 and Q5). Cultural capital in a family can facilitate the relationship between family and academic achievement (Sirin, 2005).

Of the participants in Fig.4.12, 93% (39 responses) lived with their mother/stepmother or foster mother; 76% (32 responses) lived with a father, stepfather, or foster father; 55% (23 responses) had a sibling at home; 2% (1 response) lived with their grandparents; and 10% (4 responses) had other family make ups including aunts and uncles and two mothers. I considered Creswell & Clark (2011) regarding the ordering of the responses and categorising respondents as I aimed to provide a clear indication of trends and/or patterns. In comparing individual students' gender and ethnicity, and Q15, 20, 26 and 32 which relate to subject task value (STV), expectations and motivation, the data reveals the differences in motivation of the students in their art studies in association with gender and ethnicity. Appendix 13 illustrates a summary of responses to questions of expectations and motivation in relation to gender, ethnicity, and language spoken at home. It highlights positive responses towards motivation

in green, the average comments in yellow and more negative statements in red. Overall, there were 24 positive comments from 21 boys (1.1 positive comment per boy) and 36 from 18 girls (2 positive comments per girl) in relation to these questions which give an indication of differing gendered values, expectations, and motivation towards art. There was a 0.9 greater mean positive result from the girls. However, there were 1.5 mean positive motivational comments from those whose ethnicity is British and English is spoken at home, compared to a mean 1.6 positive comments to the students with other ethnicities which shows very little variation (0.1 difference). Although this is not of primary relevance to my research question, it does conclude that the level of understanding through language in the art classes was high.

In summary, the data in these first five questions shows an initial connection between gender and student values associated with motivation. (See also appendix 13 for a summary of responses to questions of expectations and motivation in relation to gender, ethnicity, and language spoken at home). However, ethnicity did not seem to affect students' values and motivation in the study. This will be discussed in greater detail in Chapter 5. Questions 6-13 look more specifically at homelife, leisure pursuits, and exposure to the arts at home and how the concepts of cultural field, capital, and habitus (Bourdieu, 1990a) relate to motivation within the arts.

Q 6 - How often do your parents or someone else in your home do the following things with you?

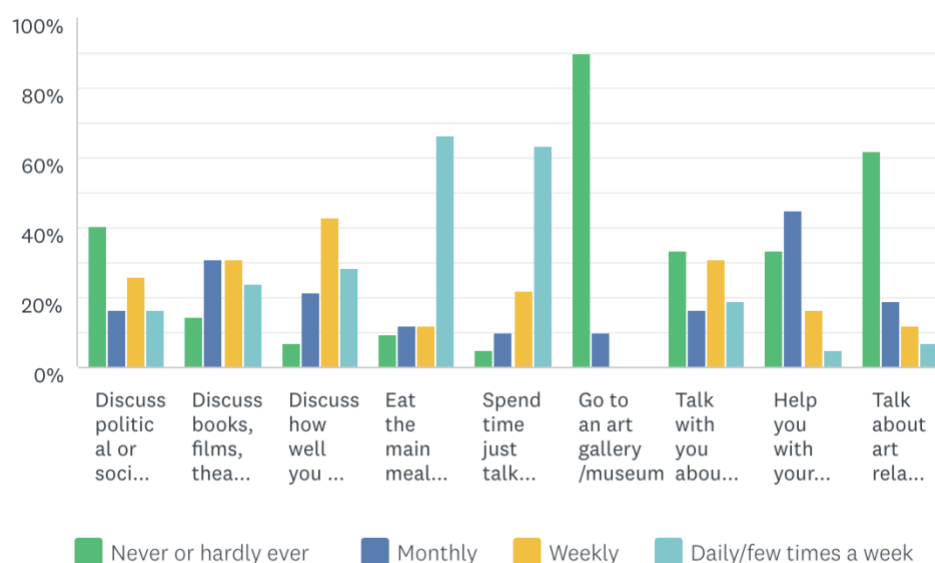


Figure 4.13: Responses to: how often do your parents or someone else in your home do the following things with you?

The categories relate to the following questions:

- Discuss political or social issues
- Discuss books, films, theatre, or TV
- Discuss how well you are doing at school
- Eat the main meal with you around a table
- Spend time just talking to you
- Go to an art gallery/museum
- Talk with you about what you are reading/studying/creating art
- Help you with your homework
- Talk about art related matters and the creative industries

These specific tasks were selected for their relevance from items included in the PISA (2018) student and parental questionnaires which aimed to investigate support for learning. Fig. 4.13 indicates the most popular of these home time occupations was eating and talking together and the least popular was going to art galleries and museums with over 90% stating that they hardly ever go to a museum or art gallery. I was not anticipating a different result to this information regarding gallery/museum visits as the recent Departure for Digital, Culture,

Media, and Sport (DCMS, 2019) statistics suggest that out of 49.8 million visits to DCMS sponsored museums and galleries in the UK in 2018/19, only 17% of these were made by children under 16.

With the figures broken down by gender, 95% of the boys stated that they never or hardly ever go to an art gallery with their parents and 76% never or hardly ever talk about art and the creative industries. By contrast 83% of girls never or hardly ever went to art galleries with their parents and 44% never or hardly ever talked about art and the creative industries. With these figures in mind, only 5% of boys, but up to 16% of girls, went to art galleries with their parents monthly and 9% of boys and 44% of girls talked about the arts with their parents on a weekly and monthly basis. Mason (2005), discussed in chapter 2, suggests that engaging in art activities and discussion at home in the students' free time is an indicator of the meaning and value they place on art. By contrast, 38% of both boys and girls spoke about politics and social issues on a weekly basis with their parents and the figures for discussing how well the students were doing at school and their reading and studying were very similar to both genders. However, boys had significantly less help with their homework (52% of boys compared to 83% of girls). Lopez-Agudo & Ropero-García (2020) found gender differences rooted in society's gender stereotypes when using time outside school and how the dissimilar use of time at home influenced academic achievement. Donnelly *et al.*, (2019) further substantiates this by finding in their research into secondary school children's extracurricular activities that particular activities are strongly gendered in participation, with art, music, dance, and voluntary work dominated by girls while sport was performed in a greater degree by boys. It maybe that the boys do not value homework or do not ask for help or 'see' other life activities as more important. In contrast, girls may recognise that they need homework help and ask for it. However, girls were only very slightly more likely than boys to discuss books, films, the theatre, or TV on a daily, weekly, and monthly basis (88.9% of boys compared to 90.5% of girls). It would be interesting to see if this data would change if I had altered the platform and mode to talking about the content of Tik Tok or YouTube.

Overall, the response to Q6 indicated that girls had greater exposure to the arts at home (defined as visiting galleries, making art, and talking about the arts) and engaged in more debate relating to art and the creative industries. In doing so, and, in line with the perceptions indicated in the process map (see Fig. 3.3, p.96) and the conceptual framework of expectancy-value model of motivation (Fig. 2.5, p.70), the data suggests that the girls showed more interest in the arts. Although it is hard to prove that girls are given more encouragement, perhaps girls are more likely to initiate conversations with their parents about the arts rather than the other way around. There was also a significant relationship between different

ethnicities and visiting galleries and museums with only 7% of parents born in the UK visiting galleries and museums on a regular basis, but with up to 45% of parents from different ethnicities making visits with their children. The Arts Council England 'Taking Part' report (2014) found that the most common barriers to participation and attendance of visiting an art museum among people from black and minority ethnic backgrounds are a lack of time, the cost of attending or participating, and concerns about feeling uncomfortable or out of place. The report also specifies that black and minority ethnic people are more likely than white people to be part of lower socio-economic groups and to live in socio-economically deprived neighbourhoods. This relates to my data by highlighting how participation in different activities outside the classroom differs for ethnic groups and SES as well as by gender (Donnelly *et al.*, 2019).

These variations should be considered in connection with parental socialization models which suggest that family characteristics influence the value the students attribute to achievement related tasks (Eccles, 2005). Bourdieu (1990a) substantiates those social identities are seen to be acquired and developed because of internalisation of the relations within class, age and sex found in family life and in the workplace and in school.

Q7 - At school, did any of the following apply to you?

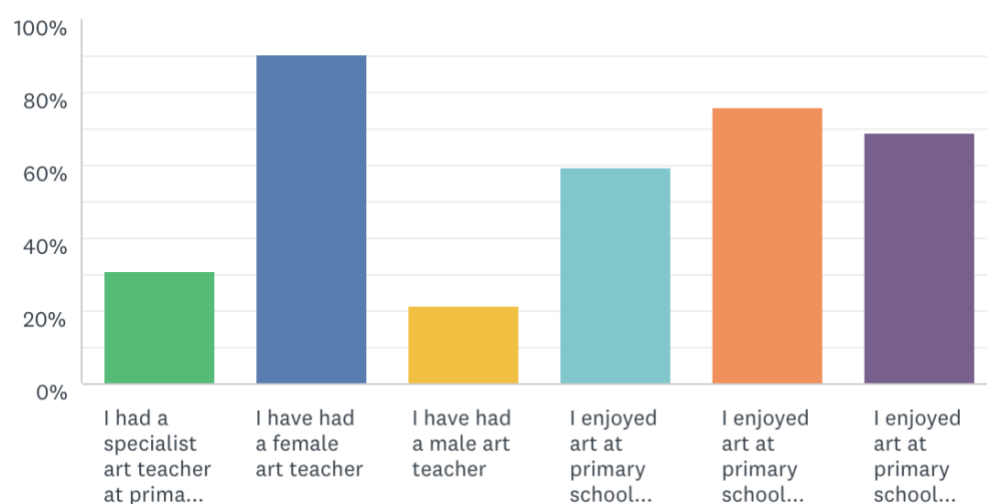


Figure 4.14: Responses to: at school, did any of the following apply to you?

The categories relate to the following questions:

- I had a specialist art teacher at primary school (they did not teach any other subjects)
- I have had a female art teacher
- I have had a male art teacher
- I enjoyed art at primary school between the ages 4-8
- I enjoyed art at primary school between the ages 8-11
- I enjoyed art at primary school between the ages 11-14

Having begun to establish a general picture of the students' background associated with their gender, ethnicity, and exposure and the nurturing of an interest in the arts at home, I also considered how the students' perceptions may have developed towards art, in relation to their experiences at school.

Q7 had five categories from which to choose a response, referenced for their significance in the literature review (see section 2.4.5, p.66). Fig. 4.14 (p.149) exposes, firstly, that few students had a specialist art teacher at primary school (31% overall - 43% for boys and 22% for girls). These figures are much more than I would have anticipated and it was disappointing that I was unable to differentiate between the three schools in the data set to see if there was a variation with the two state and independents schools. Secondly, most students had a female art teacher (over 90% - slightly more for girls at 94%). Thirdly, 21% had also had a male art teacher (19% for boys and 28% for girls). These findings are unsurprising as data shows that in 2019, 75.8% of teachers in the UK were female (DfE, 2022). Finally, 59% of the students enjoyed art at primary school between the ages 4-8 (42% of the boys and 78% of the girls). Seventy-six percent of the students enjoyed art at primary school between the ages 8-11 (71% of the boys and 83% of the girls). Sixty-nine percent of the students enjoyed art at primary school between the ages 11-14 (62% of the boys and 78% of the girls). This shows that girls significantly enjoyed art more during their younger years than boys (by 36 percentage points), less so aged 8-11 (by 12 percentage points) and with a further increase aged 11-14 (by 16 percentage points). Overall, the data showed a mean percentage of 58% of the boys enjoyed art between the ages 4-14 and 80% of the girls. Therefore, collectively, during primary school and up to age 14, the girls enjoyed art most (significantly up by 22 percentage points) and more specifically between the ages of 4-8 and then the gap grew, then narrowed slightly as they started Year 9.

Q8 - During the last two years, have you done any of the following?

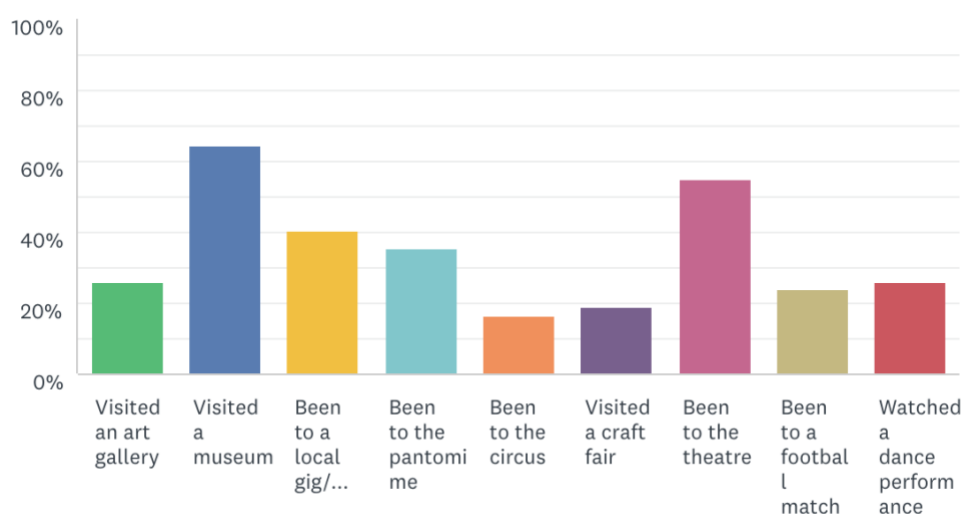


Figure 4.15: Responses to: during the last two years, have you done any of the following?

This question was designed to study the students' interest in the arts through the influence of their parents and home life. It considers access and participation and a broader engagement in the arts and cultural activities aligning with Bourdieu & Coleman's (1991) notions of cultural capital where further understanding and skills are acquired to achieve economic advantage or social mobility. There were nine different options for artistic pastimes undertaken during the last two years. These may explain the students' variations in performance and achievement. Fig. 4.15 shows 11 (26%) of the 42 students had visited an art gallery (4 boys and 7 girls) and 27 (64%) had visited a museum (12 boys and 15 girls), 17 (40%) had been to a gig/festival or concert (8 boys and 9 girls), 15 (36%) had been to the pantomime (6 boys and 9 girls), 7 (17%) had been to the circus (2 boys and 7 girls), 8 (19%) visited a craft fair (2 boys and 6 girls), 23 (55%) had visited the theatre (8 boys and 15 girls), 10 (24%) went to a football match (8 boys and 2 girls), and 11 (26%) watched a dance performance (4 boys and 7 girls). Of those listed, a museum visit was the most common, followed by a trip to the theatre either with family or with school. This was encouraging but again unsurprisingly, overall fewer boys (27%) made visits to the selected artistic leisure pursuits (minus football – not art related) as opposed to girls (46%).

Q9 - Which of the following do you have in your home?

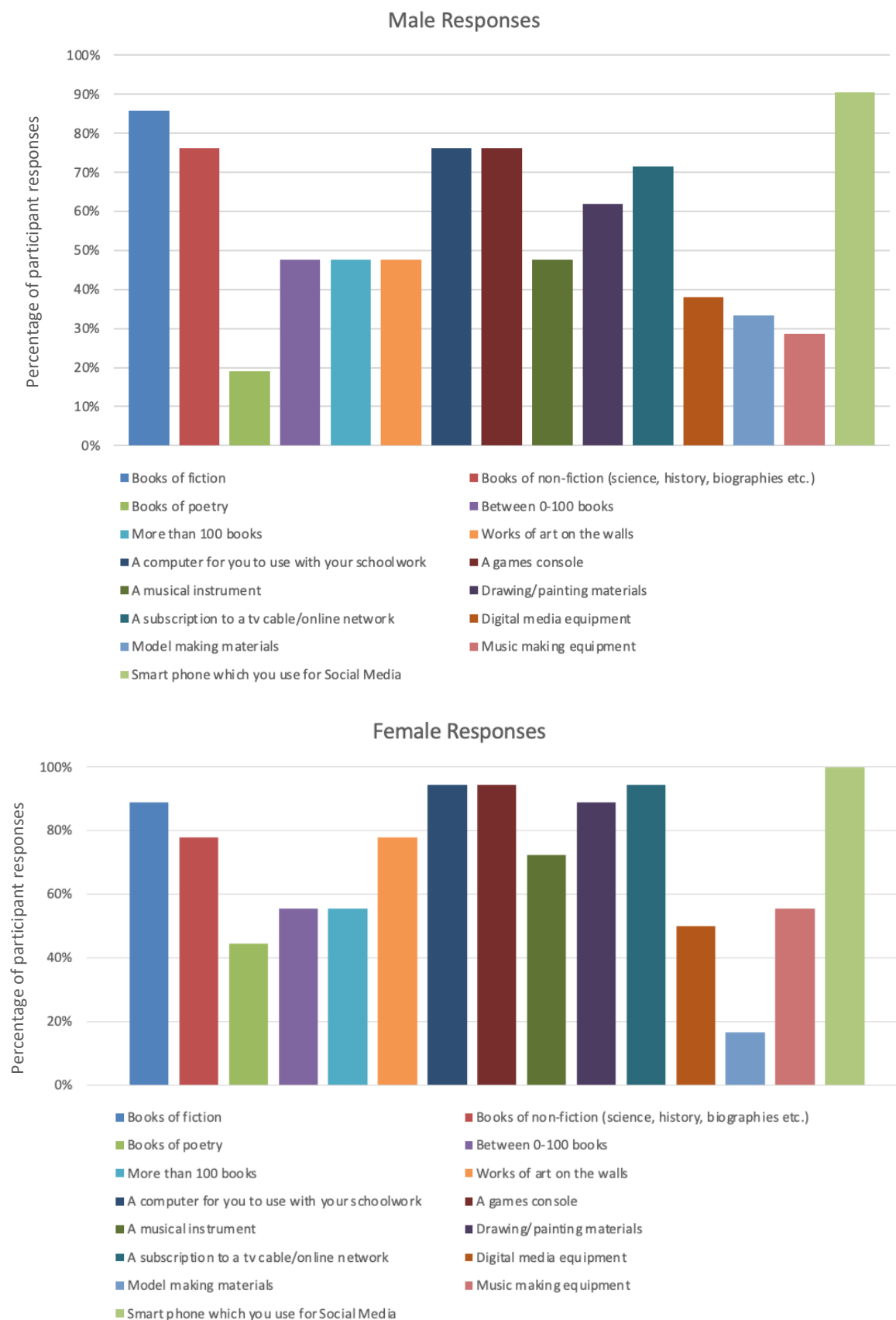


Figure 4.16: Responses to: which of the following do you have in your home?

Q9 revealed popular items in the home referenced for their significance in chapter 2. Fig. 4.16 (p.152) illustrates the most frequently selected category by the students was having a smart phone which was used for social media (90% for boys (19 positive responses), 100% for girls (18 positive responses)). The second most selected category for the boys was books of fiction (18 boys (86%) followed by books of non-fiction, then a computer and a games console (16 boys (76%). The second most selected category for the girls was also a computer and a games console but also included a subscription to a TV cable or network. This was closely followed by drawing and painting materials (16 girls, 89%; 13 boys, 62%). Finally, 26 students had works of art on their walls at home (10 boys and 16 girls). These same individuals had art materials and made music. Ofsted's (2019) newly required aims for the acquisition of cultural capital indicated that we do need 'things' (not in the materialistic sense) that show value over price (Phillips, 2020). Contemporary political rhetoric regarding cultural capital suggests it can offer a way to develop experiences and skills and help the individual to find their own voice and sense of belonging. Looking at the responses to what the students interact with at home may give an indication of advantages of student opportunities to access greater cultural capital.

Q10 related to the hobbies and interests of the students. There were multiple answers from some of the students. I split the responses again into two graphs to show the boys' and girls' responses to compare the two sets of figures (see Fig. 4.17, p.154). As anticipated, the 42 respondents had a wide range of interests which surprisingly were very similar in both genders, but to a slightly lesser degree of participation for each activity for the boys. Of the hobbies listed, the most popular overall was socializing with friends and social media (18/16, 86%/76% for the boys and 16/17, 89%/94% for the girls). Secondly, the biggest difference was 90% of boys (19 positive responses) enjoyed gaming as opposed to 33% of the girls (6 positive responses). However, listening to music, watching TV and streaming had similar numbers (mean percentage 46% boys and 48% girls). A further mean percentage of 37% boys and 42% girls engaged in the less popular activities of gardening and shopping. The three activities that involved physical exercise including sport, walking, being outdoors, and dancing also attracted a similar mean percentage of 66% boys and 64% girls. Reading was less popular with only seven boys and nine girls doing it in their free time.

Q10 - What do you like doing in your free time?

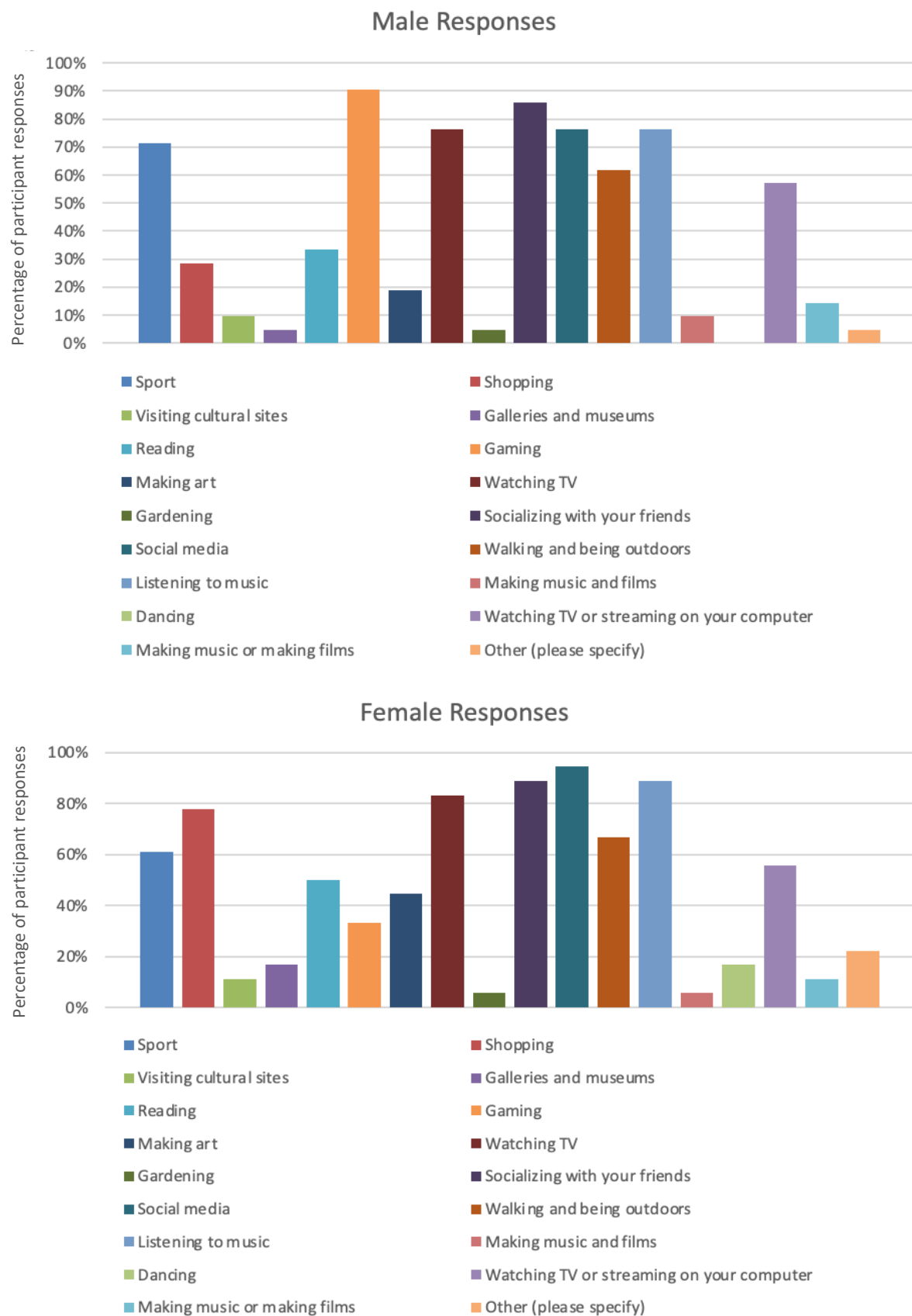


Figure 4.17: Responses to: what do you like doing in your free time?

The data for hobbies and interests combined are similar with 57% boys and 54% girls mean percentage. This indicates the access to different types of cultural activity is broadly even between the sexes. However, the second biggest variation between boys and girls (after gaming) was for visiting cultural sites, galleries/museums, and making art, with combined mean percentages of 23% boys and 49% girls (26% higher). This is significant as it clearly indicates that the girls had greater exposure to the arts. It would be interesting to relate this to school type but, due to the confidentially nature of the questionnaire, it was not possible to differentiate between schools. This was only possible in the drawing activity.

Q11 - Have you ever made art at home?

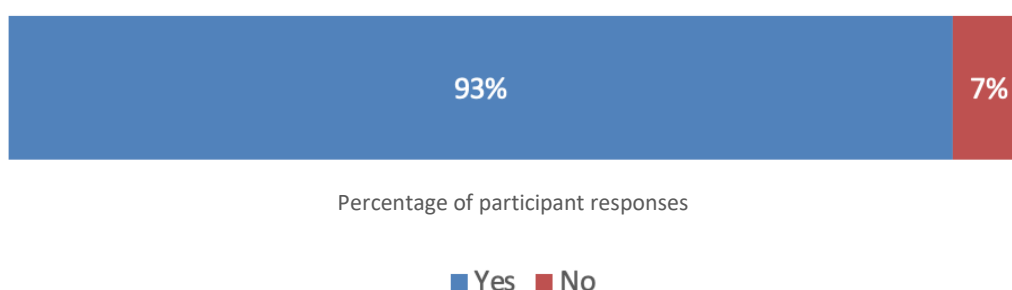


Figure 4.18: Responses to: have you ever made art at home?

Fig. 4.18 shows, overall, 93% of the students had made art at home at some stage. Broken down by gender, this equates to 90% of boys and 100% of the girls. This indicates that most of the participants made art at home during their childhood which I found surprising and encouraging and relates to Q13: what age did you stop making art at home?

Q12 – If you answered “Yes” to question 11, do you still make art at home?

This follows on from Q11 and considers whether the students continue to make art at home. This was split with 33% of boys and 56% of girls. Again, it would be interesting to relate to the school type, but as I had not put this as a question on the questionnaire, the information cannot be accessed.

Q13 - If you answered “No” to question 12, at what age did you stop making art at home? Here, I was hoping to elicit age-related influences of social and cultural background differences and their effect on motivation to continue to study art in line with RQ2. The data workings for this question are shown in appendix 15. Seventeen students skipped Q13 following answering negatively to question 12. For those 25 students who did answer, when

they stopped making art, I categorised together the responses and corresponded them with their similarity as seen below.

Table 4.9: A summary of answers to what age did you stop making art at home

Response	Boys	Girls
Never have/did	1	
Very young	1	
Age 6		1
Age 7		1
Age 8-9	6	2
Age 10-11	1	3
Age 12	4	2
Age 13	1	
I only do it for schoolwork as I have to and don't enjoy it	2	
Total	16	9

See appendix 16 for a cross referencing of the answers to Q13: what age did you stop making art at home with Q4 (gender) and Q7. Table 4.9 indicates that more boys stopped making art at home compared to girls (a ratio of 16:9) and the largest response to when the boys gave up making art at home was aged 8-9 and above. Yet, the figures should be considered in the context of the students who participated: male (50%), female (43%). This is significant as 8-9 years old may be an age where the students (especially boys) become more socially aware, sensitive to peer pressures, gender stereotypes, teacher feedback and judgement about their work in school. This connects to Bourdieu & Coleman (1991) who suggested encouragement in the arts is linked to social standing in a changing society shaped by individuals and families. It also connects with EVT theorisation (Parsons & Goff, 1980; Eccles, 1983; Eccles, Adler, & Meece, 1984; Wigfield, 1994; Eccles & Wigfield, 1995, 2002; Wigfield & Eccles, 1992, 2000, 2002) whereby motivation involves a relationship between expectancy for success in relation to the value of the task completion, i.e., if the young 8–9-year-old feels that making art is appropriate, achievable, and worth the effort.

4.3.2 Part 2: Expectations and the perceived value and reward involved in studying art beyond KS3

Part 2 of the questionnaire was intended to explore the relationships between expectations and subject task value (STV) and the take up of GCSE art (RQ3). Although the responders

may not have fully understood the overarching title for the section and its relation to RQ3, it was explained underneath the title that this section was about their self-perception and the value regarding the subject. However, feedback from the three art teachers indicated that there was an understanding of the questions and this is reflected by the students' full participation.

From Parts 2 and 3, I have included questions (Q15, 16, 17, 20, 24) regarding assumptions of value, enjoyment, importance and expected achievement in appendix 17b. In summary, this data shows marked gender difference in value of the subject being important to the students. These are interesting findings in relation to my RQ 2-4 and are discussed in greater detail in chapter 5, especially in conjunction to what influences boys' and girls' value judgements. Included in the data are suggestions that the girls valued the importance of achieving in art more highly than the boys (see Q22, 25, 26, 31, 32, 34). Eccles (2007), Eccles *et al.* (1983), and Eccles & Wigfield (1995; 2002) discovered links between students giving great value and importance to activities they believed they were good at and could achieve. The students' views (including their interest and desire to learn, pleasure, and enjoyment) relate to the motivational choices included in the process map of expectations, values, and perceptions (see Fig. 3.3, p.96). Their views lead to a perspective on why and how they are motivated to continue studying art. Furthermore, in general, the data suggests a large, gendered difference in how much more the girls liked making art to the boys. This information can also illustrate the important role in motivation to achieve and on expectations for success and the uptake of the subject at GCSE. The evidence (explained through deductive coding through context analysis) from these questions also suggests a large, gendered difference in self-belief at being good at art, but not at being poor at it. This could play an important part in the uptake of the subject at GCSE and the students' expectations of success.

Q14 - To what extent do you agree with this statement – ‘The amount of effort it will take to do well in the GCSE art courses is worthwhile to me’?

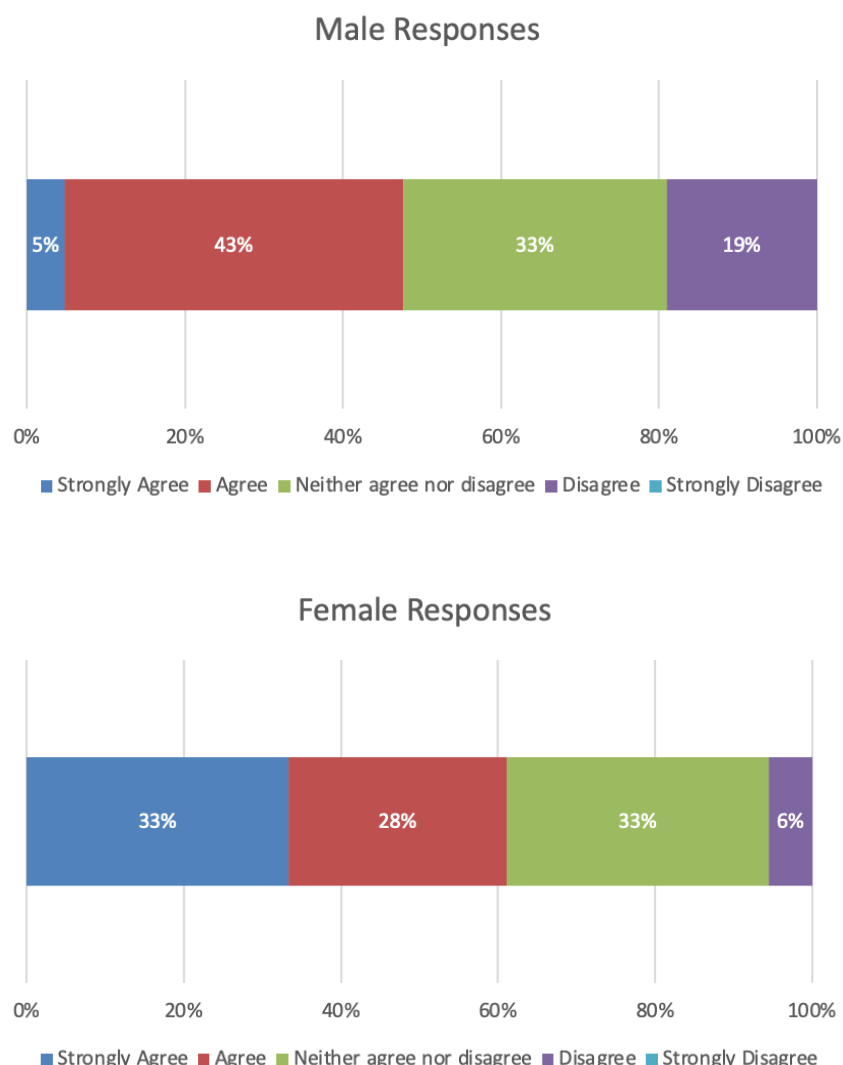


Figure 4.19: Responses to: to what extent do you agree with this statement – ‘The amount of effort it will take to do well in the GCSE art courses is worthwhile to me’?

