

Framework for the Continuing Professional Development of Art Teachers at Post-Primary Level

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Dedication

I dedicate this work to my mother, Maureen and my late father Eamon, my first and best teachers. Their love, support, encouragement of and pride in all their children was never in short supply. I would like to think you taught us well.

Abstract

The desired outcome of this study is to develop, implement and evaluate a continuing professional development programme for second level teachers of visual art and design at post-primary level.

The literature associated with the study involves an examination of continuing professional development (CPD) for second level teachers internationally with a specific focus on CPD for art teachers. The current forces shaping the provision of CPD are examined. CPD provision in other professions is investigated. CPD provision for second level teachers in Europe is outlined and the current CPD provision for art teachers internationally is detailed. The key issues relating to adult learning are investigated and the differences between continuing education and lifelong learning are discussed. Learning theories are examined in relation to CPD and experiential and social learning theories are highlighted with reference to CPD for art teachers. In order to inform the content of a CPD programme for art teachers the characteristics of adult learners; adult teaching methods and strategies are explored. Finally, the literature focuses on the key element of programme evaluation.

Quantitative and qualitative research paradigms are explored. Various research methodologies are examined and a rationale for choosing Action Research as a research strategy is outlined. A conceptual framework and research design are explained. The sample is described and related ethical concerns are highlighted. Validity and reliability issues are discussed. The various stages of the study are described and the modes of analysis are indicated.

The development and implementation of a CPD programme for second level teachers of visual art is outlined. The rationale for and evaluation of the CPD programme by participants and collaborating partners is reported. The data is analysed and discussed. The main findings of the research are that a CPD programme for second level teachers of Visual Art is needed and that the CPD programme developed as part of this research was found to be effective. Further research into the perceived CPD needs of second level teachers of visual art in the area of ICT specifically and accreditation of CPD for second level teachers of visual art is recommended. Recommendations are also made for a National Framework for CPD.

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Glossary of Acronyms

AC-Arts Council

AEV- Art Education Victoria

AGQTP-Australian Government Quality Teacher Programme

AITSL- Australian Institute for Teaching and School Leadership

ATAI - Art Teachers' Association of Ireland

ATECI - Association of Teachers/Education Centres in Ireland

ATS - Artist Teacher Scheme

BEC - Blackrock Education Centre

CCOI - Crafts Council of Ireland

CEAD - Continuing Education in Art and Design (NCAD)

CfBT - Centre for British Teachers

CFSS - Curriculum Focused Support Services

CPD - Continuing Professional Development

DCFS - Department for Children, Families and Schools

DEC - Drumcondra Education Centre

DEEWR - Department of Education, Employment and Workplace Relations

DES - Department of Education and Skills- prior to 2009, the Department of Education and Science

DWEC - Dublin West Education Centre

FETAC - Further Education and Training Awards Council

GTC - General Teaching Council (England or Wales)

GTSC- The General Teaching Council of Scotland

HEI - Higher Education Institution

IAF - Irish Architecture Foundation

ICDU - In-Career Development Unit of DES

ICT - Information and Communication Technology

IEI - Institute of Engineers of Ireland

IGS - Irish Georgian Society

IHT - Irish Heritage Trust

IMCI - Institute of Management Consultants in Ireland

INSEA - International Society for Education through Art

INSET - In-Service Education and Training

ITE - Initial Teacher Education

JCSP - Junior Certificate School Programme

JMB - Joint Managerial Body

LCA - Leaving Certificate Applied

LCVP - Leaving Certificate Vocational Programme

LDS - Leadership Development for Schools

LEA - Local Education Authority

MCEECDYA - Ministerial Council for Education, Early Childhood Development and Youth Affairs (Australia)

NAEA - National Art Education Association

NBPTS - National Board for Professional Teaching Standards (United States of America)

NCCA - National Council for Curriculum and Assessment.

NCTE - National Centre for Technology in Education- now PDST Technology in Education since June 1st, 2012.

NIPT - National Induction Programme for Teachers

NQTs - Newly Qualified Teachers

NSEAD - National Society for education in Art and Design

NSWIT - New South Wales Institute of Teachers

OECD - Organisation for Economic Co-operation and Development

PAR - Participatory Action Research

PDPE - Professional Doctoral Programme in Education (Leadership stream)

PDST - Professional Development Service for Teachers- prior to June 2010, the Second Level Support Service

PISA - Programme for International Student Assessment

PLC - Post Leaving Certificate

RIAI-Royal Institute of the Architects of Ireland

SDPI - School Development Planning Initiative

SIF - Society of Irish

SLSS - Second Level Support Service

TALIS - Teaching and Learning International Survey

TDA - Training and Development Agency for schools

TES - Teacher Education Section

TPLF - Teachers' Professional Learning Framework

TPN Scheme - Teacher Professional Network Scheme

TY - Transition Year

VCCA - Victorian Curriculum and Assessment Authority

VCE - Victorian Certificate in Education

Chapter 1: Introduction

1.1 Statement of purpose

This study was undertaken in an attempt to improve the quality and provision of Continuing Professional Development (CPD) for second level teachers of visual art in the Dublin region. The researcher wanted to determine if second level art teachers within the Dublin region wanted and needed CPD in Art, Craft and Design. The desired outcome of this study was to develop, implement and evaluate a framework for the CPD of teachers of visual art at post-primary level. For the purpose of this study second level teachers of visual art will hereafter be referred to as art teachers.

1.2 Rationale for the study

The topic of CPD was chosen because of the researcher's personal interest in the area. This interest was stimulated by a personal need for CPD, the perceived need for CPD for the researcher's peers and the insufficiency of CPD provision for art teachers when the researcher initiated the study in 2008 and to date.

1.2.1 Personal need for CPD

As a practising art teacher for twenty years (1987-2007) the researcher felt the need for personal and professional development at various stages throughout her teaching career. The researcher found it very difficult to access CPD provision in her twenty years teaching art at post-primary level. In-service has traditionally been provided by the Department of Education and Skills (prior to 2009-Department of Education and Science) (DES) when there is a change in the curriculum, a new subject is being introduced or a key national priority area e.g. Literacy and Numeracy, has been announced. In an Irish context, in-service was the term used to describe professional development for teachers organised by the DES and CPD referred to professional development that was not organised by the DES. Of late, the two terms seem to be used synonymously by the DES. The researcher views in-service as a subset of CPD and will use the term in-service for any professional development organised for teachers by the DES in this research project. The researcher received in-service twice in her teaching career. The first she attended was when the Junior Certificate Art, Craft, Design syllabus was introduced in 1989. The second was in 2003 and was a one day

course for teachers who were new to the teaching of the Craft Design module in the Leaving Certificate Applied (LCA) programme. The researcher had been teaching the module for two years before in-service in the module was available to her. The researcher had a personal need to up skill, learn new crafts, and investigate new technologies and advances in art education and had to source and fund courses that would enable her to do this herself. As the implementation of the proposed New Leaving Certificate Art syllabus in 2004 has not occurred to date the likely hood of imminent in-service for all teachers of visual art is minimal.

1.2.2 Perceived need for CPD amongst art teacher peers

The researcher has been an active member of the Art Teachers Association of Ireland (ATAI) for the last twenty years. At many of the ATAI meetings (both regional and national) the researcher attended, the lack of in-service for art teachers was frequently discussed. The ATAI is a voluntary organisation whose membership is made up of second level art teachers from all over Ireland (ATAI, 2012). It is comprised of a number of regional branches where committee or individual members have organised CPD for ATAI members sporadically and on a non-formal basis. On a few occasions a group of interested art teachers from the ATAI (Dublin branch) met to share their ideas and expertise but this was very much on an ad hoc basis. The researcher organised four practical workshops for ATAI members in Dublin when she was on the ATAI national committee (2001-3).

1.2.3 In-service for teachers in 2008

In 2008, whilst examining the provision of CPD for art teachers as part of her studies on the Professional Doctoral Programme in Education (PDPE) in Dublin City University (DCU), the researcher concluded that the CPD provision was inadequate and that this was a major weakness of the Irish education system. Teachers of the visual arts and other subjects had access to in-service in the areas of School Development Planning Initiative (SDPI), Leadership Development for Schools (LDS) and the following National Programmes: Junior Certificate School Programme (JCSP), Leaving Certificate Applied (LCA), Leaving Certificate Vocational Programme (LCVP) and Transition Year (TY) (DES, 2008). When this research project was initiated in 2008, programme and subject-specific curricular support and support for teaching and learning generally were

available through the Second Level Support Service (SLSS) for the following curricular areas: Biology, Chemistry, Civic, Social and Political Education, English, Gaeilge, Home Economics, Mathematics, Physics and Student Councils (DES, 2008). Curriculum Focused Support Services (CFSS) had been set up for the following subjects and did not fall under the aegis of the SLSS: Geography, History, Junior Certificate Science, Physical Education, Religious Education, Social, Personal, Health, Education (SPHE) and Technology (T4) (Department of Education and Science, 2008). Art was not included in the in-service provision under the SLSS or CFSS. However, in September 2010 a new cross - sectoral service, the Professional Development Service for Teachers (PDST) was established and the provision of in-service for art teachers became part of its remit. This will be discussed in further detail in Chapter 2.

1.2.4 CPD for art teachers in 2008

In 2008 there was limited provision for CPD for Post-Primary art teachers. The Teacher Education Section (TES) of the Department of Education and Science (DES) had developed a scheme to provide supplementary funding to support the work of Teacher Professional Networks (TPN) generally, including those focusing on subjects and specific programmes (Teacher Professional Networks, 2008:1). The DES allocated a sum of money to the Art Teachers Association of Ireland (ATAI) under the TES, to organise continuing professional development for their members and other non-member art teachers. Since 2004 the National Committee of the ATAI have organised a National Conference for second level art teachers (members and non-members) using TPN funding. It is the researcher's opinion that while this day is valuable it is not sufficient to meet individual teachers' CPD needs. The ATAI has attracted up to 150 art teachers from around Ireland at each of its conferences to date. Whilst the ATAI conferences have catered for some of the CPD needs of the art teachers present the researcher contends that the CPD needs of the majority of art teachers in Ireland are not catered for under current CPD provision. The members of the ATAI or art teachers in general had never been consulted as to their CPD needs before this research was started.

1.2.5 CPD for art teachers through the NCAD

In 2004-5 the researcher took a career break from second level to work for a year in the Faculty of Education in the National College of Art and Design (NCAD). Part of the job specification in the NCAD was to develop a CPD programme for art teachers. An “innovatory” programme is usually set up because of a perceived need which is not being met by current provision (Robson 2002: 212). The content of the CPD programme developed in 2004-5 was based on what the researcher perceived art teachers might want rather than determining their exact needs. The NCAD CPD programme (2004-5) was focused on opportunities to learn or develop skills, techniques, crafts or new knowledge that could be applied both in the participant’s personal and professional practice. The content of the programme was developed with the current Junior Certificate (including J.C.S.P) Art, Craft, Design syllabus, current Leaving Certificate and proposed new Leaving Certificate Art syllabi (including LCA and TY) in mind. When the researcher returned to her school she continued to organise CPD workshops for the NCAD for a further two years before joining the Faculty of Education permanently in 2007-8. However, the majority of art teachers in Dublin had not taken part in the CPD programme and it is the views of this cohort that the researcher is particularly interested in for this research project.

1.2.6 Researcher’s vision and goal

The researcher believes through personal experience that art teachers need to be supported throughout the various stages of their teaching careers. She believes that art teachers need to be made aware of innovations in their area of expertise, new methodologies and technologies and changes in curriculum or subject content. The researcher is of the opinion that art teachers need to be given opportunities in a structured and supportive way to develop skills, knowledge and understanding that relates directly to their practice. Art teachers need to be given the chance to apply what they have learned, evaluate the effect on their practice and develop their practice. The goal of this research is to develop and support a framework for the CPD of second level art teachers that will enhance standards and competences and will help to maintain and improve the quality of teaching and learning in visual art.

The researcher's vision is to develop a comprehensive framework for the design, implementation and evaluation of CPD for second level teachers of Art, Craft and Design. Mc Niff and Whitehead (2006:14) state that personal theories are especially powerful for sustainable educational change.

1.3 A justification of the significance of the substantive topic

With the initiation of the Teaching Council in Ireland and the publication of the Teaching Council Act (2001), there has been a move towards a framework for CPD provision. Section 39 – (2) (a) of the Teaching Council Act (2001) relates to the continuum of Initial Teacher Education, Induction and Continuing Professional Development. It provides that “the Council shall conduct research into the continuing education and training and professional development of teachers and shall publish the findings arising out of such research in such form and manner as the Council thinks fit” (Teaching Council Act, 2001:26).

At the “Consultation Forum on Drafting a Policy Statement on Teacher Education” (Teaching Council, 2008), the idea of teachers in Ireland having to show evidence of certified CPD as a means to renew their registration with the Teaching Council was discussed. It was felt that provision and access to CPD were needed before CPD could be demanded as a means to renewing teacher registration. At the time of writing two major developments occurred in relation to the CPD of teachers in Ireland. In June 2011, the Teaching Council published a document entitled “Policy on the Continuum of Teacher Education”. On 8th July, 2011, Minister Ruairi Quinn launched a national literacy and numeracy strategy entitled “Literacy and Numeracy for Learning and Life- the National Strategy to Improve Literacy and Numeracy among Children and Young People 2011-2020”. Both of the aforementioned publications stipulate the necessity of CPD for teachers (Teaching Council, 2011: 19; DES, 2011:36). Whilst the emphasis of the DES report is on the delivery of numeracy and literacy for teachers across the curriculum, the DES states that CPD should be provided in cooperation with the Teaching Council, education centres and other CPD providers (DES, 2011:36). Documents and developments in education policy and CPD for teachers in Ireland will be expanded further in Chapter 2.

1.4 Aims and Objectives of the study

The main aim of the study is to develop a framework for Continuing Professional Development of Art Teachers at Post-Primary Level.

The objectives of the study are to:

1. Determine the continuing professional development needs of second level art teachers within the Dublin region, if any.
2. Provide a detailed description of the priorities in the provision of continuing professional development for art teachers.
3. Develop and implement a CPD programme for art teachers based on their stated needs.
4. Evaluate the CPD programme and determine its effectiveness in terms of learning, content, delivery, administration and cost.

1.5 Description of research undertaken

The research undertaken can be broken down into four distinct stages:

Stage 1: *Diagnosing*- Initial research through literature review and personal reflection (October 2008- February 2009).

Stage 2: *Planning action*- Determining the CPD needs of art teachers with education stakeholders (February 2009- May 2009).

Stage 3: *Taking action*- Design and implementation of CPD programme (September 2009- May 2011).

Stage 4: *Evaluating action*- Summative evaluation of CPD programme with education stakeholders. Reporting results (June 2011-November 2012).

The researcher intended the CPD programme to be developed as collaboratively as possible between the researcher, art teachers and relevant stakeholders. The researcher wanted to foster an enhanced sense of ownership of the outcomes in the participants by enabling them to inform the content of the programme and also have the opportunity to deliver the content to their peers. It was hoped that collaborating with key stakeholders would win support and funding for the CPD programme. In return, the CPD programme could become the mechanism whereby subject-specific CPD would be delivered to art teachers as part of the key stakeholders' policy remit to deliver CPD to art teachers. The CPD programme developed will otherwise be known as the NCAD CPD programme and will be referred to as such intermittently. In the first phase of the research literature pertaining to continuing professional development

were interpreted and analysed and national and international models of practice in continuing professional development for art teachers and other professions were examined. In the second phase of the research a Focus Group of art teachers met and discussed the Continuing Professional Development (CPD) needs of art teachers and how those needs might be met. Research interviews were conducted with various education partners and key stakeholders to ascertain their views on CPD for art teachers: Directors, Administrators and CPD Coordinators of Education Centres, representatives from the Teaching Council of Ireland, PDST (formerly the Second Level Support Service), Arts Council, National Centre for Technology in Education (NCTE) and the Crafts Council of Ireland (CCOI) amongst others. Interviews were also conducted with art teachers who were at various stages of their teaching careers to ascertain the particular needs of a teacher at each stage of a teaching career. Based on the results of the Focus Group and Interviews, a Needs Analysis Survey was created and piloted to a group of ATAI teachers outside the Dublin region. Adjustments were made to the survey and the amended Needs Analysis Survey was sent to 183 second level schools in the Dublin region.

In the third phase of the research the data from the Needs Analysis Survey and the pre-intervention interviews were analyzed and initially a one year CPD programme was developed based on the needs identified. It was felt that there was not enough time in one academic school year to fully implement the CPD initiatives planned and therefore it was necessary to extend the programme into a second year. The full CPD programme was implemented over a two academic-year period in 2009-10 and 2010-11.

In the fourth phase of this research an online self-completion evaluation survey for art teachers who had participated in the CPD programme was developed and circulated to all participants of the CPD programme. Interviews were held with seven participant art teachers; six CPD workshop facilitators and three education stakeholders. The data produced was triangulated and analysed and the findings were documented.

1.6 Research Study Structure

In Chapter 2 literature regarding continuing professional development, both in Ireland and internationally is examined. Teaching and learning strategies for adults are

studied. Strategies for the delivery of CPD are appraised, CPD programmes for other professions are investigated and evaluation programmes for continuing professional development are considered.

Chapter 3 contains the methodological considerations adopted for the design, implementation and evaluation of a Continuing Professional Development (CPD) programme for second level art teachers. A conceptual framework is explained and the rationale for choosing action research as a research strategy is outlined. The various stages of the study are defined. The sample is described and related ethical concerns are highlighted. The research instruments utilised are described. Validity and reliability issues are discussed and the modes of analysis are specified.

As an action research strategy was adopted for this research it was possible for multiple research cycles to operate concurrently. Chapter 4 *Planning Action* gives details of the second stage of the action research cycle implemented in this research. At this stage the CPD needs of second level art teachers were ascertained, analysed and reported utilizing another research cycle of *diagnosing, planning action, taking action* and *evaluating action* that ran concurrently with the main research cycle (Brannick and Coghlan, 2006: 23). It was hoped that the results of this research cycle would inform the next stage in the main research cycle, *Taking Action*.

In Chapter 5 *Taking Action*, the development and implementation of a CPD programme for art teachers is outlined under the aforementioned research cycle headings. Then in Chapter 6 the final stage in the research cycle, *Evaluating Action*, details of the design, implementation and analysis of findings from a summative evaluation of the CPD programme are described. Recommendations for CPD policy and further research are made in Chapter 7.

1.7 Summary

The researcher has attempted to outline the context for the research undertaken and explain why it is desirable and necessary to provide CPD for art teachers at this moment in time. This chapter can also be regarded as the *pre-step* stage of the action research cycle undertaken (Figure 3.2) where the context and purpose of the research are discussed (Coghlan and Brannick, 2006:21-22). Further assessment of the context and purpose of the research are described in Chapter 2 through a thorough

examination of the literature pertaining to CPD and some of the factors shaping CPD provision currently. The *desired future state*, a CPD programme for art teachers, was specified in this chapter and the process by which this was achieved will be discussed in further detail in Chapters 3 through 6 (Brannick and Coghlan, 2006: 22).

Chapter 2: Literature Review

2.1 Introduction

The aim of this study was to develop a framework for Continuing Professional Development for Teachers of Visual Art at Post-Primary Level. In order to inform this research it was necessary to review literature on CPD policy and practice globally. This literature review is in four main sections. Firstly, the concept of CPD and the various definitions attributed to it are examined. Secondly, research findings regarding the current forces shaping the provision of CPD globally are explored. This includes an investigation of the CPD provision for teachers in Europe, the United Kingdom and Ireland as well as CPD provision in other professions. This section concludes with an overview of CPD provision for art teachers in the western world. The third section examines the concept of adult learning, learning theories and strategies for the delivery of CPD. In the final section, the purposes, practices and types of evaluation applicable to CPD are discussed. The chapter concludes with a summary of the key findings of the literature review.

2.2 What is Continuing Professional Development?

Continuing Professional Development (CPD) has been referred to as teacher development, in-service education and training (INSET), staff development, career development, human resource development, professional development, continuing education and lifelong learning (Bolam and Mc Mahon, 2004). Villegas-Reimers (2003:11) suggests that professional development, in a broad sense, refers to the development of a person in his or her professional role. Friedman and Philips (2004) contend that professional development is a vague and disputed concept. Madden and Mitchell (1993) define CPD as:

The maintenance and enhancement of knowledge, expertise and competence of professionals throughout their careers according to a plan formulated with regards to the needs of the professional, the employer, the professions and society (Madden and Mitchell, 1993:12).

Woods (1994 in Villegas-Reimers 2003:15) concurs with Madden and Mitchell (1993) that professional development has to be considered within a framework of social, economic and political trends and events.

2.2.1 Professional Development and In-Service

In-service education can be defined as “staff development activities designed to promote growth of instructional staff members and help them become more efficient and more effective” (Barr- Johnson, 1979: 13). Villegas-Reimers (2003:11) observed that for many years the only professional development available to teachers was in the form of “staff development” or “in-service” which was usually unrelated to their work. In-service training and on the job learning are seen by Mujis et al. (2004: 291) as being more limited than CPD. They argue that CPD can encompass a wide variety of approaches and teaching and learning styles in a wide variety of settings both inside and outside of the workplace (Mujis et al., 2004: 292). Gardner (1995) in Villegas-Reimer (2003:56) distinguishes two main types of professional development: one that take place away from the school (on-service- ONSET) and the other in the school where the teacher works (in-service-INSET).

Ganser (2000) posits that professional development includes formal experiences (such as attending workshops) and informal experiences (such as reading professional journals, attending professional meetings and even viewing television specials related to an academic discipline). Fullan (1995) suggests that professional development is defined too narrowly and becomes artificially detached from ‘real-time’ learning. Hoban (2002 cited in Fraser et al. 2007: 155) draws a distinction between professional learning and professional development. There seems to be a distinction between professional development and self-development with regards to learning. Does professional development only relate to the development of the individual for professional purposes or can it include the development of the individual for personal reasons? Day (1999) argued for a more extensive, intrinsic and moral or ethical rationale for teacher’s professional development and learning. He saw the need for emotional, social, intellectual and practical engagement in CPD (Day, 2004). The challenge for teaching and learning and CPD is to meet the needs of teachers, schools and learners of the future both in and out of the school system. Day (1999) recognised the different phases of a teacher’s learning rather than the kinds of activities needed to enhance knowledge and defined CPD in a more holistic way. Villegas-Reimers (2003:62) asserts that the dividing line between professional development and in-service training is unclear.

Professional development in the visual arts was seen to be “the post-graduate, life-long learning of arts educators for in-service improvement of on-the-job teaching in the arts”(Arts Education Partnerships, 2001:6). In an Irish context, this definition would limit the professional development of art teachers to in-service organised by the DES. It would not allow for any professional development for purposes other than those directly related to teaching. The researcher’s preference would be to combine Christopher Day’s (1994:4) definition of CPD with that of the Arts Education Partnership (2001:6) to create a new definition of CPD for teachers of the visual arts in an Irish context. This new definition of CPD for teachers of the visual arts in Ireland might read as follows:

Continuing professional development for teachers of the visual arts is the post-graduate, life-long learning of all natural learning experiences and those conscious and planned activities which are intended to be of direct or indirect benefit to the individual, group or school. CPD intervention should contribute to the quality of visual arts education in and out of the classroom and improvement of on-the job teaching of the visual arts. It is the process by which teachers of the visual arts, alone and with others, can review, renew and extend their commitment as change agents to the moral purposes of teaching. CPD in the visual arts allows teachers to develop their multiple intelligences and acquire and develop critically the knowledge, skills, and emotional intelligence essential to good professional thinking, planning and practice with children, young people and colleagues throughout each phase of their teaching lives.

For the purpose of this research the operational definition of CPD above will be used.

2.3 What are the current forces shaping the provision of CPD?

What one wants to learn, what is offered, and the ways in which one learns are determined to a large extent by the nature of the society at any particular time (Merriam, Caffarella and Baumgartner, 2007:5).

Continuing professional development provision is shaped by the nature of society at any given time. What one wants to learn, what is offered, and the ways in which one learns are determined to a large extent by the nature of the society at any particular time (Merriam, Caffarella and Baumgartner, 2007:5). Globalisation, accountability, demographics, information and communication technologies (ICT’s), growth and political stability all have an influence on government policies for education and CPD provision. The term globalisation has been used to reflect the increasing integration of

economies around the world, particularly through trade and the flow of finances (Merriam et al., 2007:11). Global economics and the advance of information technologies has led to changing work practices which require different types of training and has caused dramatic changes in the workforce. With the advent of computer technology, many people have become computer literate and expect to use these new technologies in a myriad of ways (online, hand-held, wireless etc.) and for a multitude of tasks (banking, shopping, education, communication, travel etc.). There is an onus on educational institutions to promote and expand these technologies.

Porter (1998 cited in Fraser et al., 2007: 155) argues that there is an increased focus on schooling as a means of increasing economic prosperity in a globally competitive workplace. This is evident in the Council of the European Union conclusions on the role of education and training in the implementation of “Europe 2020” strategy (Council of the European Union, 2011). One of the major aims of the “Europe 2020” strategy is to improve “the responsiveness of education and training systems to new demands and trends, in order to better meet the skills needs of the labour market and the social and cultural challenges of a globalised world” (Council of the European Union, 2011:2). Three of the proposed initiatives are as follows:

‘Youth on the Move’ initiative, which aims to help young people to achieve their full potential in training and education and thereby improve their employment prospects.

‘Agenda for new skills and jobs’ initiative, which highlights the need to upgrade skills and to boost employability.

‘Digital Agenda and Innovation Union’ an initiative developed to foster the development of transversal competences, including those that enable the use of modern digital technologies, to promote sustainable development and active citizenship, and to encourage creativity, innovation and entrepreneurship.

It is evident from the European perspective that globalisation and information and communication technologies (ICT’s) are major themes in European Union education policy provision. In 2008, the Irish Government published “Innovation Ireland” which set out policy on how it intended to meet market changes with a determination to adapt by innovation (Department of Enterprise, Trade and Employment 2008). Technology, innovation and the application of knowledge were cited as the means to do this. The development of a new syllabus at Leaving Certificate for Technology in

2006, ensuring that there would be four technology-based subjects at Leaving Certificate level, showed government commitment to the area of ICT in Irish education. The DES has committed to the roll-out of high speed broadband to all school in Ireland by 2014 and is in the process of revising curricula to meet the needs of the 21st century. CPD provision for teachers in ICT was provided with the establishment of the technology subjects support service (T4) in 2006 (T4, 2012). However, there has not been CPD provision in ICT offered specifically to art teachers to date apart from that offered on the NCAD CPD programme.