Q14 relates to the attainment value and the students’ perceptions of the difficulty of studying the subject coupled with the effort they perceived to be required to achieve. In Fig. 4.19, I have illustrated the overall responses split into two stacked bar charts of the boys’ and girls’ responses. In summary, 48% (10) of the boys either agreed or strongly agreed with the statement ‘the amount of effort it will take to do well in GCSE art courses is worthwhile to me’ as opposed to 61% (11) of the girls. At the other end of the Likert scale, 19% (4) of the boys disagreed or strongly disagreed compared to 6% (1) of the girls. These responses suggest marked gendered differences in perceived effort and value.

Q18 - What has been your most enjoyable art project at school and why?

Table 4.10: A summary of answers to what has been the most enjoyable art project at school and why?

Section A - Most enjoyable art project	Boys	Girls
Texture and Landscaping		1
Loo roll sculptures		1
Clay /Pottery/Modelling	6	4
Oil Pastel		1
None		1
Learning new techniques with drawing and painting		1
Creating a cover for art folders		1
Canvas of a lake		1
Sketch of my favourite singer		1
I don't have one	3	1
Sculpture		1
Painting	2	1
Creative Drawing	2	2
Food/Pop Art		1
My Surrealism piece	1	
Owl project	1	
Skin tone in coloured pencils	1	
Cubism	1	
Papier mache dogs	1	
Dog pictures	1	
Total number of enjoyable projects	18	18

Section B - Why it was enjoyable	Boys	Girls
Experimenting and using a range of materials		1
Using new materials		4
Because it is messy	1	2
Because it influences the way your art works and you can change your perception		1
Creative Freedom	1	1
Because it was very successful	1	1
Relaxing, enjoyable, and fun	5	5
Bright and colourful		
Link with art history/ Interesting	1	
Total number of reasons for enjoyment	9	11

For Q18, I created a list of 20 possible variables (see pp.110–111 for an explanation of the linear open coding process) from all the responses (the nature of the variables was related to techniques, materials, process, and themes and reasons for enjoyment) (see appendix 15 for answers in full). The materials used will affect the nature of pedagogy or practice or the nature of learning that the student engaged in (i.e., working in either two or three dimensions, from first hand observation or imagination, etc.). Q18 also relates to the intrinsic value of the subject as well as the students' perception of it, including their interest and desire to learn and the pleasure and enjoyment they derive from it. These views are an aspect of the ontological assumptions in this research including relationships between expectations and subject task value (RQ3). Collectively, there were some very positive comments and engaging art projects set by the art teachers. Within section A of Table 4.10 (p.159) (which indicates the most enjoyable art project), interestingly the girls have a greater diversity of subject and media, with clay being the most popular. Clay was also the most popular for the boys. In section B (a summary of why the art project was the most enjoyable), the boys gave fewer reasons for why the projects were enjoyable and this was interesting that they appeared to find it more challenging to articulate 'why' they think art is more enjoyable. However, the girls found using new materials as the most enjoyable reason, whilst for the boys it was that the tasks were relaxing, enjoyable, and fun.

There were some further interesting individual responses amongst the data, including Boy 16 who stated: *'the weeping woman homework where we had to recreate at least 50% of the painting. It let us have creative freedom to recreate it however we wanted'*. Similarly, Girl 8 mentioned: *'I really enjoyed making a front cover for our art folders because we could draw whatever we liked, so I love drawing and I love having the freedom to express myself and draw whatever I like'*. Likewise, Girl 10 spoke of enjoyment of making: *'a clay pot model because I could do mostly what I want with it without being told what to do'*. Two comments show how important creative freedom is to the enjoyment of the tasks. Although the boys' comments were much shorter in length, a number mentioned tasks being *'fun and messy'* and they enjoyed the project because the *'result was good'*. Here, the male student valued the activity that they felt they were good at it and the results were successful. Girl 12 could see the reasons and the meaning in making stating: *'learning different ways of shading, drawing and painting, because it influences the way your art works and you can change your perception'*.

Q19 - Tell me an example of an art project you found more difficult and why you thought this was the case? (See appendix 15 for answers in full)

Table 4.11: A summary of answers to an example of an art project you found more difficult and why you thought this was the case

Section A – An art project which was difficult	Boys	Girls
Focusing on a specific task like shading		1
Pencil drawing/sketching/graphite	4	2
Self-portraits/ portraits and people (proportions and looking like me)	1	6
All of them		1
Recreating Pablo Picasso's work	1	1
Recreating the other half of a famous painting		1
Not enough choice and freedom		1
Handling clay/pottery	2	4
Painting (and oils)	6	1
Modelling		1
Photography		
Cubism	2	
Colour blending	1	
Shading with graphite went too dark	1	
Self-doubt	1	
Watercolour	1	
Imaginative buildings		
Total number of difficult projects	20	19

Section B - Why it was difficult	Boys	Girls
Hard to grasp the different techniques and applying them	1	1
Smudging		1
I can't draw faces (including depth and 3 d effect)		3
I am terrible at drawing/art/ not very good at it	4	2
I found recreating Pablo Picasso's work stressful	1	1
Hard to replicate the other half of a painting-hard to make it look the same/precise	1	1
I prefer drawing and painting than modelling/sculpting (getting proportions right)		1
My painting looked messy		1
Arranging compositions at different angles		1
Level of skill	1	
I didn't enjoy it	2	
Unclear instructions	1	
Working in three dimensions	1	
Working from imagination	1	
Total number of reasons of difficulty	13	12

Q19 gives the opposite side of the picture to Q18 by eliciting further intrinsic information, but rather than gathering information demonstrating interest, a desire to learn, pleasure, and enjoyment in art studies, it focused on gathering information about the students' art projects and in some cases, perceived difficulties and the reasons why. This relates to the students' gendered viewpoints in the context of the perceived task difficulty and effort that they associate with their art studies beyond KS4 (chapter 2, p.71). Table 4.11(p.161) indicates that the girls identified portraiture as being the most challenging, whereas boys regarded painting and drawing in general to be the most difficult to master. Four of the boys and two girls wrote a variation of being terrible at drawing/art or not very good at it and two boys mentioned that they did not enjoy art.

There were also some interesting individual responses amongst the data categorised in Table 4.11 which indicated a sense of low self-esteem amongst the boys. Boy 12 quoted: *'none were more difficult, I just think I am not good at some art'* whilst Boy 15 said: *'sketching, because I am bad at sketching'*. These examples of self and task perception can affect the students' beliefs and values about achievement (Eccles, 2007; Eccles *et al.*, 1983; Eccles & Wigfield, 1995, 2002). Furthermore, Boy 16 said: *'colour blending. It required a lot of effort'* which indicates that he might not be prepared to make the effort to achieve and therefore the task influenced his expectation and value of the activity. Amongst the girls there were a number who found the subject of portraiture a challenge, setting themselves high standards to achieve and attributing success to be a realistic drawing, which is not necessarily the case as a successful drawing doesn't need to be realistic. Girl 15 spoke of: *'creating a self-portrait, because it was hard to recreate yourself and get the right proportions and I couldn't get it perfect. It didn't look extremely like me'*. This answer links with how young people's perceptions about what is 'good art' may change at around 11–12 years old which is discussed in more detail in chapter 5 (p.184). This is also substantiated by Williams (2019) who found 61% of 12-year-olds regarded art as important whereas older students engaged in the arts (85% of 16–18-year-olds) described art as important. It also relates to what a teacher communicates as 'good art' in the classroom and the emphasis that the exam boards place on art production and outcomes.

Q21 - How many art lessons do you have each week?

All students responded that they had between 1 and 2 lessons per week which indicated relatively equal opportunities for the participants within each of the three schools. Again, it would have been interesting to see if there was a variance between school type at this stage and an additional question added as to whether there were opportunities for art study outside

the school hours. It would have been also interesting to compare the length of the lessons as these often vary between schools and can generate considerable gaps in teaching time.

Q22 - How useful do you think what you learn in art lessons is in your daily life outside school?

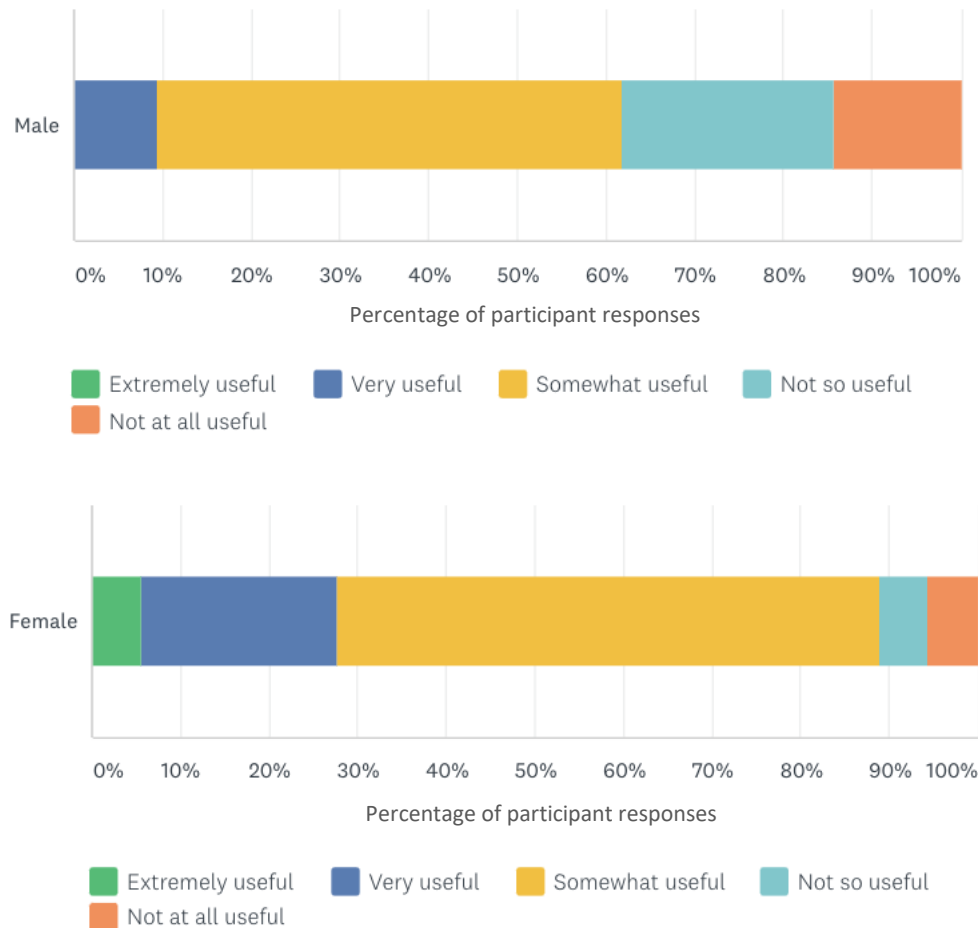


Figure 4.20: How useful do you think what you learn in art lessons is in your daily life outside school?

Q22 is concerned with the utility value (in the conceptual framework, Fig. 2.5, p.70) that the students place on their art studies. Fig. 4.20 shows a marked difference with only 9% of the boys suggesting that art could be useful or extremely useful, compared to 27% of the girls.

Q23 - Compared to other students, how well do you expect to do in art this year?

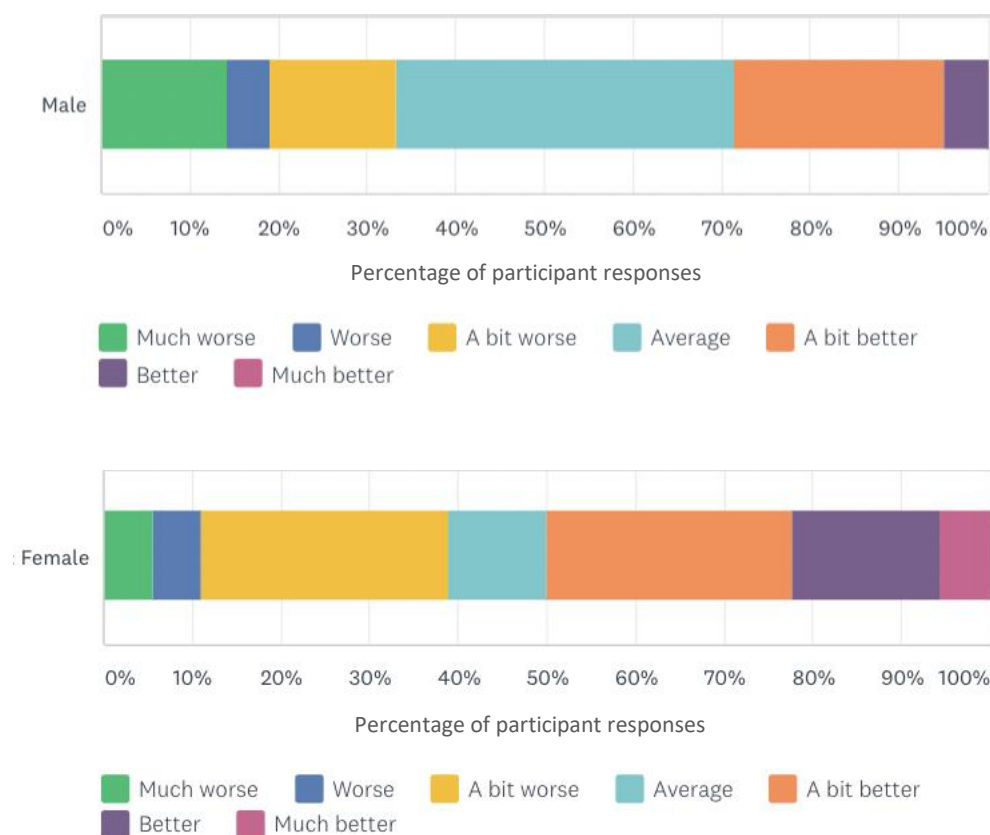


Figure 4.21: Compared to other students, how well do you expect to do in art this year?

Building on this data, Q23 asks how, compared to other students, the individual student expects to perform in art this year. This question continues to develop the principle that the students' beliefs regarding their abilities affect their expectations for success. Fig. 4.21 indicates how well the students expect to do in art during Year 9. In summary, the bar chart shows that 19% of the boys considered that they would do worse in their art studies during Year 9 as opposed to 10% of the girls. At the other end of the Likert scale, 5% of the boys thought they would do better or much better, in contrast to 22% of the girls. This suggests that, in terms of expectations, the boys overall saw themselves as achieving a little below average, albeit with most boys (38%) expecting to perform around the average. In contrast, the girls mainly considered their performance to being a 'bit worse' and a 'bit better' (both at 28%) than their peers during Year 9

Q25 - How much do you value art in the school curriculum?

Out of the 20 comments from the boys, 12 were positive, whilst of the 17 comments from the girls, 14 were positive (see appendix 15 for answers in full). I themed the comments and put them into an abridged table (see Table 4.12) as follows:

Table 4.12: A summary of answers to; how much do you value art in the school curriculum?

How much do you value art and design in the school curriculum?	Boys	Girls
I value it a lot	1	8
Helps me escape and express myself	1	
Not much/don't like it/no value	4	4
A decent amount. I don't fall behind	1	
Only useful if you want to pursue something in art and design	2	
In the middle/alright	6	1
Enjoy but don't take seriously/not bothered	3	3
I value it as much as any other subject/creates a good contrast	2	
Fun	1	1
I value art in the way it introduces me to a wider way of looking at the world		1
I look forward to my lessons as I learn about new skills, materials and individual artists		1
No, you can't choose what you do as a project.		1

Whilst two students skipped this question, the responses confirmed that significantly more girls than boys valued art (8:1) but there were equal numbers who gave no or little value (4:4), although more boys took the middle ground (6:1). Comments in Table 4.12 emphasised the wider benefits of an art education. Girl 18 said: *'I value art in the way it introduces me to a wider way of looking at the world'* and Girl 17 stated: *'I look forward to my lessons because I get to learn about new skills, materials, and artists'*. These skills, of wider and critical thinking and learning through making (Eisner, 2002), are recognised by the students as some of the benefits of studying art. Girl 10 said: *'I don't like art at school because we can't choose what*

we do as the project’ which links with the desire for creative freedom. Finally, Girl 6 said: *‘I think if I was good at it, I would enjoy it more’*.

Q26 - How much do you value art as a subject in the school curriculum?

This is like Q25, but this time I broadened my inquiry to ascertain a measurement, against the comment elicited from the previous question.

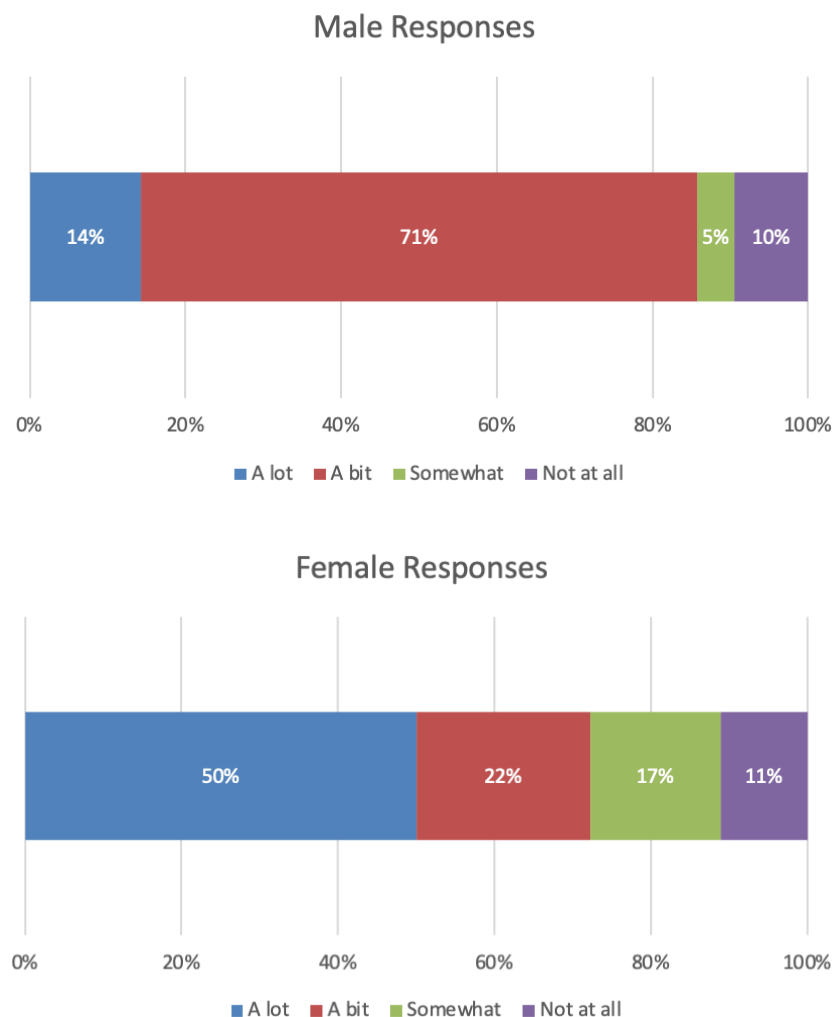


Figure 4.22: How much do you value art as a subject in the school curriculum?

Q26 gives a further strong indication of the gendered difference in the subjective task value (STV) (Eccles, 2007). Only 14% (3) of the boys valued art ‘a lot’ in the curriculum, compared to 50% (9) of the girls. This question, amongst others in part 2, investigated a combination of the students’ value of the subject, their beliefs about their ability, and expectations for success

if they continued with their studies. Part 2 also considered whether the students valued the activities in their art lessons and whether they perceived they were good at the art projects.

Q27 - How much do you like making art?

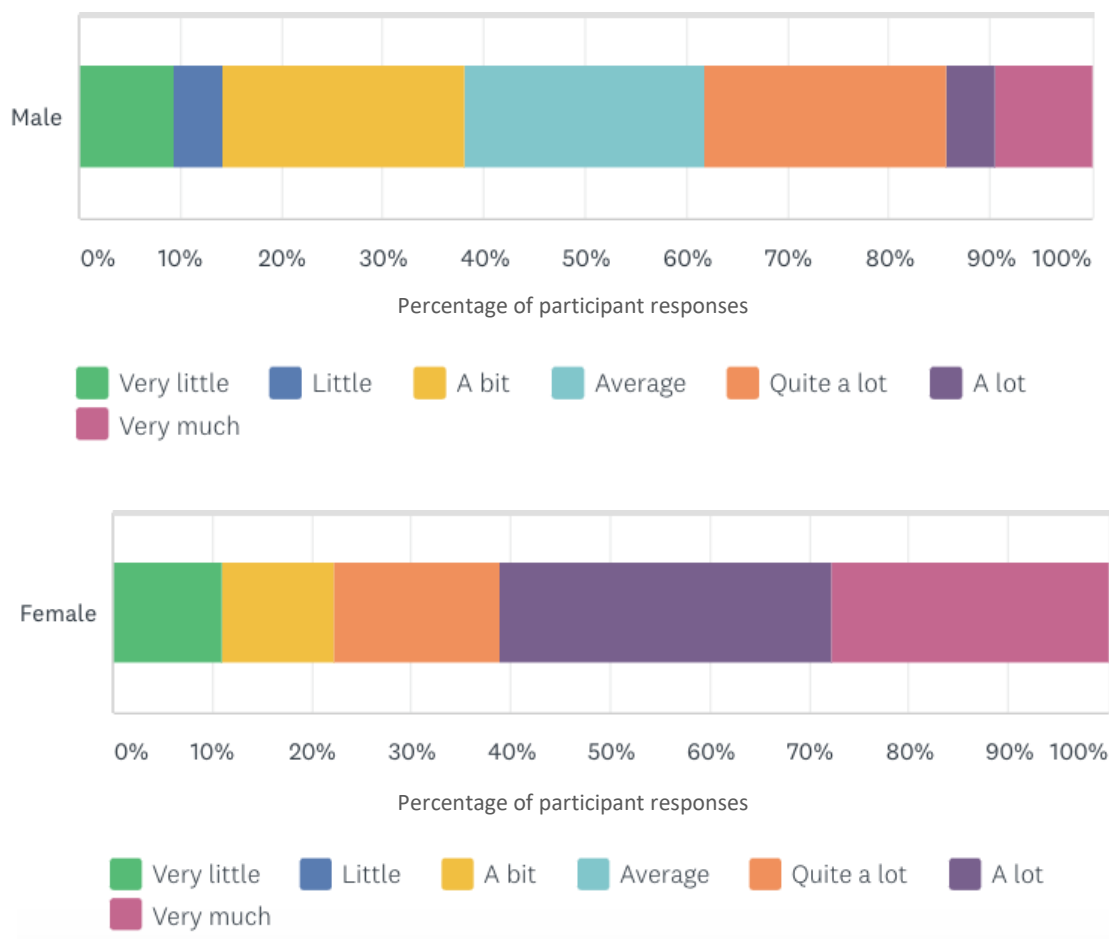


Figure 4.23: How much do you like making art?

Q27 profiles how much the students like making art. This question correlates to the students' views and the nature of their KS3 programme, prior experience of art, influences and communications regarding the subject (see sections 2.3.3 and 2.3.4). The question is general and may be interpreted by the participant as appreciating art, making art, critiquing art, and being critical socially and politically aware through art, as discussed in the literature review regarding the range of different 'skills' that students can experience through making art (see sections 2.2 and 2.2.2). Fig. 4.23 shows 14% of the boys either liked art a lot, or very much, compared to 61% of the girls. At the other end of the Likert scale, 14% of the boys liked it very little or a little, in contrast to 11% of the girls. This suggests a large, gendered difference in how much more the girls liked making art compared to the boys. This may have come about through gendering of the curriculum which can influence this kind of response (see sections

2.4.4, 2.4.5 and 2.4.6). This information can also illustrate the important role in motivation to achieve and on expectations for success and the uptake of the subject at GCSE. It links with the data generated in Q24 where only 5% of the boys thought they were good or very good at art compared to 28% of the girls.

4.3.3 Part 3: The perceived effort to reward of continuing to study the subject beyond KS3 and pursuing a career associated with art

This leads to part 3 of the questionnaire which focused on investigating RQ4: How do 13–14-year-old students self-report views of their ability and effort required to do well in art? The ten questions in part 3 were based on a student questionnaire employed by Brown (2016) who considered goals, expectations, and values in relation to A' Level subject choice. Part 3 also links with the section on the conceptual framework (Fig. 2.5, p.70) relating to the utility value and perceived cost. The value and perceived cost of the subject can be influenced by the views of the students as to the nature of their KS3 programme, prior experience of art, their art teacher, and the specific school they attend. It can also be influenced by gender, family, and peers (see section 2.3).

Q28 - Compared to other students, how hard is art for you?

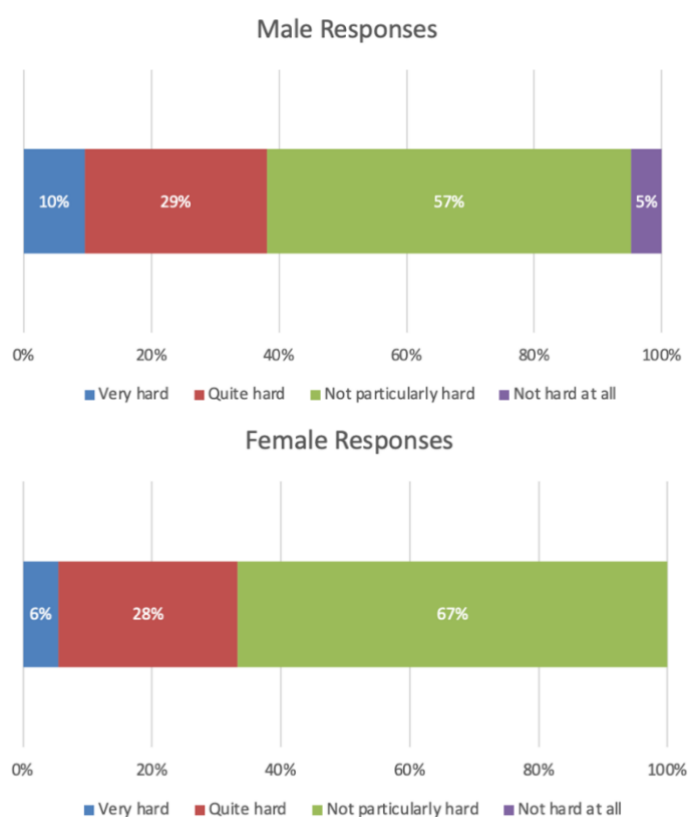


Figure 4.24: Compared to other students, how hard is art for you?

Q28 is concerned with the perceived cost the students place on their art studies in comparison to their peers. This may have been a hard question to answer for the Year 9 students, but they all responded. This can include STV, anxiety, fear of failure, social consequences of success/failure, self-image, time, and energy. Fig. 4.24 shows that 39% (8) of the boys considered art to be very hard or quite hard, compared to 34% (6) of the girls. However, 5% (1) of the boys thought it not at all hard, whereas none of the girls did.

Q29 - Compared to the other subjects you take at school, how hard is art for you?

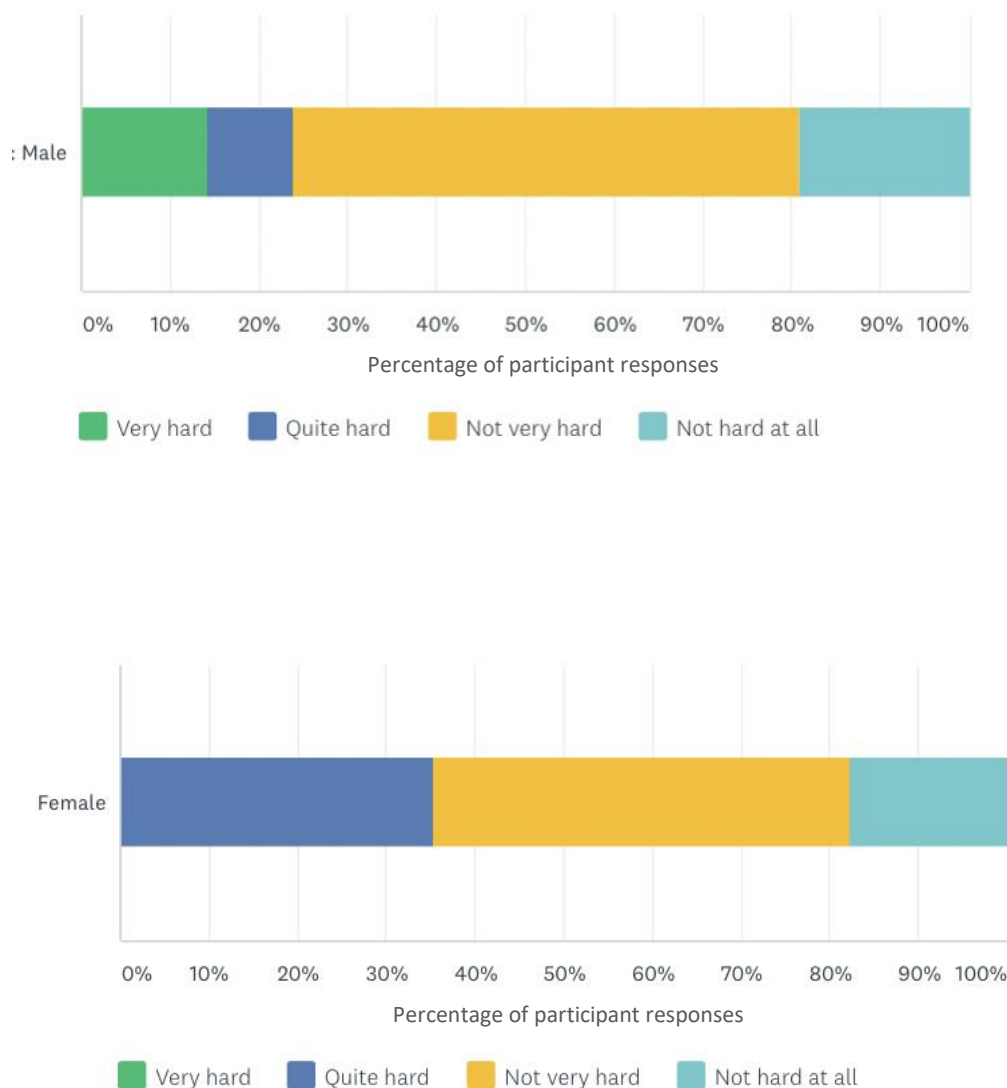


Figure 4.25: Compared to the other subjects you take at school, how hard is art for you?

This question was designed to get a better understanding of the links between the students' perceptions of cost and the hierarchy of importance of the subject. It is an important question as it gauges where art is viewed within the curriculum (see section 2.2.1). At this point, it would

have been interesting to see how the answers were represented across the three schools and if there was any difference in perspectives from the students in the different schools, but the submissions through the survey provider were anonymous. I also questioned how far the participants' Year 9 experience enabled them to ascertain these kinds of judgements. Interestingly, the responses differ from the data generated from the previous question which compares how hard the students find the subject in comparison to their peers. Fig. 4.25 (p.169) shows that 23% of the boys considered art to be hard or quite hard when compared to other subjects, compared to 35% of the girls. However, 19% of the boys considered it was not at all hard compared to 17% of the girls. Therefore, both groups found the subject to be easier in comparison to other subjects in the curriculum, but not judged against their peers. This gives greater importance to the perceived cost in terms of social consequences and fear of failure. This question resonates with the previous question, not to the same extent, but gives a slightly different outcome.

Q30 considers further the students' perceived cost and the perception of how hard they would have to study to do well in GCSE art and the impact of this perception on their motivation to continue to study the subject. Although the students have not had the experience yet of studying the GCSE course, they will have an understanding of what GCSE will entail from their teachers, but to a lesser extent, family and parents and peers (though prior experience and siblings).