2.3.1 Demographics as a force shaping the provision of CPD

Demographics is about people, groups of people, and their respective characteristics (Merriam et al., 2007). One of the most important demographic developments in developed countries worldwide has been the gradual aging of the population (UN, 2009). It is projected that by 2020 the dependency ratio in Ireland will be 51% and by 2050 it will be 81% (NCB Stockbrokers, 2006). At world level, the number of older persons is expected to exceed the number of children for the first time in 2045 (UN, 2009: viii; UN, 2009:15). This will bring problems for governments and society in relation to health, pension provision, tax intake and education in the future. The rate of population aging is faster in developing countries than in the developed world. Society needs to make provision for the education needs of an aging population. In developed countries such as the United States there has been a move to meet some of the education needs of the aging population of learners. Merriam et al. report that:

.....along with an economic rationale (the better educated need fewer social services) and a social stability rationale (millions of healthy retired people need something to do) is an awareness that older adults as well as younger ones have an unending potential for development (Merriam et al., 2007:9).

It is reported that illiteracy levels worldwide are still high at all ages but especially among older persons. Higher levels of literacy among younger generations are expected to improve their prospects as they age and thus result in a better quality of life for those reaching old age (UN, 2009:3).

The composition of society has changed in many places in the last 10 years. The population is aging and it has become racially, ethnically and culturally more diverse

and therefore learning opportunities need to be provided to meet the needs of all ages. As demographical issues affect the educational needs of society they also affect the CPD provision of teachers. Peter Jarvis (1995:3) suggests that education is an important agency in preparing individuals to respond to the rapid social change that is occurring so that they do not become alienated from the culture that engulfs them. It is necessary that children and adults alike are educated to understand the differences between their own and other cultures at all levels of society.

2.3.2 Political forces shaping CPD for teachers globally

CPD is firmly linked to the improvement of educational performance (CERI, 1982, 2001; OECD, 1998; UNESCO 2001). Governments are primarily concerned with ensuring that CPD enhances education quality and often CPD is coupled to the implementation of reform policies (Day and Sachs, 2004:35). Campbell et al. (2004:14) state that the professional development of teachers in the United Kingdom was a target of government policy, resulting in the publication of “Learning and Teaching: a Strategy for Professional Development” (DfEE, 2001b) in an attempt to meet the challenges of rapid change. Stephen Newman writing in 2004, reported that teacher professional development had a higher political profile than for many years and that professional development was often linked with appraisal and performance (cited in Campbell, Mc Namara and Gilroy, 2004:x). Teacher performance and effectiveness in the USA is being challenged with the launch of the Respect Program (U.S. Department of Education, 2012a). United States Education Secretary, Arne Duncan, speaking about educational policy reform and the teaching profession, suggests that:

.....we need to change society's views of teaching—from the factory model of yesterday to the professional model of tomorrow—where teachers are revered as thinkers, leaders and nation-builders. No other profession carries a greater burden for securing our economic future (U.S. Department of Education, 2012b).

The Australian Government Quality Teacher Program (AGQTP) is a Commonwealth programme which provides funding to non-government education authorities in each state and territory to improve the quality of education delivered to Australian primary and secondary students by offering on-going professional learning for teachers and school leaders (Australian Government, 2010). In Ireland, as a result of low scores

attained in numeracy and literacy in the Programme for International Student Assessment (PISA) 2009 survey, “Literacy and Numeracy for Learning and Life, a national strategy to improve literacy and numeracy among children and young people, 2011-2020”, was launched in July, 2011 (OECD, 2009;DES, 2011). A key focus of CPD for primary and post-primary teachers since then has been to drive improvement in literacy and numeracy outcomes.

Whilst CPD is linked to policy reform, educational performance, preparation for the labour market and meeting the demands of globalisation and modernisation in many countries, Schleider (2012) suggests that policy makers and practitioners need to ensure that professional development opportunities match teachers’ needs.

2.3.3 Teacher Professionalism

There is considerable debate over teacher professionalism (Hargreaves, 1994; Graham, 1999; Whitty, 2000; Friedson, 2001; Day and Sachs, 2004). The role of the teacher has changed considerably in recent years as it struggles to meet the changing needs of society. Teachers were originally seen as being autonomous, now they are seen as accountable to their education partners, politicians and the community. Two forms of professionalism have emerged namely managerial and democratic professionalism. Managerial professionalism has emerged where the consequences of reform initiatives such as organizational change, imperatives for teachers in schools to be more accountable and for systems to be more efficient and economic in their activities (Day and Sachs, 2004:6). Smyth et al. (2000 cited in Fraser et al., 2007) argue that the increased focus on schooling as a means of increasing economic prosperity has led to an increase in managerial professionalism. They suggest that a business model as an accepted principle on which to base education has been adopted. An alternative to managerial professionalism is democratic professionalism where there is an emphasis on collaborative, cooperative action between teachers and other educational stakeholders. Arguably, there must be a middle ground between these two extremes where the systematic needs of government are achieved but the individual and group learning of teachers and pupils are also met. In the USA, Warren Little (2004 cited in Day and Sachs, 2004:96) claims teachers’ CPD has been pushed in two different directions. The first response has been to seek CPD that is based on teachers’ demands

and resources and the alternative response is to seek CPD that has closer links to curriculum policy. In the United States, the “Blue Print for Reform” (U.S. Government, 2010:13-16) also emphasises teacher accountability with rewards such as more recognition, higher pay, leadership opportunities and incentives such as more money on offer to “effective” teachers. Professional development strategies for American teachers must be aligned with evidence of improvements in student learning (U.S. Government, 2010:15). In Australia, the emphasis for CPD is on teacher accountability and retention of teachers within the profession has become problematic (Day and Sachs, 2004:163). Ganser (2000) states that professional development for teachers has never been more important as the challenges teachers face intensify and the expectations for quality education increase.

2.3.4 Teacher Professional Identity.

Identity is not something one has, but something that develops during one’s whole life (Beijard, Meijer and Verloop, 2004:107).

In her review of the literature on identity the researcher found a distinction between ‘personal identity’ and ‘professional identity’ amongst teachers (Beijaard et al., 2004). Literature on the professional identity of teachers was abundant as many government and independent bodies with responsibility for education internationally have developed “standards” which teachers must achieve in order to become fully registered (GTSC, 2013; Teaching Council of Ireland, 2012; MCEECDYA, 2013; NBPTS, 2013). The standards are “generalised statements of knowledge, skills and values” that are needed in order to complete the registration process (McNally, Blake, Corbin and Gray, 2008:287). The aforementioned teaching “standards” are also referred to as “competences” which are defined by an expert group in the European Commission as a “knowledge, skill or attitude” (European Commission, 2013:5). It is noted that the standards or competences for teachers in many countries worldwide have been updated in recent years due to new knowledge about teaching and learning and developments in communication and technology (AITSL, 2013; Department for Education, 2013; European Commission, 2013:7). In most countries standards or competences form part of a teacher’s professional identity. In others, such as Scotland, they were also viewed as a checklist to fulfil a bureaucratic requirement for probationary teachers (Mc Nally, Blake, Corbin and Gray, 2008: 288). It has been

argued that personal qualities and an ability to teach pupils well are not valued as much as the standards relating to knowledge and skills (Mc Nally et al. 2008).

Whilst there is consensus amongst policy makers internationally as to the teacher standards or competences needed for classification as a professional teacher; teachers' perceptions of their own professional identity are varied. The researcher found that teachers' perceptions of their professional identity were different at various stages of a teaching career (Mc Nally et al., 2008; Akkerman and Meijer, 2011; Radulescu, 2013). Akkerman and Meijer (2011) maintain that whilst there is a lack of definition of professional identity there are three recurring characteristics of teacher identity that shift with time and context:

- the multiplicity of identity
- the discontinuity of identity
- the social nature of identity

(Akkerman and Meijer, 2011:308-9).

Warin, Maddock, Pell and Hargreaves (2007:235) agree and suggest identity means making a pattern of experiences that have consistency over time. They also claim that identity is activated when dissonance occurs and that teachers have many disparate "selves" or self-experiences (both personal and professional) from which they can form an identity. Beijaard, Verloop and Vermunt (2000:749) suggest that teachers derive their personal identity from (mostly combinations of) the ways they see themselves as subject matter experts, pedagogical experts and didactical experts. Pollard (cited in Warin et al., 2007:235) suggests that one way of describing identity is as 'characteristic patterns of decision' which are developed according to individuals' biographical, historical and situational constructions of self. Beijaard et al. (2000: 752-3) concur and suggest that *Teaching context*, *Teaching experience* and the *Biography* of the teacher influence a teacher's perception of their professional identity. Teaching context was found to have a significant impact on teacher's images of their professional selves (Ben-Peretz, Mendelson and Kron, 2003; Mc Nally et al, 2008). An individual's biography which includes their prior experiences; personal or inherent skills and their individual dispositions and attitudes was seen by Evans and Kersch (2006) to make their methods and approaches to their job distinctive within their workplace environment and as such create an individual identity. Sugrue (1997:222) found that

student teachers are significantly influenced by (1) immediate family, (2) significant others or extended family, (3) apprenticeship of observation, (4) atypical teaching episodes, (5) policy context, teaching traditions and cultural archetypes and (6) tacitly acquired understandings. In their extensive review of the literature on definitions of professional identity, Beijaard et al. (2004:113-14) found that:

- Most researchers saw professional identity as an ongoing process of integration of the 'personal' and 'professional' sides of becoming a teacher
- Historical, sociological, psychological and cultural factors may all influence the teacher's sense of self as a teacher.
- There was an emphasis in most of the studies on the 'personal' and an underestimation of the contextual side that plays a part in professional identity formation.
- The concept of 'self' often combined with other concepts appears to be essential and the concept of reflection is seen as relevant.

Nally et al. (2008:294) make the point that teaching is dependent on a wide range of knowledge and skills and is not simply about identity formation.

2.3.4.1 Art Teacher Professional Identity

Milbrandt (2008:355) states that 'more research is needed regarding the professional daily life and identity of art educators'. In her review of literature pertaining to art teacher professional identity, the researcher found that many studies queried whether the art teacher saw him or herself as primarily as a teacher or an artist (Ritenbaugh, 1990; Hatfield, Montana and Deffenbaugh, 2006; Hickman, 2011). This dual-identity that many teachers of art and design hold, perceiving themselves as artists and teachers, is explored by Thornton (2011). He proposes two concepts of art teachers:

Concept 1: An artist teacher is an individual who practices making art and teaching art and who is dedicated to both activities as a practitioner.

Concept 2: A teacher of art is an individual dedicated to the artistic development of students who does not necessarily practice as an artist (Thornton 2011:34).

These two concepts mirror the two routes available to art students to obtain an art teacher qualification in Ireland. Art students can undertake a four year Bachelor of Education degree in Art Education (BA Ed.) or a one year Post-graduate Diploma in Art Education (PDE) (following on from an undergraduate degree in a Fine Art or Design specialism). NSEAD (2013), with reference to the artist teacher scheme in the United

Kingdom, state that 'teachers of art, design and craft who maintain their own creative practice are significantly more effective in the classroom or studio and more likely to be satisfied with their work in education'. This point would refute "Concept 2" by Thornton (2011:34).

Thornton makes the point that the teacher of art identity and the artist-teacher identity are sometimes interchanged throughout an art teacher's career and that personal judgement about ourselves and our practices will determine what title we choose to have, be it art teacher or artist teacher (2011:35). James Hall in his review of the literature on art teacher professional identity found:

....a re-framing of the teacher of art as an artist-teacher; a hybrid identity fusing artist and teacher identities, but also highlighting tensions between the professional territories and cultures inhabited by artists and teachers (Hall, 2010:105).

Hatfield, Montana and Deffenbaugh (2006) in their examination of the ways that art teachers experienced their identities as professionals found that the significant factors were:

- a) Amount and kind of pre-service preparation, including studio course work, specific art education programs and art teacher mentors,
- b) work environment (e.g. "school culture");
- c) existence or non-existence of artist identity before pre-service training and
- d) management of professional identities (Hatfield et al. 2006:43).

Richard Hickman concurs stating 'that people have many identities, each informing and interacting with other personal identities' (2011:14). He also suggests that factors such as place, gender, ethnicity, relationships and cultural phenomena have a part to play in the formation of one's identity (Hickman, 2011:14). He believes that identity is complex and that each of its component parts link to each other. Hickman is of the opinion that group identity, role identity and personal identity overlap (2011:144).

The duality of the art teacher identity is very relevant to the researcher's study. Whilst the researcher did not set out to determine the identity of Irish art teachers as art teachers or artist-teachers in this research project, it is necessary that she determine if art teachers want CPD for their identity as an art teacher or an artist- teacher or both. In other words, the researcher needs to determine if Irish art teachers want CPD for

their professional identity as an art teacher or as an artist. This will also inform the type of CPD to be offered to art teachers in an Irish setting.

2.4 Continuing Professional Development Provision

In this section the CPD opportunities and requirements for a variety of professions including art-related professions are examined. Continuing professional development available to teachers in Europe, England, Scotland and Wales is outlined and an overview of CPD provision for Irish teachers is provided.

2.4.1 CPD in other professions

Day and Sachs (2004:4) suggest that CPD is no longer an option but an expectation placed on all professionals. In some professions there is specified obligatory CPD where the emphasis is on learning rather than compliance and licensing e.g. Engineering (Ireland, United Kingdom and New Zealand) whilst in the United States there is mandatory CPD for engineers (Engineers Ireland, 2011). In Ireland, the Royal Institute of the Architects of Ireland (RIAI) is the regulatory and support body for architects in Ireland. The RIAI requires 40 hours of CPD involvement each year which is accredited (RIAI, 2011). Deane (2007:9) in her report on CPD for the Institute of Archaeologists of Ireland selected four Irish professional bodies which were considered to be providing a representative range of current CPD practice in Ireland:

Institution of Engineers of Ireland (IEI): Voluntary CPD (promoted through Code of Ethics).

Society of Irish Foresters (SIF): Voluntary CPD.

Law Society: Mandatory CPD (required by statutory instrument).

Institute of Management Consultants in Ireland (IMCI): Mandatory CPD for continuing membership.

In her investigation of CPD for art related professions the researcher found that the Bureau of Labour Statistics (2012) in the United States of America had the most comprehensive inventory of art-related professions. Using the inventory as a guide, the researcher determined to find if there was CPD available to these professions in Ireland. The researcher discovered that there was provision for CPD for art-related professions in Ireland (Table 2.1). The CPD provision was usually in the form of lectures, master classes, workshops, seminars, conferences and site visits. Of the ten

categories of art-related professions investigated, CPD was not mandatory for any group except architects. Therefore, it can be assumed that the CPD for the art-related professions investigated is provided for learning rather than licensing. Whilst most CPD for art-related professions was provided through professional associations it was also determined that CPD in the form of a post-graduate degree was available in the majority (80%, N=8) of categories examined, in art colleges or universities in Ireland (Table 2.1). It could be deduced from the examples cited that mandatory CPD is required when the profession has ethical or legal statutes to uphold as in the case of architects who have to abide by government regulations relating to building standards and health and safety etc.

The teaching profession in Ireland is charged to uphold Codes of Professional Conduct for Teachers (The Teaching Council, 2007); Child Protection Guidelines and Child Protection Policy in *Children First* (Department of Children and Youth Affairs, 2011) both of which have a legal and ethical implication for the teaching profession. The researcher notes that no mandatory in-service or CPD has been provided in either of these areas for second level teachers to date. CPD provision for Irish teachers will be outlined in section 2.4.5.

2.4.2 Continuing Professional Development provision for teachers in Europe

In August 1998, the Finnish Board of Education launched a project to investigate teachers' initial and continuing training needs. 23 countries participated in the project; Ireland was not one of them. In most of the replies from the 23 participant countries the importance of continuing professional development in all stages of teachers' careers was highlighted. Denmark, the UK, Sweden, Norway and Poland have a national strategy or plan for the future development needs of teacher training. Poland underlined that the National Strategy

Profession:	CPD Provider	Eligibility	Participation	Requirements	CPD Provision
Animator	Animation Ireland	Open to all. Some Industry Invite- Only events	Voluntary	None (no cost)	2 day Seminar, Master classes, Lectures
	Irish Film Board (IFB)	Open to all	Voluntary	None	As above
	Irish School of Animation (ISA)	Open to all	Voluntary	None	As above
Architects*	Royal Institute of Architects of Ireland (RIAI)	Register of Architects & RIAI members in all categories	Mandatory	40 hrs: 20 structured/20 unstructured	Structured: Conferences, lectures, talks, seminars, events, online, site visits, demonstrations www.riai.ie/uploads/files/RIAI_CPD_Policy_March_2011(1).pdf
	Architects Association of Ireland	Architects and public	Voluntary	None	Lectures, Site visits, Exhibitions.
	Irish Architecture Foundation	Architects and public	Voluntary	None	Seminars, Lectures, Workshops, Exhibitions.
Art Historians*	Irish Association of Art Historians	Art historians and all who share the aims of the IAAH	Voluntary	None	Lectures, Art Related Site Visits
Conservators and Restorers	Irish Professional Conservators and Restorers' Association	IPRSC	Voluntary	Information not available.	Workshops, Lectures and CPD Bursaries
Craftsperson*	Crafts Council of Ireland	CCOI members	Voluntary	None (costs apply for workshops)	1 day workshops. CPD funding available for attendance at seminars/ workshops/research events/trade fairs.
Designers *: Graphic; Fashion & Textiles, Industrial & Product, Interiors, Exhibition, Design Management, Design Education.	Institute of Designers in Ireland (IDI)	IDI members	Voluntary	None	Mission Objective: Providing continuing education for professional designers (CPD) - No CPD evident.
Filmmakers*	Film base	Open to all. MSc:2nd class honours degree or industry equivalent	Voluntary	1 Year full time MSc	Master classes, screenings and events; MSc Digital Feature Film Production
	Irish Film Board	Open to all.	Voluntary	None	Master classes, screenings and events
	FÁS Screen Training Ireland	Professionals in the independent film and television sector	Voluntary	None	Training programmes are offered to practitioners and companies to enhance their expertise in Film, Television, Animation and Digital Media.
Interior Designer*	Interiors Association	IA members	Voluntary	None	Regular continual professional development workshops: Changes in legislation and construction methods.
Photographer	Irish Professional Photographers Association	IPPA membership	Voluntary	None	An Annual National Conference, Training Seminars, Business Lectures and a series of Regional Meetings that provide regular contact among fellow members.
Visual artists:* Paint, Sculpture, Print, Mixed Media.	Visual artists Ireland	VAI members	Voluntary	None	A national programme of professional development training workshops
	CREATE	Artists, communities, organisations interested in contemporary Arts practice.	Voluntary	None (costs apply for workshops)	Professional Development and Advisory Sessions, Learning Development

*Post-graduate degree available in this category in university or art college

Table 2.1: CPD in art-related professions in Ireland.

concentrates on quantitative teacher training needs (Eurydice, 2000:48). In Portugal the Education System Act of 1986 states that “every teacher has a right to continuous training intended to compliment and update one’s knowledge and skills as well as to permit career progress and mobility” (Eurydice, 2000: 27). There are several ongoing development projects in Europe aimed at the continuing training aspect for teachers e.g. Greece, Spain, Portugal and Denmark.

There is a common understanding among the countries who participated in the Eurydice project that teachers need to strive to understand their actions in scientific, pedagogical, technological, social, political, economic and cultural fields (Eurydice, 2000:49).

2.4.3 CPD for teachers in Scotland

In 1999, education became a devolved function with the inception of the Scottish Parliament. The Mc Crone inquiry (the Independent Committee of Inquiry into Professional Conditions of Service for Teachers) in 2000, made an impact on teachers’ professional development. In the resultant Mc Crone Agreement (Scottish Executive Education Department, 2001) CPD was recognised as a professional entitlement, with 35 hours of CPD per annum built into teachers contracts (Fraser et al., 2007: 154). Teachers were expected to keep a professional development portfolio and a professional framework for professional development based on a progressive series of professional standards was launched (Fraser et.al, 2007:154). Guidelines for CPD provision in Scotland were published online in January 2008 (The Scottish Government, 2008). The national agreement “A Teaching Profession for the 21st Century” sets the contractual context for professional review and development (The Scottish Government, 2004).

2.4.4 CPD for teachers in England and Wales

The concept of an entitlement to CPD has been endorsed in England and Wales by the General Teaching Councils. The General Teaching Council in England (GTC [E]) in 2003 developed the Teachers’ Professional Learning Framework (TPLF) to help teachers map and plan their own development. They are working at local level with teachers, schools and Local Education Authorities (LEA) to improve access to high quality CPD. In 2006 the GTC [E] and the Association of Teachers and Lecturers commissioned Professor Ray

Bolam and his colleague Dick Weindling, to research the various CPD initiatives and programmes taking place. They were asked to investigate how well these have worked in different contexts, what good CPD looks like in practice and how CPD can be supported and sustained (General Teaching Council (GTC), 2008). They found more teachers were satisfied with their professional development than in previous years but that there was still a distinct lack of consistency in CPD provision (Bolam and Weindling, 2006). The teachers surveyed questioned whether CPD opportunities were effective (GTC, 2008).

In Wales the General Teaching Council (GTC [W]) argues that teachers need CPD opportunities that are 1) Individually focused, 2) School focused and 3) National/Local Authority focused (Jones, 2003:37). Edmonds and Lee (2002) carried out a study for the National Foundation for Educational Research into the practices and processes of CPD as experienced by teachers throughout England and Wales. CPD strategy (DfEE,2001a) recognised that teacher's own development priorities are often not taken into account and as a result funds are being provided so that teachers can choose and direct their own professional development (Edmonds and Lee, 2002:29).

The 2005 report "Evaluating the Impact of Continuing Professional Development (CPD)" (Goodall et al., 2005) found that CPD was primarily equated with in-service and as a result teacher's experiences of CPD were heavily dependent on the school and the LEA in which they worked. They also found that teacher's opportunities for CPD varied considerably depending on their LEA.

2.4.5 CPD for teachers in Ireland

As outlined in Chapter 1, Irish teachers have had access to CPD or in-service in school development planning, leadership and some national programmes since the 1990's. Professional development support was available to teachers through the In-Career Development Unit (ICDU) of the DES. In 2004 the ICDU was incorporated into the Teacher Education Section (TES) of the DES.

The work of the TES embraces policy formulation, co-ordination, general direction and management, quality and financial control in supporting the provision of education and continuing support for teachers and school leaders throughout their careers (Teacher Education Services, 2012). In September 2010, the Professional Development

Service for Teachers (PDST) was established and the SLSS which provided certain subject-specific CPD (excluding art) was subsumed into it. Part of the remit of the PDST is to provide general CPD and subject-specific CPD for teachers. In 2012, the priority areas for CPD for second-level teachers were in the areas of school evaluation, literacy and numeracy (Professional Development Service for Teachers, 2012).

As discussed in Chapter 1, part of the work of the Irish Teaching Council is to conduct research into the continuing education and training and professional development of teachers (Teaching Council Act, 2001). The Council's functions in relation to the continuing professional development (CPD) of teachers are set out in Sections 7(2) (h) and 39 of the Teaching Council Act, 2001 (Teaching Council, 2012). Section 7 refers to the Teaching Council's obligation to advise the Minister (of Education and Skills) in relation to the professional development of teachers and Section 39 refers to the Teaching Council's obligation to promote the continuing education and training and professional development of teachers. Whilst this work has not commenced yet the Teaching Council's policy on CPD is set out in its *Policy on the Continuum of Teacher Education* (Teaching Council, 2011). The key points the researcher found most relevant to this research were as follows:

1. CPD is viewed as a right and a responsibility for all registered teachers.
2. A coherent national framework for CPD is called for.
3. A partnership approach to policy development and planning involving key stakeholders is suggested.
4. CPD provision should be adequately resourced.
5. CPD should be constructivist in nature, involving both formal and informal ways of learning, where emphasis is placed on reflection, joint problem solving, networking and systematic sharing of expertise and experience.
6. There should be a collaborative approach to prioritising professional development needs.
7. CPD should be accredited (Teaching Council, 2011).

It is hoped that the Teaching Council will be in a position to activate their policy on CPD in the near future and that this research might inform the national framework they adopt.

2.5 Continuing Professional Development for art teachers

A review of the literature to date for CPD for teachers of the visual arts in Europe proved inconclusive while in America and Australia CPD for teachers of the visual arts is highly structured and developed (National Art Education Association (NAEA), 2012), NSW Institute of Teachers, 2012). Sharon La Pierre (1997) states that researchers in art education are looking, thinking, and observing from an artistic perspective and creating new parameters that reflect a knowledge base that is directly related to the arts (La Pierre and Zimmerman, 1997: 6). Sabol (2006:2) makes the point that studies about professional development issues and needs of visual arts educators are lacking. Shortt (1995:155) suggests that the “development of art understandings may be more demanding than the development of understandings in other fields of study” and this may explain the scarcity of research in the area of art education and CPD. Charland (2006:32) asserts that although influential innovators in education theory such as John Dewey and Jean Piaget (Dewey, 1934: Piaget, 1945) have drawn attention to art, professional development programmes dedicated to exploring the teaching of art remains in a formative state. The researcher determined to find what CPD was on offer to art teachers globally through an extensive internet search and by contacting art teacher associations globally (see Appendix A). As the United Kingdom, the United States and Australia were found to have developed structured CPD for art teachers it was decided to examine their CPD provision.

2.5.1 CPD for art teachers in the United Kingdom

The National Society for Education in Art and Design (NSEAD) is a professional association and is the leading national authority concerned with art, craft and design across all phases of education in the United Kingdom (NSEAD, 2011). NSEAD is the key provider of CPD to art teachers in the United Kingdom. The NSEAD offers the following CPD to art teachers:

1. Artist Teacher Scheme (supported by the Arts Council England and Scottish Arts Council).
2. CPD Conference/s.
3. New Secondary Curriculum subject leadership training provision (NSEAD, 2011).