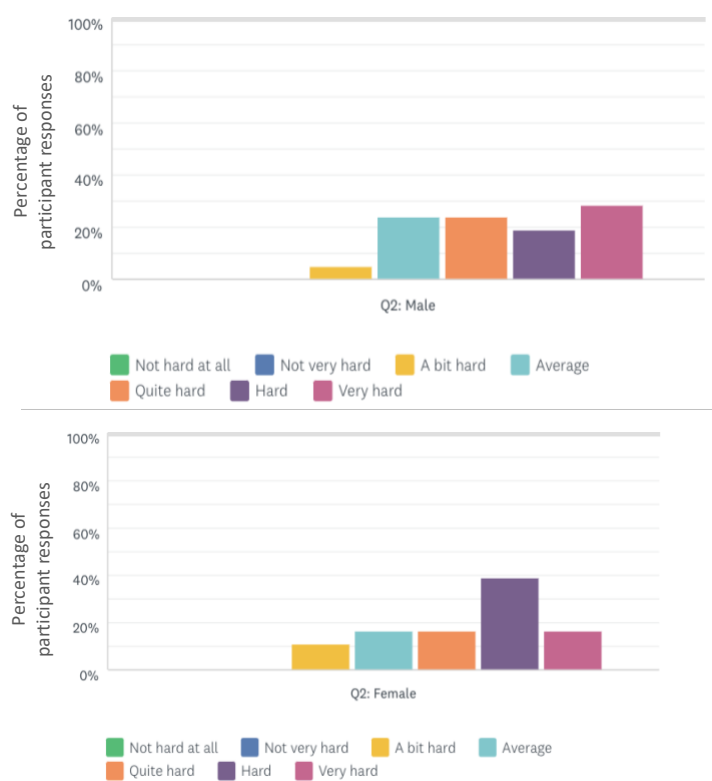


Figure 4.26: How hard would you have to try to do well in art GCSE?

Fig. 4.26 demonstrates that none of the students thought that the subject would not be hard at all or not very hard to study. However, 47% of the boys thought it would be hard or very hard to study in comparison to 56% of the girls. These results are both high which reflect the difficulty they perceive in achieving a good grade in art at GCSE. Although how demanding and difficult they think the subject, it does not put them off. This does not explain the decrease in boys opting for GCSE art other than whether they think that the effort is worth the reward.

Q31 - Are you planning on doing GCSE art and, if not, why not? (see appendix 15 for answers in full)

Table 4.13: A summary of the responses to: are you planning on doing GCSE art and, if not, why not?

Are you planning on doing GCSE art and design and if not, why not	Boys	Girls
Yes, I am planning to study GCSE art and design	3	8
No, because I don't enjoy it and I'm not very good at it	4	1
No, it won't help me with what I want to do in future / will get me nowhere in life/ no because it won't be useful for me.	5	1
I might consider graphic design; I do want to pursue something creative but I'm not actually good at art.	1	
Undecided/ other subjects may take priority	5	3
I am not because I am not confident that I would do well in it	1	1
No, because I don't have fun doing art anymore	1	
No, because I think it will take over lots of my free time, more so than other subjects	1	1
No, because it will be difficult and I will get very stressed over it/ underconfident		1
Other subjects take priority		2

Whilst 11 students (26%) out of the 42 participants gave a positive indication of taking art GCSE, there were numerous reasons that the students gave for not taking up the subject. These included not enjoying the subject, self-doubt about their abilities, the subject not being useful, not finding it fun anymore, a perception that it takes a lot of time, and it being stressful. One student (Girl 18) summed up her thoughts by stating: '*I am not planning on taking GCSE*

art next year, mostly due to the hours of work and dedication that I know it takes to produce an effective piece of coursework. Also, I am not sure if I possess the skills to do so as, although I enjoy art, I am not sure if I would be good enough or as motivated to complete this course compared to those of other school subjects’. Lack of confidence is a recurring theme in the data and will be discussed further in chapter 5 (sections 5.2.1, 5.3, 5.4, 5.5.4) where confidence building strategies are recommended. Perhaps the most significant answer is ‘undecided/other subjects may take priority’. This is important data and insights as to why they said this are discussed in chapter 5 (see sections 5.5.2, 5.5.3, 5.5.4) as it directly related to RQs 2-4.

Q32 - Do you think GCSE art will be useful to you in your future career?

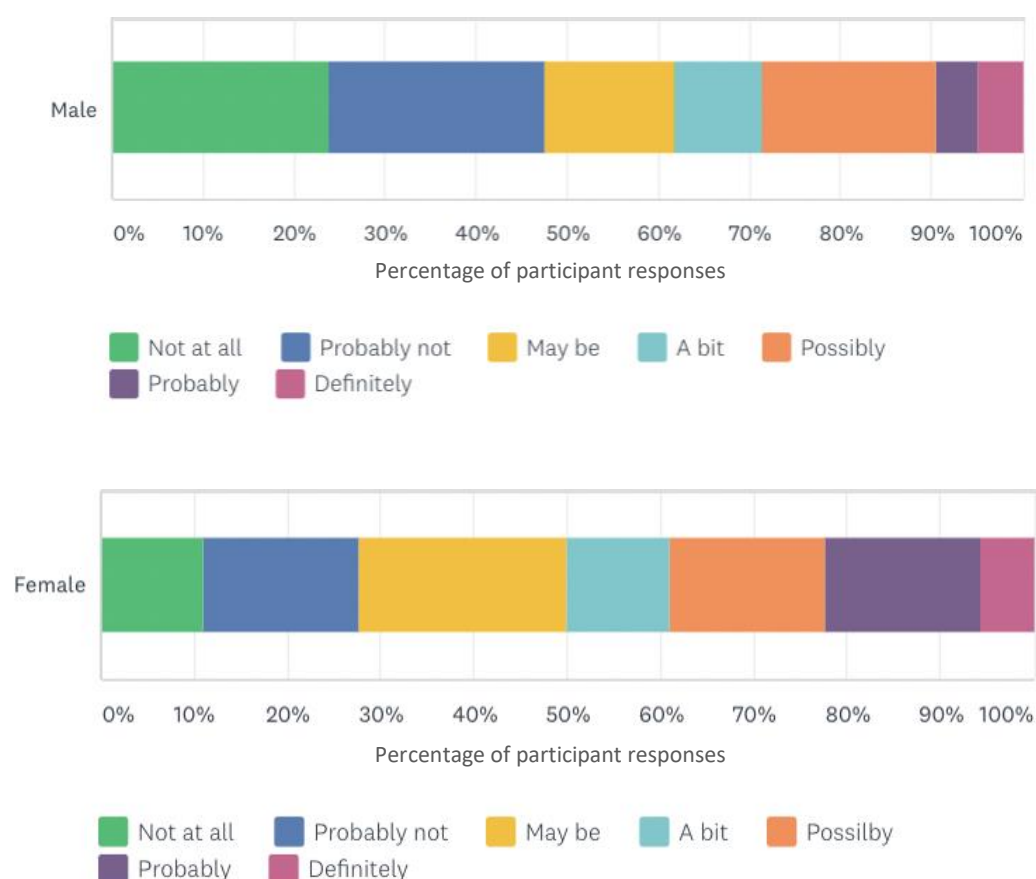


Figure 4.27: Do you think GCSE art will be useful to you in your future career?

This question relates to RQ3: How much do 13–14-year-old students appear to value art studies and why? In summary, Fig. 4.27 shows that 10% of the boys thought GCSE art would probably or definitely be useful to them in their future career compared to 22% of the girls. At the other end of the Likert scale, 48% of the boys thought art would be not at all, or probably

not, useful in their future career compared to 28% of the girls. (See also appendix 13 for a summary of responses to questions of expectations and motivation in relation to gender, ethnicity, and language spoken at home).

Q33 - What careers do you associate with an art education? (See appendix 15 for answers in full). This question gave several interesting, themed careers associated with art education, (see Table 4.13 p.171). Following on from Q32, it is an important question as it demonstrated what careers the students associated with art and showed an understanding of opportunities in the workplace. Open thematic codes evolved as the data was assembled, categorised, and thematically sorted. These were associated with the different careers and these helped identify the options contained in the answers (Taylor & Gibbs, 2010; Saldana, 2015). Further discussion and justification of their choices are deliberated in section 5.4. Many of the students gave multiple options of creative careers which was encouraging, although at odds with what was drawn in the images. Architecture was the most mentioned as a career associated with an art education (mentioned 17 times – 10 boys and 7 girls) followed by ‘an artist’ (mentioned 15 times) and ‘a painter’ (6 times).

Table 4.14: A summary of answers to: what careers do you associate with an art education

What careers do you associate with an art education?	Boys	Girls
Architecture	10	7
Illustrator	2	1
Car design	1	
Interior designer	1	4
Photography	1	2
Tattoo artist	1	1
Artist	6	13
Animation	2	2
Entertainment	1	
Product/ Graphic design	2	3
Painting	4	2
Designer	2	3
Art Teacher	1	3
Warhammer	1	
Cartoonist	1	
Landscaping	1	
Game designer	1	
Fashion designer	1	5
Cinematography	1	
Pottery/Ceramics		1
Art Influencer		1
Museum/Gallery curator		1
Textiles		1
Art buyer/sales/dealer		2
Jewellery design		1
Set design		1
Advertising		1

Q34 - Is the amount of effort to get a top grade in GCSE art worthwhile to you for your future plans?

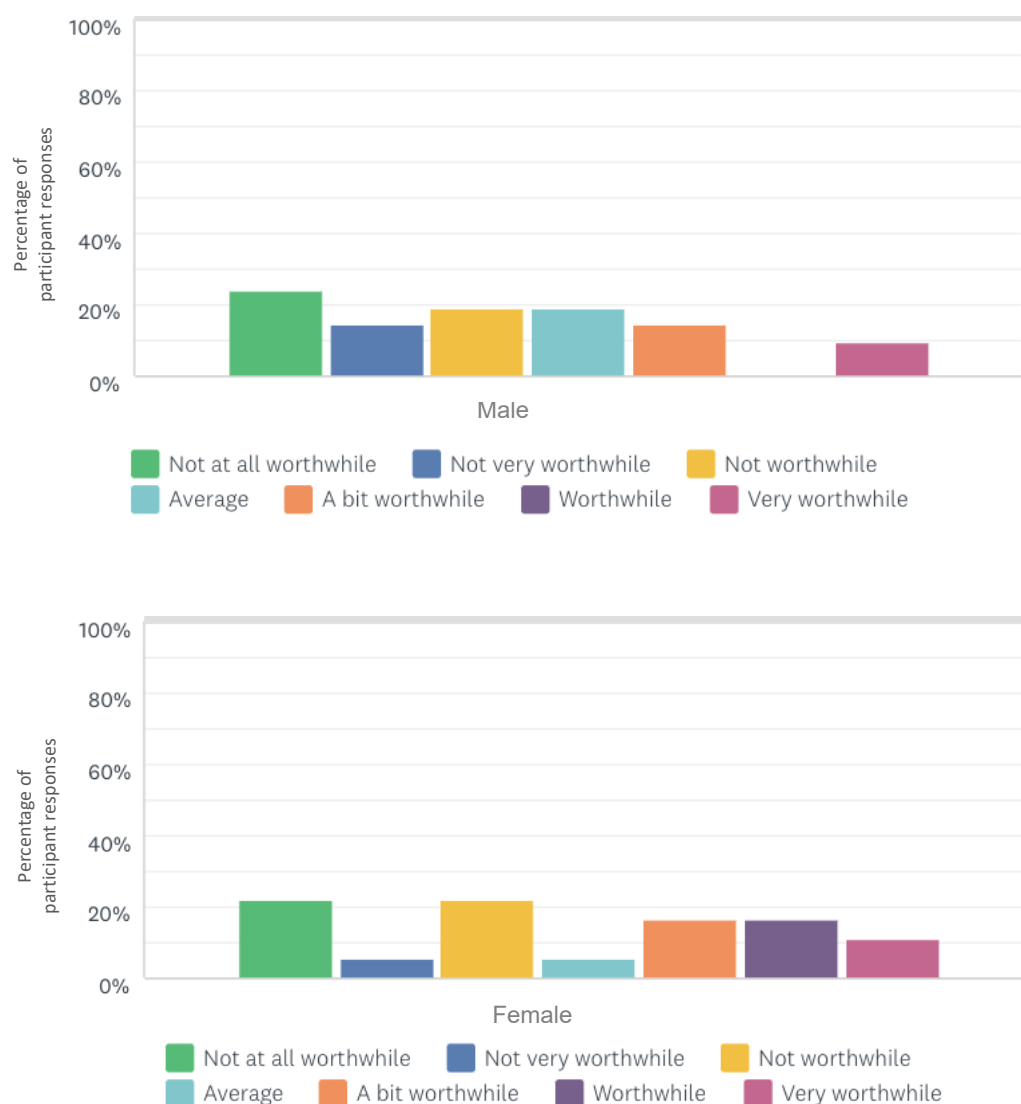


Figure 4.28: Is the amount of effort to get a top grade in GCSE art worthwhile to you for your future plans?

The value of this question relates to RA2 and RQ4 (see p.20). Fig. 4.28 illustrates the perceived cost of taking GCSE art, with 38% of the boys thinking the effort to achieve a top grade in GCSE art was either not at all worthwhile or not very worthwhile compared to 27% of the girls. At the other end of the scale, 9% of the boys thought the effort to achieve a top grade in GCSE art was very worthwhile or worthwhile compared to 28% of the girls. This data can be viewed in conjunction with the expectations section within the process map (see Fig. 3.3,

p. 96) where factors influencing the facilitating of goals leads to a perspective on why and how individuals are motivated to continue with their art education.

Q35 - How likely do you think you will opt for a career in the creative industries, such as film, stage, music, galleries, museums, fashion, textiles, auction houses, advertising and marketing, architecture, crafts, product and graphic design, TV, video, radio, photography, publishing, IT, and software design?

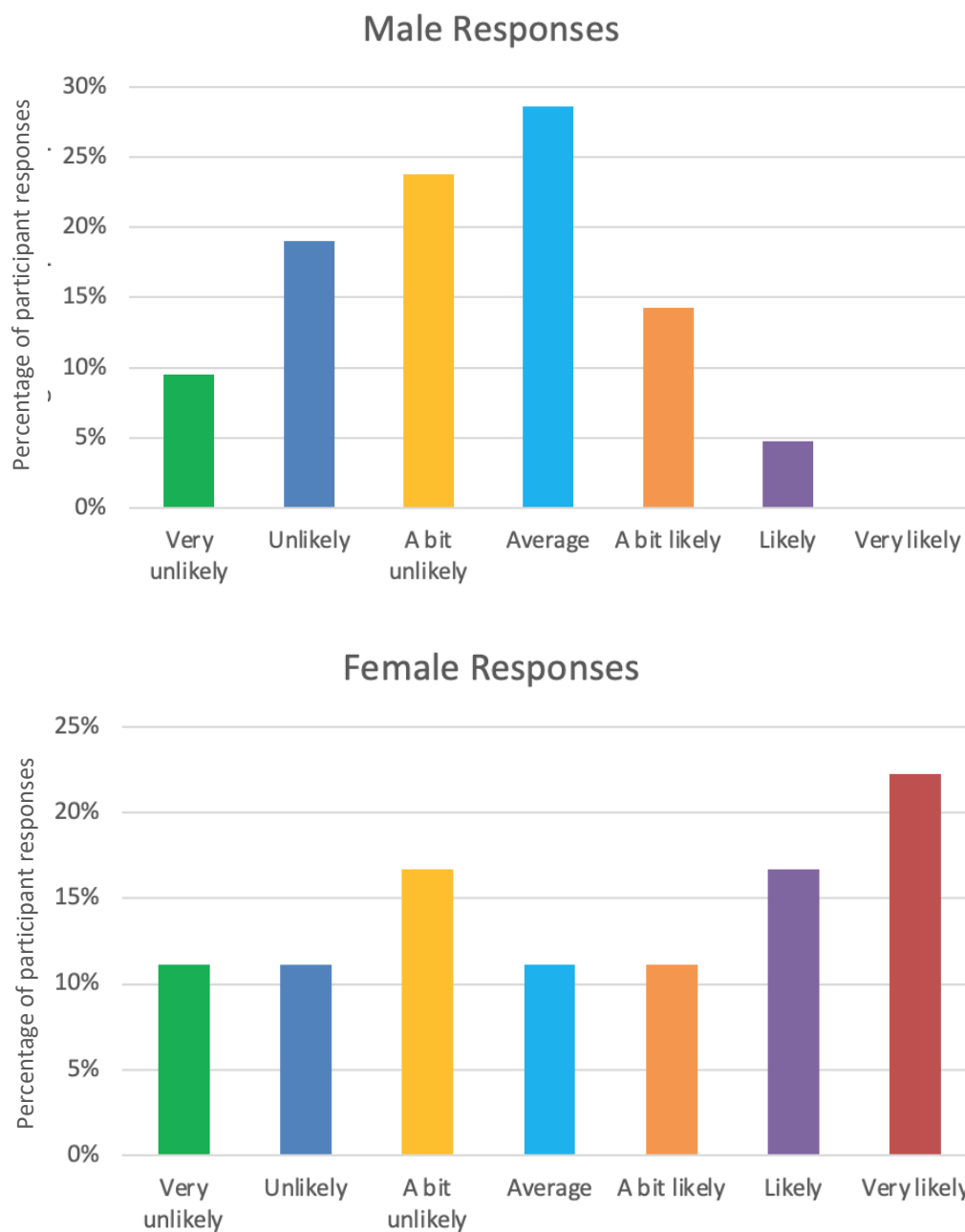


Figure 4.29: How likely are you to be involved in a career in the creative industries?

Building on Q33 regarding what careers the students' associate with an art education, I broadened my inquiry to ascertain a measurement against the career suggestions elicited in Q33 and to connect to Q35. In summary, Fig. 4.29 demonstrates 28% (6) of the boys suggested they were very unlikely or unlikely to be involved in a career in the creative industries as opposed to 22% (4) of the girls. At the other end of the Likert scale, 5% (1) of the boys thought they were likely or very likely to pursue a career in the creative industries in contrast to 39% (7) of the girls. The results showed that the girls were 34% more likely to perceive themselves being involved in a career in the creative industries. Appendix 18 illustrates a comparison of Q26: how much do you value art as a subject in the school curriculum and this question. This is discussed in more detail in chapter 5 (see section 5.5.3, p.198)

Q36 - Has anyone discouraged you from thinking about a career in the creative industries? This question focuses on potential blockers to facilitating goals in the process map (Fig. 3.3, p.96) and a lack of peer or parental encouragement. The term 'potential blockers' conveys how I see students entering art-related careers and if others discourage them from what they want to do.

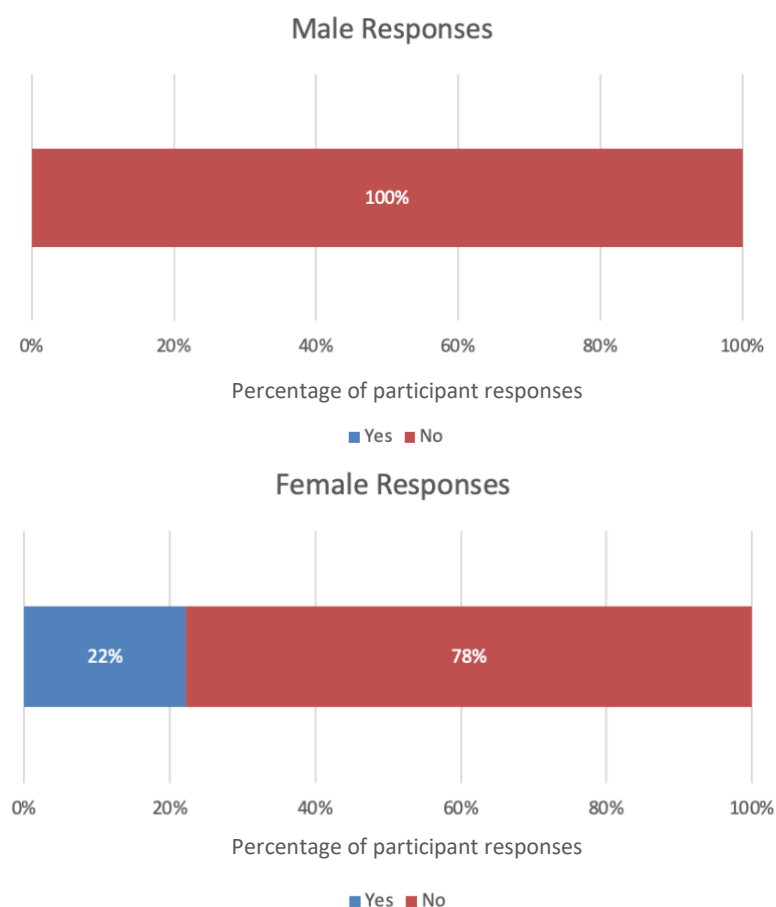


Figure 4.30: Has anyone discouraged you from thinking about a career in the creative industries?

Interestingly, none of the boys stated that they had been discouraged from thinking about a career in the creative industries compared to 22% (14) of the girls. In relation to RQ2 (p.18) this shows that, for the boys, this does not appear to influence their decision to continue studying art at GCSE.

Q37 - If someone has discouraged you about a career in the creative industries, then who was it and why do you think this was the case?

This question built on the responses to Q36 and specified that the student need only put their relationship with that person and not their name. Only the girls commented mentioning '*family*', '*friends*', '*my grandparents, as they say that art is enjoyable but doesn't bring the money in*' (see appendix 15 for answers in full).

4.4 Summary of Chapter 4

In summary, within this chapter I have presented the different forms of data and analysed the information to consider what could be usefully synthesized to respond to the four RQs. The key points that have emerged include art being perceived as a 'soft' subject, undervalued in the curriculum and not academic (see chapter 2, section 2.2.1 and Payne & Hall, 2018, p. 167) which can stem from parents, peers, teachers, school managers and is likely to influence the subject choice decision making of students, particularly boys. Both sociological and psychological influences from both school and beyond school were evident in my findings and go some way to explaining why boys undervalue the subject more than the girls which are further discussed in chapter 6. In the following chapter 5, I reflect on the challenges of the research process before analysing and discussing the data and merging the information in line with parallel multi methods and in relation to the RQs.

Chapter 5: Analysis, Discussion and Reflection

5.1 Introduction

This chapter is presented in four sections. Firstly, I consider the challenges of the research process. Secondly, I interpret the data from the drawing activity and the open questions in the questionnaire using Bourdieu's framework of field, habitus, and capital (1977, 1984) to analyse the experiences that influence Year 9 students' decision making towards continued study of art. Thirdly, I consider the data from the closed and numerical questions in the questionnaire in line with the conceptual framework of the expectancy-value theory (EVT) adapted from Eccles & Wigfield, (2007) model, redesigned for this art context. Finally, I bring together to compare the different forms of data strands and combine the results (Creswell & Clark, 2017) to gain an understanding of the Year 9 students' perceptions and influences on their decisions to study GCSE art. I also look closely at the pathways on the process map of perceptions towards motivation to study GCSE art (Fig. 3.3, p.96) which indicate some forms of both sociological and psychological influences in-school and out-of-school evident in the students thinking and perceptions of art and go some way to explaining why boys chose different routes and undervalue the subject more than the girls.

5.2 Challenges of the research process

I consider below some of the issues raised by the research tools used to address the RQs adopted to frame the study.

Informed consent is a cornerstone of research ethics codes. However, the paperwork around it proved off-putting for the students according to feedback from the teachers. David, Edwards & Alldred (2001) also found that informed consent with young people and parents is a complex issue from construction to operation in an educational setting and therefore it was unsurprising that several students and parents found the paperwork for this project off-putting. Additionally, perhaps a larger number of schools covering a wider geographical area and demographic may have captured a more representative picture, but this would have resulted in its own data collection issues. Furthermore, the nature of the schools selected may have influenced the students' responses given possible consequential variations in access to art and/or parental encouragement. More participants across different regions and involving questioning children of people in art-based jobs might provide more information regarding the future career influence.

5.2.1 The challenges of eliciting a hand drawn visual image of students' perceptions about what constitutes the typical characteristics of an artist

The students were asked to complete this set drawing task in their familiar school setting in the presence of their art teacher. However, due to the closure of schools as a result of the coronavirus (COVID-19) pandemic, the students at one of the participating schools completed the exercise at home while attending 'virtual school'. The slightly lower number of participants in the drawing activity may reflect the restrictions of time and materials available at home during 'virtual school' in Spring 2021. The on-line questionnaire was less complicated for the students to submit (by way of one 'submit' button at the end), whilst the drawing activity required scanning/photographing the image and handing it in electronically (this may not have been possible from the students' homes) which was not planned at the methods stage as the coronavirus (COVID-19) pandemic was unpredictable. I dealt with this imbalance from the two methods by treating both sets of data individually and analysing them first separately and then merging, linking, and comparing the information to make connections, in line with the proposed convergent parallel design for the data analysis (see Fig. 3.1, p.89 and section 3.3 p.88).

Whether the exercise was undertaken at home during virtual school or in the classroom, in both cases there may have been some anxiety associated with having to draw on a blank area of paper albeit with the description table at the bottom (see appendix 4). Although the art teachers had explained to the students that the drawings were not being marked, would be confidential and were only being used to give an indication on their thoughts of what they perceived was an image of an artist, completing the drawing may have been a challenge for participants. They may have felt that their drawings visually representing an artist would be inadequate. Rose (2014) suggests that completing drawings might require specific skills that the participants might not feel that they have. Yet, the quality of the drawing did not matter if the information could be deciphered. However, given a potential lack of confidence in artistic abilities which may lead to a disengagement in the task (Chauncey & Walser 2009), I had provided the option for the student to also describe their picture in writing at the bottom of the drawing. As such, if they chose, the students could focus on this rather than worrying too much about their drawing, describing what the artist was doing, where they were, what they might be saying, what they were wearing, what they were holding, and any other additional accessories or insights into their image of an artist. This additional descriptive element helped with the translation of the image and enabled the student to better articulate their ideas in words. If I repeated the exercise, I would consider two parallel methods incredibly useful to collate evidence regarding students' views, although I would ask the art teacher to mention to the participants that the quality of their drawing was not important if the information could be

deciphered. I might also suggest that the drawing exercise was not completed in an art classroom where there may have been pictures of artists on the walls which could have influenced the outcomes.

5.2.2 Challenges of using a questionnaire

In practice the students returned the questionnaire in a shorter time than I had anticipated but this did not seem to affect the number and quality of responses. The use of the on-line questionnaire did present several issues and concerns. Its construction was lengthy and time consuming. With the research questions and data analysis in mind, I had to look closely at the question composition, content and wording, and the form of responses in line with the on-line format, along with the sequence of questions to best support and engage the respondents (Cohen, Manion & Morrison, 2011). On reflection, I would have perhaps phrased some of the questions slightly differently in the questionnaire as the responders may not have understood the overarching title for each of the questionnaire's three parts (although part 2 was explained underneath regarding self-perception and the value they gave the subject). Parts of the questionnaire in retrospect were potentially more challenging to complete as there were terms that they may have not been familiar with such as cost and value (part 2 and 3) which I could have also worded more appropriately for 13–14-year-olds. Furthermore, Q29 and Q30, although they corroborated each other, were very similar and could have been combined, especially, given the questionnaire was anticipated to take half an hour with 37 questions in three sections, there was a risk of respondent fatigue, thus more effort could have been made to make the questionnaire interesting and engaging (Cox & Cox, 2008). However, there was little indication that this happened in the strong response rates for the three parts. A piloting of the questionnaire may have highlighted these issues. I also reviewed whether the students would understand the concept of the 'creative industries' but I was reassured that they understood this by 100% of the respondents answering Q33 with a large array of careers associated with art education. Twelve of the 37 questions required multiple choice answers which gave little opportunity for the students to expand and/or qualify their answers (Cohen, Manion & Morrison, 2011) or to ask further questions to seek justification or reasoning behind their responses. However, whilst the open questions allowed the students to write more freely, this could have led to some irrelevant and/or unsophisticated responses (Cohen, Manion & Morrison, 2011), although again there was no indication that this happened. Furthermore, questions on a Likert scale can sometimes develop 'response biases' where the student can consistently agree or disagree with the question, although looking through the data and scrutinizing the answers, I did not find that this was the case.

5.3 Applying the conceptual framework to the qualitative data

In the drawing activity and related descriptions, it was evident that both the boys and girls held stereotypical views of a representation of an artist (RQ1: What do 13–14-year-old students, about to decide their GCSE options, emphasize when they represent their view of art and artists as a hand-drawn image?). As described in chapter 3 (sections 3.2.2.2, 3.2.2, 3.3, 3.6.1) and chapter 4 (see sections 4.2, 4.3), six indicators were pre-determined (based on prior reading and literature, e.g., chapter 2; Kris & Kruz, 1979) and applied to the drawn image to highlight traditionally recognised characteristics. It was interesting how there appeared to be a difference between boys' and girls' views/drawings with a stronger male bias within the indicators. The gendered stereotypical views informed by the six indicators were evident in some form in 73 out of the total 76 drawings (see Table 4.2, p.130). The boys seemed to demonstrate greater stereotypical views to the girls (boys illustrating 2.76 mean number of the 6 indicators and 1.83 for the girls – see Table 4.1, p.117). Their views included traditional clothes (definition of traditional: customs, beliefs have existed for a long time without changing (Collins Dictionary, 2023)) associated with a European artist, traditional art materials for painting, traditional subject matter of still life or landscape, and often male in gender. However, two participant responses did not identify whether they were drawn by a boy or girl (if they were both female, male or one of each, this would make only a small difference to the averages but not significant to impact on the strength of the conclusions). In a comparable study of a 'draw-an-artist' activity but with much younger children (pre-schoolers), Cetin & Tasdemir (2022) found the students drew the artists doing similar activities, mostly in the field of painting, and that the materials used in the drawings were shaped by their personal experiences in school and at home. Additionally, most of the children had a tendency to draw artists representing their own gender. This links with previous studies of younger children between 5–8 years generally preferring to draw people of their own sex (Willsdon, 1977; Chen & Kanter, 1996). This can be linked to age-related gender development traits (Cetin & Tasdemir, 2022). Children aged between 5 and 6 years tend to identify with parents of their own gender, become friends with children of their own gender, and are interested in male/female roles and often experience these roles in their play (Aubry, Ruble & Silverman, 2003; Bee & Boyd, 2010). My data showed (albeit with older children) out of the 32 drawings, only eight participants drew a female artist and all of these were drawn by the 12 girls (see Table 4.1, p. 117). This indicates that at some point in their development, potentially influenced by socializers (mixing with others) and society, the children stop drawing their own gender. This is substantiated by Cox (2013) who found that below the age of 5, there is virtually no attempt in children's drawings to denote the gender of a figure. However, children older than

5 begin to use gender differentiating features (Mott, 1954) and the use of these increases with age and maturity (Papadakis-Michaelides, 1989).

Gender stereotyping of ascribing the drawn artists as predominately male with specific attributes and characteristics seems evident in the Year 9 students' drawings suggesting they may have a generalized view or preconception of an artist. Bourdieu writes of the reproduction and perpetuation of certain beliefs, roles, and cultural products and practices that can place unequal value on them (Bourdieu, 1984, 1990b). His theories give an indication of the sociological impact of influencers on the students from their home, society, and school and how they are maintained. The image of a male European artist painting a traditional picture dominates their drawings and descriptions. This may be due in part to the continued lack of representation of female artists in our galleries, museums, books as well as within the school teaching curriculum (Hassel, 2022).

Bourdieu tells us of social fields or spaces of competition and struggle or a network or configuration of objective relations between positions (Bourdieu & Waquant, 1992b). These fields (or social relations) compete for resources and capital and the agents (or participants) use different strategies to improve or sustain their position in the field relative to their peers. These fields also have their own dominant agents (Naidoo, 2004) which, in relation to this research, can be regarded as a gendered field and the conflict for position and power may result in some agents being excluded. Both the girls and boys in this research study may be affected by external influences, such as social, economic, and political change, as well as more directly by other Year 9 students in the art classroom, their home, and social network, with some positions having more status or distinction (Bourdieu, 1984). This is evident in the drawings and descriptions and relates to RA3 and RQ1 and 2 (p.18). Theories regarding field and the struggle for capital can be applied to the student participants' position in their social space of the art classroom relative to others. Bourdieu (1986) writes of the hierarchy of capital being dependent on many factors, with power and elitism situated at the heart of his theories. Bourdieu (1984) explains this reproduction and how an individual who has parents with an educational advantage are often able to profit from a similar advantage themselves. Similarly, those who have an interest in the arts may inspire and encourage their children through an art education. Carey (2010) advocates that the arts have traditionally excluded certain types of people and are not available to everyone which affects perceptions. The arts have been regarded in the past as the artistic products of genius or '*for the more refined sensibilities of the dull majority of men, inaccessible to the common people*' (Carey, 2010, p x). Although the greater representation of a male artist in the drawn images implies a perception of having

acquired greater capital, the field is confused as more females opt to continue their art studies and achieve higher grades in art at GCSE level.