The Artist Teacher Scheme provides opportunities for artist teachers to review and develop their personal creative practice in relation to the highest levels of

contemporary practice in the contexts of higher education institutions and art museums and galleries (NSEAD, 2011). Three levels of courses are offered to art teachers who wish to participate on this scheme. The first level is the “Artist Teacher Entry Level” and participants are offered a variety of courses that range from one to five days in duration. The second level is the “Artist Teacher Intermediate Level” and participants are offered a series of one-day weekend and or/midweek evening sessions. The final level is that of “Masters Degree courses” that are part-time over two or three years. The course fees vary from centre to centre but some MA course fees are subsidised by awards provided by the Training and Development Agency for Schools (TDA) (NSEAD, 2011).

The NSEAD also organises a national symposium and sponsors various CPD events for its members throughout the year. It publishes details of regional events within the United Kingdom as well as details of International Conferences. From 2007-10 the NSEAD provided the official subject-specific support for the new English secondary curriculum for all maintained schools. The events organised by the NSEAD in association with the Centre for British Teachers (CfBT) about the new curriculum were funded by the Department for Children, Families and Schools (DCFS) and were free of charge to participant art teachers.

2.5.2 CPD for art teachers in Australia

CPD is provided for teachers in Australia through the “The Australian Government Quality Teacher Program (AGQTP)” (DEEWR, 2012). This is a Commonwealth programme which provides funding to non-government education authorities in each of the eight States and Territories to improve the quality of education delivered to Australian primary and secondary students. The funding enables the authorities to run a variety of projects and activities that offer on-going professional learning for teachers and school leaders (DEEWR, 2012a). The Australian Government introduced the new “National Professional Standards for Teachers (the Standards)” to improve the quality of teaching in schools in 2011 (AITSL, 2011). As a result of the “National Partnership Agreement on Improving Teacher Quality” all States and Territories have agreed to develop and implement a set of nationally consistent standards in teaching from 2011 (DEEWR, 2012b). As part of this initiative teachers will be categorised into new staffing

classifications based on their teaching ability and will be rewarded financially for quality teaching. Teachers will also have access to:

- Learning accounts for teachers, to support their participation in high quality, content-based professional development;
- Delivery of innovative best-practice, evidence-based professional learning, resources and materials (including via online delivery) that are shared nationally;
- Increased teaching assistant positions in schools to support the work of teachers, and to facilitate teachers' access to professional development;
- Partnerships with Higher Education providers that support ongoing professional development (DEEWR, 2012b).

CPD is provided for art teachers in Australia in each of the states and territories through endorsed providers such as universities, colleges, museums, galleries and festivals. Art Education Victoria (AEV, 2012) provides professional learning programmes, conferences and publishes resources for teachers. The VCAA (Victorian Curriculum and Assessment Authority) in conjunction with the AEV, conduct information sessions for art teachers of VCE (Victorian Certificate in Education) at regular intervals. Attendance at these sessions is on a voluntary basis.

The NSW Institute of Teachers (NSWIT, 2012) is responsible for continuing professional development in the areas of policy development, teacher evaluation of courses and programmes; endorsement of CPD providers and registration of courses and programmes. In NSW teachers must be able to complete a minimum of 50 hours of *Institute Registered Continuing Professional Development* and a minimum of 50 hours of *Teacher Identified Continuing Professional Development* over five years in order to maintain accreditation at Professional Competence (NSWIT, 2012a). Teachers must keep a *Continuing Professional Development Participation Log* of all teacher identified CPD that will be ratified by the Teacher Accreditation Authorities (NSWIT, 2012a). Amongst the registered endorsed institutes listed are art associations, museums, galleries and 3rd level art institutions that provide CPD for art teachers which can be used as part of their *Teacher Identified* CPD. It is noted that while CPD for art teachers is available in Australia it was difficult to determine if CPD was mandatory for art teachers as provision in CPD was not consistent across the states and territories.

2.5.3 CPD for art teachers in the United States of America

The researcher established there was CPD for art teachers in the United States but found it difficult to determine exact CPD provision due to the diversity and quantity of CPD on offer in individual states. The researcher could not determine how much, if any, subject-specific CPD was mandatory for American art teachers nationally. Dr. Marjorie Manifold, from Indiana University, in reply to a survey to art educators internationally; distributed through the International Society for Education through Art (INSEA); states that until very recently CPD was required for licence renewal but recent political changes have sought to “eliminate all requirements for CPD and 'de-professionalize' teaching” (see Appendix A). Due to the paucity of research on CPD for art teachers, the Western Region of the National Art Education Association (NAEA) commissioned Robert Sabol in 2006 to undertake a study into the CPD needs, issues and concerns of art teachers. The resultant *Sabol Report* identified the (1) kinds of support art educators receive for professional development, (2) kinds of professional development activities in which art educators engage, (3) kinds of professional development activities art educators want, and (4) issues and concerns art educators have about their professional development (Sabol, 2006). Among the principal findings of the report Sabol found that:

Respondents had attended an average of 1-4 professional development (PD) experiences which lasted from 3-5 hours each in the last year.

Experiences were most commonly held during school (68%), on weekends (62%), and after school and during the summer (61% each). A total of 27 different types of PD experiences were reported.

Workshops (89%) followed by state art education conferences (73%), departmental meetings (62%), collaborations with other teachers (57%), graduate college workshops (56%), and make-and-take workshops (50%) were most commonly identified (Sabol, 2006:5-6).

Many CPD experiences for American art teachers are organised in conjunction with the National Art Education Association (NAEA). The mission of NAEA is to promote art education through professional development, service, advancement of knowledge, and leadership (NAEA, 2012). The NAEA organises a national conference annually and has established a National Art Education Foundation that supports professional development projects (NAEA, 2012a).

2.5.4 CPD for art teachers in Canada.

In response to an email sent to the Ontario Art Education Association (OAEA), Jane Dewar, the President of the OAEA provided the following information about CPD in Ontario in Canada (see Appendix 2):

- The OAEA holds a two day conference of workshops and lectures annually.
- Regional mini-conferences are held in the Greater Toronto area and the eastern and western parts of the province.
- Universities and Colleges collaborate with the OAEA in the provision of CPD for art teachers.
- The CPD is self-funded by the art teachers and is voluntary.
- Accreditation is in certificate form.
- AQ's-Additional Qualifications are available by taking "up-grading courses". Teachers receive increments on their salary for AQ's (see Appendix 2).

Information on CPD in other areas of Canada was not available.

2.5.5 CPD for art teachers in Ireland

As already outlined in Chapter 1, CPD for art teachers in Ireland is limited and sporadic. Some regional CPD workshops (Dublin, Galway, Cork) have been organised for art teachers by the ATAI utilizing TPN funding but the number varies from year to year. The ATAI have also organised a national conference for art teachers since 2004. The NCAD CPD programme is available to art teachers in the Dublin region but prior to 2009 was developed based on the researcher's opinion of what art teachers CPD needs might be.

In 2010, CPD for art teachers became available for the first time through the PDST. Since 2010 workshops have been delivered to and resources created for art teachers on the following topics:

1. 'Looking and Responding to works of Art and Design'. Workshop and interactive CD.
2. 'Tackling a Brief: Concepts, Methods and Process'. Workshop and A3 colour illustrated folder detailing pupil work, methods and processes.
3. 'Irish Art History and Appreciation'. Workshop and a comprehensive resource CD covering the entire Leaving Certificate Irish Art history course. It also contains a huge range of methodologies to practically apply in the teaching of art in the classroom with emphasis on Literacy and Numeracy.

The PDST workshops are delivered by a group of serving art teachers who design, teach and assess schemes of work with their pupils with a view to creating resources that can be delivered nationwide. The PDST also funded two workshops in the 2009 NCAD CPD programme. Participation in any CPD for art teachers in Ireland is on a voluntary basis.

2.6 Lifelong Learning and Continuous Professional Development

This section investigates when and how adults learn. The concept of “learning” is explored and theories of learning are examined. Experiential and Social learning theories are considered with relevance to CPD for art teachers.

2.6.1 Continuing Education or Lifelong learning?

Peter Jarvis defines education as “any planned series of incidents, having a humanistic basis, directed towards the participants learning and understanding” (Jarvis, 1983:5). Jarvis suggests that the educated person should always be in the process of being educated and that the implications of having achieved a state of being educated are misleading (Jarvis, 1995:18). This implies that education is a continuous and lifelong process.

A number of different terms have been coined in relation to the education of adults: continuing, recurrent, lifelong, vocational, non-formal, personal growth among some of the terms attributed (Rogers, 2002; Jarvis, 1995).

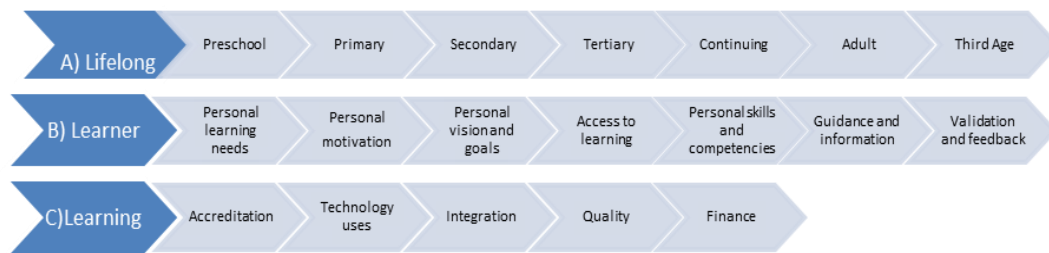


Figure 2.1: The learning process. (Adapted from diagram in Lifelong Learning by Longworth and Davies, 1999:20).

Longworth and Davis (1999:19) outline the requirements for lifelong learning as follows:

- A. Lifelong- the different stages in learning in a life journey that a learner has access to. These include both formal and informal learning systems.
- B. Learner- the lifelong learning values, skills, and attributes which every learner brings to the learning process.
- C. Learning- a generic list of enabling and supporting attributes of the system which learners encounter and adapt to their own needs.

They suggest that lifelong education becomes a process, a continuum of interdependent elements capable of being tailored to individual need in each part of one's individual educational lifetime (Longworth and Davis, 1999:20).

Peter Jarvis suggests that education is a learning process and may be seen as a response to the basic learning need in all humankind (Jarvis, 1995:18). Where does CPD fit into this continuum? It is necessary to investigate what learning is in relation to adult learners and how it relates to CPD before this question can be answered.

2.6.2 What is learning?

According to the Oxford Dictionary (2012 [Online]) learning is "the acquisition of knowledge or skills through study, experience, or being taught". Gupta, Sleezer and Russ-Eft (2007:18) define learning as the act of gaining knowledge or skills. Smith states that it is difficult to define learning precisely because:

.....it is put to multiple uses. Learning is used to refer to (1) the acquisition and mastery of what is already known about something, (2) the extension and clarification of one's experience or (3) an organised, intentional process of testing ideas relevant to problems. In other words, it is used to describe a product, a process or a function (Smith, 1982:34).

Harris and Schwan concur with distinguishing learning as product, process and function. They suggest that:

Learning as product refers to the importance of the end result or outcome of the learning experience. Learning as process emphasizes what happens during the course of a learning experience in attaining a given learning product or outcome. Learning as function emphasizes certain critical aspects of learning such as motivation, retention, and transfer which presumably make behavioural changes in human learning possible (1961 cited in Knowles, 1980:6).

With regards to the learning art teachers could gain from CPD, the researcher anticipates that each participant would learn something new from the experience, be that either in the form of a product (new knowledge or skill in art); a process (sharing of ideas, solving a design problem) or a function (new methodologies or modelling of best and safe practice that enable or enhance student motivation and transfer of knowledge or skill to students) or indeed in all three forms.

Gagné (1972:3-4) does not see learning as a single process but rather as having 5 domains: Motor skills, Verbal information, Intellectual skills, Cognitive strategies and Attitudes. Bloom (1956:7) is in agreement that learning is not a single process as he and his colleagues identified three domains of educational objectives: Cognitive, Affective and Psychomotor. The learning domains cited can be applied to learners in each of the seven categories of intelligence as defined by Howard Gardner: Linguistic; Logical-mathematical; Spatial; Musical; Bodily-kinesthetic; Interpersonal and Intrapersonal (Gardner and Hatch, 1989: 6). Gardner's theory of Multiple Intelligences is of extreme relevance to art teachers (Gardner, 1993). Gardner suggests that painters, sculptors and other art related professionals have highly developed "spatial intelligence" (1993:9). Gardner and Hatch (1989:6) delineate "end-states" or professions for each of the other six intelligences. The researcher argues that art teachers utilise most of the multiple intelligences listed within an art class everyday with the possible exception of "musical" intelligence which would be employed on a

less regular basis. With reference to Gardner's Multiple Intelligences (1993) and the aforementioned learning domains (Bloom, 1956; Gagné, 1972) the researcher outlines the pertinent but by no means comprehensive, learning for art teachers that could apply through CPD (Table 2.2). Keeping in mind the working definition of CPD (see Chapter 2) used in this research, learning that is gained through the development of multiple intelligences is vital to the success of any CPD programme for art teachers.

Many theorists agree that learning is a process by which behaviour is changed, shaped or controlled as a result of experience (Cronbach, 1963; Haggard, 1963; Gagné, 1965; Hilgard and Bower, 1966; Skinner, 1968). Kimble (1961 cited in Hergenhahn and Olson, 2001:1) defines learning as a permanent change in behavioural potentiality that occurs as a result of reinforced practice. There is some disagreement as to whether reinforcement is necessary in order for learning to take place and what reinforcement means as it is sometimes equated with reward. Bandura (1977) would argue that learning can occur by imitating others. Other theorists (Bruner, 1966) see learning in terms of growth, development of competencies and fulfilment of potential (Knowles, 1980:7). The researcher is of the opinion that participation in CPD will change a teacher's behaviour in that he/she will deliver or transfer new knowledge, skills and competencies he/she has experienced to his/her students in new ways and with new emphasis. The fact that a teacher has chosen to participate in learning through CPD suggests a desire to grow. Whether a teacher can ever fulfil their potential is open to debate. Gagné does not believe that learning is simply ascribable to the process of growth but that it is a change in human disposition or capability, which can be retained (1965:5).

Maslow sees the goal of learning to be self-actualisation "the full use of talents, capacities, potentialities, etc." (Maslow, 1970:150). The researcher believes that a teacher's talents, capabilities, potentialities and weaknesses will be tried and tested through participation in CPD but should be strengthened by the experience and the direction of an expert facilitator. Learning is an elusive phenomenon according to Knowles (1980: 10) but so too are the aspirations, capabilities and potential of each learner.

Intelligence	End-States	Core Components	Learning in art	Learning Domain
Logical-mathematical	Scientist Mathematician Art teacher	Sensitivity to, and capacity to discern, logical or numerical patterns; ability to handle long chains of reasoning.	Shape and Form; Pattern; Perspective; Design problems and criteria; Space and Volume; Craft- 3D	Cognitive (B) Cognitive strategies (G) Intellectual (G)
Linguistic	Poet Journalist Art teacher	Sensitivity to the sounds, rhythms and meanings of words; sensitivity to the different functions of language.	Terminology visualise and conceptualise sound visualise and conceptualise rhythm language vocabulary	Ability to Ability to Visual
Musical	Composer Violinist Art teacher	Abilities to produce and appreciate rhythm, pitch and timbre; appreciation of the forms of musical expressiveness.	Visual rhythm	Psychomotor(B) Cognitive (B) Intellectual (G) Cognitive Strategies (G) Motor Skills (G)
Spatial	Navigator Sculptor Art Teacher	Capacities to perceive the visual-spatial world accurately and to perform transformations on one's initial perceptions.	Shape and Form Perspective criteria Space and Volume 3D	Pattern Design problems and Craft-
Bodily-kinaesthetic	Dancer Athlete Art teacher	Abilities to control one's body movements and to handle objects skilfully.	Drawing Printing Craft	Painting Sculpture
Interpersonal	Therapist Salesman Art Teacher	Capacities to discern and respond appropriately to moods, temperaments, motivations and desires of other people.	Pupil differentiation Pupil motivation	Pupil behaviour
Intrapersonal	Person with detailed accurate self-knowledge Art Teacher	Access to one's own feelings and the ability to discriminate among them and draw upon them to guide behaviour; knowledge of one's own strengths, weaknesses, desires and intelligences.	Reflective practice participation to guide reflective practice	CPD

(G) Gagné

(B) Bloom

Table 2.2: The alleged seven intelligences related to art education (adapted from Gardner and Hatch, 198

2.6.3 Theories of Learning

There are numerous theories of learning and much has been written about them. Learning theories can be categorised into three distinct groups: Mental Discipline, Behaviorist and Cognitivist theories (Bigge and Shermis, 2004). Merriman, Caffarella and Baumgartner (2007:277) make the point that there is little consensus on how many learning theories there are or how they should be categorised but highlight five types of learning theories: behaviourist, humanist, cognitivist, social cognitive and constructivist. Whilst there are harmonies and conflicts between the major learning theories the researcher determined to find the most appropriate learning theory or theories for the delivery of CPD to teachers. In order to achieve this, the researcher deemed it necessary to examine how teachers developed their own perspective on learning. It has been contended that teachers teach as they themselves were taught (Britzman, 1991; Brookfield and Preskill, 1999) and argued that teachers teach the way they have learned (Dunn and Dunn, 1979:241). Entwistle (1998:4) agrees with Dunn and Dunn (1979) and suggests that fundamental differences in personality affect our styles of learning. He suggests that our approaches to teaching reflect our previous experiences with learning and that teachers teach as they prefer to learn (Entwistle, 1998:4). Teachers have at least three kinds of choices in deciding upon their outlook on learning:

1. They may, in both theory and practice, adhere to one systematic position as much as possible.
2. They may eclectically, that is, selectively, borrow ideas from the various conflicting positions and arrange the borrowed ideas into a mosaic or patchwork that is available to be drawn upon as needed.
3. They may develop harmonized emergent syntheses from their study of the conflicting positions and their respective ideas (Bigge and Shermis, 2004:12).

Dadds (1997: 33-34) suggests that teachers should draw upon, use, judge and engage outsiders' theories in order to evolve their own personal theories based on informed and sensitive inner judgement. The researcher believes that the environment one works in and the students one teaches has an influence on the learning theories one adopts. Burton (1963) suggests that due to the interaction of

an individual and his environment, learning is brought about in the individual, thus making him more capable of dealing adequately with his environment (1963:7). Bigge and Shermis (2004:14) take this a step further and propose that whilst the environment has a part to play in the way a teacher teaches it is a teacher's conception of people's basic innate moral and actional nature that determines the fundamental way in which they view their students. It is suggested that this in turn has an effect on how the teacher manages the pupils and the learning in the classroom. Dunn and Dunn (1979:238) advocate that most teachers can respond to differences in students' learning styles and that this is preferable to trying to match students with teachers. Therefore it can be deduced, that teachers who partake in CPD will already have established their personal outlook on learning and that a variety of the learning theories discussed might be inherent in any group of teachers undertaking CPD. Consequently, any CPD programme on offer to teachers should take cognisance of and cater to the multiplicity of learning theories inherent in participant teachers. Whether teachers are open to changing or adapting their outlook and learning theory based on experiences in CPD is to be determined.

The researcher recognizes that both behaviourist and cognitivist theories are significant in the education of adults with multiple intelligences through CPD particularly in relation to: trial and error learning (Pavlov and Thorndike); behavioural/skill learning (Skinner); teamwork, self-directed learning and communication (Vygotsky); prior learning, reflective practice and meanings (Mezirow) (Jarvis, Holford and Griffin 2006:24-41). Due to the time constraints of this project the researcher has chosen to give an overview of the theories of *Social Learning* and *Experiential Learning* as she is of the opinion that they are most relevant to the area of CPD. Social learning appealed as a learning theory as many art teachers work in isolation as sole art teachers within schools in Ireland. The researcher was of the opinion that art teachers would welcome the opportunity to meet with other teachers in the same position as themselves; to share ideas and knowledge and to learn from them. Experiential learning was of interest as a learning theory as the researcher suspected that art teachers' experiences, both cognitive and physical, would be of interest and relevance to other art teachers.

2.6.4 Experiential learning theory

Carl Rogers describes experiential learning as:

..... having a quality of personal involvement, being self-initiated, pervasive (makes a difference in the behaviour, attitudes and perhaps even the personality of the learner), it is evaluated by the learner (he knows whether it is meeting his need), its essence is meaning- when such learning takes place, the element of meaning to the learner is built into the whole experience (Rogers, 1969: 5).

Merriam et al. (2007:159) suggest that individuals can learn from a direct embodied experience that engages them mentally, physically and emotionally in the moment or through a simulated experience or by reliving a past experience. Fenwick (2003 cited in Merriam et al., 2007:160) purports five perspectives “that raise important questions about the nature of experience”: (1) reflecting on concrete experience (constructivist theory of learning); (2) participating in a community of practice (situative theory of learning); (3) getting in touch with unconscious desires and fears (psychoanalytic theory of learning); (4) resisting dominant social norms of experience (critical cultural theories); and (5) exploring ecological relationships between cognition and the environment (complexity theories applied to learning).

What appeals about experiential learning with regards to CPD is that participants will be able to have a concrete experience (CPD workshop, lecture, seminar etc.) that they can reflect on and construct new knowledge from as a result of their reflections (constructivist theory). It is suggested that all participants of any CPD programme should be encouraged and given the means to reflect on their experience by the CPD facilitator/organiser. This could be done by providing the participants with reflective and evaluative exercises to complete at various stages in the CPD process and on completion of the programme.

The situative theory of learning suggests that knowing is intertwined with doing (Merriam et al. 2007:16). It is argued that situative learning is achieved through the action undertaken or the situation in which the individual participates rather than in thinking about the learning that was achieved as a result of the action undertaken or the situation that the individual participated in. Participation in a community of

practice is the objective of the situative theory of learning. The participants of any CPD programme become a new community of practice in that they usually have similar qualifications, experience, subject knowledge, goals and reasons for participation in CPD. It is envisaged that participants in CPD will “refine their practices, develop new ones, or discard and change practices that are harmful or dysfunctional” as a result of the experiential learning they have undertaken (Fenwick (2003:27) cited in Merriam et al., 2007:160). As a lot of art is applied in nature, any planned CPD programme for art teachers would have to include practical demonstrations and workshops. Situative learning is intrinsic in this type of CPD initiative. It is envisaged that participants will develop “best practice” as a result of their experiential learning through adopting the practices suggested by Fenwick (2003 cited in Merriam et al., 2007) and by modelling the practice of the expert/specialist CPD facilitator.

With reference to the abovementioned psychoanalytic perspective of experiential learning, teachers who participate in CPD do so for a multitude of reasons (Bennett, 2005; Opfer, Pedder and Lavicza, 2008). This implies that teachers will have different needs or desires for learning, a point echoed by Rogers (1969) when he suggests that through evaluation of the learning experience the teacher will know whether his need has been met. In some cases, individual teachers may have blocks or conflicts to learning which they may need or are determined to overcome through a learning experience. It is envisaged some participants on a CPD programme will have chosen to participate in order to overcome a block or conflict in their prior learning.

The fourth perspective of experiential learning, the critical cultural perspective, is inherent in and central to artistic thinking and practice. Fenwick (2003:38 cited in Merriam et al., 2007) suggests that the critical cultural perspective “seeks to transform existing social orders, by critically questioning and resisting dominant norms of experience”. Graeme Sullivan suggests that there is a renewed respect among researchers in other disciplines for the role of context in how meaning is constructed; the way information is contained within human cognitive systems and transformed to serve developmental needs; the importance of domain specific

knowledge; and the multi-dimensional nature of intelligence that can be seen to be central to artistic thinking and practice (Sullivan, 1993:5).

The final perspective, complexity theory, proposes that learning is constructed through interaction “among consciousness, identity, action and interaction, objects and structural dynamics of complex systems” (Fenwick, 2003:37 cited in Merriam et al., 2007:160-161). It is the idea of the learner’s “experience” that appeals to the researcher. Due to the range of age and teaching experience anticipated amongst CPD participants the researcher is of the opinion that “experience” will be a core element of any CPD initiative and therefore needs to be expounded at every opportunity. CPD participants should be able to learn from each other’s experiences but also from reflection on their own past experiences. Jarvis, Holford and Griffin (2005) point out that this is not always the case. In some cases, individuals have to be helped to reflect on their experiences (Brookfield, 1996) and in other cases individuals may or may not learn from their constructed experience (Jarvis et al., 2005:60). The researcher sees that the role of the CPD facilitator is crucial in helping individuals to learn from their experiences.

2.6.5 Social learning theory

Learning is a social experience, so professional growth is usually fostered through exchange, critique, exploration and formulation of new ideas (Dadds, 1997: 36). It should be noted that social relations can promote or inhibit effective learning (Jarvis, Holford and Griffin, 2005:42). From an early age, a child learns from those around them: individual adult; parent; teacher; sibling; classmates or friends. Adults can also learn from those around them in both formal and informal settings. There is a social context to learning. The researcher is of the opinion that the art teachers who work in a variety of schools of differing socio-economic, cultural and gender difference will have a lot to share with and learn from each other.

Learning has often been studied as an individual process but it also has a social and group context. Peter Jarvis (1987:11) purports that learning rarely occurs “in splendid isolation from the world in which the learner lives” and as such the way one learns and the learning content are affected by society of the day. Merriam et al. (2007:5) argue that the nature of society at any particular point in time

determines the relative emphasis placed on adult learning. The researcher contends that society also can determine the content of adult learning as noted when examining the factors currently influencing education earlier. This could be classified as a form of sociological functionalism. This is opposed to the emergent principles of lifelong learning which include an integrated view of knowledge rather than a disciplinary-based one (Jarvis, Holford and Griffin, 2005:43). Social learning or social cognitive orientation posits that people learn from each other (Merriam et al., 2007: 287). It combines elements from behaviourist (Hergenhahn and Olson, 2005) and cognitivist positions (Bandura, 1977).

Merriam et al. (2007:288) suggest that individuals acquire knowledge, rules, skills, strategies, beliefs and attitudes by observing others. Herganhahn and Olson (2005:339) put forward the theory of “imitative” learning where individuals observe and imitate what they have observed. This is often referred to as “observational” learning (Merriam et al., 2007). It is argued that it is not sufficient to simply observe in order to advance learning. Bandura (1997) took this theory a step further by separating the observation from the act of imitation and focusing on the cognitive process in the observation rather than just the behaviour that followed. There is increasing recognition that learning is a process that takes place within a social context; a need to move beyond mere knowledge acquisition to invoke understanding; advocacy for the concept and design of metacurriculum; and the search for alternative methods of assessment (Sullivan, 1993:8).