The male artist/genius, often cited to excuse or justify an artist's strange behaviour (Freeland, 2001), is depicted in several of the drawings, illustrating drinking, dishevelled appearance, ill-fitting clothes, and poverty (Carey, 2010). If we want students to aspire to be successful artists, they should be able to recognise artists as real-people, free from cliches which may otherwise not represent a genuine account of a creative pursuit (Johnes, 2017). Furthermore, the perpetuation of this stereotypical image of an artist may be damaging to the perception of art education, studying art beyond KS3, and indeed a future career in the UK's otherwise successful and creative career industries (Creative Industries, 2020). Eccles (2007) tells us that many course options (in this case GCSE) may not seriously be considered because of social stereotyping as the individual does not believe that a particular choice fits well with his or her gender-role or other social-role schemas. If you see very little representation of other people like you in a particular industry, you are unlikely to join as representation is crucial. Davies & Ercolani (2019) substantiate that subject choice is affected by student characteristics and associations including gender, ethnicity, and socio-economic background. Inaccurate information from schools, parents, and their social circle can lead to the premature elimination of otherwise viable career options. Ofsted (2009) found that, too often, teachers overlooked the continuous press coverage given to art-related issues such as a controversial exhibition, record auction prices, both male and female celebratory artists, or design trends, all of which can inspire and inform students about possible long-term rewards.

The written descriptions at the bottom of the drawings helped further identify the six indicators of an artist, but this data also gave additional rich and interesting material apparently validating the dominance of stereotypical views. The most dominant indicator for the boys was reference to a famous white male European artist which (as mentioned earlier) is something of a paradox because they also indicate the lack of career for them as males. This was followed by uniquely male distinguishing features (beards, moustaches, and abnormally long sideburns). For the girls, the data showed the most dominant indicator was a paint palette (see appendix 14). This indicator of painting on an easel holding a paint palette was overall the most dominant indicator for all groups when added together (see Table 4.2, p.130). Furthermore, the girls were more likely to present a greater feeling of happiness and well-being. Girl C said that the artist was smiling, Girl I mentioned that the artist they had drawn '*tries to find beauty or emotion in the world so even though the artist is in beautiful nature, they are drawing best friends which is something they find beautiful*'. Girl J has her artist saying, '*what a lovely day*'. However, this

was not exclusive to girls as Boy N and Boy K also refer to the artist smiling. Boy C states, '*Art is amazing*' and Boy O '*Oui – very nice*' (see Table 4.5, p.139).

Data of a subjective nature was also elicited through the open questions in the questionnaire which aimed to explore students' views and understandings of different entities. This relates to constructivism by way of the individuals constructing their knowledge through their personal experiences and reflecting on those experiences (Mohapatra, Mahapatra & Parida, 2015) as they completed the drawing and answered the questions. Q25 in the questionnaire generated valuable qualitative data associated with the social fields within the academic disciplines of the school curriculum and the competition within these fields and within the groups of students. The question asked: 'how much do you value art in the school curriculum? Out of the 20 comments from the boys, 12 were positive (60%) whilst of the 17 comments from the girls, 14 were positive (82%). The themed comments in Table 4.12 (p.165) were also interesting to find out how much/little the participants valued art in the school curriculum. Boy 20 said: '*I think it's a sort of escape for me and helps me express myself*'. Boy 14 stated: '*I don't fall behind as much*' and Boy 13 said: '*It is something I enjoy but something I wouldn't want to take seriously*'. This links with a number of the opportunities afforded by art including learning being fun whilst being 'in the zone' or 'flow' (Miller, 2019). Boy 5 said: '*A good contrast to more academic subjects*', whilst Girl 8 stated: '*I value it a lot because I think it reflects on someone as a person rather than their academic ability*'. However, Girl 4 said she did not enjoy the subject '*as much as the academics*'. These comments illustrate the perception amongst several of the Year 9 students that the subject is non-academic. It was interesting to read of the positives of art being a source of fun and escapism and achievable to keep up. However, it was also disappointing that the subject was regarded as non-academic and had a low hierarchy of importance and perceived cost, especially amongst the boys. These attitudes (mentioned in the introduction in chapter 1, p.10) of the subject being attractive but unacademic (Payne & Hall, 2018) are therefore perhaps unsurprising. The data findings are substantiated by the literature in chapter 2, whereby many of the students' views of the subject reflect a lack of understanding of the value of art studies (see section 2.2, p.28), poor communication by influencers regarding the benefits of the subject (see section 2.3, p.46), where art stands as a valid academic subject in the curriculum (see section 2.2.2.1, p.33), and gendered perceptions affecting motivation (see section 2.4.5, p.64 and section 2.4.6, p.66).

The comments also link to the further open question: '*How much do you value art in the school curriculum*'? The responses indicated that significantly more girls valued art than boys and showed strong links between the students' belief about their abilities and expectations for success (Eccles *et al.*, 1983; Wigfield & Eccles, 1992; Wigfield, 1994; Pintrich & Schunk, 1996;

Eccles, Wigfield & Schiefele, 1998; Murphy & Alexander, 2000; Atkinson, 2006, 1957). This again could link to how the subject is taught and experienced by the student and whether the learning environment is shaped positively by supportive policies and practices to provide opportunity (TALIS, OECD 2018). The extent of the provision for teaching art within school can greatly influence students' decision making and engagement. Bourdieu recognised the divide in opportunity, attainment, and performance in education between differing types of educational experience (Blossfeld *et al.*, 2016). If art is not supported, the inequality of culture capital outcomes is likely to become more entrenched (Bourdieu & Passeron, 1990).

The students' habitus relates to how they feel that they fit in with their peers and their environment and links to their self-efficacy and security of identity. Bourdieu & Wacquant, (1992a) explain the importance of feeling at home in an environment to thrive. This links to habitus in the way the students perceive and respond to the social world they inhabit, their personal habits, skills, and dispositions (Lizardo, 2004). The girls gave a greater indication within their drawings and descriptions of taking pleasure in their art and an understanding of art materials with the dominance of painting palettes and easels. The boys found it more challenging to articulate why they enjoyed some art projects more than others, but overall working with clay and projects that were 'fun' were more popular with the boys (Q18). Habitus also links to the student's past, present, and future (Bourdieu, 1990a). If the students experience art in school and at home as being successful and enjoyable, it will influence their future aspirations and choices towards the continuation of the subject. Using Bourdieu's habitus theory for meaning in the students' drawings and descriptions, I considered how the habitus and social worlds of some of the students, especially the girls, seemed more favourable to operate effectively in the art classroom. With fewer negative comments and more references to themselves in self-portraits, the girls seemed better able to operate in their art classroom surroundings. This is substantiated by the data generated in appendix 13 from the questionnaire. Here, the positive and negative responses are evaluated from the following questions: Q15 - being good at art are important to me; Q20 - do you get pleasure and excitement out of making art?; Q26 - how much do you value art as a subject?; Q32 - do you think GCSE art will be useful to you in a future career? The girls gave just under double the number of positive comments. This connects to habitus theory by way of the girls reacting to their gut feelings in body and mind and a sense of being more comfortable in their surroundings thus positivity affecting their social actions (Bourdieu, 1977). These findings link with the research focus exploring the extent to which there may be differences in the feeling and views that boys and girls hold effecting gender differences have on their expectations, values, and motivation towards studying the subject at GCSE and beyond.

In also looking through Bourdieu's lens of cultural capital (1986) and recognising its three forms (institutional, embodied, and objectified), I searched for further meaning surrounding their influence on the views of the Year 9 students that may have affected their motivation, choice, and decision making to continue to study art beyond KS3. From the drawn images, descriptions, and open questions, it was clear that the students had many cultural assumptions influenced by their own experiences, both past and present, which informed their views of what constitutes an artist and an artistic career. This can affect the students' decisions to study art in that if they believe that through study there is a positive future and one which they can relate to being part of, they will be more inclined to continue with their studies. The students will have developed these views through family and school cultures, exposure to the arts, and within society. Attitudes and perceptions can perpetuate through the students' circumstance. In *'Distinction: A social critique of the judgement of taste'* (1984), Bourdieu bases his studies on surveys that considered the multitude of social factors which play a part in an individual's life. Cultural capital theory is relevant to data findings by way of relating the thinking and social assets of the individual which can promote movement between different groups in society through the influence of sociological and psychological experiences (Bourdieu & Richardson, 1986). The relationship between the family home and education often perpetuates norms, certain beliefs, rituals, and behaviours. What emerges is that influences are everywhere and the choices people make are all distinctions, being choices made in opposition to those made outside your social group. The boys may unconsciously decide that art is for girls and therefore outside their social world and that the power relations of their peers, family, and teachers build on their assumptions to form the basis of their social judgement towards art. The representation of the six indicators in most of the drawings, descriptions, and the response to the open questions suggests the continuation of a patriarchal society in England where, despite the success of girls in the art classroom and beyond, the artists illustrated in the drawings were predominantly male. Furthermore, as Bourdieu indicates that habitus and capital can also be reproduced and passed through generations (Bourdieu & Passeron, 1990), it is therefore a challenge for art as a subject. Until the family home and our galleries and museums and our education system recognise the benefits to all genders of an art education, as outlined in chapter 2 (see section 2.2.2), it will continue to struggle to affect change.

The final open questions within the questionnaire continued to build data that supported these theories. Q31 and Q33 generated further information associated with whether the students were planning to study GCSE art and what careers the subject may lead to. Whilst 11 students (26%) out of the 42 surveyed gave a positive indication of taking art GCSE, there were numerous reasons that the students gave for not taking up the subject. Some of these were

discussed in the literature review and included not enjoying the subject, self-doubt about their abilities, the subject not being useful, not finding it fun anymore and/or stressful, and a perception that it takes a lot of time (see sections 2.3, 2.4.5, 2.4.6). One student (Girl 18) summed her thoughts up by stating:

'I am not planning on taking GCSE art next year, mostly due to the hours of work and dedication that I know it takes to produce an effective piece of coursework. Also, I am not sure if I possess the skills to do so as, although I enjoy art, I am not sure if I would be good enough or as motivated to complete this course compared to those of other school subjects.'

Lack of confidence is a recurring theme in the data and relates to RQ4 (see section 1.4, p. 20). This also connects with the EVT model (Eccles, 2007) (see Fig. 2.5, p.70) and the links between gendered difference in ability beliefs, expectations, motivation, and achievement differentials leading to different choices in pathways (see Fig. 3.3, p.96). Perhaps the most significant answer is 'undecided/other subjects may take priority'.

Power and elitism are situated at the heart of Bourdieu's (1984) theories and he discusses how certain groups perpetuate beliefs about cultural products and place unequal value on them in comparison to other practices (see section 2.3.3). This correlates to the RQs and the data elicited by way of highlighting the importance of influencers and social factors that impact on the values and decision making towards the uptake of art at GCSE level. There is a connection in the findings linking to aspects of Bourdieu's theories on how groups transfer influence and how beliefs are maintained.

Section A of Eccles's EVT model (2007) includes references to social and cultural stereotypes on occupational characteristics (see Fig. 2.4, p.69). There is something of a paradox in how the data shows that boys recognise the use of art in some male dominated careers. Architecture was the most mentioned as a career associated with an art education (mentioned by the largest group of boys, see Q33). However, current figures suggest that despite the number of aspiring female architects in the UK, the profession remains heavily male dominated with only 29.6% of the nation's 42,340 qualified architects being female (ARB, 2021). This leads to groups retaining their power and elitism in line with Bourdieu's theories (1984).

5.4 Applying the conceptual framework to the quantitative data

I adopted a more post-positivist approach for the data collection generated through the closed and Likert scale questions within the questionnaire and elements of the drawing activity in relation to numbers of indicators. The data elicited from the drawing activity was put into numerical tables and figures, but these recognised the responsive factors in children's drawings (Wolff, 1946). Linking with constructivism and interpretivism, I have therefore discussed the drawing activity in the previous section.

I considered the numerical data generated through questions 1-3, 5-12, 14-17, 20-24, 26-30, 32 and 34-36. The aim was to generate numbers and figures to identify insights to answer RQs 2-4 (see pp.19-20). This aspect of the research project was to seek the extent of students' views and aligned with the framework of Eccles & Wigfield (1995) EVT model of achievement motivation which I had redesigned for an art context (see Table 3.2, p. 91). The insights elicited from the answers relate to the psychological aspects of the students' thinking and the effect on their decision to take GCSE art. Through administering the questionnaire, I was able to explore how and why the boys undervalue art and why they cannot see it being useful to their future careers and life pathways, and how the girls appeared to think quite differently as shown in their answers.

This revised EVT model (see Fig. 2.5 p.70) included five components offering a theoretical model relating to the students' expectations, values, and motivational beliefs towards their art studies. These included the student's background, their attainment value, intrinsic value, utility value, and perceived cost of studying the subject beyond KS3, as discussed in chapter 2 (see section 2.4.6 p.66). Eccles (2007) proposed that education choices are directly related to two sets of beliefs: the student's expectations of success in the subject and the importance or value the individual attaches to the various options perceived by the individual as available. If several of the Year 9 boys have low self-esteem and self-efficacy in their artistic abilities and a modest view of the intrinsic value of art, they will continue not to choose it as a GCSE option nor a pathway for a creative career. It is important therefore that art educators use their opportunities and strategies to build confidence with engaging subject matters for all genders and advocate the benefits of learning through art coupled with the associated opportunities in the contemporary creative workplace.

In part 1 of the questionnaire (questions 1-3, 5-12), I considered the students' backgrounds and how these might influence their expectations, values, and motivational beliefs of the Year 9 students towards their art studies. It was anticipated that, where the students were exposed

to the arts at home, school, and in their social life, and where the arts were encouraged, the individuals would value the arts more and therefore would be more motivated to continue in their studies. However, their values could also relate to both gendered and ethnic differences, which in turn could connect to role choice behaviour, achievement, and motivation (Eccles, 1984; Guo *et al.*, 2015). Eccles (2007) noted that socio-cultural processes associated with gender-role and cultural socialization influenced the view in which members of different culturally based groups come to see themselves, as well as the goals and values they develop during their lives. The data collected in part 1 of the questionnaire showed a connection between gender and student values associated with motivation, but not ethnicity. The data suggested that the girls had had greater exposure to the arts in their earlier years and consequently appeared to have acquired various social and artistic language and skills through their background and homelife. Bourdieu (1990a) believed that individuals' habitus or way of being, coupled with the acquisition of cultural capital, could affect their achievement and motivation towards their art studies. In this regard, it is pertinent to consider to what extent it is typical in society that art is an activity for girls rather than boys. This may link back to the type of art education they have received and whether they are taught by a specialist male or female art teacher at primary school. Although Q7 (see p.144) asked if the participant had a specialist art teacher (female or male), given more time I could have collected additional information regarding the type of art education they had received. However, the findings did indicate that experiences in different types of environments influences the emotional experiences associated with different activities linking to Eccles (2007) research. I therefore cross referenced the responses to Q13: *'What age did you stop making art at home'* with Q4 (gender) and Q7: *'At school, did any of the following apply to you: I had a specialist art teacher at primary school (who did not teach any other subjects); I have had a female art teacher; I have had a male art teacher; I enjoyed art at primary school between the ages 4-8; I enjoyed art at primary school between the ages 8-11; I enjoyed art at primary school between the ages 11-14'* (see appendix 16). The responses showed that the participants' early years art education was predominantly with a non-specialist female art teacher. This may have discouraged boys given the higher number of boys that stopped making art at home around the age of 8-9 (see appendix 16). It contributes to the view that girls may feel more comfortable studying art at school and are therefore more inclined to do it at home and to continue the subject beyond KS3. These findings connect with Mason (2005) who suggests that making art at home is an indicator of the meaning and value the student places on art particularly if young people are willing and encouraged to do so by friends and parents. This will further influence how comfortable the students will feel in the 'field' (Bourdieu, 1977, 1984) of the art classroom and confident about their artistic abilities.

In the responses to the homelife and leisure time questions (Q3, Q6, Q8-13), the least popular activity was going to art galleries and museums with most of both genders stating that they hardly ever went to a museum or art gallery. Many boys had never been to an art gallery or a talk about art and the creative industries. Furthermore, the items in their homes which could be regarded as items of objectified cultural capital (a person's property that can promote social mobility; Harper-Scott & Samson, 2009), other than digital media, included books and drawing/painting materials and were acknowledged by all the participants. Many students also had similar hobbies and interests. Overall, however, these questions showed a perception that the girls had more parental encouragement and greater opportunities to engage with the arts at home as well as in their free time with their peers. Eccles (2007) tells us that the value of the subject to the individual is influenced by several conscious and unconscious factors. Through their experiences of their habitus, field, and acquired cultural capital over time and through continued effort, there appeared to be marked differences between groups and individuals in achievement related patterns. These are particularly marked in terms of gender differences of achievement-related behaviours, aspirations, or choices. Eccles (2007) advocates that the outcome of that choice is heavily influenced by socialization pressures and cultural norms which could begin at home with the family.

In part 2, I considered the relationship between expectations and subject task value and the take up of GCSE art. This links with the attainment value, the intrinsic value, and the utility value that the students place on their art studies. The data gave insights into the students' values and expectations as to whether they believed the subject was worth studying and there again appeared to be a marked gendered disparity in their answers in different groups of students. These differences may ultimately affect the students' course enrolment decisions. The Year 9 students may therefore have chosen or not a pathway to continue with art beyond KS3 (see process map, Fig. 3.2, p.96) by way of four important influences (based on Eccles, 2007), highlighted in chapter 2 and linking to the research focus through RA2 and RA3 (see p.19). These include:

1. Expectations for success - if both boys and girls are confident in their expectations for success, have a strong sense of self efficacy, and competency belief and that they feel they are likely to be able to cope with the difficulties of the course and how hard they will have to work (EVT, Eccles, 2007; Eccles & Wigfield, 2002; Van de Vleuten *et al.*, 2016; Savoie, 2009)
2. The relation of the options to their goals and their personal and social identity and basic psychological needs (Eccles & Wigfield, 2002; Zimmerman, 1989)
3. The students culturally based role schemas, such as those linked to gender, social class, religious group, and ethnicity (Eccles *et al.*, 1983)

4. Potential cost of investing time in that activity as opposed to another (Atkinson, 1957; Eccles *et al.*, 1983; Wigfield & Eccles, 1992; Wigfield, 1994; Pintrich & Schunk, 1996; Wigfield & Schiefele, 1998; Murphy & Alexander, 2000; Eccles, 2007)

Their beliefs (evident in data in the questionnaires, e.g., Girl 18 p.182) will have been shaped through their habitus, field and prior experiences, interpretations, cultural norms as well as by the behaviours and goals of the individual's socializers and peers, all of which will affect their choices as to whether to continue with their art education and engagement on the course in Year 9.

The responses indicated that more girls considered that the amount of effort to do well in GCSE art was worthwhile. However, there was a perception that drawing was a challenge for both boys and girls and this affected their confidence and self-efficacy. The KS3 National Curriculum (2013) and the exam board's assessment objectives (OCR, 2022) encourage teaching the traditional constructs surrounding representational image making (Jay, 2022). This can be interpreted in many ways and so perhaps art educators should continue to be more imaginative and embrace different approaches to avoid over-emphasis on realistic drawings. Jay (2022, p.22) indicates that although 'representational drawing must play a part in our curriculum, but, if this is a singular approach, it can limit the development of some of our learners from making progress in our subject'.

The boys also suggested that art lessons were not useful to daily life outside school and therefore perhaps exam boards and art educators should consider how to make the structure of the course more relevant. Greater communication will enable the students to understand the transferable skills and aptitudes that can be developed through art and how they can be applied to the creative industries. Ko & Lau (2014) researched the links between a creative education to creative industries and recommended a stronger emphasis on creativity in schools linked with maintaining competitive creative industries. Furthermore, if the students can see a purpose for their artwork beyond a purely aesthetic piece to be viewed by an audience, that can convey meaning and messages, promoting well-being, and contribute to knowledge, they may attribute more value to continued art study.

Part 3 focused on investigating RQ4 which considered how do 13–14-year-old students self-report views of their ability and effort required to do well in art. Here, the comparison to other subjects of the cost of studying art and the hierarchy of subjects is evident in the numbers and figures, proving the theories. Interestingly, the girls indicated that they found the subject hard, but not in relation to other subjects in the curriculum suggesting a lack of value and possible

links with it being not regarded as academic (Payne & Hall, 2018). Nearly half of the students of both genders thought it would be hard or very hard to achieve a good grade at GCSE. Eccles & Wigfield, (1995) proposed educational choices came down to the individual's expectations for success and the importance and value that the individual places on subject choice. The numerical data in the form of bar charts, graphs and pie charts showed that students can also have misconceptions of the time and volume of work required (see Q30, p.161) for the coursework and exam component of the art GCSE. Achieving a top grade in GCSE art is a challenge and, although the four assessment objectives by which GCSE are marked are well thought through by the overarching exam board regulator JCQ (OCR, 2022), the concept of numerically marking a series of qualitative creative outcomes, along with the accompanying journey of exploration and development, creates tensions (Blaikie, Schonau & Steers, 2003). The perception by some that the qualification is not academic is in contrast to the difficulty in achieving a top grade in art by comparison to other academic subjects. This disconnection between subject perception and reality of studying the subject may come from influencers including the students' school, family, peers and society.

Although the Year 9 students had to make several subject choices at the time the data was collected, they may not have actively or consciously considered the full range of available options. This could be due to the students having inaccurate information about all the GCSE courses on offer, including art, as well as their expectations of success in art as articulated by their school, art teacher, peers, and parents. This links with RQ2 which considers factors appearing to influence students' decision making and subject choice. They also may select, or are encouraged to select, a course that they believe will help them get into their preferred university or directly links to their career aspirations. These choices may be based on either inaccurate or insufficient information and open to influence from new information, persuasion, and opportunities (Davies & Ercolani, 2019).

The final questions in the questionnaire related to whether the student regarded GCSE art as instrumental in meeting their short and long-term goals. Again, there was a real contrast with only 10% of the boys thinking GCSE art would be useful to them in their future career compared to over 20% of girls.

5.5 Merging the data

In merging the results, I looked at my research questions in relation to this multi methods research study and considered the ways in which the subjective data supported and challenged the objective data. The process map (Fig. 3.2, p.96) was used to consider pathways of thinking towards the Year 9 students' perceptions, views, and expectations towards studying GCSE art. Overall, the data suggested that there was a relationship between gendered expectations, values, and the uptake of the subject.

5.5.1 RQ1: What do 13–14-year-old students, about to decide their GCSE options, emphasize when they represent their view of art and artists as a hand-drawn image?

Within the data gathered in this research project, the views and perceptions of the students presented strong stereotypical indicators of an image of an artist. A male European painter appeared prominently in the drawings and descriptions, which is an image that has been portrayed over many years and seems not to have altered a great deal (Kris & Kruz, 1979). This stereotypical imagery also appeared with greater frequency in the boys' drawings. Within the growing amount of literature that exists of the significance of children's human figure drawings relating to professions (Chambers, 1983; Utley & Showalter, 2007; Smith, 2009; Hobson, 2000; Joseph & Burnaford, 2000; Kestere & Kalke, 2015), it is interesting to see correlations between other stereotypes of professions including teachers and scientists. These findings also relate to the social and psychological views and perceptions of the participants. However, the drawing activity and descriptions were useful in identifying, rather than measuring, attitudes and, as such, helped answer my question rather than tested it.

On the process map (see Fig. 3.2 p. 96), a stereotypical image of what the students consider is the representation of an artist could lead to a lack of understanding of the subject and career benefits of an art education and the potential decision of not continuing with art beyond KS3. However, it could be argued that asking the students to draw a standard image of an artist invites stereotypical images to be illustrated. The participants' widely held, over-simplified images of an artist were almost tempted by the task. As such, I regarded the qualitative data elicited from the participants' descriptions and their answers in the questionnaire as being more focused and providing richer, individual data. Furthermore, the extensive list of careers associated with the creative industries compiled by the participants in a subjective section of the questionnaire (see appendix 15, Q33, pp.290-291) contrasted with the simplistic stereotypical views expressed through the drawing activity. The participants' drawn images of an artist therefore provided a narrower indication of the students' views of art as a potential

career, whilst the results of the qualitative data within the questionnaire gave breadth and depth to the data elicited from the drawing activity. This suggests that perhaps if you are asked to draw an image of an artist, you may think of one as a stereotype by the nature of the exercise. However, filling out the additional questionnaire can provide more in depth and relevant information.

5.5.2 RQ2: What factors appear to influence the students' decisions to continue studying art at GCSE?

The theoretical framework adopted not only suggested that the participant's self-schema and goals related to their values and expectations, but that these goals and self-belief may have been indirectly influenced by socializers (see section 2.3, p.46). This also relates to the sections in the revised expectancy-value model regarding student background and perceived cost (see Fig. 2.5, p.70). As suggested in section 2.3, p.46, the data in the open questions and objective data associated with the values and motivation to achieve are partly determined by parents', peers', and teachers' expectations (Eccles, 2005), coupled with prior educational enjoyment and achievement. These socializers' beliefs, perceptions of gender roles, role modelling, communication of expectations, and stereotyping are all thought to influence students' motivation and values (Eccles *et al.*, 1983).

Research shows that parents' beliefs influence their behaviours which in turn can predict the motivational beliefs and behaviours of their children (Simpkins, Fredricks & Eccles, 2012). The combined data in this research revealed that positive opportunities in the home can lead to constructive engagement and first-hand experience of the arts. The merged sets of qualitative (Q1-3,5-12) and quantitative data (Q13) suggested that most of the participants of all genders made art at home but that boys tended to stop at a younger age than girls and that more girls had art on their walls. This suggests that girls may be more engaged with the arts at home for longer and boys may get distracted by other leisure activities, such as sport, from an earlier age (see Q10). Furthermore, where the students were exposed to the arts at home and in their social life, those individuals gave greater value to the arts and were more motivated to continue with art. This also highlighted the importance of the school environment in helping all students to have equal opportunities to engage with the arts by experiencing art first hand and developing and learning artistic skills to acquire an individual, modern interpretation of cultural capital regardless of their home environment. Within the school environment, therefore, art should have equivalent funding, access, and timetabling to ensure that every student is able to flourish in art classes (Payne, 2020). However, if it is regarded as a time-consuming subject with less value and academic rigour, it is likely to be side-lined by both boys and girls.

The merged data also suggests marked gendered differences in the value and motivation towards the subject between the boys and girls (Q14, 22, 23, 31, 32, 34). Overall, the girls enjoyed and valued achieving in art lessons more than the boys. Pavlou & Kambouri, (2007) found the effect of gender on students' attitudes suggests there may be a perception that art is a feminine subject. Parents, teachers and school managers, social media influencers, government policy makers all have an influence on the students' views and if these are informed and can understand the benefits, opportunities, and career prospects associated with the subject, these will filter through to students. The socialisers' interest and a desire for the children in their care to learn through the art and an art education, will encourage all the students to consider a pathway of valuing, and continuing with, their art studies.

Prior achievement and enjoyment can also influence the students' expectations and motivation to achieve (Eccles, 2007). A specialist art teacher at primary school and 'perceived competence' are key to students' interest and value towards the subject (Pavlou & Kambouri, 2007, p. 297). The combined data (Q7) highlighted that few students had a specialist art teacher at primary school but that more girls significantly enjoyed their art lessons in primary school across all ages. Peer pressure and fitting in with their social group was also found to be an influence on the students' motivation to achieve. Bourdieu (2007) recognised this desire for young children to fit in with their peers. This was not unexpected as prior research shows students compare their interest in different activities to those of their peers and these social comparisons are highly influential in how they value these activities (Wigfield & Cambria, 2010). This can include STV, anxiety, fear of failure, social consequences of success/failure, self-image time, and energy. A higher number of the boys thought art was harder for them than girls (Q29) and that they would perform worse in art than their peers (Q23). The data further suggested that boys had lower self-belief in their artistic abilities. Gender-related cognitive models in this regard warrant study because they could develop effective strategies to encourage adapted teaching strategies to engage and encourage boys (Bandura, Freeman & Lightsey, 1999; Savoie, 2009). Art educators should therefore ensure that they build confidence in all the students by teach exciting and relevant schemes of work to engage all genders. Through their learning, pleasure, engagement, and positive expectations, the students are more likely to choose the pathway on the process map towards developing a positive mental attitude towards their art studies, a self-belief in their artistic abilities, and the social consequences of success and alignment with their social identity. Pavlou & Kambouri, (2007, p.283) argue that affective teaching 'is based on an interactive system of subject matter knowledge, pedagogical knowledge, learners' knowledge and the environmental context knowledge. Attitudes are a key part of the students' knowledge and a key factor in the student

learning in art, about art and through art'. Negative attitudes can be limiting and reduce student initiatives to engage in art in adult life.

The students were also asked if anyone had discouraged them from thinking about a career in the creative industries (Q36–37). Interestingly, none of the boys stated that they had been discouraged, compared to 22% of the girls. Davies & Ercolani (2019) found that students were discouraged from choosing subjects by influencers if it was perceived that it would be harder for them to achieve a high grade, although the boys in this research did not find this to be the case. The careers departments within the secondary schools could also have influenced the students by disseminating up-to-date knowledge of potential art-related career choices. Houghton, Armstrong & Okeke, (2021) highlighted the reality of inequality in careers provision and advice in England secondary schools and how a national policy in schools relating to careers should be considered to encourage inclusivity.

In summary, the combined data illustrates the role that socializers, family, peers, and schools, as well as prior enjoyment and efficacy in art, perceptions on degree of difficulty, the time-consuming nature of the course, and its usefulness and relevance for potential future careers, all play a role in influencing the students' motivation and decision whether or not to continue studying art at GCSE.

5.5.3 RQ3: How much do 13–14-year-old students appear to value art studies and why?

A positive relationship needs to exist between the value the students hold for art and whether the students have career aspirations in the creative industries. This was evident in the quantitative data between the components in the revised STV model which had been adapted to art. To answer this question, I focused on several components in the expectancy-value model of motivation of achievement choices relating to art (see Fig. 2.5, p.70). These were specifically the attainment value, intrinsic value, and utility value (which includes the constructs associated with usefulness and how art fits with an individual's future plans and goals). If the students had a positive relationship with these constructs, they were more likely to follow a positive pathway on the process map and were more inclined to continue with their art studies and consider a creative career. Research suggests that individual's choice, persistence, and performance can be explained by the beliefs about how well they will do in an activity and the extent to which they value the activity (Atkinson, 1957; Eccles *et al.*, 1983; Wigfield, 1994; Wigfield & Eccles, 1992) which helps explain details in the findings. I also compared the quantitative data in Q26 relating to how much the students valued art in the curriculum and Q35 relating to how likely they were to be involved in a career in the creative industries (see

appendix 18). The data showed that where the students valued art in the curriculum, they were likely or very likely to consider the creative industries as a career option (with the exception of respondent 30 who put likely but did not value the subject). The combined data showed that girls significantly valued art study at school more than boys and were more likely or quite likely to be involved in a creative career.

Overall, the results showed that the students value constructs developed through their experiences and influences and ultimately related to their performance, subject choice, and future aspirations. These psychological factors play a significant role in the students' values and motivation to pursue the subject and therefore support the theoretical framework which underpins this research.