2.7 Strategies for the delivery of Continuing Professional Development

Individuals have the basic capability to learn and to teach; however, they are not able to learn and teach effectively in the same exact way (Gregorc, 1979). Having investigated learning strategies it is necessary to investigate the characteristics of adult learners, determine what their expectations are and investigate what teaching strategies are most suitable for use in a CPD programme. It is also necessary to examine strategies for the delivery of CPD.

2.7.1 Adult Teaching Methods

There are many teaching methods that could be employed in the education of adults (Jarvis, 1995; Rogers, 2002; Reece and Walker, 2003; Daines, Daines and Graham, 2004). Jenny Rogers (1989:41) suggests that the only effective way to learn is by doing. She suggests that as adults get older their “short –term” memory faculty becomes less efficient and more easily disturbed (1989:41). Daines et al. (2004) agree but purport that memory is both reliable and unreliable. They state that no one method of teaching adults will suit every occasion (Daines et al., 2004:7). They advise that it is important to choose a teaching method or methods that enable adults to achieve the learning task set. Longworth and Davies (1996) suggest that mature students who have been away from study for some time will need assistance with learning skills so this must be kept cognisant for teachers undertaking CPD.

Rogers (2002) divides teaching methods into four main categories: Presentation; Participatory, Discovery and Evaluatory. Daines et al. (2004:34) further categorise teaching methods into three domains of learning: Affective (concerned with attitude); Psycho Motor (concerned with skills) and Cognitive (concerned with knowledge) (see Table 2.3). A combination of teaching methods has proven to be most effective in the teaching of adults (Jarvis, 1995; Rogers, 2002; Daines et al., 2004). A combination of teaching methods will cater for the varying inherent learning theories of individuals and will maintain interest and motivation.

Method	Teacher Activity	Affective Domain	Psycho Motor Domain	Cognitive Domain
Presentation	Seminar, Lecture; Demonstration; PowerPoint; Flipchart; Exposition; Use of whiteboard or flipchart; Text or audio-visual material and digital media.	Use of Digital Media. PowerPoint of images to aid discussion.	Digital Media; Demonstration.	Use of Digital Media. Lectures; Demonstration ; Use of text or audio visual materials; PowerPoint of facts etc. Seminar.
Participatory or Interaction	Interaction between teacher and learner, or learner and learner. Team Teaching, Discussion; Questioning; Role-play; Simulation; Brainstorming; Mind mapping; Debate; Group work; Visits and Field Trips.	Visits and field trips; Debate; Role-play; Discussion; Questioning to discern opinion and attitude.	Simulation; Field Trip; Team Teaching; Practical group projects of an experiential nature	Team Teaching; Small Group work; Mind mapping; Questioning to discern; knowledge; Visits and field trips.
Discovery or Search	Learners on their own or in groups work on tasks: exploring and discovering knowledge for themselves through individual practice, experiments, reading, writing, problem solving, case study.	Case Study.	Individual Practice.	Small Group work. Problem solving tasks.
Evaluatory	Techniques adopted to evaluate the learning already done such as tests, quizzes, role play etc.; these can be the means for further learning.	Reflective practice. Peer or group evaluation.		Tests. Quizzes.

Adapted from Rogers 1991b in (Rogers, 2002:220); Daines et al. 2004:33-34 and Reece and Walker (2003).

Table 2.3: Adult Teaching Methods

In her review of current CPD provision for art teachers globally the researcher discovered that workshop was the most widely used teaching method. Reece and Walker define workshop as an opportunity to develop practical skills in a simulated situation and link theory with practice (Reece and Walker, 2003:129). Many of the teaching methods discussed can be incorporated into a workshop: demonstration; discussion; use of digital media and brainstorming to name but a few. Demonstrations are often integral parts of a workshop, particularly when a skill has to be developed. Jenny Rogers (1989) cautions on the overuse of demonstration and suggests that they are kept short, to the point and include opportunities for the participant to practise. Reece and Walker (2003) concur and suggest that pace of delivery is very important to maintain interest and enhance learning. Whilst every effort will be made to incorporate a variety of teaching methods into a CPD programme for art teachers the researcher is aware that the success or failure of the programme will depend on the ability of the facilitator to deliver the learning to participants.

There is a range of activities available to deliver CPD. The TPN suggest a variety of modes of delivery available to teachers (Appendix A) in Ireland. Ann Lieberman (1996 cited in Day and Sachs, 2004:13) suggests that professional learning be located in CPD in the following ways:

1. Direct learning (through e.g. conferences, workshops, consultations).
2. Learning in school (through e.g. peer coaching, mentoring, critical friendships, active research, team planning and assessment, appraisal).
3. Learning out of school (through e.g. school-led renewal or reform networks, school-university partnerships, subject or phone-specific networks, professional development centres).

Sugrue (2004:84) categorises this type of provision as: formal, non-formal and informal. The European Commission (2001) has added 'Random Learning' as a fourth category. In relation to CPD for teachers of the visual arts, the modes of delivery for 'Direct learning' are available to art teachers in Dublin. The second category 'Learning in School' proves problematic for most art teachers if they are seeking to gain subject-specific knowledge as they are often the only art teacher in their school. If this area was to be expanded to schools within their local catchment area art teachers might benefit from working with their peers in other schools. Mentoring for art teachers only occurs at present when a school agrees to take on a student art teacher for classroom practice. There is no provision for mentoring newly qualified art teachers at present in Ireland. Art teachers can avail of the third category of 'Learning out of school' through their subject association (ATAI) and through partnership with the NCAD in a variety of initiatives: CPD programme, National Identity and Development Aid working groups and Art Education lectures and conferences. Ciaran Sugrue (2004: 86) makes the point that universities have been frequently marginalized from policy formulation and CPD and that they have a leading role to play in shaping the role of teachers and seeking funding for professional learning and research. When this research was initiated the National College of Art and Design in Dublin was the only provider of CPD for art teachers but it does not receive direct funding from the DES for this. Education Centres in Ireland offer courses throughout the year that cater for individual preferences and needs but do not have dedicated institutes or centres for CPD as are available in Germany,

Austria and Switzerland. It is my argument that a collaborative system/framework (to include input from teachers, education providers, DES, Joint Managerial Body (JMB) and subject related external consultants/experts) for the provision of CPD to teachers of all subjects is needed in Ireland. The use of ICTs as means of delivering CPD needs to be examined in depth.

2.8 Continuing Professional Development Evaluation

Research evidence about the evaluation of CPD practice is limited at present. Guskey states that historically professional developers have not paid much attention to evaluation (1999:2). What is evaluation? There are many different answers to this question, some definitions vary slightly and others differ substantially. The Joint Committee on Standards for Educational Evaluation (2011) define evaluation as the systematic investigation of the worth or merit of some object. Program evaluation as defined by Rossi, Freeman and Lipsey (1999:20) is:

..... the use of social research procedures to systematically investigate the effectiveness of social intervention programs that is adapted to their political and organizational environments and designed to inform social action in ways that improve social conditions.

What is the purpose of evaluation? Tuckman (1979:3) suggests that the purpose of evaluation is to provide the means for determining whether a programme is meeting its goals or whether the measured outcomes for a given set of instructional inputs match the intended or specified outcomes. CPD can be evaluated in many ways and using a variety of methods to obtain a comprehensive view. Patton (1982) maintains that the practice of evaluation involves the:

.....systematic collection of information about the activities, characteristics and outcomes of programmes personnel and products for use by specific people to reduce uncertainties, improve effectiveness and make decisions with regard to what those programmes, personnel or products are doing and affecting (Patton, 1982: 15).

Guskey (2000:8-10) suggests that where evaluation does take place, it is usually brief and once off, activities undertaken are summarized and the evaluation usually takes the form of participant questionnaires. Edmonds and Lee (2002) in a study of teacher experiences of CPD in England and Wales found that external CPD activities

were usually evaluated using an evaluation form which addressed the following aspects of training:

.....delivery, content, relevance, applicability, whether the course met the stated objectives, whether it was cost effective and should be attended again (Edmonds and Lee, 2002:28).

Guskey (2000) argues that this type of evaluation does not capture the effectiveness of the activities undertaken in terms of participant or student outcomes or whether there were any gains in knowledge or changes in practice as a result of the intervention. Mujis et al. (2004: 292) agree that CPD evaluation usually relates to the quality and significance of the experience and not its outcomes and that it rarely focuses upon longer term or indirect benefits. They make the point that much CPD evaluation occurs summatively rather than formatively where it could be used to enhance the experience (Mujis et al. 2004:292).

Robert Stake (1967) developed an evaluation framework known as the 'countenance' model. Stake was interested in the situation before and at the start of the CPD intervention, what happened during and what the outcomes were, with particular reference to congruence (were the objectives achieved?) and contingency (cause and effect relationship)(Mujis and Lindsay 2008:197). Daniel Stufflebeam (1983 cited in Mujis and Lindsay 2008:197) devised the 'CIPP' model of evaluation which focuses on 4 main elements: context (needs and opportunities for CPD), input (resources), processes (implementation of CPD) and product (outcomes of CPD intervention). Guskey (2002) researching in the area of education, suggests that there are five critical levels of information that need to be collected and analysed for effective CPD evaluation namely:

1. Participant Reactions
2. Participants Learning
3. Organization Support and Change
4. Participants' Use of New Knowledge
5. Skills and Student Learning Outcomes

(Guskey 2002:48).

Information obtained from Levels 1 to 4 can be used to improve the programme design and delivery; content, format and organization and inform future efforts (Guskey 2002:49). Level 5 addresses how the CPD intervention affected or

benefitted the pupils as well as the teacher. Guskey (2002:49) suggests that evaluators need to measure affective outcomes (attitudes and dispositions) and psychomotor outcomes (skills and behaviours). He suggests that student records, questionnaires, participant portfolios and structured interviews with students, teachers and parents would provide the information needed. Clare (1976 cited in Day and Sachs, 2004:302) refers to the process of combining quantitative measures with qualitative methods as 'holistic' evaluation.

More often than not prescriptive solutions are developed by government Departments of Education for problems that arise within the school system e.g. Initiatives for Early School Leaving, Discipline and Special Educational Needs etc. However, whilst the initiatives might work in some schools they might not work in others. Each situation is different and in an ideal world should be dealt with individually; however, time and money rarely allow this to happen. The same premise can be applied to continuing professional development.

Leach (2005) suggests that most mandated professional development is usually as a result of policy initiatives developed at government level. This type of professional development is usually whole school based and does not meet the individual needs of teachers or indeed the needs of the children they teach. Whole school development generally lacks subject-area relevance and does not provide teachers with the opportunities for personal reflection of their own social or educational practices. Traditional mandated professional development is too often catch-as-catch-can professional development (Borko 2004; Randi and Zeichner 2004).

2.9 Summary

In her review of the literature the researcher discovered that pre-service or initial teacher training and CPD were linked and the use of information and communications technology in building learning environments was highlighted. The challenge for teaching and learning and CPD to meet the needs of the schools of the future was widely discussed. Teacher professional identity was explored and the duality of art teacher identity was highlighted.

CPD provision in other professions in an Irish context was examined and it was discovered that professions which had legal obligations to uphold had mandatory

CPD. CPD provision for teachers globally was researched as was subject-specific CPD for art teachers. The results were inconclusive. Mandatory CPD for teachers is the norm in most countries as part of teacher registration or teacher licensing. Subject-specific CPD for art teachers was widely available in the countries studied but it proved difficult to determine whether it was mandatory or not.

Adult learning and theories were examined and experiential and social learning were expanded on in relation to CPD. Learning through CPD can be viewed as an “episodic” experience that was created by teachers, facilitators or in this case, a CPD provider, to provide learners with a specific type of learning experience (Jarvis et al., 2005:59). In relation to the question as to where CPD fits in the learning process it is suggested that CPD is an “episode” or multiple episodes in the continuing education stage of a lifelong learner and that experiential learning and societal learning are essential parts of the process (Figure 2.1). Content for CPD was examined in relation to the characteristics and expectations of adult learners and the most suitable teaching methods for delivery of same. Finally, various definitions, purposes and methods of evaluation of CPD practice were considered.

The researcher is of the opinion that whilst there is limited provision for CPD for art teachers in Ireland currently there is scope for improvement. This opinion is based on the types and quantity of CPD provision that art teachers and other professionals receive globally. Whilst the review of the literature has highlighted various understandings of CPD, factors influencing CPD policy and provision and learning theories and teaching methods, the researcher believes that these issues should be discussed and deliberated upon with Irish art teachers. With this in mind the researcher intends to assess the CPD needs of art teachers, incorporating some of the topics or areas discussed in this review in the process.

Chapter 3 -Methodological Considerations

3.1 Introduction

This chapter contains the methodological considerations adopted for the design, implementation and evaluation of a Continuing Professional Development (CPD) programme for second level art teachers. A conceptual framework is explained and the rationale for choosing action research as a research strategy is outlined. The various stages of the study are defined. The sample is described and related ethical concerns are highlighted. The research instruments utilised are described. Validity and reliability issues are discussed and the modes of analysis are indicated.

3.2 Research design considerations

Denscombe (2010:3) maintains that there is no single pathway to good research but that a strategy or plan of action designed to achieve a specific goal is needed. This is echoed by Robson (2002) and Bryman (2008). Applied to social research, Denscombe (2010) suggests that a strategy requires a research paradigm (an overview of the whole project), a research design (plan of action) and a research problem (goal that can be achieved) (Denscombe, 2010:3). Bryman suggests that research practice is indicative of the way the researcher views social reality and can be conducted for various reasons i.e. concern about a social problem, when a specific opportunity arises or out of personal experience (2008: 4-5). In this case, the research has been conducted as a result of the personal experience of the researcher who was not able to access subject-specific CPD as an art teacher over the course of a twenty year teaching career. The researcher was concerned that other art teachers also experienced limited opportunity for subject-specific CPD. The research problem was the lack of CPD for art teachers and the research goal was to develop a framework for the delivery of CPD to art teachers. To achieve this goal it was necessary to examine and consider various research paradigms.

3.2.1 Choosing a research paradigm

Egon Guba suggests that a paradigm is a basic set of beliefs that guides action and that paradigm choice can be determined by the way the researcher answers the following three basic questions:

1. Ontological: What is the nature of knowledge? Or what is the nature of reality?
2. Epistemological: What is the nature of the relationship between the knower (the inquirer) and the known (or knowable)?
3. Methodological: How should the inquirer go about finding out knowledge?

Guba (1990:17-180).

Bryman (2008:4) cautions that one of the most crucial aspects of undertaking social research is to question whether or not a natural science model of the research process is suitable for the study of the social world. In order to determine her ontological, epistemological and methodological stance the researcher felt it necessary to examine both quantitative and qualitative research paradigms before choosing which was best suited to her views and to her line of inquiry.

3.2.2 A quantitative or qualitative research paradigm?

Much has been written about quantitative and qualitative approaches to research and the differences between them (Crotty, 1998; Guba, 1990; Bryman, 2008a; Brannen, 2006; Gray, 2009). The advocates of quantitative and qualitative research paradigms have argued about the superiority of their respective paradigms for more than a century. Michael Crotty (1998:14) reports that the distinction between qualitative and quantitative research often occurs at the level of methods and not at the level of epistemology or theoretical perspective. During most of the 20th century, social and behavioural research was dominated by “quantitative methods”, with positivism (and variants thereof such as post positivism) as its dominant worldview (Tashakkori and Teddlie, 2003: xi). Quantitative research was developed in the physical sciences and is often referred to as “conventional”, “traditional” or “positivistic” research and uses

data obtained from surveys and questionnaires (Denzin and Lincoln, 1994:1-15). Quantitative methods express the assumptions of a positivist paradigm which holds that behaviour can be explained through objective facts (Firestone, 1987:16). Quantitative purists believe that social observations should be treated objectively, without time or context generalisation and researchers should remain detached and uninvolved with the subject of their study (Guba, 1990; Johnson and Onwuegbuzie, 2004).

Qualitative methodology emerged in the last two decades of the 20th century with a worldview associated with variants of constructivism and was seen as a reaction against quantitative methodology (Tasakkorri and Teddlie, 2003). Qualitative research was developed by anthropologists and sociologists and is often termed “naturalistic”, “ethnographic” or “subjective” (Denzin and Lincoln, 1994; Robson, 1993). Data collection can be done using observation, interviews, photographs and videos, biographical and autobiographical methods among others. Qualitative methods express the assumptions of a phenomenological paradigm that there are multiple realities that are socially defined (Firestone, 1987:16). Bogdan and Biklen describe qualitative data as “descriptive” as the data takes the form of “words and pictures rather than numbers” (1998:5). They assert that the data collected is “rich in the description of people, places and conversations and not easily handled by statistical procedures” (Bogdan and Biklen, 1998:2). Denzin and Lincoln define qualitative research as:

.....multimethod in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them. Qualitative research involves the studied use and collection of a variety of empirical methods- case study, personal experience, introspective, life story, interview, observational, historical, interactional and visual texts- that describe routine and problematic moments and meanings in individuals’ lives (Denzin and Lincoln, 1994:2).

The qualitative approach to research was considered to be more subjective; contextual; emancipatory and culturally sensitive than the quantitative approach (Denzin and Lincoln, 2005; Gray, 2009). Qualitative purists (constructivists and interpretivists) argue that the subjective knower is the only source of reality (Guba,

1990 in Johnson and Onwuegbuzie, 2004:14). Many believe that whilst quantitative researchers claim objectivity they make subjective decisions throughout the research process i.e. what the research problems are, what instruments they use to collect data and they often use common –sense reasoning to explain their findings or decide what data to publish (Gray, 2009; Johnson and Onwuegbuzie, 2004).

The researcher determined that the qualitative approach was the most suited to her research focus primarily because it meant she could work closely with the subjects of her research in a collaborative manner. She was drawn to Denzin and Lincoln's metaphor of the qualitative researcher as the "Bricoleur" and quilt maker (2005:4). Changing the metaphor to that of an artist the researcher sees herself as an interpretive *painter* whose final painting is created through the use of different tools, methods and techniques of representation and interpretations of the theme. The researcher understands that the final painting will be influenced and shaped by her own personal history and by those of the people in her setting (Denzin and Lincoln, 2005). The researcher was also drawn to the qualitative approach as it is inherently multi-method in focus (Flick, 2002:226-227). This gave her the potential to use a variety of empirical materials in order to get a better understanding of the subject matter under investigation. Crotty (1998:15) asserts that in any research, it is possible that either qualitative methods or quantitative methods, or both can serve a researcher's purposes. Whilst the researcher was drawn to the qualitative approach she felt it was necessary to examine the ontological, epistemological and methodological bases for established and emergent paradigms before determining which paradigm/s was most suited to her research.

The basic beliefs of positivism, post positivism; critical theory; constructivism; pragmatism and the participatory/cooperative paradigm were deliberated upon using an adapted version of Guba's (1990) *Alternative Paradigm Dialog* and Denzin and Lincoln's (2005) *Paradigm Positions on Selected Issues-Updated* (Table 3.1). The system for comparing different "paradigms" in social science research utilizing the trilogy of concepts from the philosophy of knowledge: ontology, epistemology and methodology has been termed the *metaphysical paradigm* (Morgan, 2007:57).



Figure 3.1: Research design framework

Utilizing the metaphysical paradigm's approach and attempting to answer Guba's three basic questions relating to paradigm choice (Guba, 1990:17-18) the researcher resolved that pragmatism was the paradigm most suited to her research project.

Patton (2002:71) cautions that operating narrowly within any singular paradigm can be quite limiting. The researcher adopted pragmatism as her worldview as she felt it did not have the limitations of the other paradigms. The design framework for this research is outlined in Figure 3.2 and the reasons for the researcher's choices will be outlined in more detail below under the headings of pragmatism, research strategy and research methods.

	Positivism (Quantitative Methods)	Post positivism (Quantitative Methods; may include some Qualitative Methods)	Critical Theory (Qualitative methods)	Constructivism (Qualitative methods)	Participatory/ Cooperative (Qualitative & Quantitative Methods)	<i>Pragmatic approach</i> (Qualitative & Quantitative Methods)
Ontological- <i>What is the nature of knowledge/reality? What is?</i>	Realist- reality exists out there and is driven by immutable natural laws and mechanisms. Knowledge of these entities, laws, and mechanisms is conventionally summarized in the form of time and context free generalizations. Some of these generalizations take the form of cause –effect laws .Naïve realism- real reality but apprehensible. Verified hypotheses established as facts or laws.	Moves from a “naïve” realist posture to one that is often termed as “critical realism”. Inquirers need to be critical about their work because of their human frailties. While there can be doubt as to whether the ultimate truth has been uncovered there is no doubt that reality is out there. Realism remains the central concept. Critical realism-“real” reality but only imperfectly and probabilistically apprehensible .Nonfalsified hypotheses that are probable facts or laws.	Critical realist, as in the case of postpositivism Historical realism- virtual reality shaped by social, political, cultural, economic, ethnic and gender values; crystallized over time. Structural/historical insights.	Relativist- realities exist in the form of multiple mental constructions, socially and experimentally based, local and specific, dependent for their form and content on the persons who hold them. Relativism- local and specific co-constructed realities .Individual and collective reconstructions sometimes coalescing around consensus.	Participative reality- subjective –objective reality, co-created by mind and given cosmos. Extended epistemology: primacy of practical knowing; critical subjectivity; living knowledge.	Focus is on the consequences of the research/actions. Singular and multiple realities (e.g. researchers test hypotheses and provide multiple perspectives).
Epistemological- <i>What is the nature of the relationship between the knower (the inquirer) and the known (or knowable)? What it means to Know</i>	Dualist/Objectivist- findings true. It is possible and essential for the inquirer to adopt a distant, non-interactive posture. Values and other biasing and confounding factors are thereby automatically excluded from influencing the outcomes.	Modified dualist/objectivist: critical tradition/community; findings probably true. Researchers recognise that they can interact and eschew the outcomes of their research. However, they strive to be as neutral as possible- come clean about predispositions. Rely on “critical tradition”: reports to be consistent with the scholarly tradition within the field and subject every inquiry to the judgement of peers in the “critical community” (these negate the formation of new paradigms!).	Subjectivist, in the sense that values mediate inquiry. Transactional/subjectivist; value-mediated findings.	Subjectivist- inquirer and inquired into are fused into a single (monistic) entity. Findings are literally the creation of the process of interaction between the two. Transactional/subjectivist; co-created findings.	Critical subjectivity in participatory transaction with cosmos; extended epistemology of experiential, propositional, and practical knowing; cocreated findings.	Accept those ideas and theories that were most productive, most useful, recognizing that human beings do not simply contemplate the world but are –at least on a temporary basis- part of it. Practicality (e.g. researchers collect data by “what works” to address research question.
Methodological- <i>How should the inquirer go about finding out knowledge?</i>	Experimental/Manipulative- questions and /or hypotheses are stated in advance in propositional form and subjected to empirical tests (falsification) under carefully controlled conditions .Chiefly quantitative methods.	Critical Multiplism (Cook, 1985) or Triangulation (Denzin, 1978). Findings to be based on as many different sources- of data, investigators, theories and methods – as possible. Recognizes 4 imbalances and proposes ways to deal with them: 1)Rigour and Relevance (internal and external validity) 2)Precision and Richness 3)Elegance and applicability 4)Discovery and Verification Modified experimental/manipulative; critical multiplism; falsification of hypotheses, may include qualitative methods.	Dialogic/dialectical, transformative: eliminate false consciousness and energize and facilitate transformation.	Hermeneutic, dialectic- individual constructions are elicited and refined hermeneutically, and compared and contrasted dialectically, with the aim of generating one or a few constructions on which there is a substantial consensus.	Political participation in collaborative action inquiry; primacy of the practical; use of language grounded in shared experiential context.	Combination of deductive and inductive thinking as researcher mixes both quantitative and qualitative data. This is often referred to as <i>abductive</i> reasoning.

Table 3.1: Table adapted from “The Alternative Paradigm Dialog” by Egon C. Guba (1990: 17-27) , “Basic Beliefs of Alternative Inquiry Paradigms” by Norman K. Denzin and Yvonna S. Lincoln (2005:195) and “Common Elements of Worldviews and Implications for Practice “ by J.W. Cresswell and V.L. Plano Clark (2007:24)

3.2.3 Pragmatism

Pragmatism is seen as an interpretive approach (Benton and Craib, 2001). Pragmatism derives from the work of Charles Sanders Pierce (1839–191) who saw it as a “method of reflexion having for its purpose to render ideas clear” (Pierce in Crotty, 1998:72). Pierce believed that this philosophy was inherently related to ‘action’ or ‘behaviour’ (Kilpinen, 2008:1). Pragmatism became popular through the work of William James (1842–1910) and John Dewey (1859-1952) who espoused that the essential meaning of ideas and values is linked to their outcomes and therefore to the practices in which they are embedded (Crotty, 1998:73). Kilpinen suggests that “pragmatism namely approaches all theoretical and philosophical problems as problems that in final analysis are related to action” (2008:1). Best (2003:111) concurs and explains pragmatism as an approach to social theory which emphasises the direct correspondence between meaning and action (Best, 2003:111). There is an emphasis on *shared meaning* and *joint action* (Morgan 2007:67). Pragmatists place a great deal of stress upon understanding the meaning of any action by looking at the consequences of that action in terms of the practical significance it has on the everyday life experiences of people (Best, 2003: 111). It could be deduced that it is the action that creates the meaning. This would be seen as contrary to mainstream philosophy where action is recognised as a “contingent empirical phenomenon demanding an explanation” (Kilpinen, 2008:1).

From an ontological viewpoint pragmatists are more interested in what happens in the world rather than what kinds of beings the world contains. Nicholas Rescher (in Kilpinen, 2008:5) makes the point that nothing is permanent and that “change is the very essence of reality”. The researcher was drawn to the importance of change on reality and the subsequent effects it can have. Dewey emphasized the fact that we are not detached observers but that we need to survive in the world and that knowledge is a problem solving activity related to that need (Thompson, 2006:35). Knowledge is therefore of practical importance in our lives, not simply something about which we might speculate (Thompson, 2006:35). Erkki Kilpinen suggests

.....that action comes ahead of knowing, in the sense that the subject first has to establish a steady relationship to his or her world, before

closer investigation about it and the truthful statements that they could possibly yield come onto the agenda (Kilpinen, 2008:7).