5.5.4. RQ4: How do 13–14-year-old students self-report views of their ability and effort required to do well in art?

To answer this final question, I focused on two sections within the expectancy-value model of motivation to achieve choices related to art (see Fig. 2.5, p.70), specifically attainment value and intrinsic value, in line with previous research. The relationship between these constructs of beliefs, views, and expectations on the process map determined whether the students valued the subject sufficiently to continue with their studies. Both the drawn images and questionnaire responses combined showed that the students valued art if they expected to do well in the subject. However, there seems to be differing views from the students, teachers, and exam boards as to what constitutes 'good art'. For example, Jay (2022) suggests that representational drawing rewarded by teachers and exam boards is not the only way to create good drawings (see section 5.4). This was unsurprising as research shows that students recognise value in those activities that they are good at and there is a strong correlation between expectations and values (Eccles & Wigfield, 1995; Trautwein *et al.*, 2012). Bandura (1977) discusses how efficacy expectations (the individual's belief that they can accomplish a task) and outcome expectancies (a belief that their actions will lead to a given outcome) are predictive of performance and choice. Pavlou & Kambouri, (2007) found that students become less confident about their artistic abilities from Year 7 and they need special support from their teachers to continue to be involved with art and art making. The authors found that at this age (11–12) the students develop a greater awareness of realism, exhibit an interest in detail, and are more conscious about their work and their shortcomings in art (Lowenfeld & Brittain, 1987; Herberholz & Hanson, 1995; Lowenfeld & Brittain, 1987; Meager & Ashfield, 1995; Morgan, 1995). The quantitative data collected in Q16, Q17 and Q22-32 gives evidence of the students' related self-beliefs and efficacy, expectations, and values. Q31 showed how a lack of

confidence in ability is a recurring theme, especially with the boys. Bandura (1977) recognised that the beliefs people come to hold about their abilities and about the outcomes of their efforts strongly influence the ways in which they behave and learn. Therefore, 'failure to support students at this crucial stage, can lead to low perceptions of art...with lifelong effects on how they perceive, enjoy and value art (Pavlou & Kambouri, 2007, p. 283). Overall, one of the central findings was that the students believed that good attainment at GCSE still relies heavily on demanding homework load, particularly putting off boys, and there was a perceived difficulty in achieving a good grade (Q30).

The data showed that the students' beliefs about their ability played a prominent role in their decision making. It is important therefore that teachers build strategies into their teaching to encourage confidence and self-belief. 'Positive attitudes towards art is likely to enable pupils is likely to engage students meaningfully', yet Weiner (1992a, p.x) suggests that individuals viewed their ability as a relatively stable characteristic over which they had little control. As such, if the students believed that they had little ability at a younger age, this is unlikely to change despite engaging subject matter and encouragement. Weiner also argued that perceptions of ability (or lack of) have important motivational consequences. The data showed an importance to the perceived cost in terms of social consequences and fear of failure (Q29). It was clear in the merged data that the attribution of success and ability have positive motivational consequences whilst, conversely, attributing failure to lack of ability having negative consequences.

5.6 Reflections

In this final section, I reflect on the findings in the context of my research aims and give a personal evaluation of the research question. I also apply reflexivity (see chapter 3, p.85) and, in doing so, remain self-aware, recognising my assumptions, insider knowledge, and involvement in the research and how this has affected my own values and motives.

Although the research was concerned with students' views, I was wary of my, and the art teachers' in the study, potential unconscious gender bias during the data collection and analysis and, as such, I took steps to try to mitigate this (see p.61, 66, 81, 104). Sadker & Zittleman (2009) identify that gender bias is still a problem in schools which has not been solved. It involves the choosing or preference of one gender over another in teaching and learning, staff and student's speech, actions, beliefs, choice and the delivery of the curriculum and pedagogy. However, I was familiar with the teaching methods of the three art teachers involved in the study as I had worked alongside them in each of their schools (two female

teachers and one male teacher) and I was assured as I could have been that their gender bias would be minimal as I had observed their teaching many times. Although gender bias is often invisible, I had witnessed the three teachers being gender inclusive in their classrooms which was equitable, inclusive, and lacked unconscious bias. Furthermore, their classrooms were organised in an inclusive seating arrangement, they used gender all-encompassing engaging schemes of work, both boys' and girls' work as exemplar material, and they each often marked work blindly to avoid bias (Smith, 2021).

Applying Bourdieu's theories and an adaptation of Eccles' (2007) EVT model in this research has had both benefits in terms of relevance but limitations by way of Bourdieu's theories being complex and Eccles' model (2007) having many different components. However, considering the time frame of this research project, I focused on Bourdieu's social studies and Eccles' psychological interpretations. Interviewing the students, along with their parents, teachers, and school leaders would have given a wider picture of socializer beliefs, influences, and societal roles that may have played a part in the students' development of their perceptions and their decision whether to study GCSE art.

My assumptions regarding secondary art education are based on my own experience and practice. I have been fortunate to be part of excellent educational establishments, albeit many have been single sex schools. However, as reported at the outset, more girls are opting to take GCSE art and are achieving higher grades (JCQ, 2022). Some of the assumptions and attitudes from my experiences in the boys' school where I currently teach include boys' having low self-confidence, self-efficacy, and lack of self-belief in their artistic abilities. I also assumed that art would have equal status within the modern curriculum but, despite my own experience, there is evidence (see section 2.2.1, p.33) of subject hierarchy, unequal access to an art education, reduced teaching hours, limited resources, lack of extra-curricular artistic activities, reduced CPD opportunities, low investment, and an overall de-valuing of an art education.

Within chapter 2, it was evident that art teachers and curriculum development are making efforts to be more boy-friendly due to increased use of ICT and 3D media and materials. The GCSE exam boards are also responding by making drawing no longer obligatory (JCQ, 2022) but, despite this, take up of GCSE art is still low, especially amongst boys (see p.10). This study is significant as, although it refers to subject specific curriculum change and efforts by art teachers to tackle gendered participation in the subject and make it more appealing to boys, it explores students' gendered perceptions and potential influences on their decision making to study art beyond post-compulsory age. Therefore, in considering these sociological and psychological influences, the art education community are better able to understand the

students' subject choices and recognise that we may have a challenge to raise esteem of the subject (especially amongst the boys) and challenge strongly held beliefs reproduced through socializers and convince schools, students, and parents that art is vocationally important.

5.6.1 New and unexpected findings

I was surprised and pleased at the levels of art being made in the home with 93% of the students having made art at home at some stage during their childhood. I wondered about different forms of art that boys and girls might engage in at home aside from drawing and painting such as decorating their bedroom, making costumes or creating an artistic gift. This is an area that I could have further explored. Broken down by gender, this equated to 90% of boys and 100% of the girls. Despite this, it was disappointing that double the number of boys stopped making art at home aged 8 by comparison with girls. This may also link with Pavlou & Kambouri, (2007) who found that at age 11–12, students began to have self-doubt about their abilities. The Ofsted report 'Making the Mark' (2012) also suggested that boys made a strong start in art lessons during early years schooling when their confidence is developed along with creativity through art activities which could include drawing, painting modelling, and printing materials for young children (Lancaster, 2002). However, at the same age, boys began to lack confidence in their drawing skills (although this is only one particular way of 'seeing' art) and became more self-conscious about their art). As referenced in the literature review, Kuščević, Brajčić & Jurisic (2022) found that art (visual arts) was more popular with the younger age (Year 7) than at Year 9. Additionally, at the end of Year 6 students undertake their SATs tests and this can also be a point when both boys and girls become more judgemental about the quality of their work as it is subject to greater scrutiny and they are judged against their peers. I therefore considered the specific influences of socializers surrounding the boys' decision making at this important stage, discussed within the conclusion.

5.6.2 Limitations of the study

There are a number of limitations to be considered which may have constrained the nature of this research. Firstly, the number of participants was reduced due to practical constraints including the time, resources, the impact of Covid on data collection and access to participants. Although I aimed to include a broad selection of contributors, the selected participants may not reflect the entire population of Year 9 students and thus limit the generalizability of the findings. In addition, the permission form consenting to take part in the study that was required to be completed by both the parents and the students may have

deterred a number of participants and therefore potentially impacted on the richness and depth of the findings. I also was not able to differentiate between the questionnaire data from the three schools which otherwise could have given further insights into the impact that school type had on the data collected. Exploring information from specialist schools that focus on art, and comparing curriculum structures and school policies, might also have been significant. It may further have been helpful to consider the Ofsted reports of the participating schools regarding their students' achievements in GCSE and A-level art, in addition to their most recent inspection report. Secondly, whilst I aimed to explore the social context of the students, the questionnaire was focussed on the research topic and not able to consider fully the broader social, cultural and educational contexts of the participants. Factors such as parental influence and peer pressure could have all been explored in greater depth through additional interviews or further questionnaires and this could have brought a deeper comprehensiveness to the study as well as provide additional rich data on issues such as identity and perceived cost. For example, interviewing parents (and perhaps cross compared parental responses with child responses by school if I had also collected datasets per school) may have given further insights, especially in relation to considering whether or not the parents were likely to encourage their children in studying art beyond post-compulsory study. Furthermore, the students in all three of the participant schools were from families above the median national average income which has been suggested may be a factor in determining access to cultural capital and encouragement in the arts. Overall, a deeper knowledge of the contextual background of the different participants would have informed the research even more. A third limitation relates to when the data was collected; this was at a time when the students were choosing their GCSE options which have reflected a specific time and context when those influences may be different in the past or change in the future. The information elicited may therefore have been different if it was carried out in other year groups or educational settings or systems as students opinions may change over time for both sociological and psychological reasons. It therefore would have been interesting to also include an attitude to art scale including enjoyment, confidence, usefulness, and support (Pavlou & Kambouri 2007). Finally, by asking the students their views and values on art, I was able to explore whether their responses reflected gendered expectations and perspectives. It would be interesting to additionally explore how the traditional constructions of gender, as well as wider contemporary definitions, affect other subjects and career choices outside art and to see how deeply ingrained attitudes and values towards different subjects operate in society. Again, looking through a Bordieusian lens and in conjunction with a revised version of Eccles' expectancy-value model of achievement motivation (Eccles, 2007), comparative studies could be undertaken to see whether similar influences, attitudes and school provision may affect other areas of the curriculum.

Chapter 6: Conclusion

6.1 Research summary

As the academic year draws to a close and I am in the final few days of term at my own school, I heard from a boy in my class (Boy S) considering his A-Level options for next year. His maths teacher had told him that art was a 'soft' subject and not to consider it. The boy told me that this was the main reason he had decided not to continue with the subject. I also received a thank you note from another boy (Boy T) in my class which read: *'I am writing to say thank you for this year, and to say how much I, and the whole class enjoyed your art lessons, especially as someone who doesn't enjoy art that much, I had so much fun in every single lesson, and although I am not doing art for GCSE, it is because personally I don't think I am very good and not for any other reason, and despite art being usually one of my less liked subjects, our class and your teaching made it so much fun'*. These two messages (one of which was from a student involved in the art project in appendix 19) were received with great sadness, firstly because art continues to be regarded by some as a non-academic subject with other subject teachers influencing decision making, and secondly because the student who wrote the thank you letter, in my professional opinion and through our school assessment, is a very talented and creative artist, yet considers himself as being 'not very good'.

Reflecting on my research project and summarising what I consider to be the key outcomes in relation to my inquiries exploring students' perceptions and influences on decision making to study GCSE art, these two comments went to the crux of my study and were therefore very poignant. They relate to my theoretical framework by connecting both sociological influences and psychological aspects of students' thinking to explore reasons for these gendered disparities in GCSE art. The first point from Boy S of art being perceived as a 'soft' subject and not academic (see chapter 2, section 2.2.1 and Payne & Hall, 2018, p.167), can stem from parents, peers, teachers, school managers and indeed, government policy and, as such, is likely to influence the subject choice decision making of students, particularly boys. This perception reflects the observations which illustrate how boys and girls views differ and influences on the students to study GCSE art are evident in the findings from home, school, and society. The information elicited can explain why some students do not choose GCSE art (see Q25, Q31 and Q15) and why the subject continues to be marginalized despite its relevance to the successful creative industries (Etherington, 2013). Furthermore, despite the rhetoric for promoting arts and culture for all (DCMS, 2016), the current focus of the curriculum on 'core' subjects leads inevitably to a restricted agenda for art, particularly where there are limited resources in UK schools (Payne & Hall, 2018; DfE, 2016; NSEAD, 2016; Steers, 2014;

Holt, 2018). Education is being increasingly valued for its usefulness in creating competitive employable citizens and perhaps the creative industries may still be regarded as a greater employment risk (Fürst & Nylander, 2020).

The findings show that if Year 9 students undervalue art and cannot see it being useful to their future careers and life pathways, they are unlikely to choose it as one of their GCSE subjects (see pathways on Fig. 3.3, p.96). Parental influences, peer pressures, and societal expectations within the students' habitus, field, and capital (Bourdieu, 1977, 1984), were all influential and evident in my findings and go some way to explaining why boys undervalue the subject more than the girls (see Tables 4.1, p.117 and 4.2, p.130; appendices 13 and 16). The adapted version of Eccles's (2007) expectancy-value model also suggests that differences in task value underlie differences in motivation and achievement (evident in Q15, 16, 20, 22, 25, 26, 32, 34; appendices 13, 15, 17, 18). Distinct elements of tasks (art study from KS3 onto GCSE level) may be seen and experienced differently by students (from differing schools) and each have more or less 'sway' to motivate further study in this area.

Turning to the talented student (Boy T) who was not going to continue with his art study as he considered he was 'not very good' having not enjoyed art 'that much' at primary school, this, combined with the data collected (see Table 4.10, p.159; Table 4.11, p.161) during the research process, demonstrates the sway of societal conditioning that some students may have experienced during their lives. Again, this is not unsurprising as Eccles' (2007) expectancy-value model of achievement motivation also suggests that beliefs about ability and expectations for success are a strong predictor for subject choice. However, these are shaped and influenced by the ways that teachers position students to engage with art and then how they are assessed as 'good' or not by peers, parents, teachers, and the exam boards. Once these perceptions are established, they are hard to revoke.

To conclude, the findings indicated that boys' and girls' views differed considerably and that influences had a persuasive and noticeable impact on the boys' decision to study GCSE art. This is a time when the students are young, impressionable, want to 'fit in', and rely heavily on the opinions of others. Bourdieu & Wacquant, (1992a) explain the importance of individuals feeling at home in an environment to thrive. Bourdieu (1986) also considers that such influences can perpetuate beliefs and place unequal value on them in comparison to other cultural practices. Cultural capital exposes this and, if change is to occur, then students need to be presented with an informed and accurate picture at home and in school from which to make their own judgements and decision making.

6.2 Reflections and evaluation

At the start of the research project, I highlighted three research aims (section 1.4, p.18). I addressed these three aims through a convergent parallel multi methods approach which included collection of data through two quite distinct methods (drawing activity and online questionnaire) to elicit both subjective and objective data. The data suggested evidence of stereotypical views and gendered differences in Year 9 students' perceptions of art and its value. Furthermore, the adapted Eccles's (2007) expectancy-value model of achievement motivation also implied that the students' beliefs about their ability and expectations for success were a strong predictor for their take up of art beyond KS3.

Hessel (2022) points out that everyone should feel welcome and be able to have the opportunity to make and enjoy art in school and in their lives. If we are not seeing art made by a wide range of young people, we are not seeing society as a whole.

6.3 Recommendations

Based on the completion of this research project, I would propose the following recommendations for government and education policy makers, school leaders, teachers and researchers within the art and design community to encourage broader participation in the subject, especially in relation to gender.

Firstly, government and education policy makers should consider access to specialist art teachers at primary school in order to support students at a crucial stage of their development. This is important because access to specialist art teachers at primary school level can directly impact on the students' cognitive and holistic development, fine motor skills, nurture creativity and innovation, help express emotion and boost confidence and develop their cultural awareness. When designing the national curriculum, the specific needs of art and design should be considered which include imaginative programmes to promote the wider educational and emotional benefits that an art education can bring during teenage years as students develop their individual characters. In particular, art as a "non-core" or "soft" subject needs to be rigorously challenged and school leaders should actively promote the importance of the many transferable skills into the workplace which can be obtained through the study of art for both boys and girls.

Teachers should consider the current dominance of girls taking art and continue to study more gender inclusive teaching methods with engaging schemes of work within the overall

curriculum design. Implementing and evaluating initiatives such as art workshops, mentor programmes, studio visits and career guidance within the creative industries will increase awareness and interest in the subject.

Researchers could consider a comparative analysis study of the curriculum and teaching practices in different schools or educational systems that have successfully promoted GCSE art. This could identify best practices and lessons learned that could be applied by teachers to enhance the subject's attractiveness in other contexts. Additionally, further investigations by educational researchers could also be made into the role of parental influence on students' decisions to study GCSE art. In seeking a better understanding of parental attitudes, knowledge and support for their child's art education, as well as any concerns or barriers they perceive in choosing this subject, educators will be better placed to address these concerns and explain the benefits of an art education and where it may lead.

However, for true change to be effective, stakeholders must ensure that all young people should be given equal access to a broad and balanced education in which art is included as a core component as it offers distinct opportunities for students to develop unique skills as well as a better understanding of who they are within society and what they can contribute. The art and design subject community should continue with their work to advance alternative proposals for what a rich and diverse art and design curriculum should look like. The research findings demonstrate how the gendered constructs performed by boys and girls remain an important factor in how children choose their school subjects and career choices. Without change in the school curriculum, the continuation of gender-stereotypical roles, rights, and responsibilities in schools will likewise perpetuate gender-stereotypical educational choices by affecting competency beliefs, future occupation values as well as subject preferences (Van de Vleuten *et al.*, 2016). These gender-stereotypes may limit opportunities for both boys and girls (Scholes & McDonald, 2022) and restrict their possible careers (Francis *et al.*, 2017). If schools and outreach programmes are going to develop the full potential of all their students and create well-rounded, aware and creative citizens, then greater efforts need to be made to widen participation in under-represented subjects such as art.

Finally, education can be spoken in political circles as a tool to an economic end and whilst not wishing to detract from the importance of STEM subjects, the arts and their critical importance to the success of the UK's creative industries needs to be more actively promoted to students by government and education policy makers, school leaders, teachers and researchers. Art in schools is valuable as successful artists, designers, architects, film makers, fashion/textiles designers et cetera start in schools with sketchbooks and skills. It

should not be timetabled as an optional add-on but as a culturally and economically essential subject and promoted as such during career advice sessions in schools.

It would be interesting for me to undertake further research, informed by my professional practice as an artist, teacher and researcher, to explore the long term impact of art education on a students' academic and personal development and to explore the correlation between art education and creativity, critical thinking skills, self-expression and the impact that these have had on future career paths.

6.4 Contributions to knowledge

This research project's contribution to knowledge is threefold. Firstly, the theoretical considerations of looking at the students' perceptions and influences on their decision to study GCSE art through a Bourdieusian lens in conjunction with a revised version of Eccles' (2007) expectancy-value model of achievement motivation is a novel approach and could equally be used by teachers and policy makers across a range of subjects

Secondly, the methodology approach of combining a unique drawing tool echoing Chambers' (1983) approach in order to elicit views about art, coupled with a written questionnaire focusing on a modified view of Eccles' expectancy-value model (2007), enabled learners' motivations about studying art beyond KS3 to be explored in a contemporary and distinctive approach.

Thirdly, the research project has relevant practical implications as, with fewer boys choosing to study art at GCSE and beyond, there is a risk that this may limit them from realising their full potential, restrict their appreciation of art, impoverishing both them and society generally, and reduce their opportunities in the creative industries. The research contributes to an important conversation within the art community and the findings demonstrate how views, values and beliefs have become swayed by the marginalisation of the subject. It suggests steps how boys might successfully be encouraged, supported and taught at KS3 to increase take up of GCSE art and warns of the consequences of it being overlooked. It could also be used to inform strategies for establishing a more gender balanced future for a number of subjects at KS3 in secondary schools. Recommendations specifically for government and education policy makers, school leaders, teachers and researchers within the art and design schools are described and outlined.

Glossary of Terms

Key Terms	Definition
Secondary School	Secondary education is for students aged between 11 to 16 and 13 to 18. This includes the following school types: Secondary schools. Middle schools. Upper schools.
Key Stage 4	Key stage 4 is the legal term for the two years of school education which incorporate GCSEs, and other examinations, in maintained schools in England normally known as Year 10 and Year 11, when pupils are aged between 14 and 16 by August 31
GCSE	General Certificate of Education (GCSE) is an academic qualification in a particular range of subject taken in England, Wales and Northern Ireland
Gender ideology	Attitudes regarding the appropriate roles, rights, and responsibilities of males and females in society
Gender stereotyping	A generalized view or preconception about attributes or characteristics, or the roles that are or ought to be possessed by or performed by men and women'
The Creative Industries	The economic activities associated with the generation of knowledge surrounding human activity, the creative economy, and the arts
Habitus	Embodied disposition and tendencies – although this could be construed as de facto
Field	How individuals construct their social field/position
Cultural Capital	Accumulation of knowledge and skills to demonstrate cultural competence
Expectations	A student's belief about their ability and how well they will do in their art and design GCSE
Attainment Value	The personal importance attached to doing well in art and design GCSE
Expectancy-Value Theory of Achievement Motivation	Theory of achievement motivation in which it is suggested that a learner's motivation is determined by how much they value the goal and whether they expect to succeed.
Intrinsic Value	The anticipated enjoyment/interest in studying GCSE art and design
Perceived Cost	The cost of participating in GCSE art and design, such as anticipated anxiety, fear of failure, fear of social consequences and loss of motivation for other activities/subjects
Subject Task Value	Quality of the task that contributes to the increasing or decreasing probability that an individual selecting it
Task Difficulty	Perceived difficulty studying art and design at GCSE level
Utility Value	The value art and design GCSE has to the student's future goals/how useful is it perceived to be

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Appendix 1 - JCQ 2021 GCSE results June 2021 (all UK candidates) art

JOINT COUNCIL FOR QUALIFICATIONS

Provisional GCSE (Full Course) Results - June 2021 ¹ (All UK Candidates)

CUMULATIVE PERCENTAGES of Subject Results by Grade and by Gender

The approach to determining grades in summer 2021 was different from any previous summer, and care must be taken when comparing previous years.

The figures in brackets are the equivalent provisional figures for 2020.

Subject	Gender	Number Sat	% of Total No. Sat	CUMULATIVE PERCENTAGES by Grade			
				7/A	4/C	1/G	U
Art and Design subjects (2)	Male	72147	2.5	16.4	75.0	99.3	100.0
		(69514)	(2.4)	(16.3)	(77.0)	(99.8)	(100.0)
	Female	137944	4.8	37.9	90.0	99.6	100.0
		(135341)	(4.7)	(36.9)	(91.4)	(99.9)	(100.0)
	Male & Female	210091	3.7	30.5	84.8	99.5	100.0
		(204855)	(3.6)	(29.9)	(86.5)	(99.9)	(100.0)

Appendix 2 - JCQ results for GCSE art – cumulative percentages of results by grade and by gender 2010-2017

2016 and 2017

JOINT COUNCIL FOR QUALIFICATIONS

**Provisional GCSE (Full Course) Results - June 2017 ¹
(All UK Candidates)**

CUMULATIVE PERCENTAGES of Subject Results by Grade and by Gender

The figures in brackets are the equivalent provisional figures for 2016.

Subject	Gender	Number Sat	% of Total No. Sat	CUMULATIVE PERCENTAGES by Grade			
				A*/7	C/4	G/1	U
Art and Design subjects (2)	Male	57843 (60990)	2.1 (2.4)	13.2 (12.7)	63.0 (63.5)	99.2 (99.2)	100.0 (100.0)
	Female	117949 (122095)	4.3 (4.6)	28.5 (28.1)	81.7 (82.1)	99.8 (99.7)	100.0 (100.0)
	Male & Female	175792 (183085)	3.2 (3.5)	23.4 (23.0)	75.6 (75.9)	99.6 (99.6)	100.0 (100.0)

2014-2015

JOINT COUNCIL FOR QUALIFICATIONS

**Provisional GCSE (Full Course) Results - June 2015
(All UK Candidates)**

CUMULATIVE PERCENTAGES of Subject Results by Grade and by Gender

The figures in brackets are the equivalent provisional figures for 2014.

Subject	Gender	Number Sat	% of Total No. Sat	CUMULATIVE PERCENTAGES by Grade								
				A*	A	B	C	D	E	F	G	U
Art and Design subjects (1)	Male	65783 (64503)	2.5 (2.5)	4.7 (4.6)	12.8 (12.9)	30.5 (31.1)	64.1 (64.0)	82.1 (81.5)	91.4 (91.3)	96.8 (96.5)	99.2 (99.0)	100.0 (100.0)
	Female	128854 (126895)	4.8 (4.8)	11.0 (11.0)	28.1 (27.9)	53.8 (54.9)	82.7 (82.8)	93.2 (93.1)	97.2 (97.2)	99.0 (99.0)	99.7 (99.7)	100.0 (100.0)
	Male & Female	194637 (191398)	3.7 (3.7)	8.9 (8.9)	22.9 (22.8)	45.9 (46.9)	76.4 (76.4)	89.4 (89.2)	95.2 (95.2)	98.3 (98.2)	99.5 (99.5)	100.0 (100.0)

2012-2013

JOINT COUNCIL FOR QUALIFICATIONS

**Provisional GCSE (Full Course) Results - June 2013
(All UK Candidates)**

CUMULATIVE PERCENTAGES of Subject Results by Grade and by Gender

The figures in brackets are the equivalent provisional figures for 2012.

Subject	Gender	Number Sat	% of Total No. Sat	CUMULATIVE PERCENTAGES by Grade								
				A*	A	B	C	D	E	F	G	U
Art and Design subjects (1)	Male	60318	2.3	5.2	13.7	32.6	64.8	81.6	91.2	96.6	99.1	100.0
		(61274)	(2.4)	(5.5)	(14.9)	(34.2)	(65.1)	(81.4)	(91.1)	(96.7)	(99.0)	(100.0)
	Female	122772	4.4	12.0	28.8	55.5	82.9	93.0	97.2	99.1	99.7	100.0
		(117621)	(4.4)	(12.0)	(29.5)	(56.3)	(83.2)	(93.1)	(97.2)	(99.1)	(99.7)	(100.0)
	Male & Female	183090	3.4	9.7	23.8	47.9	76.9	89.2	95.2	98.3	99.5	100.0
		(178895)	(3.4)	(9.8)	(24.5)	(48.7)	(77.0)	(89.1)	(95.1)	(98.3)	(99.5)	(100.0)

2010 - 2011

JOINT COUNCIL FOR QUALIFICATIONS

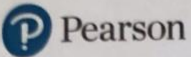
**Provisional GCSE (Full Course) Results - June 2011
(All UK Candidates)**

CUMULATIVE PERCENTAGES of Subject Results by Grade and by Gender

The figures in brackets are the equivalent provisional figures for 2010.

Subject	Gender	Number Sat	% of Total No. Sat	CUMULATIVE PERCENTAGES by Grade								
				A*	A	B	C	D	E	F	G	U
Art and Design subjects (1)	Male	64907	2.6	5.3	15.2	34.5	65.1	81.5	91.3	96.7	99.1	100.0
		(68703)	(2.6)	(4.5)	(15.6)	(34.7)	(66.9)	(82.8)	(92.9)	(97.8)	(99.6)	(100.0)
	Female	118329	4.5	11.3	29.8	56.2	82.5	92.4	96.9	99.0	99.7	100.0
		(119490)	(4.4)	(9.4)	(30.3)	(55.8)	(83.5)	(93.1)	(97.5)	(99.3)	(99.9)	(100.0)
	Male & Female	183236	3.6	9.2	24.6	48.5	76.3	88.6	94.9	98.2	99.5	100.0
		(188193)	(3.5)	(7.6)	(25.0)	(48.1)	(77.4)	(89.3)	(95.9)	(98.7)	(99.8)	(100.0)

Appendix 3 - Exam board entry form showing sex column with two options M (male) and F (female)

 [Help](#) [Printer Friendly](#) [Close](#)

Your session ends in (min): 28

Qualification Details
Qualification
GCSE

Session
June 2022

Specification Details
Code
1MU0

Title
MUSIC

Description
GCSE Award

Candidates

☐ All	Candidate	UCI No	First Name	Last Name	Sex	DOB	ULN Overall Result
☐	1116				M	29/11/05	Details
☐	1138				M	08/08/06	Details
☐	1137				M	20/09/05	Details
☐	1106				M	24/08/06	Details
☐	1072				M	04/02/06	Details
☐	1038				M	08/03/06	Details
☐	1152				M	15/04/06	Details
☐	1047				M	09/02/06	Details
☐	1081				M	21/04/06	Details
☐	1107				M	05/10/05	Details
☐	1076				M	14/07/06	Details
☐	1026				M	05/09/05	Details
☐	1117				M	29/11/05	Details
☐	1096				M	29/10/05	Details
☐	1060				M	13/09/05	Details
☐	1037				M	28/08/06	Details
☐	1087				M	20/12/05	Details

[Exit](#) [View Selected](#)

Appendix 4 - The Draw-An-Artist activity

In the space below, and using the colouring pencils provided, please draw an image of an artist.

Briefly describe the artist in your picture

Who is it?	
What are they doing?	
Where are they?	
What might they be saying?	
What are they wearing?	
What are they holding?	
Do they have any accessories?	

Appendix 5 - Online questionnaire

Part One - About you

This questionnaire is part of a doctoral research study looking at motivation towards choosing of art and design for GCSE. I would therefore like to invite you, whether you like studying art or not, to participate in my research, as I would like to hear your opinions. I would like to know your thoughts about studying art and you have been invited because you are a Year 9 student and are about to make GCSE options. The questionnaire will ask you about your personal attitudes and beliefs so there are no right or wrong answers. The data will be anonymous, stored securely and later destroyed. You are free to withdraw from the study at any time before the data is analysed without giving a reason.

The questionnaire should take about 30 minutes to complete on-line and by submitting the form, you are consenting for your responses to be included in data analysis and reports.

The first part of this questionnaire is about you and your background. Please answer the questions as accurately as you can as indicated, or in a short statement where appropriate.

- * 1. Are you happy to participate? If you are not please close the survey

☐ I am happy for my answers to be included in this research

- * 2. What is your gender identity?

☐ Male

☐ Female

☐ Prefer not to say

☐ Other (please specify)

- * 3. Who lives with you at home? (Tick all that apply)

☐ Mother/stepmother/foster mother

☐ Sister(s)/Stepsisters(s)

☐ Father/stepfather/foster father

☐ Grandparent(s)

☐ Brother(s)/Stepbrother(s)

☐ Other (please specify)

- * 4. What language do you speak at home most of the time?

* 5. In which country were you and your parents born?

	Britain	Outside Britain
You	☐	☐
Mother	☐	☐
Father	☐	☐

* 6. How often do your parents or someone else in your home do the following things with you?

	Never or hardly ever	Monthly	Weekly	Daily/few times a week
Discuss political or social issues	☐	☐	☐	☐
Discuss books, films, theatre or TV	☐	☐	☐	☐
Discuss how well you are doing at school	☐	☐	☐	☐
Eat the main meal with you around a table	☐	☐	☐	☐
Spend time just talking to you	☐	☐	☐	☐
Go to an art gallery/museum	☐	☐	☐	☐
Talk with you about what you are reading/studying/creating art	☐	☐	☐	☐
Help you with your homework	☐	☐	☐	☐
Talk about art related matters and the creative industries	☐	☐	☐	☐

* 7. At school, do any of the following apply to you (Tick all that apply)

☐ I had a specialist art teacher at primary school (they did not teach any other subject)	☐ I enjoyed art at primary school between ages 4-8
☐ I have had a female art teacher	☐ I enjoyed art at primary school between ages 8-11
☐ I have had a male art teacher	☐ I enjoyed art at primary school between ages 11-14

* 8. During the last two years, have you done any of the following? (Tick all that apply)

☐ Visited an art gallery	☐ Visited a craft fair
☐ Visited a museum	☐ Been to the theatre
☐ Been to a local gig/festival/concert	☐ Been to a football match
☐ Been to the pantomime	☐ Watched a dance performance
☐ Been to the circus	

* 9. Which of the following do you have in your home? (Tick all that apply)

☐ Books of fiction	☐ A musical instrument
☐ Books of non-fiction (science, history, biographies etc.)	☐ Drawing/painting materials
☐ Books of poetry	☐ A subscription to a tv cable/online network
☐ Between 0-100 books	☐ Digital media equipment
☐ More than 100 books	☐ Model making materials
☐ Works of art on the walls	☐ Music making equipment
☐ A computer for you to use with your schoolwork	☐ Smart phone which you use for Social Media
☐ A games console	

* 10. What do you like doing in your free time? (Tick all that apply)

☐ Sport	☐ Socializing with your friends
☐ Shopping	☐ Social media
☐ Visiting cultural sites	☐ Walking and being outdoors
☐ Galleries and museums	☐ Listening to music
☐ Reading	☐ Making music and films
☐ Gaming	☐ Dancing
☐ Making art	☐ Watching TV or streaming on your computer
☐ Watching TV	☐ Making music or making films
☐ Gardening	
☐ Other (please specify)	

11. Have you ever made art at home?

- ☐ Yes
☐ No

12. If you answered yes to question 11, do you still make art at home?

- ☐ Yes
☐ No

13. If you answered no to question 12, at what age did you stop making art at home?

Part 2: The Perceived Task Value of Art and Design

This part is about your self-perception and the value you give to the subject of art in school

14. To what extent do you agree with this statement?

The amount of effort it will take to do well in the GCSE art courses is worthwhile to me

- ☐ Strongly agree ☐ Disagree
- ☐ Agree ☐ Strongly disagree
- ☐ Neither agree nor disagree

15. To what extent do you agree with this statement?

Being good at art is important to me.