A core proposal for nearly all kinds of philosophical pragmatism is that truth should not be regarded as the correspondence between a proposition and a reality but as the usefulness of an idea in helping us understand something or accomplish some other task (Gomm, 2009:258). Gomm suggests that truth is constituted by the researcher according to how s/he asks questions and verifies the answers (2009:258). He suggests that this notion is not too far removed from the ideals of social constructionism.

What appealed to the researcher about pragmatism was that we acquire knowledge about the world based on our actions and the actions of others. Morgan (2007:72) contends that there is no problem claiming that there is a single “real world” and also that all individuals have their own interpretations of that world. Shaun Best maintains that people have the ability to put themselves in the position of the “other” and look at the world through the eyes of the “other” (2003:109). The researcher had been in the world of the “other” for twenty years and therefore could construct and share this social world (Blumer in Best, 2003:110). However, when we have seen the world both from our own viewpoint and from that of the other, it is then that we must act. Mel Thompson states that in the simplest of terms, pragmatism says:

.....we act, we are not just spectators. The ‘facts’ about the world are shaped by our concerns, and what we hope to do.

Beliefs should accord with known facts and if the evidence is balanced between two theories then accept the theory which will be of greater practical use (Thompson, 2006:35).

Creswell and Plano Clark state that pragmatism draws on many ideas, including “what works”, using diverse approaches and valuing both objective and subjective knowledge (2007:26). The fact that both quantitative and qualitative methods could be used in the same research project appealed to the researcher. The idea that methods should be chosen to answer the research question rather than slavishly adhering to those pertinent to one's philosophical worldview attracted the researcher. Morgan (2007:68) believes that researchers need to devote equal attention to studying both the connection between methodology and epistemology and the connection between methodology and methods. He suggests that researchers themselves should make the choices as to what research questions are important and what methods are

appropriate and that these choices are bound to be influenced by personal history, social background and cultural assumptions (Morgan, 2007).

Another aspect of pragmatism that attracted the researcher was the use of *abductive* reasoning where the researcher moves back and forth from inductive and deductive reasoning. Morgan (2007) observes that the abductive approach is successful for researchers who combine quantitative and qualitative methods in a sequential fashion. He suggests that the inductive results from a qualitative approach can serve as inputs to the deductive goals of a quantitative approach and vice versa (Morgan 2007:71). The practicality and action basis of pragmatism, particularly in the area of social action, are what appealed most to the researcher. She hoped that her research would lead to social action on her part and that of the CPD participants and that their actions might create new knowledge in the area of CPD for art teachers.

3.3 Research Strategy- Action Research

The most widely used research strategy the researcher discovered in the area of CPD was action research (Jackson, 1999; Brown, 2001; Kearns, 2003; Cantor and Scar, 2005; AGQTP in NSW, 2006 and Henry and Lazar, 2007). Carr and Kemis (1986:162) describe action research as:

....a form of self-reflective enquiry undertaken by participants (teachers, students or principals, for example) in social (including educational) situations in order to improve the rationality and justice of (a) their own social or educational practices, (b) their understanding of these practices and (c) the situations (and institutions) in which these practices are carried out.

Action research has been developed by practitioners in education, management and organizational change and social theory (Larkin, 2004). The researcher believes that action research is popular in educational research due to the fact that it gives an individual or group the opportunity to look at, reflect on and develop their own solution to a particular problem in their own personal practice. The reflexive nature of action research ties in with the views of pragmatist, C.S. Pierce who believed that reflection was a means to clarifying ideas. Schmuck (1997:20) suggests that traditional researchers look at what others are doing and do not get involved, while action researchers look at what they themselves are or should be doing and seek creative ways to improve their behaviour. This researcher believes these two viewpoints can be

merged. The hermeneutic tradition argues that the researcher is an integral part of the research process, not separate from it. Hermeneutic inquiry is paradoxical. According to Benton and Craib (2001:104):

.....we cannot know the part without understanding the whole of the part of which it is a part, and at the same time we cannot understand the whole without understanding the parts that make it up.

Schön (1983) suggests that teachers, like many other professionals, develop theories in their practice which are constructed in action and made up passively in their everyday practice. This idea links to the pragmatic ideal of action as a reflexive process. These theories are grounded in action and are dynamic and valid. The researcher also reasons that there is benefit to be gained from looking at what others are doing and have done in order to adopt and/or adapt best practice to improve one's own behaviour. Bridget Somekh in Given (2008:4-6) argues that action research is a flexible research methodology uniquely suited to researching and supporting change. Action research does not set out with a desire to change the research subjects but rather to bring about change *with* the research subjects, though it is possible that a change might occur in the research subjects as a result of the inquiry (Reason and Bradbury, 2008).

Action research has always been understood as people taking action to improve their personal and social situations (Mc Niff and Whitehead, 2006:12). Reason and Bradbury (2008:4) concur and suggest that a primary purpose of action research is to produce practical knowledge that is useful to people in the everyday conduct of their lives. Action research aims to contribute both to the practical concerns of people in an immediate problematic situation and to the goals of social science by joint collaboration within a mutually accepted framework (Rapoport, 1970:499). Action research involves identifying the area of practice to be investigated, imagining, implementing and evaluating the solution and then changing the practice in light of the evaluation (Whitehead in Mc Niff and Whitehead, 2002:13). In this instance, the researcher identified CPD for art teachers as the area of practice she wished to investigate. Cohen and Manion (1994:194) identify the in-service development of teachers as an area where action research could be used to develop teaching skills, new methods of learning, increasing power of analysis and heightening of self-

awareness. By utilizing action research as her research strategy, the researcher determined to develop, implement and evaluate a CPD initiative that might satisfy art teachers' CPD needs and change their practice in the classroom as a result. According to Mc. Niff and Whitehead (2006:13) action research should be used when you want to evaluate whether what you are doing is influencing your own or other people's learning, or whether you need to do something different to ensure that it is.

Action research does not have to be aimed at solving a problem. Action research can be collaborative so it is an ideal research strategy for two or more individuals to investigate an area of shared interest. The researcher resolved to collaborate with key stakeholders, particularly art teachers, in the development and implementation of a CPD programme. Action research is also participatory so that all members engaged in the research take part in the research either directly or indirectly. Reason and Bradbury (2008:4) suggest that all stakeholders should be involved in the questioning and sense making that informs the research and in the action which is its focus. Coghlan and Brannick (2006:12) suggest that action research requires a breadth of preunderstanding and in this case the researcher had a lot of knowledge and experience to bring to the research project.

The researcher was drawn to using action research as her research strategy as she was working as an art teacher when she began her research and welcomed the opportunity to work with a group of her peers in a "reflective" and "participatory manner" (Carr and Kemmis, 1986:162). Mc Niff and Whitehead (2006) contend that self study places individual researchers at the centre of their own enquiries. The researcher is referred to as the individual "I" and is always seen to exist in company with other individual "I"'s, in this case, her peer art teacher colleagues. Mc Niff (2002:8) refers to traditional social science researchers who tend to stand outside a situation as "outsider" researchers or "spectator" researchers and considers action researchers to be "insider" researchers. When the research project was initiated the researcher was a second level art teacher, an "insider" researcher or an "I" and therefore seen to exist in company with other individual "I"'s, her art teacher colleagues. However, when the researcher changed job and moved from second level into third level she struggled with the concept of the "I" at the centre of the research. Whilst the researcher believes that she is very much an "I" within her research and will always be a second

level art teacher, she is aware that some of her second level teaching colleagues might regard her as a “spectator” rather than an “insider” (Mc Niff, 2002:8). The researcher discussed this perceived problem with a group of “critical friends”. The group concurred that there had indeed been a shift in how the researcher was perceived within the art teaching community but that it was viewed positively by the majority of art teachers as the researcher now had “a foot in both camps” as it were and might be in a better position to influence policy related to the teaching of art.

3.3.1 Action research methodology

There are many action research approaches and traditions (Herr and Anderson, 2005; Coghlan and Brannick, 2006; Reason and Bradbury, 2008). The researcher is of the opinion that the research undertaken could not be considered *participatory action research (PAR)* as the participation between the researcher and the participants is not egalitarian. Neither could this approach be considered as a *cooperative inquiry* as the researcher had decided the focus of the inquiry at the outset of the research (Heron and Reason, 2009). The researcher and the participants were not fully co-researchers in this research which is an integral part of a cooperative inquiry. *Evaluative inquiry* was part of the action research strategy the researcher hoped to utilise as she endeavoured to improve the practice of art teachers and generate new knowledge. Coghlan and Brannick (2006) suggest that a variety of action research methodologies can be used and adapted to different research issues and contexts.

The approach the researcher has taken is the traditional approach based on the work of Kurt Lewin (1890-1947) in that it involves a collaborative problem solving relationship between the researcher and the research participants aimed at solving a problem and generating new knowledge (Coghlan and Brannick, 2006). Lewin’s approach involves a spiral of steps, ‘each of which is composed of a circle of planning, action and fact-finding about the result of the action’ (1948:206). David Coghlan and Teresa Brannick present an action research cycle comprising a pre-step, context/purpose and four basic steps, *diagnosing, planning action, taking action* and *evaluating action* (2006:21). They suggest that in any action research project there are multiple action research cycles of *diagnosing, planning action, taking action and evaluating action* operating concurrently (Coghlan and Brannick, 2006:23).

Using Coghlan and Brannick's (2006) model of action research the researcher adapted their action research cycle to include the research methods employed at the four stages of her research cycle (Figure 3.2).

This research project was carried out as follows:

Pre-step: Issue of lack of access to CPD for art teachers raised (September 1997- May 2007).

Stage 1-*Diagnosing*: Initial research through literature review and personal reflection (October 2008- February 2009).

Stage 2-*Planning action*: Determining the CPD needs of art teachers with education stakeholders through focus group, survey and interview (February 2009- May 2009).

Stage 3-*Taking action*: Design and implementation of CPD programme (September 2009- May 2011).

Stage 4-*Evaluating action*: Summative evaluation of CPD programme with education stakeholders through survey and interview. Reporting results (June 2011-November2012).

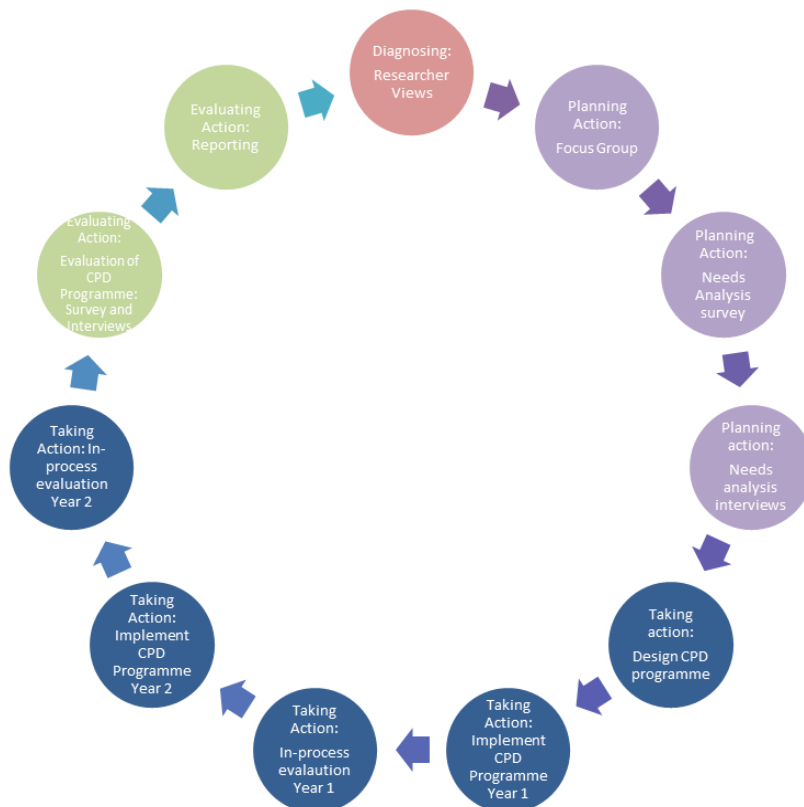


Figure 3.2: The Action Research Cycle for the Design, Implementation and Evaluation of a CPD programme for art teachers adapted from "The Action Research Cycle" by David Coghlan and Teresa Brannick (2006:22).

The collection and analysis of data and the generation of knowledge was incorporated at all stages of the research project through cycles of diagnosing, planning action, taking action and evaluating. The pre-step of this research project where the issue was first raised occurred during the researcher's teaching career and is discussed in Chapter 1. The first stage of the research cycle, *diagnosing*; where the context and purpose of the project are outlined was also discussed in Chapter 1. Further diagnosis of the research problem was carried out in the review of the literature in Chapter 2. Chapter 4 will provide analysis of the data collected during stage two, *planning action*, of the research cycle. Stage three, *taking action*, the implementation of the CPD programme, will be described in Chapter 5. The final stage of the research project, *evaluating action* will be reported in Chapter 6. It is hoped that recommendations that evolved as a result of these cycles will feed into future cycles of *diagnosis, planning and action* and these are reported in Chapter 7. Coghlan and Brannick (2006) suggest that at the same time the researcher is involved in the research cycle the researcher needs to reflect on how the action project is going and what is being learnt from the process. Changes that occurred as a result of the researcher's reflections at each stage of the project will be discussed where relevant in chapters four through six. Details regarding the research sample and the research instruments employed are outlined below.

3.3.2 Sample

Factors such as defining the population on which the research will focus, expense, time, size and accessibility must be taken into consideration by the researcher when choosing sampling strategies (Cohen, Manion and Morrison, 2007). The researcher can choose to use either a *probability* sample (also known as a random sample) or a *non-probability* sample (also known as a purposive sample) (Robson, 2002; Cohen et al., 2007; Bryman, 2008). The difference between the two is that in a probability sample the chances of members of the wider population being selected for the sample are known and every member of the wider population has an equal chance of being included in the sample (Cohen et al., 2007:110). In a non-probability sample the chances of being selected are unknown and some members of the population will definitely be included and some members definitely excluded (Cohen et al., 2007:110).

Bryman (2008:168) states that a non-probability sample is one that has not been selected using a random selection method. Non-probability sampling was employed by the researcher as she targeted a particular group of teachers, art teachers in the Dublin region, rather than the wider population of teachers and she targeted a particular group of education stakeholders, those who had expressed or shown an interest in art related CPD. The art teacher sample was also a homogeneous sample as all the cases belong to the same group or cohort (Matthews and Ross, 2010). Seven different samples were used in this research (Table 3.2). The sampling methods utilised at different stages of the research project are outlined. Issues with regard to access, timing and size of sample are described.

	Sample	Sample size	Sample type	Research project stage
1.	Focus Group	n=8 0-5 years teaching: 4 art teachers 6-10 years teaching: 1 art teacher 11-20 years teaching: 2 art teachers 21-30 years teaching : 1 art teacher	Volunteer/Purposive	Planning Action: Needs Analysis
2.	Art teacher Needs Analysis Survey Group	n=183 (but defined at 178 due to 5 returns)	Purposive	Planning Action: Needs analysis
3.	Education Stakeholder Needs Analysis	n=15 Group 1: Art teachers ATAI President (MK) Newly Qualified Teacher (NQT) x2 Early Career Teacher (ECT) Mid-Career Teacher (MCT) Nearing Retirement Teacher (NRT) Group 2: DES Inspectorate N/A Teaching Council (AL) NCTE (FB) SLSS/PDST (MG) Director BEC (SC) Administrator DEC (DC) Administrator DWEC (DCO) Group 3: Initial Teacher Education (Art) National College of Art and Design, Dublin (GG) Group 4: Art & Design Organizations Arts Council of Ireland (GT) Crafts Council of Ireland (LA)	Purposive	Planning Action: Needs analysis
4.	Art teacher CPD programme year 1	n=178	Purposive	Taking Action: Dissemination of CPD programme
5.	Art teacher CPD programme year 2	n=330	Purposive	Taking Action: Dissemination of CPD programme
6.	CPD participant evaluation group	n=206	Purposive/Population	Evaluating Action: Summative Evaluation of CPD programme
7.	Education Stakeholder evaluation group	n=14 Group 1: Education Stakeholders (n=3) Group 2: CPD Facilitators (n=4) Group 3: CPD Participants (n=7) 3xECT, 1xMCT, 2xLCT, 1x 3rd level lecturer.	Purposive Purposive Volunteer/ Purposive	Evaluating Action: Summative Evaluation of CPD programme

Table 3.2: Sample type and codes.

3.3.3 Purposive sampling and population

The selection of information-rich cases to study in depth is referred to as *purposeful* or *purposive* sampling (Patton, 2002; Matthews and Ross, 2010). In purposive sampling people are chosen 'with purpose' to enable the researcher to explore his/her research question or develop a theory (Matthews and Ross, 2010:167). Cases are selected on the basis of their experiences or views on the research subject and how they might add to or enlighten the researcher's study.

In order to ensure generalizability in her research (Silverman, 2006) the researcher determined to create a sampling frame that included all art teachers in the Dublin region. When all potential cases are included this is referred to as a *population* (Robson, 2002; Matthews and Ross, 2010). In the first year of the CPD programme (2009-10) the researcher sent a needs analysis survey followed by CPD programme information to the art departments in all secondary schools in Dublin (n=183) through the three Dublin education centres. The resulting sampling frame did not include the details of all Dublin art teachers as the researcher was not aware of the exact number of art teachers in each school. It was discovered that some art teachers had not received the CPD programme information.

All individuals selected for inclusion in the sample had the right to decline by not responding to the survey. It could be argued that the characteristics of all art teachers surveyed is the same but the researcher would argue that non-respondents differed in some respects from those who chose to respond. There is an element of non-response bias as those that are interested in the topic are willing to participate (O'Leary, 2004:107). As 5 surveys were returned by post the sample was defined at 178 to prevent coverage error and ensure that the sample was complete (O'Leary, 2004: 107). The researcher would argue that this sample was not a *convenience* sample as the people in the sample were not chosen accidentally or randomly. The sample can be regarded as a *purposive* sample as it included art teachers at various stages of their teaching career which the researcher wanted to include in her sample (Robson, 2002). This sample was also used for the dissemination of Year 1 of the CPD programme.

In the second year of the CPD programme (2010-11) all second level schools in the Dublin region were contacted by phone to determine the names and number of Art teachers within each school. Only one school refused to supply the name of their art teacher/s therefore there was one or more “eligible” person/s”, a person/people who did not get into the sampling frame (Robson, 2002:266). The researcher compiled a sampling frame with the names of 330 art teachers in the Dublin region. As the name of one or more teachers was not available this sample is a purposive sample and not a *probability* sample or a *population*. Matthews and Ross (2010:154) state that a *population*, in statistical terms, refers to the total number of cases that can be included as research. In this case, the total number of research subjects could not be ascertained. However, the CPD participants (n=206) could be referred to as a population as all cases are known to the researcher (Matthews and Ross, 2010). The researcher considers this group to be a subset of the art teacher population and therefore regards them as a purposive sample in this research.

3.3.4 Volunteer sampling

Membership of the focus group was elicited through *volunteer* sampling (Robson, 2002). An email was sent through the ATAI asking members to volunteer for a focus group to investigate the CPD needs of art teachers (see Appendix B). The researcher was aware that this group might not be representative of the population as she could not anticipate if art teachers from various stages of a teaching career would reply. She was also aware that the volunteers might have their own motives for volunteering e.g. wanting to help out a fellow ATAI member, interest in the topic, an opportunity to meet up with friends and peers or other reasons unknown to the researcher (Cohen et al., 2007). Whilst the sample size was small (n=8), teachers at various stages of their teaching careers were represented. Twenty teachers had volunteered to take part in the focus group and the researcher utilised *purposive* sampling to ensure that at least one teacher from each stage of a teaching career was represented (Robson, 2002). The researcher was aware that the teachers selected were representative only in number, not in terms of the type of people selected (Robson, 2002:264).

Purposive sampling was employed for selecting the sample for the needs analysis interview group from the art teacher and education stakeholder samples. The

researcher needed to ensure that art teachers from the various stages of a teaching career and a stakeholder/s from the DES, ITE and Art and Design organization group were selected so that she could elicit their opinions on the CPD needs of art teachers.

Volunteer and purposive sampling was also utilised in the *evaluating action* stage of the research project. An email was sent to the CPD participant population (n=206) asking for volunteers for an evaluation interview about the CPD programme with the researcher (see Appendix B). There were seventeen replies. Using purposive sampling, the researcher chose nine CPD participants from the pool of volunteers from different teaching career stages, including third level, for the evaluation interviews. Timing became an issue for the researcher and the CPD participants as the interviews were scheduled for June 2011 when the school holidays began. As a result only seven participants were available for interview and there was no NQT participant represented in the sample.

3.4 Ethical considerations

Dane (1990) states that the term voluntary participation refers to participant's rights to freely choose to subject themselves to the scrutiny inherent in research (Dane, 1990:39). Anyone who participates in a research project should be a willing participant and aware of the content of the research. Cohen, Manion and Morrison (2007:132) advise caution when conducting research in education as they suggest that all educational research is potentially sensitive. All the potential participants were made aware that participation was voluntary and were assured of their right to withdraw at any stage of the research.

Cohen et al. suggest that research subjects choose to participate in research if they have been offered guarantees of *confidentiality*, *anonymity* and *non-traceability* in the research (2007:318). The first email the researcher sent to the ATAI sub-group (see Appendix B) explained why the research was undertaken and that replies to the survey would be anonymous and non-traceable as the researcher would not have access to the names or email address of the respondent. A plain language statement was attached to the email (see Appendix B). The online survey was set up in such a way that the researcher had no access to respondent details. The researcher wanted honest and frank answers to questions asked and felt this might be achieved by offering

anonymity. In certain instances non-traceability of respondents may be problematic (Cohen et al. 2007:231). There was no onus on the sample to participate so those who replied did so of their own volition and therefore the researcher can assume that 'informed consent' was achieved.

All the interviewees were offered confidentiality and all declined the offer. All interviewees and members of the focus group were given a plain language statement and an informed consent form which they were asked to read before signing (see Appendix B). They were assured that the data would be used for the purposes of the research project and that they would be asked permission for its subsequent use. Another ethical requirement is to report the research as accurately as possible. All interviews were transcribed verbatim by the CPD administrator and two CPD assistants in the NCAD and checked for accuracy by the researcher. The transcripts were returned to the interviewees and minor changes were made on two interviews. Lincoln and Guba (1985) suggest that the enquiry must be carried out in such a way that ensures that it is credible, transferable, dependable and that it can be confirmed (Lincoln and Guba, 1985:294-301). It is hoped that the data analysis will be clear and contain all relevant information and results.

3.5 Research Instruments

As the researcher had adopted a pragmatic approach to her research she was in a position to choose research instruments that suited her research needs rather than instruments that were generally associated with a quantitative or qualitative research paradigm. This is referred to as multi-method research (Morse, 2003). The researcher believed that she would get a better understanding of the problem if she collected qualitative and quantitative data. The research instruments adopted were *Focus Group, Survey and Interview*. In choosing these instruments the researcher anticipated that they could be used in a cyclical fashion to enlighten the content and structure of the CPD programme and the evaluation of the programme and this will be discussed in Chapters 4 and 6. What follows is a description of each of the instruments utilised and the rationale for their use in this research.

3.5.1 Focus Groups

Focus group interviews have become popular and highly valued in recent times (Patton, 2002; Bell, 2007; Ribbins, 2007; Bryman, 2008). Focus groups have been used by researchers in the behavioural sciences for over 80 years (Stewart, Shamdasani and Rook, 2006). Patton (2002:112) notes that Herbert Blumer (1969) was one of the first to use group discussion and interview methods with key informants as he believed that it could take the researcher “inside” the phenomenon of interest. Patton (2002: 385) defines a focus group interview as “an interview with a small group of people on a specific topic”. Kitzinger (1995) and Morgan (2002) make the point that the data generated from the group interview capitalises on the interaction and communication between the participants on a topic determined by the researcher. The topic is usually a major issue that affects a group of people with similar backgrounds (Patton, 2002). The researcher’s role in a focus group becomes one of a moderator or facilitator rather than an interviewer (Kreuger, 1994; Bell, 2007; Bryman, 2008).

Some authors distinguish between the focus group and group interview techniques for the following reasons:

Focus groups usually emphasize a topic whereas group interviews have a wider remit.

Group interviews can be carried out to save time and money by interviewing a number of individuals simultaneously. Focus groups are not carried out for this reason.

The focus group researcher is interested in how the topic is discussed as a group rather than as individuals (Bryman, 2008: 473).

Ribbins (2007) makes a distinction between a focus group interview and a focus group observation where the researcher observes naturally occurring conversations. He further distinguishes between other types of group interviews where the interviewer interacts with the interviewees as individuals and a focus group interview where the role of the interviewer is to keep the group on topic and “achieve an accurate representation of the views of the group” (Ribbins, 2007:212). Krueger (1994:100) purports that a focus group is a group discussion “where the conversation flows because of the nurturing of the moderator”.

One of the main advantages of a focus group interview is that the participants have the opportunity to listen to each others' points of view and respond as they see fit. There does not have to be a consensus of opinion. Gomm (2009) argues that focus groups can be both supportive for participants to share their viewpoints but can also inhibit free expression. Denscombe (2010) cautions that group members might keep their opinions quiet or moderate them if they seem to be contrary to group opinion.

A "nominal" group is often used to "brainstorm" ideas on a specific topic and is used for research purposes (Gomm, 2009:154). The researcher wanted to utilise the "nominal" group technique with a focus group in order to ascertain the needs of the primary intended participants of the CPD programme and determine shared and consistent views as well as divergent opinion. Kreuger (1994) suggests that using a focus group is beneficial for identifying major themes but is not as good for distinguishing subtle differences. Patton (2002:388) states that focus groups are conducted as part of a needs assessment process as in this particular case.

Focus groups can be used to generate survey questions or to develop the content of applied programmes and interventions (Morgan, 1997:3). The purpose of using a focus group was to inform the content of a needs analysis survey to be sent to Dublin art teachers, a semi-structured interview with education partners and ultimately the CPD programme itself. The researcher had personal views as to the content of the programme so using a focus group was seen to balance any bias on the part of the researcher. Focus groups can also be used to evaluate the outcomes of a programme or intervention but the researcher did not intend to use the focus group again as she could not be sure if any of the group would take part in the CPD programme. The data collected from the focus group will be discussed in Chapter 4.

3.5.2 Survey

Robson (2002) asserts that it is difficult to give a concise definition of *survey* because of the wide range of studies that have been labelled as surveys. Bryman (2008) reports that the cross-sectional design is often called a survey design. He points out that many people associate the idea of the survey with questionnaires and structured interviewing. Weisberg, Krosnik and Bowen (1996) maintain that surveys are useful for gathering factual information, data on attitudes and preferences, beliefs and

predictions, behaviour and experiences-both past and present. Fink (2006) concurs and suggests that surveys can be used to explain individual and societal knowledge. Surveys are considered to be the most commonly used descriptive method in educational research with internet-based surveys becoming commonplace (Cohen et al., 2007).

Robson suggests that the typical central features of a survey are:

The use of a fixed, quantitative design;

The collection of a small amount of data in standardized form from a relatively large number of individuals;

The selection of representative samples of individuals from known populations (Robson, 2002:230).

Morrison suggests that the knowledge produced from surveys can be numerical, descriptive, inferential and /or explanatory (1993 cited in Cohen et al., 2007:206). Robson (2002:234) contends that most surveys are carried out for descriptive purposes to gather information about “people characteristics”, for example, their age, gender, views on a particular subject etc. In this case the researcher wanted to determine the CPD needs of art teachers from the perspectives of the art teachers and education stakeholders.

Arlene Fink proposes that there are three good reasons for conducting a survey:

1. A policy needs to be set or a program must be planned.
2. To evaluate the effectiveness of programmes to change people's lives.
3. As a researcher you need a survey to assist you.

(Fink, 2006:2).

In this research project all three of Fink's (2006) reasons for conducting a survey were justified and realised. A needs analysis survey was distributed in the *planning action* stage of the research and an evaluation survey was utilised in the *evaluating action* stage. The researcher felt that she needed a survey to elicit the views of the education stakeholders as to what was needed in a CPD programme for art teachers. The researcher obtained this information by utilizing questionnaires and interviews.

3.5.3 Questionnaire

Wilson and Mc Lean (1994 cited in Cohen et al., 2007) suggest that a questionnaire is a widely used and useful instrument for collecting survey information that is reasonably simple to analyse. Alan Bryman (2008: 216) contends that the structured interview is in many, if not most respects, a questionnaire that is administered by an interview. A distinction that is often made between the two is that the questionnaire has fewer *open* questions (Robson, 2002; Bryman, 2008). The main advantage of using the questionnaire approach is that it is relatively inexpensive and it is possible to survey a large number of respondents in a short time (Robson, 2002; Bryman, 2008; Matthews and Ross, 2010). Frances and Roland Bee (2003) suggest that the use of online questionnaires has encouraged greater response rates as they are quicker and easier to complete. However it should be noted that a lot of time and effort goes into the development, piloting and refining of a questionnaire. Much has been written on the construction of questionnaires (Robson, 2002; Tashakkori and Teddlie, 2003; Cohen et al., 2007; Creswell and Plano Clark, 2007). Among the issues considered were: survey questions should answer the research question/s; familiar language that participants understand should be used; choice of question type (open/closed/ multiple choice/scale etc.); type of questionnaire and piloting of questionnaire.

A needs analysis survey (see Appendix B) in the form of a self-completion questionnaire to determine the individual and specific needs in CPD of art teachers, if any, was designed. The questionnaire was formed using data from the focus group and interviews; the goals and objectives of the NCAD CPD programme and topics and questions used in the “Evaluation of the Second Level Support Service (SLSS) Teacher Survey” (Granville, 2005:65). The survey was piloted with the members of the Galway branch of the ATAI (n=12). Suggestions were made regarding the wording and meaning of some questions and changes were subsequently made. Closed questions, where there is a choice among a number of fixed alternatives and some open-ended questions where respondents were asked to state an opinion were used (Robson, 2002:238). The needs analysis survey sought both quantitative and qualitative data about the participants’ teaching experience and employment status, reasons for

wanting to participate in a CPD programme as well as suggestions for course content. The formative part of the survey asked participants what type of CPD they would prefer and when it should be implemented. Participants were also asked what their preferential delivery modes and teaching styles for CPD were. They were given the opportunity to suggest future CPD topics. The most widely used data collection instrument for internet surveys is the questionnaire (Cohen et al. 2007:229). The survey was sent to the 183 schools in the sample by post, marked for the attention of the art teacher and online to the Dublin ATAI members (n=91), in an attempt to improve the response rate. A short, formal letter explaining the research and teacher's commitments i.e. time and completion date, accompanied the survey (see Appendix B).

3.5.4 Interviews

Interview as a method of research is common to both qualitative and quantitative research traditions. A research interview is a particular type of conversation between two or more people one of whom controls the conversation and asks questions of the other/s usually based on a particular research subject. It can take place over the phone or the internet or face to face. An interview is not an ordinary, everyday conversation. We interview people to find out from them those things which we cannot directly observe (Patton, 2002:340). Dexter (1970 cited in Briggs and Coleman, 2007:207) describes an interview as a "conversation with a purpose". Patton (2002) contends that the purpose of interviewing is to allow the researcher to enter into the interviewee's perspective as the researcher has already decided that what the person has to say is meaningful. An Interview can access issues that cannot be accessed by surveys or questionnaires as it can probe people's feelings and thoughts about a given situation. Interviews enable research participants and at times the interviewer, to discuss their interpretations of the world they live in and to express how they regard situations from their own point of view (Cohen at al., 2007:349). Denzin and Lincoln state that "qualitative researchers are realizing that interviews are not neutral tools of data gathering but rather interactions between two (or more) people leading to negotiated, contextually based results" (2005:698).

Rapley (2004:15-33) states that academic literature has categorised interviews as biographical, collaborative, conversational, in-depth, dialogical, focused, guided, informal, life history, non-directed, open-ended, oral-history, reflexive, semi-structured etc. The information gleaned in an interview can be validated using triangulation with other methods such as questionnaire, survey etc. The researcher utilised semi-structured interviews in both the needs assessment and evaluation stages of her research. A semi-structured interview follows a common set of topics or questions for each interview but allows the interviewer to introduce the questions or topics in different ways, or in different order as appropriate to each interview (Matthews and Ross, 2010:221). O'Leary (2004: 164) suggests that this type of interview is neither fully fixed nor fully free, and is perhaps best seen as flexible. Kerlinger (1970 cited in Cohen et al. 2007: 355) notes that although the research purposes govern the questions asked, their content, sequence and wording are entirely in the hands of the interviewer. This allows the interviewer to expand on salient points as they arise. Peter Ribbins (2007) advocates the use of a semi-structured interview schedule and a pragmatic approach to using it. If the interviewee jumps to a later question or misinterprets the question, the interviewer can use the interview schedule to determine what has been asked and what questions need to be asked. The researcher utilised an interview schedule in the *planning action* (see Appendix B) and *evaluating action* (see Appendix D) stages of her research.

In the *evaluating action* stage of this research a confirmation survey interview, which is a structured interview to confirm earlier findings, was employed (Goetze and Le Compte, 1989:400). The content of this interview was based on the questions formulated in the evaluation survey (see Appendix D). It was hoped that this type of interview would validate data from the survey and as such is a form of triangulation.

3.6 Validity, Reliability and Trustworthiness Issues

As both qualitative and quantitative methods were used in this enquiry it was necessary to ensure that the data collected and analysed was done in a systematic and unbiased way that would enable the results to be tested by other researchers (Denzin and Lincoln, 1994). Some would argue that quantitative and qualitative models of research are in direct conflict with each other (Lincoln and Guba, 1985). The issue of

reliability and validity in flexible research is the subject of much debate. Bassey (1999) suggests that:

....in the simplest analysis reliability is the extent to which a research fact or finding can be repeated, given the same circumstances and validity is the extent to which a research fact or finding is what it is claimed to be (Bassey, 1999:75).

Winter (2000) suggests that validity has more recently taken many forms and that in qualitative data validity might be achieved through:

.....the honesty, depth, richness and scope of the data achieved, the participants approached, the extent of triangulation and the disinterestedness or objectivity of the researcher (Winter 2000 in Cohen et al., 2007:133).

Researchers using fixed designs criticize the absence of 'standard' means of assuring reliability and validity (Robson, 2002; 168). Some researchers using qualitative flexible designs reject the notion of any evaluative criteria such as reliability and validity (Wolcott, 1994 in Robson, 2002:168). Lincoln and Guba (1985) put forward the idea of trustworthiness as an alternative. Graneheim and Lundman (2003:109) advocate that concepts related to *validity*, *reliability* and *generalisability* are commonly used in quantitative research and concepts of *credibility*, *dependability* and *transferability* have been used to describe various aspects of trustworthiness. As the researcher was using a mixed design it was necessary to consider the issues as understood in both research paradigms. Bryman (2008:34) proposes that each aspect of trustworthiness has a parallel with quantitative research criteria as follows:

Credibility, which parallels with internal validity- i.e. how believable are the findings?

Transferability, which parallels external validity- i.e. do the findings apply to other contexts?

Dependability, which parallels reliability- i.e. are the findings likely to apply at other times?

Confirmability, which parallels objectivity – i.e. has the investigator allowed his or her values to intrude to a high degree?

As both qualitative and quantitative methods were utilised in this project the researcher determined to employ the aforementioned concepts to ensure the research findings were as valid, reliable and trustworthy as possible.

3.6.1 Credibility and Validity Issues

Robson (2002) suggests that researchers should concentrate on what constitutes good quality research and what the possible threats to its validity would be. Lincoln and Guba (1985) divide possible threats to validity into three broad headings of *reactivity*, *respondent biases* and *researcher biases*.

Reactivity refers to the way in which the researcher's presence may interfere in some way with the setting which forms the focus of the study and in particular with the behaviour of the people involved (Robson, 2002:172). The researcher was not present when the evaluation survey was completed and the responses were anonymous so she hoped reactivity would be negligible in this case. Whilst the researcher was present at the interviews it was felt the interviewees were comfortable in her presence but she does acknowledge that reactivity could have been an issue. The researcher was concerned that there would be respondent bias. In particular she was worried that some respondents would answer what they thought the researcher might want to hear and others might withhold information. For this reason data triangulation was utilized. By utilizing an interview schedule the researcher "substantially reduc[ed] the possibility of interviewer bias and increase[ed] the comprehensiveness and comparability of interviewee response, facilitating final data analysis" (Ribbins, 2007: 210). The researcher endeavoured to guard against researcher bias by ensuring the interviews were transcribed verbatim and the transcripts of the interviews were returned to the respondents for their approval and opinion. She also discussed the research study with a critical friend and a peer group at work at regular intervals. Lomax, Woodward and Parker (1996 cited in Herr and Anderson, 2005:60) stress the importance of these "validation meetings" where findings are defended before one or more critical friends. This was very helpful as the group sought clarification and offered advice which also guarded against any subject or researcher biases the researcher might have had.

By utilizing multiple methods to obtain data and provide multiple accounts of the social reality under investigation the researcher has attempted to elucidate findings that were credible. The credibility of these findings was also tested by submitting the findings for validation to the various education partners involved in the study.

3.6.2 Transferability and External Validity Issues

Transferability and external validity refer to whether the results of a study can be “generalized beyond the specific research content in which it was conducted” (Bryman, 2008; 694). Lincoln and Guba (1985:316) make the point that:

....the naturalist cannot specify the external validity of an enquiry; he or she can provide only the thick description necessary to enable someone interested in making a transfer to reach a conclusion about whether transfer can be completed as a possibility.

The researcher has endeavoured to provide a *thick description* of the work undertaken in this chapter and the accompanying appendices. Lincoln and Guba (1985:297) suggest transferability can occur once there has been high internal validity and that the sample is representative of the population to which the generalization is to apply. Lincoln and Guba (1985:298) suggest that if there is to be transferability, the only onus on the researcher is to provide sufficient descriptive data that will enable others to make judgements and apply a transfer.

3.6.3 Reliability and Dependability Issues

In quantitative research reliability usually refers to the extent to which an experiment, test, or measurement will produce the same result or measurements after repeated trials (Silverman, 2006:282). Moisander and Valtonen (cited in Silverman, 2006:282) suggest *transparency* as a method of obtaining reliability in non-quantitative research. In order to ensure that reliability was achieved in this research project the researcher kept a full record of her activities while carrying out the study thus creating an audit trail (Robson, 2002: 175-6). This audit trail includes all raw data collected (transcripts of interviews, postal surveys), a research journal and details of coding and data analysis utilised.

The reliability of interview schedules was attained by thorough testing of the interview schedules with the peer group of art teachers outside Dublin and a peer group at work.

All interviews were recorded digitally which aids reliability of response. The researcher also employed *member checking* by returning the transcripts of all interviews to respondents to ensure against researcher bias (Robson, 2002:175). With regards to the transcripts, standard transcription conventions were utilised for all interviews.

3.6.4 Confirmability and Objectivity Issues

Whilst recognizing that complete objectivity is impossible in social research, Bryman (2008:379) suggests that confirmability is:

.....concerned with ensuring that the researcher can be shown to have acted in good faith andhas not overtly allowed personal values or theoretical inclinations manifestly to sway the conduct of the research and findings deriving from it.

As discussed earlier the researcher utilized a focus and peer group to ensure her biases were recognized and did not unduly influence either the collection or analysis of data. The fact that the researcher's supervisor was external to the institution where she carried out her study helped the researcher to question her objectivity at various times throughout the process.

Lincoln and Guba (1985) recommend that it is the job of an auditor to establish confirmability by undertaking a confirmability audit. Edward S. Halpern developed six audit trail categories namely:

1. Raw data
2. Data reduction
3. Data reconstruction
4. Process notes
5. Materials relating to intentions and dispositions
6. Instrument development information

(Halpern cited in Lincoln and Guba, 1985: 319-320).

The researcher is confident that she can provide all the necessary documentation to satisfy the Halpern audit process (see Appendices).

Brannick and Coghlan (2006:27) contend that action research “should not be judged by the criteria of positivist science, but rather within the criteria of its own terms”. Herr and Anderson state that “quality, goodness, validity, trustworthiness, credibility and workability have all been suggested as terms to describe criteria for good action research” (2005:49). The researcher used a combination of positivist science criteria and action research criteria in this research project in an attempt to show the validity, reliability, trustworthiness and workability of the research undertaken.

3.7 Modes of analysis

The main task of the researcher was to condense the mass of data collected at the *planning action* and *evaluating action* stages of the research project to a form suitable for analysis. This is known as “data reduction” and involves coding the data for analysis (Cohen et al., 2007:347). The researcher used a web based survey design and analysis package (Survey Monkey) for the needs analysis and evaluation surveys. The survey data was collated as it was collected and a summary report was produced (see Appendix B and D). The data from the surveys and the interviews needed to be analysed in order to summarize and report the main content of the data collected and to determine if any theories could be generated from it.

There are two basic ways of analyzing qualitative data (Easterby-Smith, Thorpe and Lowe, 1994). The first is known as ‘content analysis’ where key words, phrases and frequencies are numbered then analyzed. The second is labelled ‘grounded theory’ where the researcher develops a ‘feel’ for the data and allows intuition to produce common or contradictory themes and patterns from the data which can be used for interpretation (Easterby-Smith, Thorpe and Lowe, 1994:345). The qualitative researcher is likely to be looking for “understanding rather than facts”, “interpretations rather than measurements” and “values rather than information” (Watling and James, 2007:35). Grounded theory appealed to the researcher but she already had themes generated which she had used in the creation of the needs analysis survey. This led the researcher to “ethnographic content analysis” (ECA) and the work of David Altheide (Robson, 2002; Bryman, 2008). Altheide’s approach aims to be systematic but not rigid as he allows categories to arise during the study even though the study is initially guided by predetermined categories (Altheide 1996 in Bryman, 2008:531). Firstly, the researcher familiarized herself by re-reading the

transcripts and the surveys. Categories were generated based on the research question in the *planning action* stage of the research and categories based on Guskey's (1999) levels of evaluation were used in the *evaluating action* stage of the research.

Mid-Career Teacher 1	Understanding of CPD	We as educators or really anyone in any profession should be constantly updating their skills
	Do teachers need CPD?	Yes. There is not enough support for teachers. Other subjects get CPD- art teachers don't. In England it is instilled in you that being a teacher is lifelong learning as well- not the same in Ireland. Quote PB10- link to other professions
	Benefits of CPD	Potential to meet other teachers and share resources.
	Subject-specific	Yes and NO. Need for both timetabled generic and subject-specific CPD
	Organizational Provision CPD	NCAD providing some CPD but teachers accessing their own as well.
	Facilitation	N/a
	Mandatory	Yes-strongly feels this. Quote PB15- regarding teachers opposed to change of any sort. Train the facilitators who then disseminate it to schools in their area.
	Access	Subject-specific in an ideal world- once a term. Generic - once a year Subject-specific- once a year. Should be timetabled- QUOTE PB20. Possibility of tagging on a week at end of school year.
	Where	Generic- Education Centres and schools. Subject-specific- NCAD, IADT, Ed centres and schools. Places where there is right facilities and equipment.
	Delivery/Teaching styles	depends on the provision- workshops, lectures etc.
	Content	Survey teachers. Look at contemporary practice.
	CPD Organiser	ATAI-subject-specific DES- generic. Should be one centre in charge of CPD. - Ed centres to have centres for CPD. Art college to organise CPD for art teachers.
	Funding	At moment art teachers are self-funding (2009). Des to fund CPD. Use Quote PB31 re other professions and employers.
	Acknowledgement/ Accreditation of CPD	Difficult one-Acknowledged -Yes. Worthless or of no benefit. CPD might not be very good. PB 35 DES asks for it in school plans PB36 Possibility of building up credits towards a qualification of some sort. No to monetary recompense.
	Registration	NO- teacher against idea of TC

Table 3.3: CPD Needs Analysis Interview Matrix for MCT1

The researcher made notes in the margins of the transcripts and then transferred the data using thematic analysis to an interview matrix (Table 3.2) in the planning and evaluating action stages of this research (see Appendix B and D). This approach to conducting a thematic analysis of qualitative data is called *Framework* (Bryman, 2008:554) and entails utilizing a matrix to order and synthesize data under an index of themes and subthemes. This allowed the researcher to discover recurring views and ideas amongst the interviewees which could then be triangulated with the data from the surveys. The information on the matrix also allowed the researcher to establish similarities and difference between the education stakeholders and the art teachers which will be outlined in detail in Chapters 4 and 6 of this thesis.

3.8 Summary

This chapter details the researcher's deliberations over quantitative and qualitative research paradigms and her decision to adopt a pragmatic worldview. Action Research as the research strategy adopted is explained and the various stages of the research cycle operated in this project are outlined. The *planning action*, *taking action* and *evaluating action* stages of this research will be detailed further in Chapters 4, 5 and 6 respectively. The sample and sampling methods employed were outlined and ethical considerations for this research were discussed. The research instruments were described and the modes of analysis utilised were summarized. Validity and reliability issues pertaining to this research were also delineated.

Chapter 4: Planning Action

4.1 Introduction: Diagnosing

As outlined in Chapter 1, this research was initiated because of the researcher's personal interest in the area of CPD for art teachers which had been stimulated because of a personal need for CPD in the course of her teaching career. In her review of the literature the researcher discovered that provision for CPD for art teachers in Ireland was limited compared to the amount and types of CPD opportunities for art teachers globally. The researcher identified that a framework for Continuing Professional Development for Teachers of Art at Post-Primary Level was necessary (see Chapter 1). The researcher determined to find out if second level art teachers need CPD and if so, what CPD content should be delivered and how? The researcher will report what happened at this the *Planning Action* stage of the main research cycle by utilizing another research cycle which ran concurrently with the main cycle (Coghlan and Brannick, 2006:23). As the *diagnosing stage* has already been outlined above the results of the research undertaken at this initial stage of the project will be reported under the research cycle headings of *planning action, taking action and evaluating action* (Coghlan and Brannick, 2006). The *Planning action section* outlines the reasons for undertaking a CPD needs assessment and the research instruments chosen. The *Taking Action* section gives details of the how the focus group and education stakeholder group were recruited and how the needs analysis survey was disseminated.

4.2 Planning Action: How can art teachers CPD needs be determined?

Gupta, Sleezer and Russ-Eft (2007:13) state that most experts agree that human learning, training and performance-improvement initiatives should begin with a needs analysis. Needs analysis usually occurs when there is dissatisfaction with a current situation and a desire or call to change the situation. In this instance, dissatisfaction at the lack of CPD for art teachers and a desire for CPD was initially felt by the researcher.

The researcher determined to find out:

- If there was dissatisfaction at the lack of CPD amongst the art teaching population in Dublin.
- If there was a need for CPD for Dublin art teachers.
- Why art teachers wanted CPD.
- What art teachers' CPD needs might be.

Gupta et al. (2007) suggest that needs analysis is a process for figuring out how to close a learning or performance gap i.e. between the current situation (lack of CPD for art teachers) and the desired situation (provision of CPD for art teachers). Needs assessment is a diagnostic process that relies on data collection, collaboration, and negotiation to identify and understand gaps in learning and performance and to determine future actions (Gupta et al., 2007:15). There are many approaches to and reasons for undertaking a needs assessment (Bee and Bee, 2003; Gupta et al., 2007; Agochiya, 2009). Agochiya (2009:108) suggests that in order to ascertain the training needs of a group, participants and client organizations should be actively involved. He maintains that active participation in a needs analysis survey by participants and interested parties can stimulate their interest and curiosity in the programme (Agochiya, 2009). The researcher decided to use a focus group of art teachers and interviews with individual teachers and education partners to assess the CPD needs of art teachers. This decision was two-fold. Firstly, the researcher wanted to use the information gleaned from the focus group and interviews to inform the content of a structured questionnaire to be sent to all the art teachers in Dublin to assess their individual CPD needs. Secondly, the researcher wanted to glean information from and activate interest in the CPD programme amongst the education partners, some of whom the researcher envisaged might be in a position to provide funding for the programme in the future.

4.3 Taking Action: Assessing art teachers' CPD needs

An email (see Appendix B) was sent through the secretary of Dublin ATAI to the Dublin members (n=91) asking for participants in the focus group. There was a 15% (n=14) response rate. All respondents were invited to the focus group meeting in the NCAD but due to prior commitments only eight were able to attend. A focus group of teachers (n= 8) met and discussed the topic of CPD for art teachers. After some initial

whole group discussion on the topic, the teachers were divided into groups based on their years of teaching experience (see Table 3.2). Each group or individual art teacher discussed and/or answered a set of questions about CPD and submitted their individual or group answers in hard copy (see Appendix B).

Using the DES list of post-primary schools in the Dublin area the researcher sent a CPD Needs Analysis Survey (see Appendix B) to 183 schools in the greater Dublin area by post marked for the attention of the art teacher. The researcher was aware that some of the schools might have more than one designated art teacher and other schools might have no designated art teacher. To get the best possible response rate a link to an e-survey version was sent to the 91 art teachers registered as teaching in Dublin schools (see Appendix B). As explained in the section on sampling (see 3.3.2) the researcher could not define the actual number of art teachers in Dublin schools at that time so all post-primary schools were surveyed. As noted earlier five surveys were returned unopened. There was a 67% response rate ($n=120$) to the survey of which 37.5 % were returned by post ($n=45$) and 62.5% ($n=75$) through the online survey package.

The education stakeholders, representatives from organizations with a stated or vested interest in art education (see Table 3.2) were contacted by phone initially and then sent a confirmation email which included the interview schedule; a plain language statement and informed consent form (see Appendix B). The art teacher interviewees were recruited by email through the ATAI (see Appendix B) and also sent a confirmation email with the above listed research documents. Fifteen interviews were conducted with perceived stakeholders in Art Education in Ireland. For ease of analysis the researcher divided the stakeholders into four groups (see Table 3.2). Unfortunately, an interview could not be conducted with a DES Inspector for Art as it is not current DES policy to participate in third party research projects. Interviews were not conducted with representatives from Crawford or Limerick Colleges of Art due to their unavailability during the interview time period. Most of the interviews were conducted face to face ($n=13$) and the remainder were conducted by telephone. The average interview took 20 minutes with a range from 15 to 50 minutes. Interviews were digitally recorded and transcribed for analysis. Even though all participants agreed to be identified in the research, the researcher has decided not to identify any

of the art teachers. For ease of analysis the other education partners have been allocated codes based on their initials (see Table 3.2) and the art teachers allocated codes based on the stage reached in their respective teaching careers.

4.4 Evaluating Action: Analysis of needs assessment

The qualitative data obtained from the focus group, needs analysis survey and pre-intervention interviews was analysed using theme and content analysis. Qualitative data was collected in the first phase of the research project which focused on 5 central issues: (1) Stakeholders' understanding of CPD, (2) The need for CPD for art teachers; (3) CPD content for art teachers; (4) Organization of CPD for art teachers and (5) CPD Accreditation and Mandatory requirement issues. The findings will be reported under the aforementioned headings. The art teachers' responses are reported under each heading, followed by the opinions of the various education stakeholders. Discussion of the main findings follows in each section. A description of the survey respondents is also reported. The sample for the CPD needs analysis survey was 120 art teachers and 83.3% (n=100) of respondents finished it. This infers that not all questions were answered by all participants. Where quantitative data is reported from the survey it should be noted the percentages detailed are based on the number of people who answered the specific question being addressed not the total sample. For the purposes of analysis the art teachers surveyed will be referred to as respondents and classified numerically as per responses to individual survey questions e.g. Respondent 1 will be noted as R1. Survey questions will be classified numerically also e.g. Question 1 will be noted as Q1. All teacher survey responses and education stakeholders' responses can be viewed in Appendix B. A summary report containing qualitative and quantitative data from the survey can also be located in Appendix B.

4.4.1 Description of survey respondents

Of the art teachers who answered the question on gender (Q1), 84.7% were female (n=100) and 15.3% were male (n=18). The largest cohort of teaching experience was in the 11-20 years category (31.4%, n=37), closely followed by teachers in the 0-5 years or newly qualified teachers' (NQT) category (29.7%, n=35). The researcher did not expect to receive so many responses (11%, n=13) from the 30+ years teaching or nearing retirement (NR) group. Most respondents (77.6%, n=90) had graduated from

the NCAD whilst the remaining 18.1 % of respondents had graduated Crawford College of Art, Cork (7.8%, n=9) and Limerick College of Art (10.3%, n=12) respectively.