- ☐ Strongly agree ☐ Disagree
- ☐ Agree ☐ Strongly disagree
- ☐ Neither agree nor disagree

16. On a scale of 1-10 how important is it for you to achieve in art?

0 10

* 17. In general, I find working on art assignments...

Very Boring

Very Interesting

☐ ☐ ☐ ☐ ☐ ☐ ☐

* 18. What has been your most enjoyable art project at school and why?

* 19. Tell me an example of an art project you found more difficult and why you thought this was the case?

20. Do you get pleasure and enjoyment out of making art?

- ☐ Yes
- ☐ Sometimes
- ☐ No

21. How many art lessons do you have a week?

- ☐ 1-2
☐ 2-3
☐ 3+

22. How useful do you think what you learn in art lessons in your daily life outside school?

- ☐ Extremely useful
☐ Very useful
☐ Somewhat useful
☐ Not so useful
☐ Not at all useful

* 23. Compared to other students, how well do you expect to do in art and design this year?

Much worse

Much better



* 24. How good are you at art?

Not very good

Very good



25. How much do you value art and design in the school curriculum?

26. How much do you value art and design as a subject in the school curriculum?

- ☐ A lot
☐ A bit
☐ Somewhat
☐ Not at all

Part Three - Perceived Cost

Perceived task difficulty and effort and looking ahead

* 27. How much do you like art?

Very little

Very much



28. Compared to other students, how hard is art and design for you?

- ☐ Very hard
- ☐ Quite hard
- ☐ Not particularly hard
- ☐ Not hard at all

29. Compared to the other subjects you take at school, how hard is art and design for you?

- ☐ Very hard
- ☐ Quite hard
- ☐ Not very hard
- ☐ Not hard at all

* 30. How hard would you have to try to do well in art and design GCSE?

Not very hard

Very hard



* 31. Are you planning on doing GCSE art and design and if not, why not?

* 32. Do you think GCSE art and design will be useful to you in your future career?

Lowest

Highest

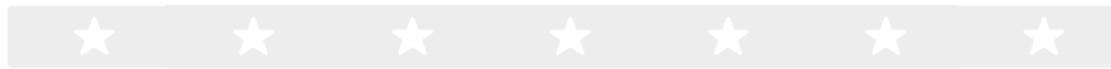


* 33. What careers do you associate with an art education?

* 34. Is the amount of effort to get a top grade in GCSE art and design worthwhile to you for your future plans?

Not very
worthwhile

Very worthwhile



* 35. How likely are you to be involved in a career in the creative industries, such as film, stage, music, galleries, museums, fashion, textiles, auction houses, advertising and marketing, architecture, crafts, product and graphic design, TV, video, radio, photography, publishing, IT and software design?

Very unlikely

Very likely



* 36. Has anyone discouraged you from thinking about a career in the creative industries?

☐ Yes

☐ No

37. If someone has discouraged you about a career in the creative industries, then who was it (please only put your relationship to them and not their name) and why do you think this was the case?

Appendix 6 - Participant information and permission forms

Participant Information sheet – Head Teacher

Mrs Ruth Tufnell
Research Student
Oxford Brookes University
Tel: [REDACTED]
Email: [REDACTED]
9th November 2020



Dear **Name**

Study Title

Art Education - not for boys?

How do students' perceptions of art impact upon their motivation to study the subject at GCSE level?

Invitation

I would like to invite the **School** to take part in a doctoral research project at Oxford Brookes University. However, before you decide whether or not to take part, it is important for you to understand why the research is being conducted and what it will involve. Please take time to read the following information carefully.

The Purpose of the Study

The focus of the project is to investigate 13-14-year-old boys' and girls' perceptions of studying art at GCSE and how these perceptions may impact on their motivation to achieve in the subject. It proposes to investigate how psychological and social factors, and particularly gender, impact on the take up of art beyond Key Stage 3 and on achievement goals, given the marked differences in performance between boys and girls in England over recent years. This research will consider the possible causes behind these gender disparities.

Invited Participants

I would therefore like to invite a sample of approximately 10 students from Year 9 in your school to participate, at a time when the students will be thinking about their subject choices for GCSE. If you are happy for a number of students in your school to participate, I will ask (**art teacher**) if **she/he** agrees to give a small introductory talk from a script about the project to the Year 9 students and to ask for volunteers to take part.

Does my school have to take part and will what my students say in this study be kept confidential?

Participation in this research project will be entirely voluntary and it is up to you to decide whether you would like your school to be part of the research study. If you do decide to take part, you are free to withdraw at any time prior to the data analysis stage and without giving a reason. The data and results of the study will be confidential, with the identities of all the participants and the school undisclosed. However, as the sample represents a relatively small number of participants in a narrow geographical area, there may be a small risk of schools/ students being identifiable and, as such, although I will try to ensure anonymity, it may not be entirely possible.

What should I do if I want my school to take part?

Should you decide to consent to your school's participation, you can keep this information letter for your records and a privacy notice that explains how your data will be collected and used. However, I would be grateful if you could kindly write a brief note giving your consent to your school participating to the aspects of the research study, which should be submitted by email to me at the address above. (**Art teacher**) and the 10 participating students and their parents will also be given participant information sheets and be asked to complete consent forms.

What will happen at the school if we take part and what are the possible disadvantages and risks of taking part?

In terms of the actions required by the participating students, it is intended that they will undertake an initial short drawing activity (10 minutes) which their art teacher will photograph and upload anonymously to a portal. They will also complete an on-line questionnaire (approximately 30 minutes) on a secure and anonymous platform. Therefore, the total overall time for participation is approximately 40 minutes. It is anticipated that both of these can be completed during a one hour-long session at a time of day so as to cause as little disruption as possible to the rest of the school day. There will be some time commitment given the activities required from (**art teacher**) including help with facilitating the recruitment of the self-selecting student participants by setting up a scripted short talk and, once all the permissions are in place, helping to set up the drawing exercise and facilitating the on-line questionnaire. Following this initial brief talk, the students who wish to take part can collect an information sheet and consent form from (**art teacher**) for their parents and themselves, which they can fill out and return directly to me via email. (**art teacher**) will also have to indicate to the students that choosing whether or not to take part in the study will have no impact on any assessment or future studies. Whilst there will be a time commitment required by both (**art teacher**) and the students, I believe that this is not onerous. I hope that the benefits of the research will provide a better understanding of the current gender imbalance in the subject and reveal potential ways to encourage more boys to benefit from the practical and thinking skills acquired through art.

As outlined above, all information collected will be kept confidentially and securely at all times. However, as there are a relatively small number of participants in a narrow geographical area, there may be a small risk of schools/ students being identifiable and, as such, although I will try to ensure anonymity, it may not be entirely possible. Laptops and other devices will be encrypted as well as password protected. Data stored in Google Drive will be covered by Oxford Brookes University's security agreement with Google. Furthermore, data generated by the study will be retained in accordance with the University's policy on Academic Integrity and stored securely for a period of ten years after the completion of the research project.

The possible benefits of taking part: what will happen to the results of the study?

The results of the research project will be presented as part of a Doctorate in Education (EdD) thesis. All the participants and your school will be unidentifiable. You will be asked if you would like to receive a summary of the EdD thesis or a presentation of the findings which will include an option for questions and feedback. The findings may also be published for the benefit of the art education community and for dissemination among colleagues to elucidate the current gender imbalance and identify possible alternative approaches to redress it. Findings from the study may also be presented at relevant conferences (e.g. National Society for Education of Art, NSEAD). However, any such information will be distributed to you before any publication.

Organising and funding of the research

I am conducting the doctoral research as a student at Oxford Brookes University in the Department of Education (Faculty of Humanities and Social Sciences).

Review of the study and contacts for further information

If you have questions about any of the above, please do not hesitate to contact me on 16008545@brookes.ac.uk. If you are happy for your school to participate in this research project, please email a detailed permission letter in reply if you agree to take part, it would be very much appreciated. Finally, this research project has been approved by the University Research Ethics Committee, Oxford Brookes University. However, if you have any concerns about the way it is proposed to be, or has been, conducted, please contact the Chair of the University Research Ethics Committee on ethics@brookes.ac.uk or the supervisory team leader on ahaight@brookes.ac.uk until 31 December 2020 and dmcgregor@brookes.ac.uk from 1 January 2021.

Thank you for taking time to read this information sheet.

Yours sincerely,

Ruth Tufnell

**School of Education
Faculty of Humanities and Social Sciences**

Harcourt Hill Campus Oxford
OX2 9AT UK

Participant Information sheet and Consent Form – Art Teacher

Mrs Ruth Tufnell
Research Student
Oxford Brookes University
Tel: [REDACTED]
Email: [REDACTED]
9th November 2020



Dear (Art teacher)

Study Title

Art Education - not for boys?

How do students' perceptions of art impact upon their motivation to study the subject at GCSE level?

Invitation

I would like to invite the School to take part in a doctoral research project at Oxford Brookes University. However, before you decide whether or not to take part, it is important for you to understand why the research is being conducted and what it will involve. Please take time to read the following information carefully.

The Purpose of the Study

The focus of the project is to investigate 13-14-year-old boys' and girls' perceptions of studying art at GCSE and how these perceptions may impact on their motivation to achieve in the subject. It proposes to investigate how psychological and social factors, and particularly gender, impact on the take up of art beyond Key Stage 3 and on achievement goals, given the marked differences in performance between boys and girls in England over recent years. This research will consider the possible causes behind these gender disparities.

Invited Participants

I would therefore like to invite a sample of approximately 10 students from Year 9 in your school to participate, at a time that the students will be thinking about their subject choices for GCSE. If you are happy for a number of students in your school to participate, I hope you will agree to give a scripted small introductory talk about the project to your Year 9 students, distribute information sheets and consent forms, and to ask for volunteers to take part who can then contact me directly.

Do I and my students have to take part and will what my students say in this study be kept confidential?

Participation in this research project will be entirely voluntary and it is up to you to decide whether you would like to be part of the research study. If you do decide to take part, you are free to withdraw at any time and without giving a reason. Furthermore, if (Headteacher) has already given consent, there is still no pressure for you to agree to participate. You can keep this information letter along with the privacy notice that will explain how your data will be collected and used and be asked to give you consent on the form provided. The data and results of the study will be confidential, with the identities of all the participants and the school undisclosed. However, as the sample represents a relatively small number of participants in a narrow geographical area, there may be a small risk of schools/ students being identifiable and, as such, although I will try to ensure anonymity, it may not be entirely possible.

What will happen at the school if we take part and what are the possible disadvantages and risks of taking part?

In terms of the actions required by you and the participating students, it is hoped that you will ask them to complete an initial short drawing activity (approx. 10 minutes) provided by me which they will photograph and upload anonymously to a secure portal. They will also complete an on-line questionnaire (approx. 30 minutes), provided via a link. It is anticipated that both of these activities can be completed during 40 minutes to one hour-long session at a time of day, possibly after school, so as to cause as little disruption as possible to the rest of the school day. There will be some time commitment required from you, including help with facilitating the recruitment of the self-selecting student participants by presenting the short, scripted talk and distributing information sheets and consent forms for the interested students and their parents/guardians. Once all the permissions are in place, I am suggesting that you will hand out the drawing exercise, provide pencil crayons and support the students while they complete this 10-minute drawing exercise and the approximate 30-minute on-line questionnaire via a link which I will provide. You will also have to kindly indicate to the students that participation will have no impact on any assessment or future studies. Whilst there will be a time commitment required by both you and the students, the benefits of the research will hopefully provide a better understanding of the current gender imbalance in the subject and reveal potential ways to encourage more boys to benefit from the practical and thinking skills acquired through art.

Will what my students say in the study be kept confidential?

As outlined above, all information collected will be kept confidentially and securely at all times. Laptops and other devices will be encrypted as well as password protected. Data stored in Google Drive will be covered by Oxford Brookes University's security agreement with Google. Data generated by the study will be retained in accordance with the University's policy on Academic Integrity and stored securely for a period of ten years after the completion of the research project.

The possible benefits of taking part: what will happen to the results of the study?

The results of the research project will be presented as part of a Doctorate in Education (EdD) thesis. All the participants and your school will be unidentifiable. However, as there are a relatively small number of participants in a narrow geographical area, there may be a small risk of schools/ students being identifiable and, as such, although I will try to ensure anonymity, it may not be entirely possible. You may also withdraw at any time from the research process if required. You will be asked if you would like to receive a summary of the EdD thesis or a presentation of the findings which will include an option for questions and feedback. The findings may also be published for the benefit of the art education community and for dissemination among colleagues to elucidate the current gender imbalance and identify possible alternative approaches to redress it. Findings from the study may also be presented at relevant conferences (e.g. National Society for Education of Art, NSEAD). However, any such information will be distributed to you before any publication.

Organising and funding of the research

I am conducting the doctoral research as a student at Oxford Brookes University in the Department of Education (Faculty of Humanities and Social Sciences).

Review of the study and contacts for further information

If you have questions about any of the above, please do not hesitate to contact me on 16008545@brookes.ac.uk. If you are happy to help facilitate this research project in your school, please email written confirmation to me (contact details above) via the attached consent form. Finally, this research project has been approved by the University Research Ethics Committee, Oxford Brookes University. However, if you have any concerns about the way it is proposed to be, or has been, conducted, please contact the Chair of the University Research Ethics Committee on ethics@brookes.ac.uk or the supervisory team leader on ahaight@brookes.ac.uk until 31 December 2020 and dmcgregor@brookes.ac.uk from 1 January 2021.

Thank you for taking time to read this information sheet.

Yours sincerely,

Ruth Tufnell

**School of Education
Faculty of Humanities and Social Sciences**

Harcourt Hill Campus Oxford
OX2 9AT UK

Participant Consent Form – Art Teacher

Study Title

Art Education - not for boys?

How do students' perceptions of art impact upon their motivation to study the subject at GCSE level?

Name, position and contact address of Researcher:

Mrs Ruth Tufnell
Research Student
Oxford Brookes University
Harcourt Hill Campus
Oxford
OX2 9AT
Tel: [REDACTED]
Email: [REDACTED]
9th November 2020

Please initial box

1. I confirm that I have read and understood the information sheet for the above study and have had an opportunity to ask questions.
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
3. I agree to help the researcher facilitate the above study.

☐☐☐

Please initial box

Yes No

4. I agree to help facilitate the self-nomination of student participants
5. I agree to help distribute the information and forms to the students and the parents of the students who wish to take part.
6. I agree help to set up the drawing activity and be on standby for support during the filling out of the online questionnaire

☐☐☐☐☐☐

Name of Teacher

Date

Signature

Ruth Tufnell

9th November 2020

Name of Researcher

Date

Signature

Please scan or photograph this form and email to me on 16008545@brookes.ac.uk.

Participant Information Sheet – Parent/Guardian

Mrs Ruth Tufnell
Research Student
Oxford Brookes University
Tel: [REDACTED]
Email: [REDACTED]
9th November 2020



Dear Parent/Guardian,

Invitation

I would like to invite your child to take part in a doctoral research project at Oxford Brookes University. However, before you decide whether or not to take part, it is important for you to understand why the research is being conducted and what it will involve. Please take time to read the following information carefully.

The Purpose of the Study

I am undertaking a research project looking at motivation towards choosing of art for GCSE. I will examine look for and differences in opinion (across a range of voices) of Year 9 students at the time they are making their GCSE subject choices.

Does my child have to take part and what are the possible disadvantages?

Participation in the research is entirely voluntary and it is up to you to decide whether you give permission for your child to take part. However, if you do decide that they can participate, you will be given this information sheet to keep and you and your child will be asked to sign a consent form, which you can scan or photograph and email to me at the address above (which is also on the form itself). You and your child are still free to withdraw from the research at any time before the data analysis stage and without giving a reason. The possible disadvantages and risks of taking part include the loss of about an hour in your child's school day. However, the art teacher and I will try and arrange a time of the day, possibly after school, when this likely to cause as little disruption as possible. If your child experiences any worries or distress about their choices they can arrange to speak to the school counsellor or contact an external organisation such as Young Minds <https://youngminds.org.uk/>.

What will happen if my child takes part?

If your child does decide to participate, he or she they will undertake an initial short drawing activity (approx. 10 minutes). On completion, the art teacher will photograph the drawings and upload them securely and anonymously via google drive (password protected) which will be retained by the researcher in accordance with the university's policy on academic integrity. None of the artwork will be marked. The students will anonymously also complete an on-line questionnaire also (approx. 30 minutes) on a secure platform. Both of these activities can be completed during a 40 minute to hour-long session

What are the possible benefits of my child taking part?

The data collected will hopefully provide insights on how to address the current gender imbalance in art. The results of the research project will be presented as part of the researcher's Doctorate in Education (EdD) thesis. You will be asked if you would like to receive a summary of the EdD thesis or a presentation of the findings, which will include an option for questions and feedback. The findings may also be published for the benefit of the art education community and for dissemination among colleagues to elucidate consider the current gender imbalance and identify possible alternative approaches to redress this. Findings from the study may also be presented at relevant conferences (e.g. National Society for Education of Art, NSEAD). Any such information will be distributed to you before publication.

Will it be kept confidential?

As outlined above, all information collected will be kept confidentially and securely at all times. However, as there are a relatively small number of participants in a narrow geographical area, there may be a small risk of schools / students being identifiable and, as such, although I will try to ensure anonymity, it may not be entirely possible. Laptops and other devices will be encrypted as well as password protected. Data stored in Google Drive will be covered by Oxford Brookes University's security agreement with Google. Furthermore, data generated by the study will be retained in accordance with the University's policy on Academic Integrity.

Organising and funding of the research

I am conducting the doctoral research as a student at Oxford Brookes University in the Department of Education (Faculty of Humanities and Social Sciences).

Review of the study and contacts for further information

If you have any questions about any of the above, please do not hesitate to contact me on 16008545@brookes.ac.uk. If you are happy for your child to participate in this research project, please email written confirmation to me (contact details above) using via the attached consent form. Finally, this research project has been approved by the University Research Ethics Committee, Oxford Brookes University. However, if you have any concerns about the way it is proposed to be, or has been, conducted, please contact the Chair of the University Research Ethics Committee on ethics@brookes.ac.uk or the supervisory team leader on ahaigh@brookes.ac.uk until 31 December 2020 and dmcgregor@brookes.ac.uk from 1 January 2021.

Thank you for taking time to read this information sheet.

Yours sincerely,

Ruth Tufnell

**School of Education
Faculty of Humanities and Social Sciences**

Harcourt Hill Campus Oxford
OX2 9AT UK

Participant Consent Form – Parent/Guardian

Study Title

Art Education - not for boys?

How do students' perceptions of art impact upon their motivation to study the subject at GCSE level?

Name, position and contact address of Researcher:

Mrs Ruth Tufnell
Research Student
Oxford Brookes University
Harcourt Hill Campus
Oxford
OX2 9AT
Tel: 01865 [REDACTED]
Email: [REDACTED]
9th November 2020

Please initial box

1. I confirm that I have read and understood the information sheet for the above study and have had an opportunity to ask questions.
2. I understand that my child's participation is voluntary and that I am free to withdraw my child, or my child is free to withdraw at any time before the data analysis stage, without giving reason.
3. I agree for my child to take part in the above study.

☐☐☐

Please initial box

Yes No

4. I agree that my child has my permission to take part a short drawing activity and on-line questionnaire
5. I agree to the possible use of anonymised quotes from my child in publications

☐☐☐☐

Name of Parent/Guardian

Date

Signature

Ruth Tufnell

9th November 2020

Name of Researcher

Date

Signature

Please return the signed, completed form to me via a photograph or scan in an email. Please also include your child's signed and completed Student Consent Form via email to me at 16008545@brookes.ac.uk.

Participant Information Sheet – Student



Mrs Ruth Tufnell
Research Student
Oxford Brookes University
Tel: [REDACTED]
Email: [REDACTED]
9th November 2020

Dear Year 9 Student

Invitation

I would like to invite you to take part in a doctoral research project at Oxford Brookes University. However, before you decide whether or not to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully.

The Purpose of the Study

I am undertaking a research project looking at motivation towards choosing of art for GCSE. I would therefore like to invite you, whether you like studying art or not, to participate in my research, as I would like to hear your opinions. There will be a short drawing activity (10 minutes) that your art teacher will photograph, upload and email to me, the researcher. This will not be marked. Following this, you will complete an on-line questionnaire (30 minutes). It should all be finished within 40 minutes to one hour, on a day and time that minimises any disruption to your school day

Do I have to take part and what will happen if I do decide to take part?

Participation in the research is entirely voluntary up to you to decide. and it is up to you to decide whether you would like to take part. If you think you would like to participate, please keep this information sheet. There is also an information sheet for you to take home to your parent/guardian. Additionally, there are separate consent forms for both you and your parent/guardian to sign and return to me in an email. to enable you to participate. If you do decide to take part, please scan or photograph both your completed, signed consent form, and the signed, completed consent form of your parent/guardian, and email both to me at the address above (which is also on the form itself) by Monday 16th November. You are still free to withdraw from the research at any time before the data analysis stage and without giving a reason.

What are the possible disadvantages and risks of taking part?

There are no significant risks disadvantages in taking part in this study. It will involve an hour of your time. If you experiences any worries or distress you can speak to the school counsellor or contact an external organisation such as Young Minds <https://youngminds.org.uk/>.

What are the possible benefits for taking part and will the information be kept confidential?

The results of the research project will be presented as part of a Doctorate in Education thesis. All the students and schools will be unidentifiable, and all the information will be kept confidentially. However, as there are a relatively small number of participants in a narrow geographical area, there may be a small risk of you or the school being identifiable and, although I will try to ensure anonymity, it may not be entirely possible. Laptops and other Devices will be encrypted as well as password protected. Data stored in Google Drive will be covered by Oxford Brookes University's security agreement with Google and the Furthermore, data generated by the study will be retained in accordance with the University's policy on Academic Integrity.

What should I do if I want to take part?

If you would like to take part in this study, please discuss it with your parents and share the information sheets with them. You, and your parent, should then sign a consent form each which they can email to me as a scanned copy, or photograph, to 16008545@brookes.ac.uk.

Review of the study and contacts for further information

The research has been approved by the University Research Ethics Committee, Oxford Brookes University. If you have any further queries, please contact me on 16008545@brookes.ac.uk If you have any concerns about the way the study has been conducted, please contact the Chair of the University Research Ethics Committee on ethics@brookes.ac.uk or the supervisory team leader on ahaight@brookes.ac.uk until 31 December 2020 and dmcgregor@brookes.ac.uk from 1 January 2021.

Thank you for taking time to read this information sheet.

Yours sincerely,

Ruth Tufnell

Participant Consent Form – Student

Study Title

Art Education - not for boys?

How do students' perceptions of art impact upon their motivation to study the subject at GCSE level?

Name, position and contact address of Researcher:

Mrs Ruth Tufnell

Research Student

Oxford Brookes University

Harcourt Hill Campus

Oxford

OX2 9AT

Tel: [REDACTED]

Email: [REDACTED]

9th November 2020

Please initial box

1. I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
3. I agree to take part in the above study.

☐☐☐

Please initial box

Yes

No

4. I agree that I will take part in a short drawing exercise and an on-line questionnaire.
5. I agree to the use of anonymised use of my quotes in publications

☐☐☐☐

Name of Student

Date

Signature

Name of Parent/Guardian

Ruth Tufnell

9th November 2020

Name of Researcher

Date

Signature

Please return the signed, completed form to me via a scan or photograph in an email. Please also include your parent's signed and completed Parent/Guardian Consent Form in the email to me at 16008545@brookes.ac.uk.

**School of Education
Faculty of Humanities and Social Sciences**

Privacy notice for research participants

This privacy notice provides information on how Oxford Brookes University collects and uses your personal information when you take part in one of our research projects. Please refer to the research participant information sheet for further details about the study and what information will be collected about you and how it will be used.

Oxford Brookes University (OBU) will usually be the Data Controller of any data that you supply for this research. This means that we are responsible for looking after your information and using it properly. The exception to this is joint research projects where you would be informed on the participant information sheet as to the other partner institution or institutions. This means that they will make the decisions on how your data is used and for what reasons. You can contact the University's Information Management Team on 01865 485420 or email info.sec@brookes.ac.uk.

Why do we need your data?

We are undertaking research that involves asking about you about yourself, your home and your art educational experiences.

OBUs legal basis for collecting this data is:

- You are consenting to providing it to us; and / or,
- Processing is necessary for the performance of a task in the public interest such as research

What type of data will Oxford Brookes University use?

A initial short drawing activity which your art teacher will photograph and upload anonymously to a portal. You will also complete an on-line questionnaire. Within this data collection, we will be collecting information that involves your name, age, information about your family and your art educational experience. Any personal information which may identify you will be taken out when we write our results.

Who will OBU share your data with?

The information collected will be password protected and stored securely on Google Drive, for which the Oxford Brookes University has a security agreement. Anonymised data will be stored securely for up to ten years.

Will OBU transfer my data outside of the UK?

No

Where did OBU source my data from?

Data was collected from participants completing a short drawing activity and an on-line questionnaire.

Are there any consequences of not providing the requested data?

There are no consequences of not providing data for this research. It is purely voluntary.

Will there be any automated decision making using my data?

There will be no use of automated decision making in scope of UK Data Protection and Privacy legislation."

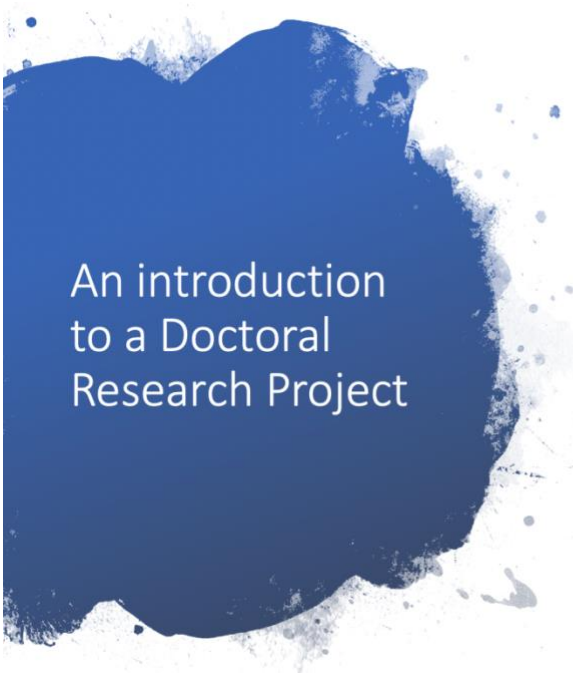
How long will OBU keep your data?

In line with Oxford Brookes policies data generated in the course of research must be kept securely in paper or electronic form for a period of time in accordance with the research funder or University policy. Anonymised data will be stored securely for up to ten years on the University's research depository called RADAR.

Who can I contact if I have concerns?

In the event of any questions about the research study, please contact the researchers in the first instance (contact details in the study participant information sheet). If you have any concerns about the way in which the study has been conducted, contact the Chair of the University Research Ethics Committee at ethics@brookes.ac.uk. For further details about information security contact the Data Protection Officer at: brookesdpo@brookes.ac.uk or the Information Management team on info.sec@brookes.ac.uk

Appendix 7 - Introductory material for the three art teachers to relay to potential participants



An introduction to a Doctoral Research Project

- Would you like to take part in a doctoral research project at Oxford Brookes University? Before you decide, it is important for you to understand why the research is being done and what it will involve. Please take time to listen the following information carefully.
- The research project is inquiring into your motivation towards choosing of art and design for GCSE. Whether you like studying art or not, the researcher would like to hear your opinions. There will be a short drawing activity, (which won't be marked), followed by an on-line questionnaire for you to complete individually. It should all be finished within an hour, on a day and time that minimizes any disruption to your school day.
- Participation in the research is entirely voluntary and it is up to you to decide whether you would like to take part. If you think you would like to participate, please collect an information sheet, along with a copy of a consent form. There is also an information sheet for your parent/guardian, together with a separate consent form for them to sign. Both your parent/guardian and you must read and sign your respective consent form to enable you to participate.
- If you are interested, please contact postgraduate researcher Ruth Tufnell at 16008545@brookes.ac.uk

Appendix 8 - Script for the three schools when setting the two data collection tasks

TWO DATA COLLECTION EXERCISES FOR A DOCTORAL RESEARCH PROJECT

- THANK YOU FOR AGREEING TO PARTICIPATE IN THIS RESEARCH PROJECT LOOKING INTO YOUR MOTIVATION TOWARDS CHOOSING OF ART AND DESIGN FOR GCSE. WHETHER YOU LIKE STUDYING ART OR NOT, THE RESEARCHER WOULD LIKE TO HEAR YOUR OPINIONS.
- FIRSTLY, THE RESEARCHER WOULD LIKE YOU DO TO A SHORT DRAWING ACTIVITY, (WHICH WON'T BE MARKED). FOR THIS, PLEASE DRAW , WITH THE PENCIL CRAYONS ON THE PAPER PROVIDED YOUR FIRST THOUGHTS OF AN IMAGE OF 'AN ARTIST' THAT POPS INTO YOUR HEAD. THEN, BRIEFLY DESCRIBE YOUR IMAGE IN THE BOX AT THE BOTTOM OF THE PAPER.
- SECONDLY, PLEASE COMPLETE THE ON-LINE QUESTIONNAIRE IN THE SURVEY MONKEY LINK WHICH YOUR ART TEACHER WILL PROVIDE.
- THANK YOU!



Appendix 9 - University's ethical permission



Dr Anne Haight
Director of Studies
Faculty of Humanities and Social Sciences
Oxford Brookes University

22nd October 2020

Dear Dr Haight,

UREC Registration No: 201415

Study title: Art and Design Education - not for boys? Investigating perceptions of Art and Design and their impact on students' motivation to study the subject at GCSE level: a case study of three English secondary schools.

Thank you for the email of 19th October 2020 outlining the response to the points raised in my previous conditional approval letter regarding the PhD study of your research student, Ruth Tufnell and attaching the revised documents. I am pleased to inform you that, on this basis, UREC is happy to grant full approval for this study.

The UREC approval period for the data collection phase of the study is two years from the date of this letter, so until 22nd October 2022. If you need the approval to be extended please do contact me nearer the time of expiry.

Should the recruitment, methodology or data storage change from your original plans, or should any study participants experience adverse physical, psychological, social, legal or economic effects from the research, please inform me with full details as soon as possible.

Yours sincerely,

A handwritten signature in blue ink, appearing to read "S Quinton", with a long horizontal flourish extending to the right.

Dr Sarah Quinton
Chair of the University Research Ethics Committee

cc Dr Rachel Payne, Supervisory Team
Dr Carol Brown, Research Ethics Officer
Jill Organ, Research Degrees Team

www.brookes.ac.uk

Appendix 10- Questions relating to items assessing children's self and task perceptions in the domain of mathematics

Eccles, J.S. & Wigfield, A. (1995) In the mind of the actor: The structure of adolescents' achievement task values and expectancy-related beliefs. *Personality and Social Psychology Bulletin*, 21(3), pp. 215-225.

APPENDIX

Items Assessing Children's Self- and Task Perceptions in the Domain of Mathematics

PERCEIVED TASK VALUE ITEMS

Intrinsic Interest Value

Item 1. In general, I find working on math assignments (very boring, very interesting)

Item 2. How much do you like doing math? (not very much, very much)

Alpha coefficient = .76

Attainment Value/Importance

Item 3. Is the amount of effort it will take to do well in advanced high school math courses worthwhile to you? (not very worthwhile, very worthwhile)

Item 4. I feel that, to me, being good at solving problems which involve math or reasoning mathematically is (not at all important, very important)

Item 5. How important is it to you to get good grades in math? (not at all important, very important)

Alpha coefficient = .70

Extrinsic Utility Value

Item 6. How useful is learning advanced high school math for what you want to do after you graduate and go to work? (not very useful, very useful)

Item 7. How useful is what you learn in advanced high school math for your daily life outside school? (not at all useful, very useful)

Alpha coefficient = .62

ABILITY/EXPECTANCY-RELATED ITEMS

Item 8. Compared to other students, how well do you expect to do in math this year? (much worse than other students, much better than other students)

Item 9. How well do you think you will do in your math course this year? (very poorly, very well)

Item 10. How good at math are you? (not at all good, very good)

Item 11. If you were to order all the students in your math class from the worst to the best in math, where would you put yourself? (the worst, the best)

Item 12. How have you been doing in math this year? (very poorly, very well)

Alpha coefficient = .92

PERCEIVED TASK DIFFICULTY ITEMS

Task Difficulty

Item 13. In general, how hard is math for you? (very easy, very hard)

Item 14. Compared to most other students in your class, how hard is math for you? (much easier, much harder)

Item 15. Compared to most other school subjects that you take, how hard is math for you? (my easiest course, my hardest course)

Alpha coefficient = .80

Required Effort

Item 16. How hard would you have to try to do well in an advanced high school math course? (not very hard, very hard)

Item 17. How hard do you have to try to get good grades in math? (a little, a lot)

Item 18. How hard do you have to study for math tests to get a good grade? (a little, a lot)

Item 19. To do well in math I have to work (much harder in math than in other subjects, much harder in other subjects than in math)

Alpha coefficient = .78

NOTE: All items were answered on Likert-type scales ranging from 1 to 7.