When asked to indicate their employment status, 51.7% (n=60) of respondents indicated that they were in permanent employment. Most of the teachers in permanent employment (82%, n=49) were graduates of the NCAD (see Appendix B). On further investigation, the researcher discovered that 52.5% (n=31) of teachers with permanency were in the 11-20 years teaching group and only 5.1 % (n=3) of NQTs had permanent jobs. It would be interesting for further research to track graduate art teachers nationally to determine it how long it takes them to get an art teaching job; a permanent or CID job and whether the location of their graduate college determines the catchment area in which they might gain employment as an art teacher.

4.4.2 Stakeholders understanding of CPD

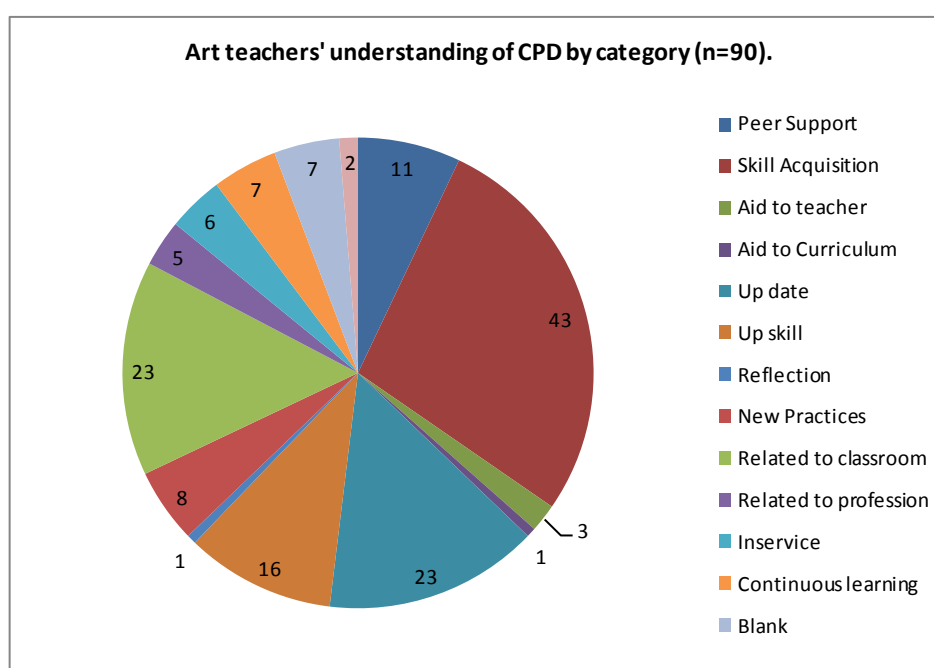


Figure 4.1: Art teachers' understanding of Continuing Professional Development

Art teachers were asked for their understanding of CPD and 75% (n=90) of those surveyed responded (see Appendix B, Q5). Using content analysis (Silverman, 2006) the researcher discovered twelve recurring categories in the respondents' answers (Figure 4.1). Many art teachers' understanding of CPD included more than one of the categories that emerged as the quotes below illustrate. This relates to Friedman and Philips (2004) contention that CPD is a vague and disputed concept.

My understanding of CPD is covered by the following headings: in-service, professional development, communication with peers, refreshing old and learning new skills, keeping up with the developments in art education (R52).

Courses specialising in different art/craft/design disciplines for teachers of art in order to improve, develop and further their skills in those disciplines in which they can bring this knowledge and skills into their teaching (R73).

4.4.2.1 CPD and skills

The most prevalent category in art teachers' stated understanding of CPD was that of *Skills* either in the acquisition of new skills (n=43) or in up-skilling (n=16). All the art teachers (n=5) in the education stakeholder group concurred (see Appendix B).

Developing existing skills, learning new ones and having your eyes opened to new methods and ways of teaching and learning (R9).

Updating and acquiring new skills. (R27, R76).

CPD is a great opportunity to further their [art teachers'] education and expand their teaching skills (MK, ATAI).

My understanding of CPD would be that it would afford teachers an opportunity to build on their skill set and whether that is to improve skills that they would have or to learn skills which would enhance their teaching (ECT).

It is noted that Fred Boss from the NCTE, was the only education partner to mention *Skills* with regards to his organization's understanding of CPD. He explained that the role of CPD in the NCTE is to

..... integrate ICT into the classroom, teaching and learning. It involves the continual up-skilling of teachers, just basic skills, to hopefully become more advanced users of ICT and use it with their students in their class. (FB)

4.4.2.2 CPD and professional or personal development

Twenty-three art teachers' understanding of CPD was that it should be related to the professional work they carry out in the classroom. Six teachers understood that CPD was in-service for teachers. It should be noted that the use of the word "in-service" might have the same meaning for the respondent using *emic* analysis as it does for the researcher using *etic* analysis (Quinn Patton, 2002:454). The researcher's understanding of in-service in the initial phase of the research was professional

development that took place during school time and was related to curriculum change or new programme implementation. By 2012, the term “Continuing Professional Development” (CPD) has replaced the term “in-service”.

The researcher was interested as to whether art teachers would undertake CPD for personal and/ or professional development. Having attended various educational and artistic initiatives in the course of her own teaching career for the purposes of improving both her professional (teaching) and personal (including artistic) development the researcher wanted to find out if the teachers who responded to the survey were of the same opinion. The majority of teachers (80.8%, n=80) indicated that they needed CPD for professional development but 73.7% (n=70) also indicated that needed CPD for personal development. In relation to professional development, the majority of teachers who answered this question indicated that they needed CPD to be aware of changes in the curriculum (77.6 %, n=76); to get information about marking and assessment (62.6%, n=60) and to reflect on/review contemporary practice in art (See Appendix B, Q9). The latter could be determined as necessary or useful for either personal or professional development for art teachers. When asked if they needed CPD for motivational purposes 75.5% (n=74) teachers indicated that they did. Áine Lawlor (TC) asserts that CPD helps to keep teachers “refreshed” and “motivated”.

Seamus Cannon, director of BEC (2009) suggests that CPD has to do with both personal and professional growth maintaining that professional development does not take place “unless there’s ongoing, personal development and personal transformation and learning”. Neither Villegas-Reimer (2003) or Madden and Mitchell (1993) include personal development in their understanding of professional development or CPD. Whilst Gaye Tanham from the Arts Council felt that CPD should be linked to the curriculum, she also recognised that personal development was an integral part of an individual’s professional development.

There’s a degree that any single teacher would involve their personal capacities within their professional practice... So I would imagine that any professional development programmes would have relevance or indeed an impact to a greater or lesser degree on the personal development of the teacher (GT).

Professor Gary Granville, Head of the Faculty of Education in the NCAD concurs, suggesting that

.....CPD is more to do with personal and professional development in the broadest sense rather than simply how to adapt to a new curriculum or new examination question (GG).

Gary Granville (NCAD) suggests that CPD should not be solely tied into issues of syllabus change and that there needs to be more scope for teachers to engage in CPD for “its own sake and their own sake” in order to derive a benefit from CPD that is not necessarily syllabus related. Seamus Cannon (BEC) called for “more CPD engagement with others in the community as much as with peer teachers”. He felt that “engagement with the community and the wider population... would be an important element in stimulating professional development” (SC). Day (2004) saw the necessity for emotional, social, intellectual and practical engagement in CPD. The researcher is concerned that the distinction between “professional” and “personal” development for an art teacher might be vague. Some art teachers might perceive that their professional development to be in the area of teaching and their personal development to be in their artistic practice or vice versa. The researcher is of the opinion that any further development or learning, be it professional or personal, is bound to have an influence on an individual’s teaching and art practice.

4.4.2.3 CPD and change

Another understanding of CPD that emerged from the teacher comments on the survey and interviews was that CPD was related to the idea of “change”. Twenty three art teachers felt that CPD was necessary to keep up to date with innovations and trends in education and technology.

Keeping in touch with new practices (examination), methodologies and technologies (R16).

The early career teacher commented that CPD would be “essential” in keeping teachers “up to date with changes and new information that might come to the fore” (ECT). The mid-career teacher concurs and makes the point that in any other profession, for example, the health profession it would be “essential that you are constantly being updated with anything that’s new... and it’s the same for education”

(MCT). NQT1 suggests that CPD is necessary in art because the art world “is forever changing as well”.

It is not only new technologies that teachers have to keep up with but also changes in the world around them. The recent downturn in the Irish economy (2008 to present) has brought many changes that affect people both personally and professionally. Gaye Tanham (Arts Council) observes that

.....Things change. Certainly look at the life of schools today...they have changed enormously and Ireland has changed, and the lives of children and young people and families and communities have changed.

The Education sector has had major cuts in budgets over the last four years and these have had a direct impact on teachers of all subjects. Some of the education partners recognize that *change* will have an effect on the teaching profession.

Explore and respond to teacher’s needs which will change over time (GG).

I think that it should be a requirement that a professional maintains their professional edge and that they keep pace with the changing life and changing circumstances around them (MG).

I think that teachers and all people need to be continually reflecting on their role within a changing environment, so as CPD is continuing personal and professional development (SC).

They suggest that it is the role of both the CPD provider and the individual teacher to keep abreast of these changes.

4.4.2.4 CPD and life-long learning

Seven teachers understood CPD to be continuous or life-long learning. The mid career teacher, who qualified in England feels there is a different attitude to CPD there than in Ireland. She suggests that in England it is “instilled in you that being a teacher is being a lifelong learner as well” (MCT). NQT1 makes the point that it is not possible to learn everything you need to know on an initial teacher education course and would need CPD as she has “loads more to learn”. Áine Lawlor (Teaching Council) suggests that every teacher has “a responsibility to look at their own professional development and be a lifelong learner”. She makes the point that “as you advance through your career you realise there’s a lot to learn and you will never know it all” (AL). Margaret

Keenan (ATAI President) states that to “leave and stay as you were when you left college would be wrong. It would not be fair or professional”. Seamus Cannon (BEC) believes that CPD should be life-long with a focus on the “teacher as learner as much as the teacher as teacher”.

The researcher is of the opinion that a true professional will always try to seek out the information or skills that they need. This was borne out in the experience of NQT1 while on teaching practice when her host teachers asked her questions about a topic they had no knowledge of. She in turn taught them “the little bit [she] knew” (NQT1).

4.4.2.5. Discussion of stakeholder understanding of CPD

The common understanding of the education partners was that CPD was an opportunity to extend their personal and professional development over their teaching career (Appendix B). Reference was made to the fact that CPD was available to many other professions and therefore should be available to all teachers (AL, SC, MG, GG). All art teacher stakeholders (n=5) referred to the learning or updating of skills. There was a difference of opinion as to whether CPD should be solely related to the curriculum (GG, SC). What can be concluded from the art teachers’ and education partners’ understanding of CPD is that they understand CPD to be a process that caters for the professional and personal development of the teacher over a life-time with a capacity to adapt to change. The researcher is of the opinion that it is more prudent to have a flexible view of what CPD *could be* and not *should be*.

4.4.3 Do art teachers need CPD?

When the respondents were asked if they needed CPD, 95.9% (n=93) of those who answered the question replied in the affirmative (Q6, Appendix B). All of the education partners interviewed (n=15) agreed that art teachers need CPD. It was suggested by some education partners that access to CPD was a teacher’s “right” and “responsibility” (AL, SC, MK, MG). The Teaching Council (2011) concurs. The Directorate for Education in the OECD view professional development throughout a teacher’s career as an “entitlement” (OECD, 2011:12).

Áine Lawlor (TC) hopes that “people would develop a culture, a mentality of CPD and that there would be an appetite for it”. Michael Garvey (SLSS) does not think that “any

credible modern education system can conceivably see itself doing without continuing professional development for teachers". Margaret Keenan (ATAI) is of the opinion that CPD is needed by all teachers "no matter what length [they] are out". NQT2 concurs and cites meeting teachers whilst on teaching practice who were "very passionate about their job" and teachers who were "extremely stagnant and had lost the passion". She is of the opinion that had the "stagnant" teachers engaged in CPD they would have benefitted and so would their pupils.

Below are some of the reasons why art teachers need and could benefit from CPD, as cited by the surveyed art teachers and education stakeholders (see Appendix B).

4.4.3.1 Inadequate CPD provision for art teachers in 2009.

There was some deliberation by the education partners about the system of CPD provision available to art teachers in 2009. All of the art teacher interviewees (n=5) mentioned that there was CPD available to teachers of other subjects but not for art. Art was not included in the SLSS provision and the only CPD available for art teachers was through the TPN. This system was seen as problematic (MK, SC). It was discovered that art teachers were accessing their own CPD through the NCAD and other local providers on an ad hoc basis. There was concern that the quality of CPD on offer was not validated by any licensing body or agency (GG).

The provision of CPD for art teachers is one of the specific roles written into the Act establishing the NCAD in 1971. Gary Granville (NCAD) stated that whilst it had not "been activated" it gives the NCAD "a platform to act on". He stated that "colleges that provide teacher education should interpret that in the true meaning and that teacher education goes through what we have been calling the three 'I's, the initial, induction and in-service" and therefore should provide CPD for their graduates and other teachers. Margaret Keenan (ATAI) was concerned that some art colleges might not be willing to host CPD for art teachers.

It was also intimated that the in-service model in operation in 2009, where teachers were released from their schools for in-service, was no longer sustainable due to the excessive cost of substitution and disruption to schools and pupils (GG, AL, MG). Seamus Cannon (BEC) stated that this type of in-service would continue to be offered for "national priorities" which are designated as such as a result of political or personal

ministerial decisions. Gary Granville (NCAD) suggests that this model of CPD still tends to be viewed as a necessary tie in to curriculum change and that it is “too instrumental”. Áine Lawlor (TC, 2009) suggests that there is an impression that a lot of CPD provided at national level was “very much systems driven” and “top down” in approach. Gary Granville (NCAD) intimates that the “top-down” approach “de-professionalizes” the teacher. He commends models of CPD that have been developed which

.....try to, not always successfully, involve engagement, participation, ownership by the participants, rather than being traditional lectures and top-down, teachers being told what to do (GG).

4.4.3.2 Art teacher peer support and networking

CPD was understood by eleven art teachers as a way to get support, ideas, share resources and network with their peers. The majority of teachers (55%, n=52) indicated that they did need CPD for networking purposes and 87% (n=87) agreed that they needed CPD to get support from their peers (See Appendix B, Q 7). NQT2 suggested that teaching could be isolating. The researcher discovered that the majority of schools in the Dublin area only had one art teacher. The MCT saw the potential to meet other teachers and share resources through engagement in CPD. NQT2 suggests that a lot of learning happens through “pooling and sharing information” with other art teachers. ECT feels that it is “important to have the opportunity to converse with other teachers and professionals..... in order to essentially improve on your own teaching practice and your own personal development”. Áine Lawlor (TC) observes that when you

.....engage in dialogue at adult level in the context of CPD, or indeed in ordinary professional conversation you are consolidating what you believe, but you are also learning from others.

4.4.3.3. Art teacher skills and knowledge

When asked if they acquired enough relevant skills or information at 3rd level to teach art, forty-six art teachers felt that they did not acquire enough relevant skills or information. Forty-four art teachers disagreed. Based on responses to their perceived CPD needs (see Appendix B, Q7) the researcher was initially puzzled as to what art teachers wanted from a CPD programme other than skills and information. However,

the teachers responded in subsequent questions that they needed to acquire new skills, techniques and practices (94%, n=94) and new crafts (95%, n=95) through CPD. The majority of teachers also indicated that they needed to acquire new teaching and learning methodologies (90.9%, n=90). Gary Granville (NCAD) highlights the importance of all teachers engaging with research that is happening in third and fourth level so that it can be fed back into the classroom, particularly in the area of Art and Design education. Seamus Cannon (BEC) believes that “unless teachers have a personal experience of active learning they can’t introduce children to it” and this can be achieved through participation in CPD.

Whether teachers felt the need to update their current knowledge and practice through CPD was questioned and 85.7% (n=84) of teachers indicated that they did need CPD for this purpose also. Margaret Keenan (ATAI) asserts that teachers emerge from ITE colleges at different times in the education continuum and that CPD is “a great opportunity to further their education and expand their teaching skills”.

4.4.3.4 Other benefits of CPD for art teachers

If the acquisition of new skills, knowledge, teaching methodologies, information etc. through participation in CPD, is considered beneficial to teachers, then surely the pupils they teach will eventually benefit also? Margaret Keenan (ATAI) believes that CPD can help teachers to re-examine what they do in the classroom. NQT2 believes it is important to “keep updated and to be able to transfer that [knowledge] into the classroom and make it fresh and exciting”. Louise Allen (CCOI) feels CPD will help art teachers to be “engaged” with their pupils, “ensure that the highest skill level is transferred” to their pupils to “inspire” them.

Three of the education stakeholders felt that participation in CPD would be advantageous to teachers when applying for a job (NQT1, NQT2, NRT). NQT1 felt listing engagement in CPD on ones curriculum vitae would show a prospective employer that you were “interested”. The NRT suggests that

.....if someone has been enthusiastic enough to engage in courses that have improved their skills..... they should have the advantage over people who have done nothing since they left college.

4.4.4. CPD Content for art teachers

Based on feedback from the Focus Group the researcher compiled a list of possible CPD content areas including specific curricular requirements in art and current themes in education that are applicable to teachers of all subjects. Survey respondents were asked to indicate which areas they felt they needed CPD in. Education stakeholders were asked what content might be suitable in a CPD programme for art teachers.

4.4.4.1. *Specialized or general CPD for art teachers?*

A majority of teachers (83.1%, n=74) felt that CPD for art teachers should be subject-specific (see Appendix B, Q8). Among the reasons cited for this opinion were that art is a practical subject and as a result teachers need specific skills and information to teach art. One respondent (R24) explained that “only certain methodologies are relevant to all subjects and that each subject requires different skills and practices”. Another teacher suggested that “teaching methodologies for art were different to other practical subjects” (R47). All the education partners saw the need for subject-specific CPD for art teachers. Andreas Schleicher in his report for the OECD *“Preparing Teachers and developing School Leaders for the 21st Century”* states that

....teachers need to be well-versed in the subjects they teach in order to be adept at using different methods and, if necessary, changing their approaches to optimize learning. This includes content-specific strategies and methods to teach specific content (Schleicher, 2012:38).

Whilst the majority of respondents expressed the need for CPD for art teachers to be subject-specific some teachers (R19, R62, R63) acknowledged that certain subject matter such as general education issues, discipline, health and safety; classroom management, stress, team building etc. could be covered in CPD for teachers of all subjects. Most of the education partners saw the need for generic CPD also (n=13). CPD in areas such as inclusiveness, teaching methodologies, teacher and pupil learning and special needs education were cited as possible generic CPD topics (ECT, MCT, NRT, SC, GG). Michael Garvey (SLSS) asserts that both generic and subject-specific CPD are needed. He suggests that generic CPD “doesn’t become real” for the teacher until “they can take it and make it visible in their own practice” (MG). Gary Granville (NCAD)

sees the need for generic CPD as “a forum where teachers of different disciplines, of different age groups, of different interests will come together”. He believes that there is “huge professional benefit” in such a forum. He also encourages engagement in courses that “don’t have an immediate syllabus application” but has no doubt that they will enhance the teacher’s engagement with their own subject area (GG). ECT suggests that generic CPD is needed if it is not available in the school the teacher works in.

It was felt that art teachers could learn from other subject teachers and vice versa (R6). The ECT agreed stating “there is so much to be gained from having the opportunity to have a conversation with a teacher..... of a different subject, in terms of cross curricular links and just keeping up to date with your subject area”. NQT 1 felt that cross-curricular CPD would be very worthwhile because “art is so versatile”. Schleicher (2012) suggests that teachers should work collaboratively together with other teachers within the same organization or in other organizations, with networks of professional communities or with professionals.

Some education stakeholders assert that teachers should be given the CPD that they want (DC, SC, GG). Gary Granville (NCAD) points out that what art teachers say they want is not necessarily what they need. Louise Allen (CCOI) advises that “an in-depth needs analysis has not been done in this sector”. Gary Granville (NCAD) contends that a needs analysis should involve policy makers, planners and teachers. The researcher is determined to elicit the perceived CPD needs of art teachers in the Dublin region through this process. It was emphasized that whatever CPD is on offer should be of a very high quality (AL, GG, MG). It was suggested that teachers will return if that is the case (DC, ECT).

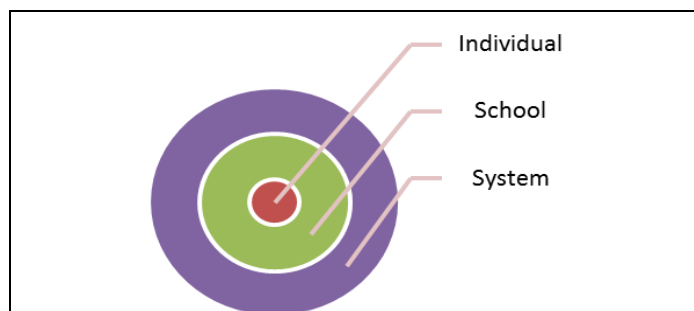


Figure 4.2: Áine Lawlor’s “Helicopter View” of CPD.

Áine Lawlor (TC, 2009) suggests that there needs to be an “umbrella approach” or “helicopter view” to CPD. She describes this as being similar to three concentric circles, with the individual in the middle, the school in the next band and the system in the outer band (Figure 4.2). This concept of CPD ensures that the content needs of all education partners would be satisfied as long as everyone had an input. It does however have implications for the organization and operation of a CPD programme which will be discussed in a subsequent section.

4.4.4.2. CPD Content relevant to teaching art as a specialist subject

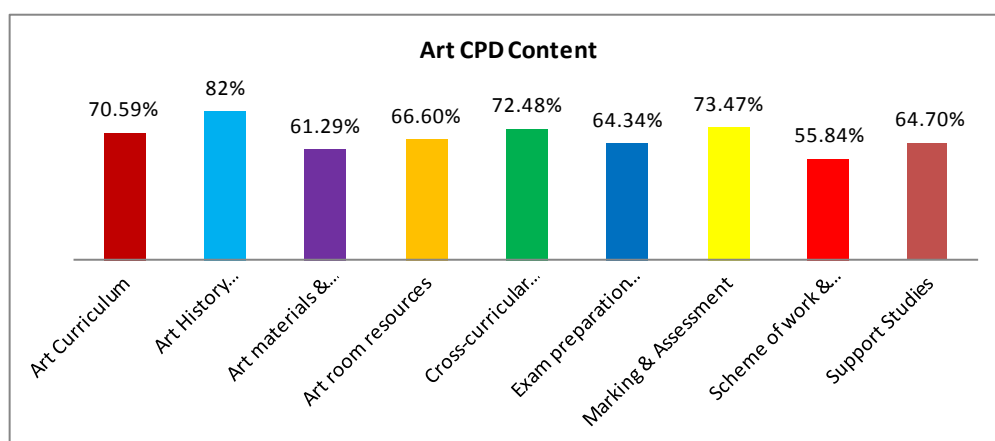


Figure 4.3: Possible CPD content relevant to teaching art as a specialist subject.

When presented with possible CPD content related to teaching art as a specialist subject more than 55% of the respondents indicated that they needed CPD in all of the areas cited (Figure 4.3). Converting the response count per question into percentages, the highest stated CPD need was in Art History and Appreciation (82%) and the lowest stated CPD need was in the area of Scheme of Work and Lesson Planning (55.84%). The researcher can only surmise that the highest stated need for CPD in the area of Art History and Appreciation might arise from the dissemination of a draft syllabus for Leaving Certificate Art in 2004 in which the Art History and Appreciation was dramatically changed. This is an area that needs further investigation.

4.4.4.3. CPD content preferences in syllabus areas

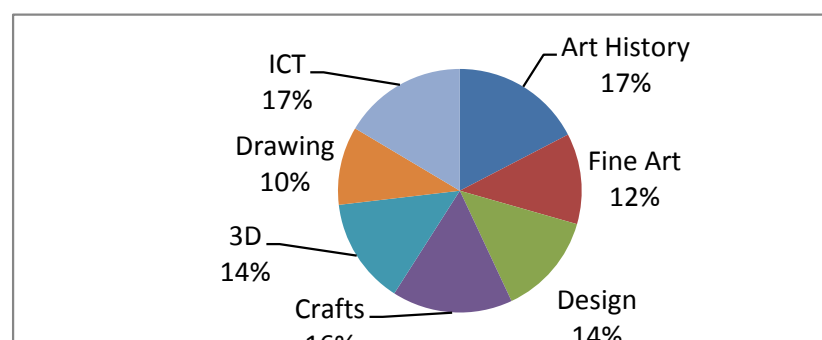


Figure 4.4: CPD preference in syllabus areas.

Teachers were asked to order their preference/need for CPD in the six areas of the current art syllabi at Junior and Leaving Certificate levels (Figure 4.4). Taking into consideration that the current leaving certificate syllabus has not changed in over 42 years but that technology has become part of everyday life the researcher added ICT as a possible CPD need topic. The researcher is aware that ICT is currently being used in art rooms around the country and that Digital Media/ICT is currently part of the Initial Teacher Education programmes in all three art colleges in Ireland. Based on first preferences alone, the three areas that scored highest were ICT (28.6%), Art History (26.5%) and Crafts (20.8%) which corresponds with the overall preferences as recorded in the chart above. Schleicher (2012:38) encourages teachers to acquire strong skills in technology and the use of technology as a teaching tool as a means of optimizing the use of digital resources in their teaching and tracking student learning.

4.4.4.4 Preferences for CPD in art in curricular areas

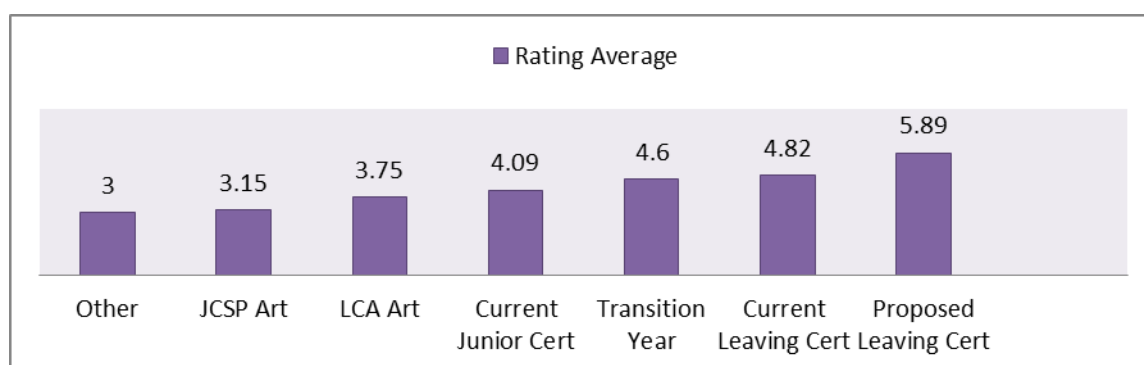


Figure 4.5: Preference for CPD in curricular areas.