Appendix 11 - Analysis of the drawings

Based on literature (Chambers, 1983; Mead and Metraux, 1957; Goodenough, 1926; Goodenew, 1977; Harris, 1963), the following were chosen as indicators of the standard image of an artist:

1. beret/smock (usually but not necessarily paint splattered)
2. paint palette/easel (symbols of traditional painting)
3. male with distinguishing features (including beards, moustaches, or abnormally long sideburns)
4. symbols for a still life image or objects to paint
5. a reference to a famous white male European artist
6. relevant caption or symbol

Appendix 12 - Codes developed through literature review and theoretical framework

Initial open inductive code groups for qualitative data (Taylor and Gibbs, 2010; Saldana, 2015).

Inductive Code	References/Relevance
Artists names	Atkinson's (2006, p.21), Cary, (2005) and Freedman (2003)
Art materials and activities	MacPhee and Prendergast, (2019), (Novakovic, 2015), Mason (2005)
Degrees of competence	General expectancy-value model of achievement choices (Eccles, 2007)
Perceptions of ability and difficulty	General expectancy-value model of achievement choices (Eccles, 2007)
Engagement/pleasure and enjoyment	General expectancy-value model of achievement choices (Eccles, 2007)
Perceived cost	General expectancy-value model of achievement choices (Eccles, 2007)
Background/homelife	Bourdieu (1986), Bourdieu and Wacquant, (1992 pp127)
Interests and leisure pursuits	(Bourdieu, (2007, 1977, 1979), Etherington (2013, p.36), Wikberg, (2013), (Dalton, 2001), Mason (2005)
Boys' perceptions and motivation towards art education	Burman, (2005) Etherington (2013) Donogue (2010) Savoie (2009) Dalton (2001)
Values and interest	Eccles, (2007, 1983) Eccles, Adler, & Meece, (1984) Eccles & Wigfield, (1995, 2002) Parsons & Goff (1980) Wigfield, (1994) Wigfield & Eccles, (1992, 2000, 2002)
Future plans/careers	De Silva de Alwis, (2010), Creative Industries (2018, 2020)

Initial quantitative data deductive priori codes driven by concepts within the research (McKibben, 2020)

Deductive Codes	References/Relevance
Gender	Van de Vleuten et al (2016), The Council of Europe's Gender Equality Strategy (2022, p.3), Scholes & McDonald (2022), Mills, (2016) Williams, Muller, and Kilanski, (2012) Dalton (2001), Eccles (2007), Wikberg (2013)
Ethnicity/country of origin	Ethnicity facts and figures, Gov.uk (2020), Graham & Taylor, (2002)
Art education/teacher influence	Bourdieu (2007, 1977, 1979), Dineen and Collins, 2005, Hickman (2004, 2007, 2010) Downing and Watson (2004), Addison and Burgess (2003, 2013, 2014)
Popular items in the home	Bourdieu (1986)
Free time activities	Etherington (2013, p.36), Wikberg, (2013), (Dalton, 2001), Mason (2005)
Age making art at home	Mason (2005), MacPhee and Prendergast, (2019)
Perceived effort	General expectancy-value model of achievement choices (Eccles, 2007)
Expectations of success	General expectancy-value model of achievement choices (Eccles, 2007)
Perceived value	General expectancy-value model of achievement choices (Eccles, 2007)
Enjoyment/level of difficulty	General expectancy-value model of achievement choices (Eccles, 2007)
Usefulness/Opting for a related creative career	De Silva de Alwis (2010), Creative Industries (2018, 2020)

Appendix 13 - A summary of responses to questions of expectations and motivation in relation to gender, ethnicity, and language spoken at home

Gender and respondent number	What language do you speak at home?	Ethnicity	Response to Q15 Being good at art is important to me?	Response to Q20 Do you get pleasure and excitement out of making art?	Response to Q26 How much do you value art as a subject?	Response to Q32 Do you think GCSE art will be useful to you in your future career?
Boy 42	English	British	Agree	Yes	A lot	Highest
Boy 41	English	British	Strongly agree	Yes	A lot	Second Highest
Boy 37	English	British	Neither agree nor disagree	Sometimes	A bit	Lowest
Boy 36	English and Korean	British	Agree	Sometimes	A bit	Second Lowest
Boy 35	English	Outside Britain	Strongly agree	Yes	A bit	Second Highest
Boy 33	Russian	Russian /British	Neither agree nor disagree	Sometimes	A bit	Second Lowest
Boy 30	English	British	Agree	Yes	A bit	Third Lowest
Boy 26	Filipino tagalog	Philippines	Agree	Sometimes	A bit	Second Lowest
Boy 25	Polish	British Polish	Neither agree nor disagree	Sometimes	A bit	Second Lowest
Boy 24	English	Outside Britain	Disagree	Sometimes	A bit	Lowest
Boy 19	English	British	Disagree	Sometimes	A bit	Second Lowest
Boy 18	English	British	Agree	Yes	A bit	Third Highest
Boy 13	English	British	Strongly disagree	Sometimes	Not at all	Second Lowest
Boy 12	English	Outside Britain	Disagree	No	A bit	Lowest
Boy 11	English	Mother British Father Outside Britain	Disagree	Sometimes	A bit	Second Lowest
Boy 10	English	Mother Outside Britain Father British	Neither agree nor disagree	Yes	A lot	Second Lowest
Boy 9	English	British	Agree	Sometimes	A bit	Third Lowest
Boy 7	English	Mother Outside Britain Father British	Neither agree nor disagree	Sometimes	A lot	Third Highest
Boy 4	English	British	Disagree	Sometimes	A bit	Third Lowest
Boy 2	English	British	Disagree	Yes	Somewhat	Lowest
Girl 1	English	British	Agree	Yes	A lot	Third Lowest
Girl 40	English	British	Disagree	Yes	A bit	Third Lowest
Girl 39	English	British	Strongly agree	Yes	A lot	Second Highest
Girl 38	English	British	Disagree	Sometimes	Not at all	Lowest
Girl 34	English	British	Neither agree nor disagree	Sometimes	A lot	Third Lowest
Girl 32	English	British	Agree	Yes	A bit	Second Highest
Girl 31	English	British	Neither agree nor disagree	Yes	A lot	Third Highest
Girl 29	English	British	Strongly disagree	No	Not at all	Second Lowest
Girl 28	English And Swahili	East African	Strongly agree	Yes	A lot	Highest
Girl 23	English	Mother British Father Outside Britain	Agree	Yes	A lot	Highest
Girl 22	English	British	Agree	Sometimes	Somewhat	Lowest
Girl 21	English	Britain	Strongly agree	Sometimes	A lot	Second Highest
Girl 20	English	British	Agree	Yes	A lot	Second Highest
Girl 16	English	British	Disagree	No	Not at all	Third Lowest
Girl 14	English	British	Neither agree nor disagree	Sometimes	Somewhat	Mid
Girl 8	Spanish English	Outside Britain	Agree	Yes	A lot	Mid
Girl 6	English	British	Neither agree nor disagree	Sometimes	A bit	Third Highest
Girl 5	English	British	Strongly agree	Yes	A bit	
Girl 3	English	British	Neither agree nor disagree	Sometimes	Somewhat	Mid
Preferred not to say 27	English	British	Agree	Sometimes	A bit	Third Highest
Preferred not to say 15	English	Mother British Father Outside Britain	Agree	Yes	A lot	Mid

Appendix 14 - A word-processed version of the students' responses regarding their pictures

Workings Key from indications in their pictures and descriptions:

Male artist

Female artist

Gender of artist not identified

Old fashioned clothing

Famous white male European artist

Student	Question	Comment
Girl A	Who is it?	An imaginary person
	What are they doing?	Looking at a picture they have painted in disappointment
	Where are they?	Anywhere, art studio, their house
	What might they be saying?	Aggh, it's pretty bad
	What are they wearing?	Jumper/cardigan and skirt
	What are they holding?	Paintbrush/palette
	Do they have any accessories	earring
Girl B	Who is it?	An artist
	What are they doing?	Looking at a piece of work they have just finished
	Where are they?	Anywhere
	What might they be saying?	Finally, it took so long
	What are they wearing?	Normal clothes
	What are they holding?	Nothing
	Do they have any accessories	
Girl C	Who is it?	Cornelia Parker
	What are they doing?	Smiling
	Where are they?	Cheshire, England
	What might they be saying?	They aren't speaking
	What are they wearing?	A jacket, checkered top underneath
	What are they holding?	She's not holding anything, pos paint brush
Girl D	Who is it?	Pablo Picasso
	What are they doing?	Posing
	Where are they?	An interview
	What might they be saying?	Explaining his style of art
	What are they wearing?	Normal clothes
	What are they holding?	Nothing
	Do they have any accessories	No
Girl E	Who is it?	Vincent van gogh
	What are they doing?	Painting the starry night
	Where are they?	Painting studio
	What might they be saying?	Not much
	What are they wearing?	Art clothing
	What are they holding?	Paint pallet and brush
	Do they have any accessories	No

Girl F	Who is it?	Vincent van Gogh
	What are they doing?	Painting
	Where are they?	Art Room (in his house)
	What might they be saying?	Humming
	What are they wearing?	Hat-shoes-jumper-apron-trousers
	What are they holding?	Paint brush
	Do they have any accessories	Hat/burley
Girl G	Who is it?	A painter, specifically a woman!
	What are they doing?	Painting a picture, of flowers
	Where are they?	
	What might they be saying?	They might be commenting on their work or just focusing on what they are doing
	What are they wearing?	A casual, simple look -? And a t-shirt, with their hair tied away from their workspace
	What are they holding?	A paint brush and colour palette
	Do they have any accessories	No, but they also have an easel and stool in their workspace
Girl H	Who is it?	This is Tahlia
	What are they doing?	She is making a competition piece of art
	Where are they?	
	What might they be saying?	She might be saying about color
	What are they wearing?	There wearing red cardigan and three layered necklace
	What are they holding?	There holding a paintbrush and canvas
	Do they have any accessories	
Girl J	Description	Its just an Artist. He is painting. He is sitting outside and drawing what he sees. 'What a lovely day'. He is wearing a design hand painting top. He is holding a Brush
Girl K	Who is it?	An artist
	What are they doing?	Looking at their picture
	Where are they?	At their home
	What might they be saying?	What do you think?
	What are they wearing?	Top, trousers, shoes, apron
	What are they holding?	Paintbrush, palette
	Do they have any accessories	No
Girl L	Who is it?	An artist
	What are they doing?	Painting
	Where are they?	In an art studio
	What might they be saying?	This is hard
	What are they wearing?	A blue top
	What are they holding?	A paintbrush
Girl I	Who is it?	I just drew a random artist (it could be me, I don't know)

	What are they doing?	I thought that an artist tries to find a beauty of emotion in the world so even though an artist is in beautiful nature, they are drawing best friends which is something they find beautiful.
	Where are they?	They are near mountains and trees and sitting on a bench
	What might they be saying?	I think they wouldn't be saying anything. They would just be enjoying the peacefulness
	What are they wearing?	They are wearing overalls and a beree
	What are they holding?	They are holding art utensils and a palatte
	Do they have any accessories	There is an easel in the background with a sketch on it.
Boy A	Who is it?	Banksy
	What are they doing?	Throwing flowers
	Where are they?	On a wall
	What might they be saying?	Weakness is courage
	What are they wearing?	Jumper, hat, mask, trousers
	What are they holding?	Flowers
	Do they have any accessories	no
Boy B	Who is it?	Van gogh
	What are they doing?	nothing
	Where are they?	inside
	What might they be saying?	
	What are they wearing?	suit
	What are they holding?	nothing
	Do they have any accessories	no
Boy C	Who is it?	Pablo Picasso
	What are they doing?	Sitting still and looking at the camera
	Where are they?	Anywhere
	What might they be saying?	Art is amazing
	What are they wearing?	A polo shirt
	What are they holding?	Nothing
	Do they have any accessories	
Boy D	Who is it?	Me in 8 years. That's a joke. An artist
	What are they doing?	Not doing what they thought they would be doing when they said they wanted to be an artist when they were 6
	Where are they?	At a funeral no one attended
	What might they be saying?	Nothing
	What are they wearing?	A cheap suit
	What are they holding?	Nothing
	Do they have any accessories	No
Boy E	Who is it?	An artist
	What are they doing?	Nothing
	Where are they?	Nowhere

	What might they be saying?	Anywhere
	What are they wearing?	'Finished'
	What are they holding?	An apron
	Do they have any accessories	canvas
Boy F	Who is it?	A painter
	What are they doing?	Painting
	Where are they?	France
	What might they be saying?	'How does my painting look?'
	What are they wearing?	A French hat/ painting cap
	What are they holding?	Paint brush
	Do they have any accessories	A hat/ paint brush/ bow tie
Boy G	Who is it?	Pablo Picasso
	What are they doing?	Resting
	Where are they?	In his art studio
	What might they be saying?	Nothing but thinking about artwork
	What are they wearing?	Gather top
	What are they holding?	Nothing
	Do they have any accessories	Chain
Boy H	Who is it?	Vincent van Gogh
	What are they doing?	Talking to you
	Where are they?	In front of one of his paintings
	What might they be saying?	Saying hello
	What are they wearing?	A t-shirt
	What are they holding?	A paintbrush
	Do they have any accessories	A ring
Boy I	Who is it?	Bob Ross
	What are they doing?	He is painting happy little trees
	Where are they?	He is in his studio
	What might they be saying?	We don't make mistakes, just happy accidents
	What are they wearing?	A shirt and jeans
	What are they holding?	A paint brush and palette
	Do they have any accessories	He has an easel
Boy J	Who is it?	Bob Ross
	What are they doing?	Painting
	Where are they?	In the art studio
	What might they be saying?	A palette
	What are they wearing?	Blue shirt and jeans
	What are they holding?	
	Do they have any accessories	A palette
Boy K	Who is it?	Pablo Picasso
	What are they doing?	Smiling
	Where are they?	House
	What might they be saying?	Hello
	What are they wearing?	nothing
	What are they holding?	Nothing
	Do they have any accessories	no
Boy L	Who is it?	Van gogh

	What are they doing?	Staring at the camera
	Where are they?	Asking them how he looks/stuff about the picture
	What might they be saying?	He's wearing a blue overcoat and a artists smock
	What are they wearing?	Nothing
	What are they holding?	No
	Do they have any accessories	A paintbrush in his hair
Boy M	Who is it?	A painter
	What are they doing?	Painting a piece of art
	Where are they?	A studio
	What might they be saying?	Nothing, they are working quietly
	What are they wearing?	An apron and a shirt
	What are they holding?	A paint brush
	Do they have any accessories	glasses
Boy N	Who is it?	An artist
	What are they doing?	Smiling
	Where are they?	In their art studio
	What might they be saying?	I need to get this brush out of my hair
	What are they wearing?	Crazy colourful clothes
	What are they holding?	A paintbrush
	Do they have any accessories	A paintbrush in his hair
Boy O	Who is it?	A Frenchman
	What are they doing?	Painting
	Where are they?	In an art studio
	What might they be saying?	Qui – very nice
	What are they wearing?	Broken glasses and a moustache
	What are they holding?	Paint brush and palatte
	Do they have any accessories	Magnifying glass
Boy P	Who is it?	An artist from my head
	What are they doing?	The artist is painting an image
	Where are they?	My artist is in the studio
	What might they be saying?	The artist does not speak when at work
	What are they wearing?	The artist is wearing a striped shirt and old fashioned trousers. He is also wearing an artist hat
	What are they holding?	My artist is holding a paintbrush and paints
	Do they have any accessories	
Boy Q	Who is it?	Pablo Picasso
	What are they doing?	Painting
	Where are they?	France
	What might they be saying?	I don't think they are saying anything
	What are they wearing?	A striped blue top and black trousers
	What are they holding?	Paint brush
	Do they have any accessories	A beret
Boy R	Who is it?	Male
	What are they doing?	

	Where are they?	
	What might they be saying?	
	What are they wearing?	
	What are they holding?	
	Do they have any accessories	
Other A	Who is it?	Vincent van Gogh
	What are they doing?	painting
	Where are they?	A painter
	What might they be saying?	Stay still
	What are they wearing?	A shell chain – a cross
	What are they holding?	A paintbrush
	Do they have any accessories	
Other B	Who is it?	Male
	What are they doing?	
	Where are they?	
	What might they be saying?	
	What are they wearing?	
	What are they holding?	
	Do they have any accessories	

Appendix 15 - Written version of the students' narrative regarding their open-ended questions in the questionnaire. A categorisation of the responses, corresponding them with their similarity

Q4. What language do you speak at home most of the time?

Coding Key for categories:

English = 36

English together with another language = 3

Spoke another language at home = 3

Respondent ID	What language do you speak at home most of the time?
	Open-Ended Response
1	English
2	English
3	English
4	English
5	English
6	English
7	english and Korean
8	English
9	English
10	Russian
11	English
12	English
13	English
14	English
15	English And Swahili
16	English
17	Filipino tagalog
18	Polish
19	English
20	English
21	English
22	English
23	English
24	English
25	English
26	English
27	English
28	English
29	English
30	English
31	English

32	English
33	English (UK)
34	English
35	Spanish + English
36	English
37	English
38	English
39	English
40	English
41	English
42	English

Q13.If you answered no to question 12, at what age did you stop making art at home?

Coding Key:

Never have/did
Very young
Age 6
Age 7
Age 8-9
Age 10-11
Age 12
Age 13
I only do it for schoolwork/ I have to/don't enjoy it/never did

Respondent ID	If you answered no to question 12, at what age did you stop making art at home?
	Open-Ended Response
1	11
2	
3	
4	
5	very young
6	12
7	i do it for school work
8	
9	11
10	
11	10-11
12	
13	12
14	like 8 idk lol
15	
16	
17	13
18	
19	12
20	12
21	
22	
23	
24	I only do it for school work, as i don't really enjoy art
25	
26	never did
27	about 10 11
28	

29	About year 5 probably
30	8
31	i never had made art at home
32	
33	12/13
34	8
35	Still do it
36	8
37	
38	Year 6
39	6
40	6
41	8
42	

Q18. What has been your most enjoyable art project at school and why?

Open thematic coding Key for multiple categories:

Clay/Pottery/Modelling = 10

I don't have one = 4

Painting = 3

Creative drawing = 4

Using materials = 4

Because it is messy = 3

Creative Freedom = 2

Successful = 2

Relaxing/fun/enjoyable = 10

Respondent ID	What has been your most enjoyable art project at school and why?
	Open-Ended Response
1	Drawing and shading
2	My surrealism piece
3	I enjoyed doing a project on texture and designing landscapes, as enjoyed working with a range of materials and experimenting with different combinations of these to create texture.
4	the toilet roll one because its just a different shape and a different material to work on
5	Pottery, because you can carve and I enjoy that.
6	Creative drawing
7	the skin tone in coloured pencil
8	The weeping women homework where we had to recreate at least 50% of the painting. It let us have creative freedom to recreate it however we wanted.
9	clay because it is a bit messy and you are making things not drawing.
10	the owl project because it was fun and enjoyable.
11	either the clay animals or the oil pastel portrait of the animals because the were both quite fun to do and enjoyable with a hands on experience
12	using oil pastels because it was a new experience for me
13	I don't have a favourite project. I just loved any art lesson in year 6
14	none lol
15	Learning different ways of shading, drawing and painting , because it influences the way your art works and you can change your perception
16	I enjoyed the clay pinch pots we did in year 8 because I like working with clay and making physical objects
17	Working on cubism because I found it more interesting than the rest so far
18	clay modelling because it was fun to make
19	I do not think I have a favourite.
20	Making a canvas painting of a lake at my old school
21	clay pot model. because i could do mostly what i want with it without being told what to do

22	i did a sketch of my favourite singer and it turned out very successful with the depths of the shading
23	i really enjoyed making a front cover for our art folders because we could draw whatever we liked. so i love drawing and i love having the freedom to express myself and draw whatever i like.
24	Making clay animals
25	clay modelling because it is fun and messy
26	none, i have no interest in art
27	i dont have one
28	Drawing things from a reference because I like drawing things from a reference
29	I think making the clay animals in year 8 was really fun becuae it seemed more practical and interesting to do
30	Building out of clay because it was very fun
31	doing paintings in primary
32	I DONT KNOW
33	Abstract painting
34	Making papermashe dogs this was fun as the result was good
35	Experimenting and trying new things
36	Dog pictures in form 2
37	Painting - its quite relaxing and fun
38	Sculpture
39	Modelling It makes it fun
40	When we got to draw animals
41	Abstract drawing
42	Food, because I like drawing from life. Pop Art, because it is bright and colourful

Q19. Tell me an example of an art project you found more difficult and why you thought this was the case.

Open thematic coding key for multiple categories:

Pencil drawing/sketching/graphite = 6

Portraits = 7

Pablo Picasso = 2

Handling Clay/Pottery = 6

Painting = 7

Cubism = 2

How to grasp the different techniques and apply them = 2

I can't draw faces = 3

I am terrible at drawing/art/not very good at it = 6

Stressful = 2

Hard to replicate = 2

Respondent ID	Tell me an example of an art project you found more difficult and why you thought this was the case?
	Open-Ended Response
1	Painting because it's not one of my strong points
2	making actual pieces
3	I find projects that focus on specific art skills, such as shading, difficult as I find it hard to grasp the different techniques and using them in my work to create a desired effect.
4	using pencil because i don't like when it smudges
5	The surreal drawing, I don't really enjoy drawing
6	Cubism
7	graphite pencil drawing because it was difficult to shade in the different areas without it being too dark
8	Colour blending. It required a lot of effort. I'm not sure.
9	self portraits because I can't draw faces
10	sketching because I am bad at sketching
11	creating a self portrait because it was hard to recreate yourself and get the right proportions and i couldn't get it perfect, it didn't look extremely like me
12	recreating pablo picasso's work because i found it stressful
13	Oil painting, because I push too hard
14	all of them because i am terrible at art
15	We had to shade half of a painting and it had to look like it was one and the same, the hard bit was that we had to press really hard
16	I found work on Kandinsky and when we had to produce a piece from music difficult because I couldn't think of shapes or colours from a sound
17	Reference points was very difficult for me because I would always doubt myself if it's in the right place
18	none were more difficult it just i think i am not good at some art
19	Cubism - I am not certain on why I found this piece of work difficult but I think the main issue was that I did not find this project enjoyable.
20	I found making a clay elephant quite difficult as my area of art is more drawing and painting rather than modelling or sculpting.

21	coloured pencil portrait because im not good at drawing depth
22	i did a painting and it was very hard to stop it from looking messy i think this was also due to the quality of the paint brushes
23	i found doing a self portrait difficult because i didnt find that it was in my usual drawing style and it had to be just right to be realistic so there wasnt much choice or freedom
24	Drawing when nobody's told me what to draw
25	painting, it takes more effort than for example just drawing, and you need to be more priciest.
26	none, i dont care
27	modeling
28	making metal charms because I get nervous around burning metal
29	Same as above, the clay animals we made in year 8 it was difficult to do as we needed to shape them correctly and in proportion
30	Painting
31	drawing the weeping woman
32	I DONT KNOW
33	Pottery - making a themed mug, because the 3D aspect made it considerably harder, I really enjoyed the challenge though.
34	Drawing faces it was very complicated
35	working with clay, my portrait in my old school
36	Picture
37	Arranging things and finding good angles to take pictures of the things - i found it harder as i am used to taking pictures in the center and straight on
38	Drawing - because I'm not very good at it
39	Water paint
40	When we had to do pottery I found it very difficult because it was very involved and required quite a lot of skill
41	Imaginative building because I am not very good creating imaginary buildings
42	People, because I struggle to draw them, I would like to do more if it though so I can improve

Q25. How much do you value art in the school curriculum?

Open thematic coding key for multiple categories:

I value it a lot = 10

Not much/I don't like it/no value = 8

Only useful if you want to pursue something in art = 2

In the middle/alright = 7

Enjoy but don't take seriously/not bothered = 6

I value it as much as any other subject/creates a good contrast = 2

Fun = 2

Respondent ID	How much do you value art in the school curriculum?
	Open-Ended Response
1	I value it a lot
2	I think it's a sort of escape for me and helps me express myself
3	I value art in the way that it introduces me to a wider way of looking at the world, however I don't think that it is a necessary subject that must be studied in order to understand this, although I enjoy how unique art is as a subject.
4	i look forwards for my lessons because i get to learn new skill and marital and learn about artist
5	Not much
6	
7	i think it is important to be able to draw or paint in art but for what i want to do with my future it may not be the most important subject i need
8	It's useful if you want to pursue something that art is useful in. Other than that it's not really needed.
9	
10	in the middle
11	i value art quite a bit
12	i value it a lot because it is fun for me
13	A decent amount as its one of the lessons where I don't fall behind as much
14	not at all
15	A lot
16	I prefer doing art outside of school because i can choose which medians I use but the techniques I learn in school are useful so i value it quite a bit
17	It's something I still enjoy but something I wouldn't want to take seriously
18	alright
19	From 1 to 10 4 or 5
20	I do really value and enjoy art and have only recently thought about taking it as a GCSE option but I am still not sure.
21	I don't like art at school because we cant choose what we do as the project
22	i value it quite a bit its one of my favourite hobbies
23	i value it a lot because i think it reflects on someone as a person rather than their academic ability
24	In the middle

25	pretty high but I am not really bothered
26	i dont
27	i dont really
28	A lot
29	It's not my favourite subject but i think if i was good at it i would enjoy it more, i prefer writing and history
30	I don't really value it
31	i do not value it a lot as i do not like the subject
32	Not too much
33	Fairly highly, good contrast to more academic subjects
34	I value it as much as any other subject
35	Very much
36	It is fun
37	Not as much as the academics but it is still important
38	A normal amount
39	A fair bit but not hugely important to me
40	I don't value it that much because i prefer and am better at maths and science
41	Pretty much
42	Art is my favourite subject

Q31. Are you planning on doing GCSE art and if not, why not?

Open thematic coding key for multiple categories:

Yes, I am planning to study GCSE art = 11

No, because I don't enjoy it and I'm not very good at it = 5

No, it won't help me with what I want to do in the future/ will get me nowhere/ not useful = 6

Undecided/ other subjects may take priority = 8

I am not because I am not confident that I would do well in it = 2

No because I think it will take over lots of my free time. More so than other subjects = 2

Other subjects take priority = 2

Respondent ID	Are you planning on doing GCSE art and if not, why not?
	Open-Ended Response
1	I am planning on doing art for gcse
2	Yes
3	I am not planning on taking GCSE art next year, mostly due to the hours of work and dedication that I know it takes to produce an effective piece of coursework. Also, I am not sure if I possess the skills to do so as although I enjoy art, I am not sure if I would be good enough or as motivated to complete this course compared to those of other school subjects.
4	yessssss
5	No, because I don't enjoy it and I'm not very good at it.
6	No
7	I am not thinking of taking it as my top subject because it won't help me with what i want to do in future but and i don't really have a backup if that falls through
8	I might consider graphic design, I do want to to pursue something creative but I'm not actually good at art.
9	no because it will be difficult and I will get very stressed over it
10	no because it wont be useful for me.
11	I might
12	yes i am
13	I haven't decided yet.
14	no, it's boring and will get me nowhere in life
15	Yes
16	No, art gcse takes a lot of time and coursework which would be very stressful for me
17	I might
18	I don't know
19	No - with all honesty I just feel like art will not really help me with my current dream.
20	I want to but I am still not too sure.
21	no because i wont need it in my life and i have other gcse's i want/need to do
22	i am planning on doing art for GCSE
23	yes i am.
24	No, I don't really enjoy it

25	yes
26	no, i dont like art.
27	im not because i dont really enjoy art
28	Yes
29	I'm not because I wouldn't be able to produce the work at the standard needed to get a good grade in it, but if i was good at it I would definitely take it as its a fun subject
30	no because I don't have fun doing art anymore
31	i am not because i am not confident that i would do well in it
32	I'm thinking about it
33	Potentially, not sure yet, because other subjects may take priority for me
34	No because i think it will take over lots of my free time more so than other subjects
35	Maybe because there are too many options and too little you are able to do
36	No, don't think it will be important later in life
37	Maybe not sure yet
38	I think so
39	No because I probably wont do it for A level
40	I don't think so because I feel as though it is not one of my strongest subjects
41	No because I am not very keen on art
42	Yes

Q33. What careers do you associate with an art education?

Open thematic coding key for multiple categories:

Architecture = 17
 Illustrator = 3
 Interior Designer = 5
 Photography = 3
 Tattoo artist = 2
 Artist = 19
 Animation = 4
 Product/Graphic Design = 5
 Painting = 6
 Designer = 5
 Art teacher = 4
 Fashion Designer = 6
 Art Buyer/sales/dealer = 2

Respondent ID	What careers do you associate with an art education?
	Open-Ended Response
1	Architecture, illustrator, car design
2	Architect/ interior designer
3	I associate art education with roles such as artists themselves, in the industry of painting, pottery, design e.t.c. Perhaps also architects, interior designers, and art teachers.
4	artist or maybe tattooist
5	Photography, tattoos, artist
6	Artist
7	artist architect
8	Architecture. Animation. Entertainment. Product design.
9	artist designing
10	painting, illustrators,
11	artists, designing, architecture, fashion
12	designer, artist, architect, photographer
13	Architect and designer
14	artist, architect idk
15	Architecture Interior design Animator
16	graphic design, architecture, painter
17	Architecture
18	warhammer
19	Art teacher/artist and maybe an architect
20	Product design and architecture
21	art teacher.
22	architect
23	illustrator, graphic designer or artist, or art influencer
24	Painter, designer, cartoonist
25	landscaping, building, artist, animator

26	artist, fascist dictator, other stuff
27	fashion
28	Animation, direction, artist, graphic design
29	Art teacher Photography Art museum person Fashion and textiles An artist
30	Designing
31	being an artist
32	Artist
33	Game designer, fashion designer, cinematographer
34	Architecture
35	Maybe, i have many things i like and some options are involved with art
36	Painter
37	Being an artist and selling art - fashion designer - jewellery- set design
38	Interior design
39	Drawing paintings
40	Painter, fashion designer, sketcher and architect
41	Artists, building designer
42	Advertising, working in a gallery, art dealing, artist

Q37 If someone has discouraged you about a career in the creative industries, then who was it (please only put your relationship to them and not their name) and why do you think this was the case?

Respondent ID	If someone has discouraged you about a career in the creative industries, then who was it (please only put your relationship to them and not their name) and why do you think this was the case?
	Open-Ended Response
1	No one has discouraged me from creative industries
2	
3	
4	family
5	
6	
7	
8	
9	
10	
11	no one has discouraged me
12	
13	No they haven't
14	friends
15	
16	
17	
18	no
19	No
20	My grandparents as they did say that art is enjoyable but doesnt bring enough money in.
21	
22	
23	no
24	Nobody has
25	
26	no one
27	
28	
29	
30	No-one
31	
32	No one had discouraged me
33	
34	
35	
36	

37	
38	No one has discouraged me
39	
40	
41	No one
42	

Appendix 16- Answer cross referencing

A cross referencing of the answers to Q13: what age did you stop making art at home with Q 4 (gender) and Q 7: At school, did any of the following apply to you: I had a specialist art teacher at primary school (they did not teach any other subjects); I have had a female art teacher; I have had a male art teacher; I enjoyed art at primary school between the ages 4-8; I enjoyed art at primary school between the ages 8-11; I enjoyed art at primary school between the ages 11-14.

Response	What is your gender identity?	At school, do any of the following apply to you (Tick all that apply)						If you answered no to question 12, at what age did you stop making art at home?
		I had a specialist art teacher at primary school	I have had a female art teacher	I have had a male art teacher	I enjoyed art at primary school between ages 4-8	I enjoyed art at primary school between ages 8-11	I enjoyed art at primary school between ages 11-14	Open-Ended Response
1	Male		✓		✓	✓	✓	11
2	Male						✓	
3	Female		✓		✓	✓	✓	
4	Female		✓		✓	✓	✓	
5	Male		✓					very young
6	Male	✓	✓		✓	✓		12
7	Male		✓			✓	✓	i do it for school work
8	Male		✓		✓	✓	✓	
9	Female		✓			✓		11
10	Male		✓			✓	✓	
11	Female		✓		✓	✓	✓	10-11
12	Female		✓		✓	✓	✓	
13	Male		✓			✓	✓	12
14	Female		✓		✓			like 8 idk lol
15	Female		✓		✓	✓	✓	
16	Prefer not to say		✓		✓	✓	✓	
17	Male		✓			✓		13
18	Male	✓	✓			✓		

Response	What is your gender identity?	At school, do any of the following apply to you (Tick all that apply)						If you answered no to question 12, at what age did you stop making art at home?
		I had a specialist art teacher at primary school	I have had a female art teacher	I have had a male art teacher	I enjoyed art at primary school between ages 4-8	I enjoyed art at primary school between ages 8-11	I enjoyed art at primary school between ages 11-14	Open-Ended Response
19	Male		✓		✓	✓	✓	12
20	Female		✓		✓	✓	✓	12
21	Female		✓	✓	✓	✓	✓	
22	Female		✓				✓	
23	Female		✓		✓	✓	✓	
24	Male		✓		✓			I only do it for school, as i don't really enjoy art
25	Male	✓	✓		✓	✓	✓	
26	Other		✓					never did
27	Female		✓					about 10 11
28	Prefer not to say				✓	✓	✓	
29	Female		✓		✓	✓		About year 5 probably
30	Male	✓	✓					8
31	Male		✓					i never made art at home
32	Male		✓			✓	✓	
33	Male	✓	✓	✓		✓	✓	12/13
34	Male	✓	✓	✓	✓	✓	✓	8
35	Female		✓	✓	✓	✓	✓	Still do it
36	Male	✓	✓	✓	✓	✓	✓	8
37	Female	✓	✓			✓	✓	
38	Female	✓		✓	✓	✓	✓	Year 6
39	Male	✓		✓				6
40	Female	✓	✓	✓	✓	✓	✓	6
41	Male	✓	✓		✓	✓	✓	8

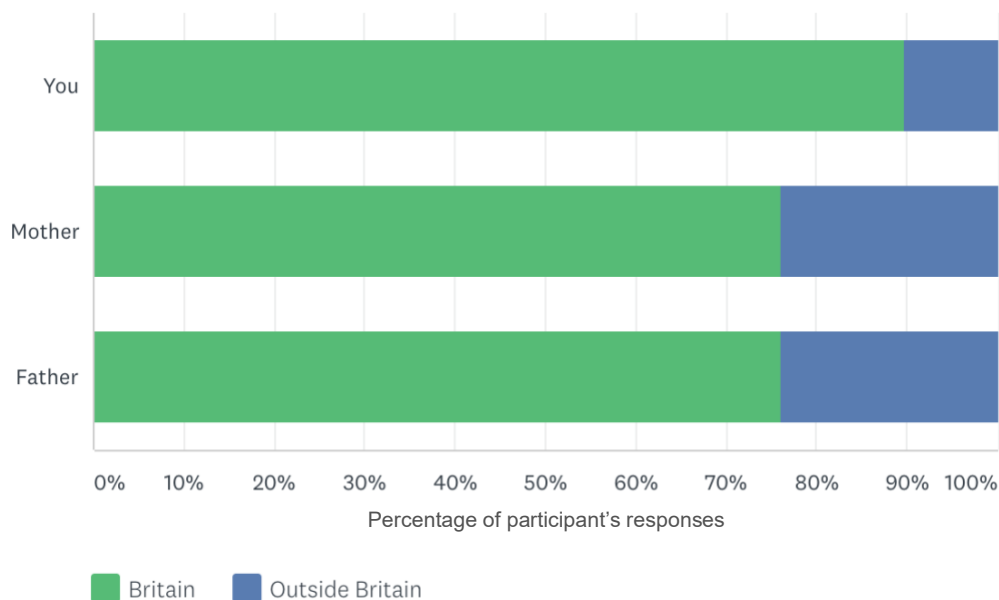
Response	What is your gender identity?	At school, do any of the following apply to you (Tick all that apply)						If you answered no to question 12, at what age did you stop making art at home?
		I had a specialist art teacher at primary school	I have had a female art teacher	I have had a male art teacher	I enjoyed art at primary school between ages 4-8	I enjoyed art at primary school between ages 8-11	I enjoyed art at primary school between ages 11-14	Open-Ended Response
42	Female	✓	✓	✓	✓	✓	✓	

Appendix 17 - Due to the large volumes of data collected in the questionnaires, part of these findings are below, contributing to giving an overview of all the results

Appendix 17a - Q4 - What language do you speak at home most of the time? (See appendix 15 for answers in full)

Most students spoke English at home; 36 students replied English, 3 replied English together with another language (Korean, Swahili, Spanish), and 3 advised that they spoke another language at home (Russian, Filipino Tagalog, Polish). (Coding and workings are shown in appendix 15). This relates to the research approach as it shows the students overall have a high level of understanding in the art classroom.

Q5 - In which country were you and your parents born?

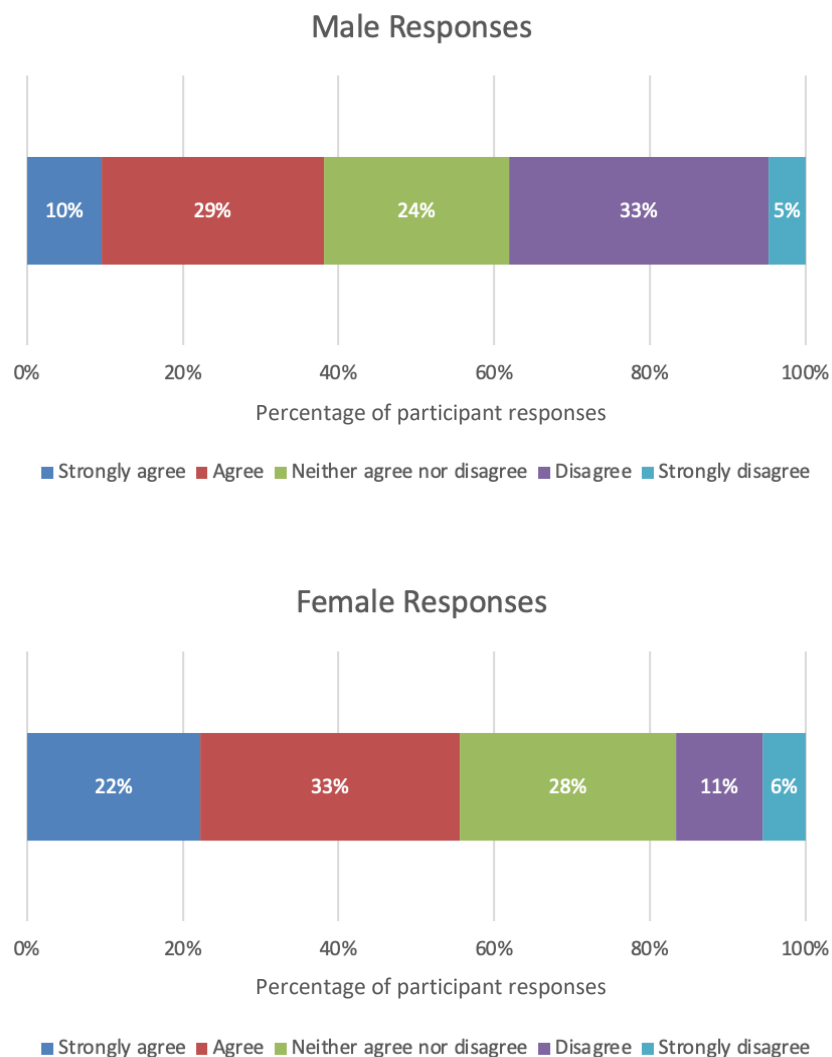


Above shows 23% of the participants' parents were born outside Britain and 10% of the participants were born outside Britain. This relates to ethnicity and levels of understanding.

Appendix 17b - Questions regarding assumptions of value, enjoyment, importance, and expected achievement

Q15 - To what extent do you agree with this statement – “Being good at art is important to me”?

Q15 employed a similar Likert styled answer from the question posed. Q15 specifically relates to STV and the attainment value. Again, I illustrated the overall responses split into two stacked bar charts of the boys’ and girls’ responses.

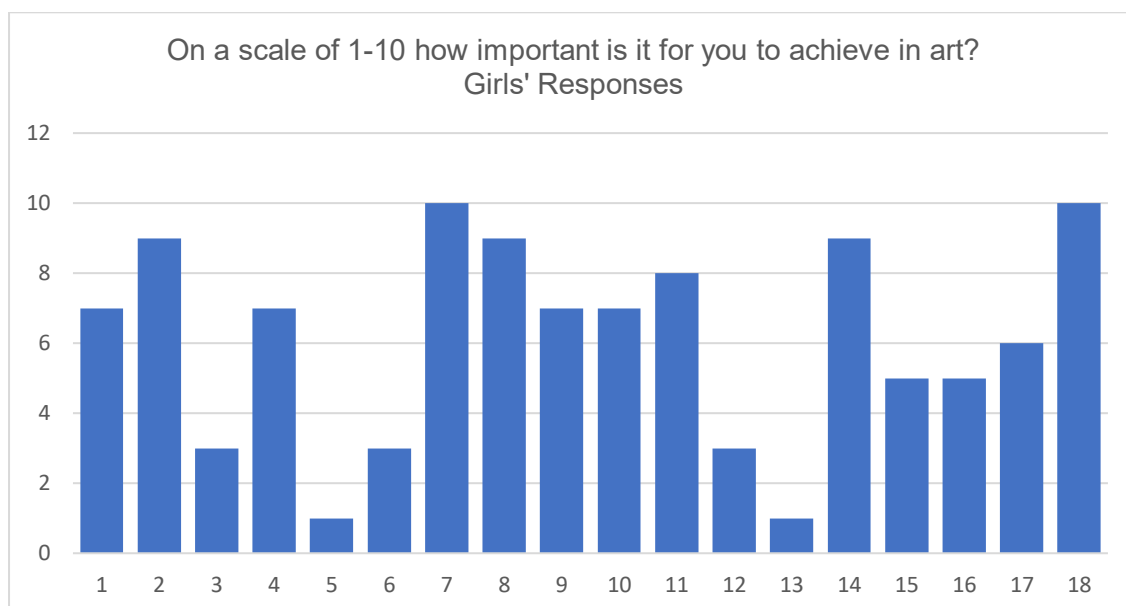
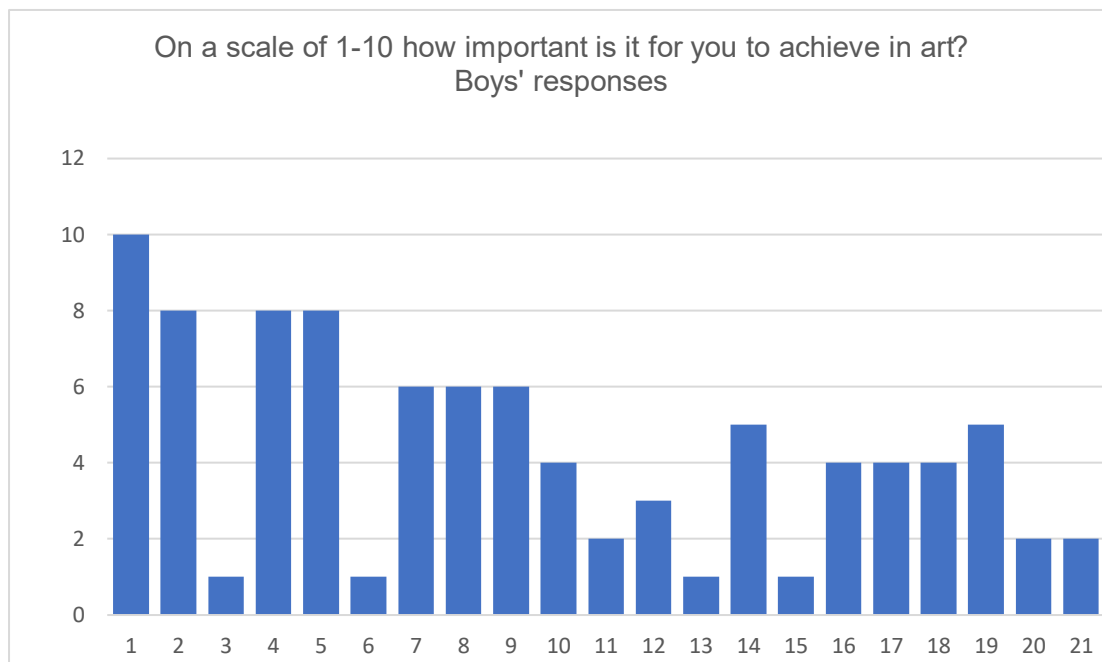


Responses to: To what extent do you agree with this statement? Being good at art is important to me.

Thirty-nine percent (8) of the boys either agreed or strongly agreed with the statement ‘being good at art is important to me’ as opposed to 55% (10) of the girls. At the other end of the Likert scale, 38% (8) of the boys disagreed or strongly disagreed that art was important to

them in comparison to only 17% (3) of the girls. These results again show marked gendered differences in value of the subject being important to the students. (See also appendix 13 for a summary of responses to questions of expectations and motivation in relation to gender, ethnicity, and language spoken at home).

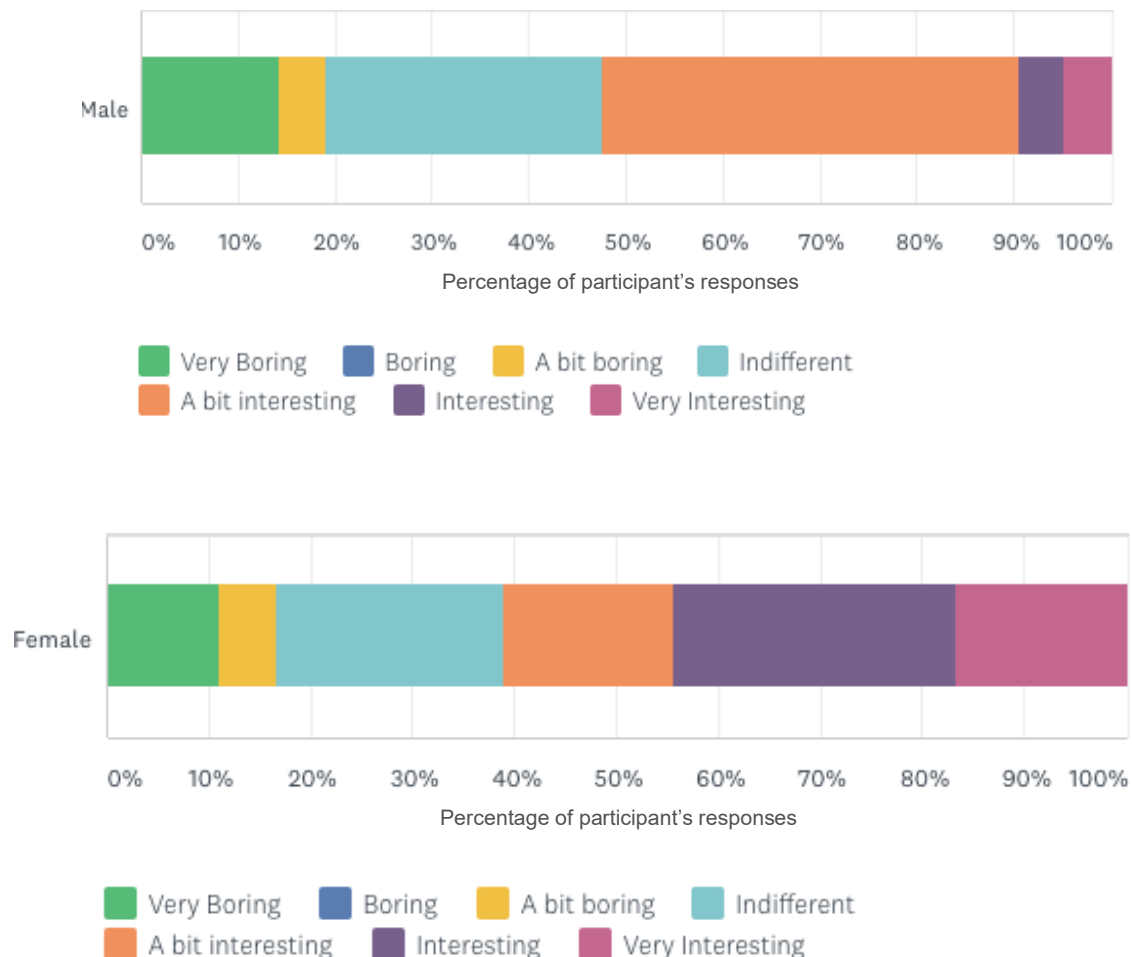
Q16 - On a scale of 1-10, how important is it for you to achieve in art?



Scale of 1-10 on how important it is to achieve in art.

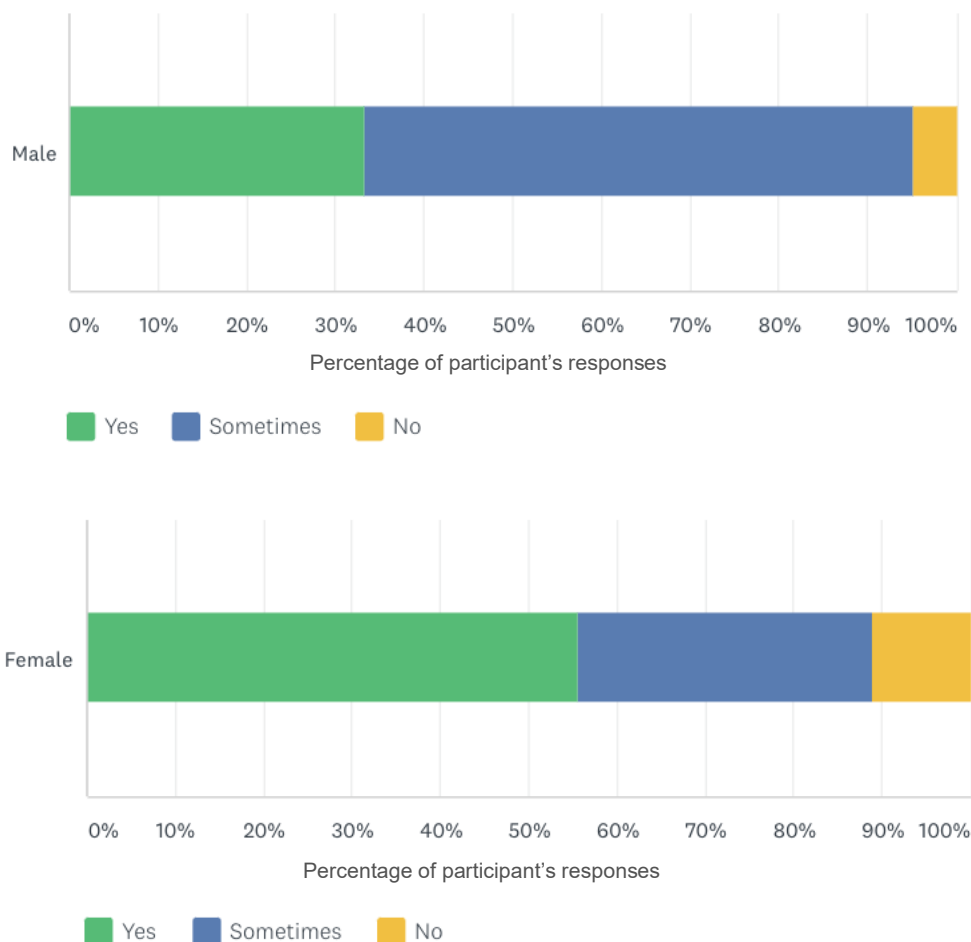
Q16 also relates to attainment value from the conceptual framework (Fig. 2.5, p. 71). The charts above indicate, overall, the mean response as to how important it is to achieve in art on a scale of 1-10 was 4.3 for boys and 6.1 for girls. This suggests that the girls valued the importance of achieving in art more highly than the boys. Eccles (2007), Eccles *et al.* (1983), Eccles & Wigfield (1995), (2000) discovered links between students giving great value and importance to activities they believed they were good at and could achieve. The students' views (including their interest and desire to learn, pleasure, and enjoyment) relate to the motivational choices included in the process map of expectations, values, and perceptions (see Fig. 3.3, p. 96). Their views lead to a perspective on why and how they are motivated to continue studying art.

Q17 - In general, I find working on art assignments...



Q17 relates to the intrinsic value and the students' views which include their interest and desire to learn, pleasure, and enjoyment. These views are within the motivational choices included in the process map (see Fig. 3.3 p. 96). In summary, the two bar charts show 14% of the boys found working on assignments either very boring or boring as opposed to 11% of the girls. At the other end of the Likert scale, 10% of the boys found art assignments very interesting or interesting in contrast to 45% of the girls.

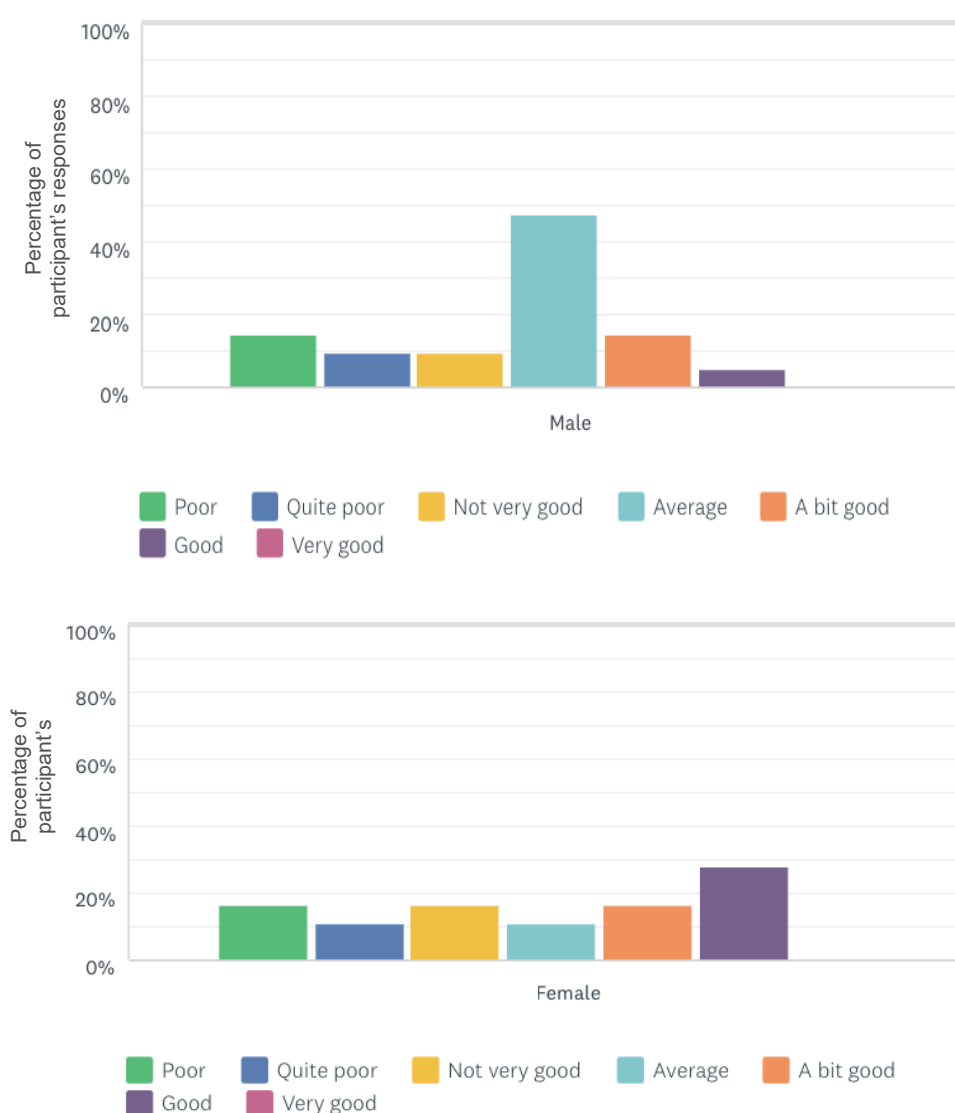
Q20 - Do you get pleasure and enjoyment out of making art?



Do you get pleasure and enjoyment out of making art?

Still linking with intrinsic value and considering RQ3, the above charts indicate that 33% of the boys stated that they get pleasure and enjoyment out of art compared to 55% of the girls. Therefore, these responses suggest that the girls generally get more pleasure and enjoyment from making art.

Q24 - How good are you at art?



How good are you at art?

Q24 also profiles how the students perceive themselves in terms of ability in art. The above bar charts give measurements relating to the students' ability beliefs. These can be viewed in relation to their expectations of success. The bar charts show that 23% of the boys considered that they were poor or quite poor at making art as opposed to 28% of the girls. In contrast, at the other end of the Likert scale, only 5% of the boys thought they were good or a bit good at art in contrast to 28% of the girls, although interestingly, not one boy or girl considered that they were very good at art. This evidence suggests a large, gendered difference in self-belief at being good at art, but not at being poor at it. This could play an important part on the uptake of the subject at GCSE and the students' expectations of success.

Appendix 18 - A comparison of Q26 'How much do you value art as a subject in the school curriculum' and Q35 'How likely are you to be involved in a career in the creative industries'

Likely or Very Likely

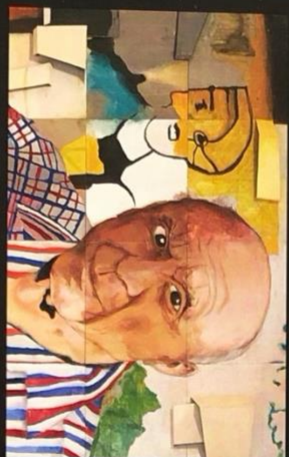
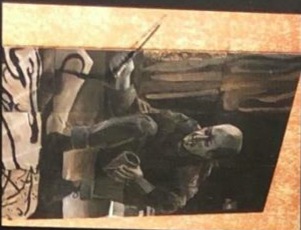
Respondent ID	How much do you value art as a subject in the school curriculum?	How likely are you to be involved in a career in the creative industries, such as film, stage, music, galleries, museums, fashion, textiles, auction houses, advertising and marketing, architecture, crafts, product and graphic design, TV, video, radio, photography, publishing, IT and software design?
1	A lot	Neither Unlikely nor Likely
2	A lot	Quite Likely
3	A bit	Likely
4	A lot	Very Likely
5	Not at all	Very Unlikely
6	A bit	Neither Unlikely nor Likely
7	A bit	Quite Unlikely
8	A bit	Neither Unlikely nor Likely
9	A lot	Unlikely
10	A bit	Neither Unlikely nor Likely
11	A bit	Neither Unlikely nor Likely
12	A lot	Very Likely
13	A bit	Quite Unlikely
14	Not at all	Very Unlikely
15	A lot	Very Likely
16	A bit	Unlikely
17	A bit	Neither Unlikely nor Likely
18	A bit	Unlikely
19	A bit	Quite Unlikely
20	A lot	Very Likely
21	Somewhat	Very Unlikely
22	A lot	Quite Unlikely
23	A lot	Likely
24	A bit	Neither Unlikely nor Likely
25	A bit	Quite Likely
26	Not at all	Very Unlikely
27	Not at all	Quite Unlikely
28	A lot	Very Likely
29	Somewhat	Quite Unlikely
30	Not at all	Likely
31	A bit	Quite Unlikely
32	A bit	Unlikely
33	A lot	Unlikely
34	A bit	Unlikely

35	A lot	Quite Likely
36	A bit	Very Unlikely
37	A bit	Neither Unlikely nor Likely
38	A bit	Likely
39	A bit	Quite Unlikely
40	Somewhat	Unlikely
41	Somewhat	Quite Likely
42	A lot	Quite Likely

Appendix 19 - A recent scheme of work for Year 9 students from my school (not part of the research project but relevant as a professional context) which includes skill acquisition, opportunities for collaboration, sharing creative ideas, compromise, and trust

Year/Group Year 9	No of Pupils approx.150	Proposed length 11 weeks	Beginning January 2020
Title Inspirational Artists' Portraits			
Learning Objectives/Success Criteria			
- Students are to investigate, research and respond to the genre of portraiture. - To develop skills when using painting technique, colour theory, colour mixing and Photoshop to express emotion and purpose in their work. - Introduce a relevant artistic vocabulary. - To introduce further concepts on standards of painting, digital techniques and mixed media - To explore, play and experiment with different painting techniques, taking risks and using brushes, palette knives and mixed media effectively to create a painting. - To consider a successful painting composition inspired by the work of various artists. - For each student to create an individual painted panel of a famous artist which forms part of a larger collaborative portrait of a famous artist (chosen by the class) - To work effectively collaboratively and, in doing so, share creative ideas and knowledge and to generate an enthusiasm for learning (which working solitarily may lack), utilize complementary strengths, develop the ability to compromise, build trust and develop conflict resolution putting together the final piece of work Students should use painting to convey the qualities present within the artist's work they are studying. They should work with knowledge of colour, technique and accuracy.			
NC or examination syllabus/criteria:			
Differentiation Selection of appropriate section within their composition to meet the ability of the student. Key words for annotation will be provided when needed. Key words for painting. Note students who may struggle with the writing of explanations of art analysis and painting. Possible more complicated, more detailed imagery and techniques for talented students. SEN assistance as required for spelling and punctuation.			
Contribution to Literacy, Numeracy and Citizenship Numeracy – Correct scale. Proportions. Scaling up. Literacy – Homework, research and investigations written in their sketch books on artists. Key words Citizenship – Improving visual and communication skills. ICT – Computer work			
Content and context The project helps to develop confidence with visual language, understanding and creation. It will help the students work collaboratively and effectively together. With a mixed ability group this project introduces/ builds on painting technique and knowledge, and previous painting skills. The project helps the students' research contextual linking with their own interpretation of the theme. They will investigate how to create an image using painting as a language to give purpose and meaning. These new painting skills can be further developed throughout the remainder of the year.			
Risk assessment Care will need to be taken when packing up to avoid spills.			

THE ARTISTS



During the Lent Term 2020, each [redacted] set created a large painting of an 'inspirational artist'. The images were divided up so that each student painted a panel which, when put together, created the finished piece. My set painted a portrait of Artemisia Gentileschi, widely considered to be one of the most accomplished seventeenth-century artists, working at a time when women had few opportunities to pursue artistic training or work as a professional artist.

Other Shell sets painted artists including Louise Bourgeois, Jackson Pollock, Elisabeth Vigée Le Brun, Gustave Courbet, David Hockney and Yayoi Kusama. We used water-based oil paints which was challenging as they can be messy to apply and take a long time to dry. On completion, we made some three-dimensional additions which gave each painting a greater sense of fun. My set added a physical paint brush and palette into Artemisia's hand which brought the picture to life. The paintings are now hanging in Covered Passage and have been very well received.

Planning the Project

Having completed a similar project last year where each [redacted] set painted an inspirational figure nominated by each academic department, the Art Department wanted to build on this success and further develop this approach. Enabling the boys to work collaboratively in their first year at [redacted] helps them build a number of core skills, including communication and teamwork, whilst also providing an opportunity for them to get to know and help each other. It was hard to single out only ten inspirational artists and we encouraged the boys to research a range of artists from different times and societies. We visited the National Portrait Gallery and the National Gallery to look at different approaches and to help us with our investigations. The boys also enjoyed considering what three-dimensional accessory could be added to the painting to give it a bit of extra *joue de vivre*.

Enthusiasm grew as did Salvador Dalí's moustache, Gustave Courbet's curly hair and Yayoi Kusama's red locks! Overall, the boys enjoyed working with a new medium and researching different artists across cultures and histories. It is also encouraging to see the boys pointing out their own panels in the paintings as they walk down Covered Passage with staff, families and friends.

Ruth Tunnell
Director of Art