Respondents were asked to order their preferences for CPD in curricular areas where art was an option (Figure 4.5). The researcher included the proposed new Leaving Certificate syllabus as it was disseminated to art teachers and their representatives in 2004 as a proposed new draft syllabus for Leaving Certificate Art. At the time of writing there have been no changes made to the Leaving Certificate Art syllabus. Maybe this is the reason that CPD relating to the Leaving Certificate Art syllabi (current and proposed) were the top curricular preference areas for art teachers. Teacher (1-Q9) suggests that “a change would be welcomed” (see Appendix B).

It could be deduced that CPD for Junior Certificate Schools Programme (JCSP) and Leaving Certificate Applied (LCA) were not high preferences due to the limited amount of schools who deliver these programmes. It should be noted that CPD for Further Education and Training Awards Council (FETAC) and Post Leaving Certificate (PLC) courses were the most requested areas (n=5) in the “Other” category.

4.4.4.5 CPD content and Education Issues

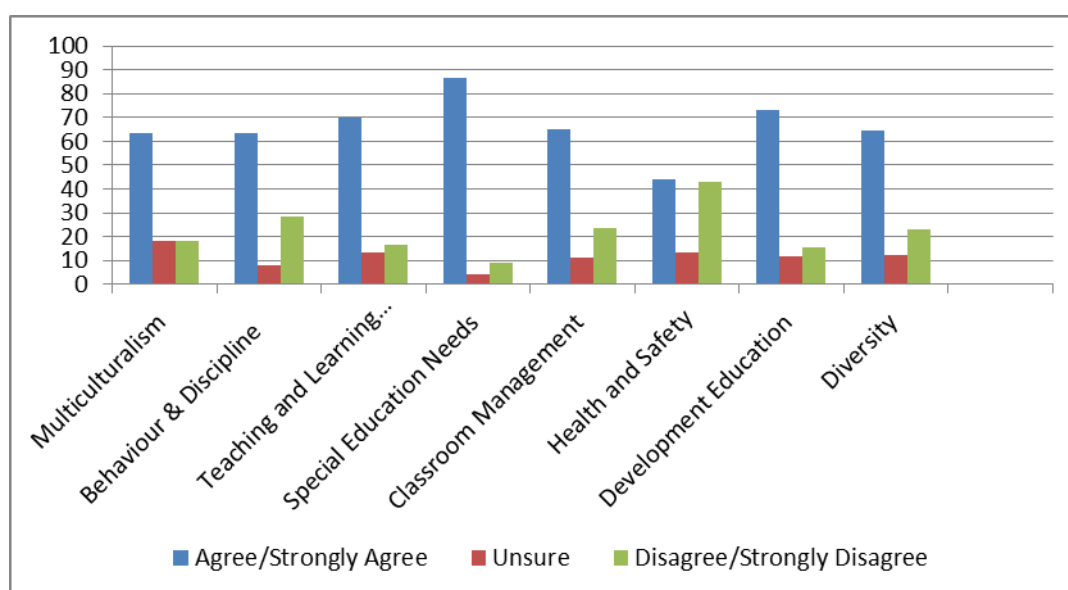


Figure 4.6: Preferences for CPD content and education Issues.

Art teachers were asked to indicate their CPD needs in relation to current education issues (Figure 4.6). When the survey was developed and distributed in 2009, Literacy and Numeracy as an issue in education had not come to the fore (DES, 2011) and it is therefore not included. A majority (87.6%,n=85) of art teachers cited Special Education Needs as the area they most needed CPD content in , closely followed by Development

Education (72.9 %, n=70) and Teaching and Learning Methodologies (69.8%, n=67). It is interesting to note that the area of Health and Safety within the art class is the only area where teacher opinion was divided in near equal measure with 43.8% of teachers expressing a need for CPD in Health and Safety and 42.8% stating the opposite opinion. The researcher is aware that such content is covered in initial teacher education courses in the NCAD but it is obvious from the results that teachers feel they need more in these areas throughout their careers.

4.4.5 CPD organizational issues

Issues relating to access to CPD for art teachers, facilitation and delivery, funding of CPD and appropriate venues for CPD initiatives will be discussed below. Suggestions as to whom or what body or agency should be responsible for the overall coordination or organization of a CPD programme for art teachers are also presented.

4.4.5.1 Access to CPD for art teachers

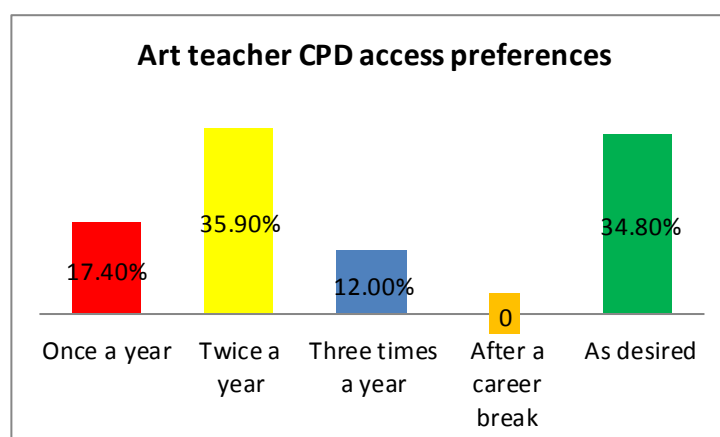


Figure 4.7: Art teacher CPD access preferences.

Art teachers were asked how often they should have access to subject-specific CPD in a given year (Figure 4.7). In hindsight, the researcher should have determined how often art teachers would like access to mandatory and non-mandatory CPD. However, the majority of teachers surveyed (76.6%, n=92) wanted access to CPD. Of the teachers who answered this question, 47.9% wanted CPD more than twice a year possibly rising to 69.6% if it is taken that those who answered “as desired” wanted access to CPD more than three times a year.

The education stakeholders were divided in their opinions as to the optimum time to engage in CPD (see Appendix B). Most were of the opinion that access to CPD during the school year was impossible (AL, DOC, DC, FB, GG, LA, MG). However, the consensus of opinion was that there should be specific CPD engagement in any given year, both generic and subject-specific. This ranged from two to six days a year (see Appendix B). The question as to whether the engagement in CPD should be voluntary or mandatory will be discussed in greater detail in the section on acknowledgement of CPD.

Áine Lawlor (TC) pointed out that teachers already give over a lot of their free time to school related work and suggested that they apportion some of this time to CPD as a work-life balance needs to be maintained. It was pointed out that due to personal circumstances or family commitments there are stages in a teacher's life when it might be impossible to engage in CPD (ECT). The researcher recommends that whatever CPD system is put into operation in the future it must be flexible to cater for teacher unavailability at certain times.

Deirdre Cleary (DVEC) suggests that teachers would attend CPD if the subject was interesting. NQT2 remarks that there "is no ideal time [for CPD] if in free time. If a teacher wants CPD they will get up and do it". The researcher agrees with this view but is concerned about teachers who do not want CPD but might need CPD.

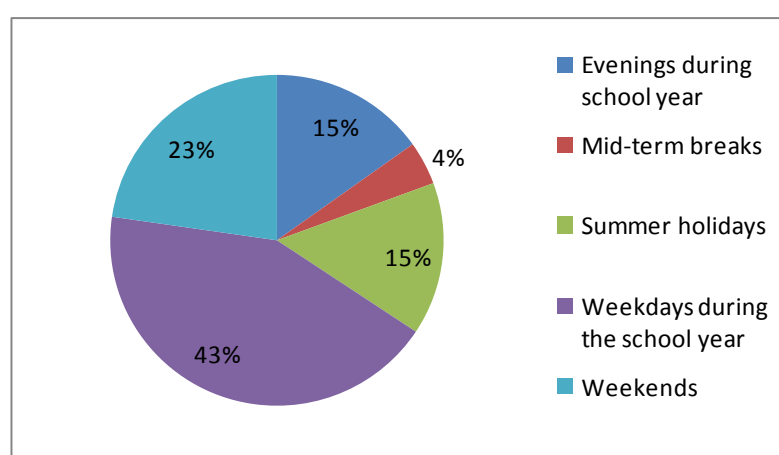


Figure 4.8: Preferred CPD engagement times for art teachers.

The art teachers were asked what time would be most suitable for them to engage in CPD (Figure 4.8). Significantly, they opted for CPD provision on weekdays during the school year (43%). This is possibly due to the fact that art teachers have not received

in-service in art since the Junior Certificate was introduced in 1989 but they see colleagues of other subjects attending in-service throughout the academic year. The education partners also suggested weekday evenings, Saturdays and during holiday periods as possible CPD access times.

4.4.5.2 Facilitation or delivery of CPD

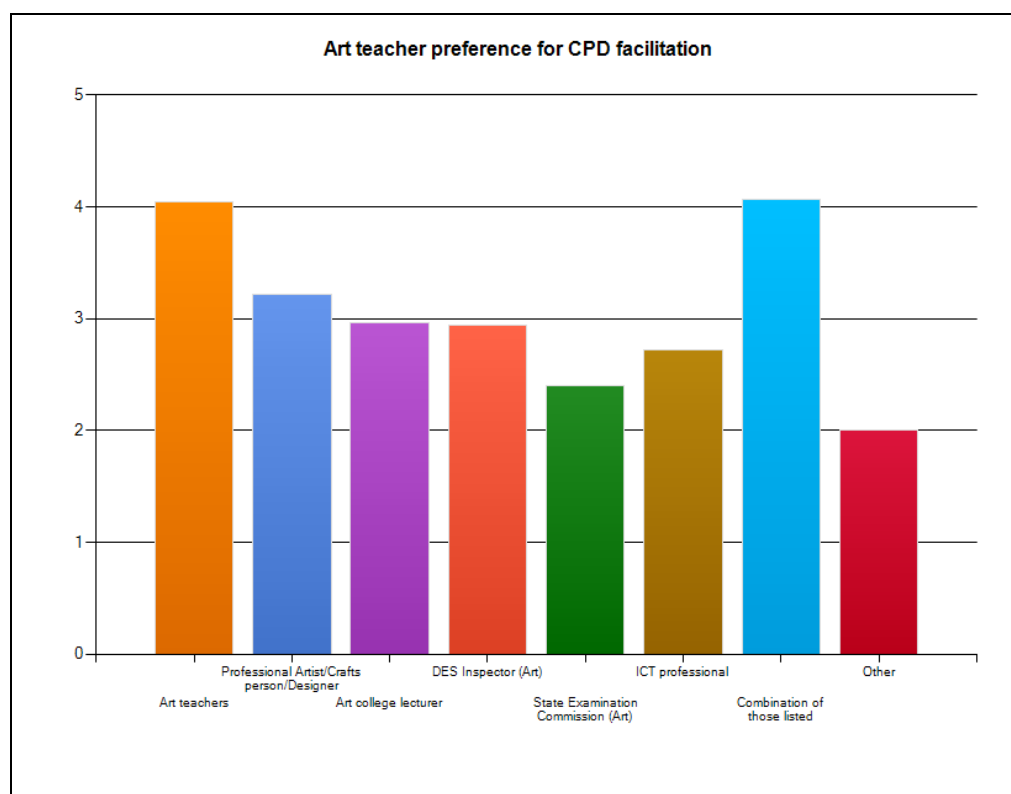


Figure 4.9: Art teacher preference for CPD facilitation.

There was agreement between the respondent art teachers (Figure 4.9) and education stakeholders as to who should facilitate or deliver CPD initiatives (see Appendix B). A combination of art teachers, professional artists, craftspeople and designers as CPD facilitators was called for. It was desired that facilitators should have classroom knowledge (DC, DOC, NQT2). Gary Granville (NCAD) notes that teachers do not like being facilitated by people with no teaching experience. The need for training in facilitation was also recommended (FB, LA).

It was observed that art teachers had a preference for facilitation from other art teachers (see Appendix B). NQT1 suggests that both new and experienced art teachers should deliver CPD as the new teachers would have a lot of new ideas, skills etc. to offer. The two CPD administrators (DEC&DWEC) criticized the rate of pay offered to CPD facilitators stating that the low rate made it difficult to engage CPD facilitators.

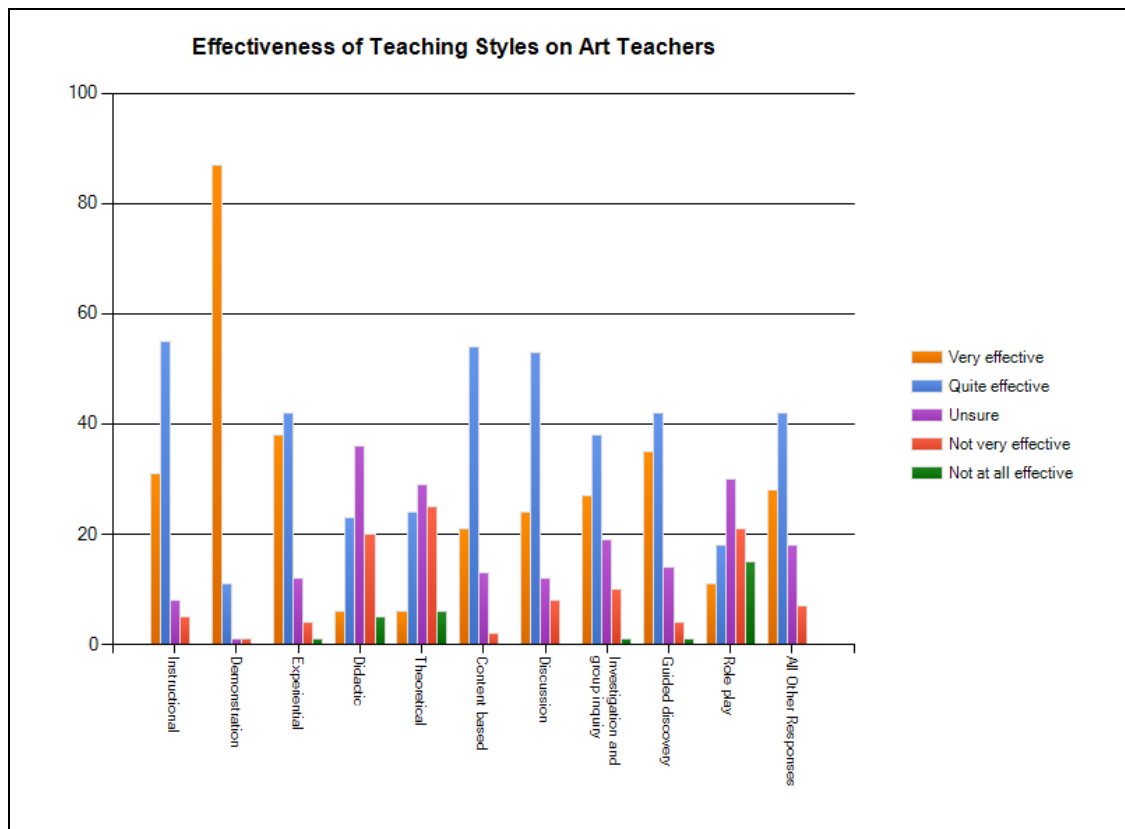


Figure 4.10 Effectiveness of teaching styles on art teachers.

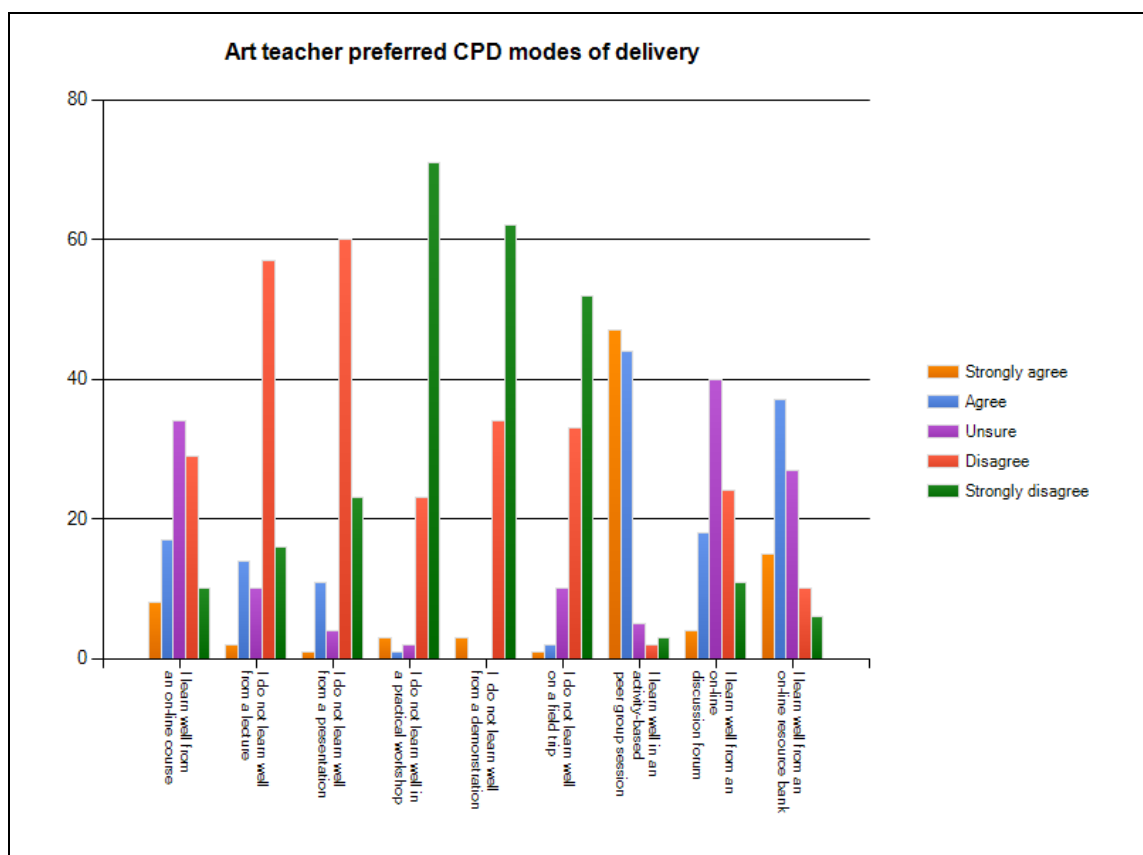


Figure 4.11: Preferred modes of CPD delivery for art teachers.

4.5.5.3 CPD facilitation or delivery methods

The surveyed art teachers expressed a preference for CPD to be delivered through practical workshops and demonstrations (Figure 4.11). The CPD delivery modes they were least enthusiastic about were those that were delivered online. Fred Boss (NCTE) suggests that a blended approach to CPD might be appropriate as he thinks that “people still need the physical contact”. The researcher concurs as she believes that some people would happily engage in CPD online if they knew they also had the opportunity to discuss their work and difficulties face to face with a facilitator and their peers.

The preferred teaching style was *demonstration* closely followed by *guided discovery* and *experiential*. The least favoured teaching styles were *role play*; *theoretical* and *didactic* (Figure 4.10). Schleicher (2012: 38) states that Teaching and Learning International Learning Survey (TALIS) 2008 reported that teachers in all but one of 23 countries survey endorsed a constructivist view of teaching which focused on students as active participants in the process of acquiring knowledge. Could it be that the art teachers wanted to learn in the same ways as their pupils learn to improve their understanding of learning? It can be contended that art teachers would be open to receiving CPD through a combination of delivery modes and teaching styles. The education stakeholders concur. The MCT suggests that the delivery method will depend on the type of CPD provision on offer. Seamus Cannon (BEC) and Áine Lawlor (TC) emphasize the use of *active learning methodologies* in CPD. Active learning as defined by Michael Prince (2004:223) is “any instructional method that engages the [student] in the learning process and makes them think about what they are doing”. The researcher believes that *collaborative learning*, *problem based learning* and *cooperative learning* (Prince, 2004) which are all active learning methodologies, will naturally take place at CPD events due to the nature of art and design practice and an acknowledged desire by teachers to pool and share information (GG, MK, NQT2).

4.5.5.4 CPD venues

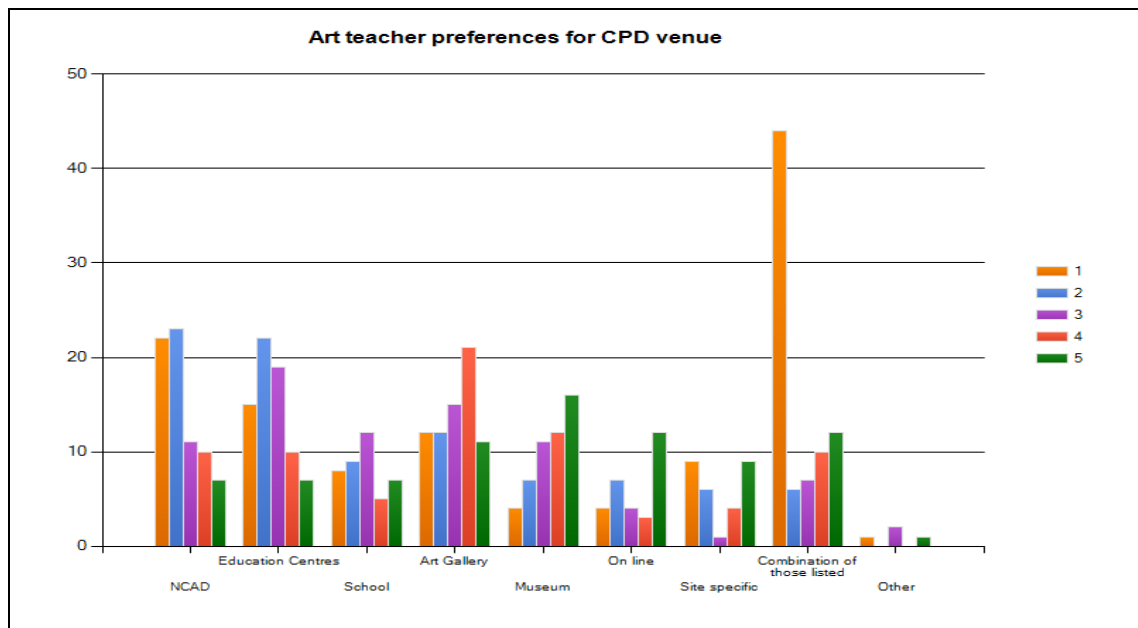


Figure 4.15: Art teacher preferences for CPD venues.

Art teachers were presented with a variety of venues in which CPD could take place and the majority indicated “a combination of those [venues] listed” as their first choice, followed by the NCAD and Education Centres as their second and third choices (Figure 4.12). The education stakeholders concurred (see Appendix B). Seamus Cannon (BEC) suggested that CPD could be delivered “anywhere”. MCT was of the same opinion as long as the CPD venue had the right facilities and equipment. Gary Granville (NCAD) proposes that art colleges should be part of the CPD provision and should be utilised as venues. He states that

..... the reason for the art college in this case is because there is a different way of learning and a different culture in an art college which most graduates value and like to re-enter.....even hearing them talk about it when they have the chance, it’s more than just nostalgia.... it is a re-awakening of a way of working. I think that is very important, more so in art than in other disciplines (GG).

The art teachers amongst the education stakeholders obviously agree as all of them (n=5) cited *art college* as a CPD venue.

4.5.5.5 Funding of CPD

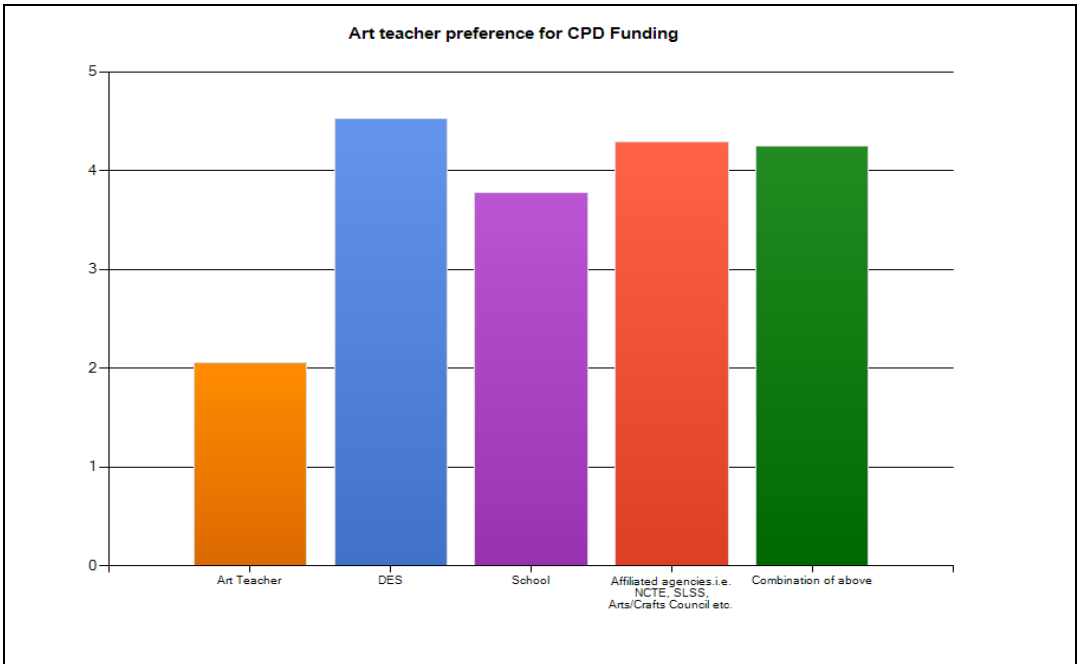


Figure 4.12: Art teacher preference for CPD funding.

The consensus of opinion as to who should fund for CPD for art teachers amongst the education stakeholders was that both the state and teacher should part-fund it (see Appendix B). The surveyed art teachers did not agree that art teachers should have to fund their own CPD (Figure 4.12). Gary Granville (NCAD) suggested that teachers might make a time commitment to CPD rather than a monetary one.

4.5.5.6 Coordination or Organization of CPD programme

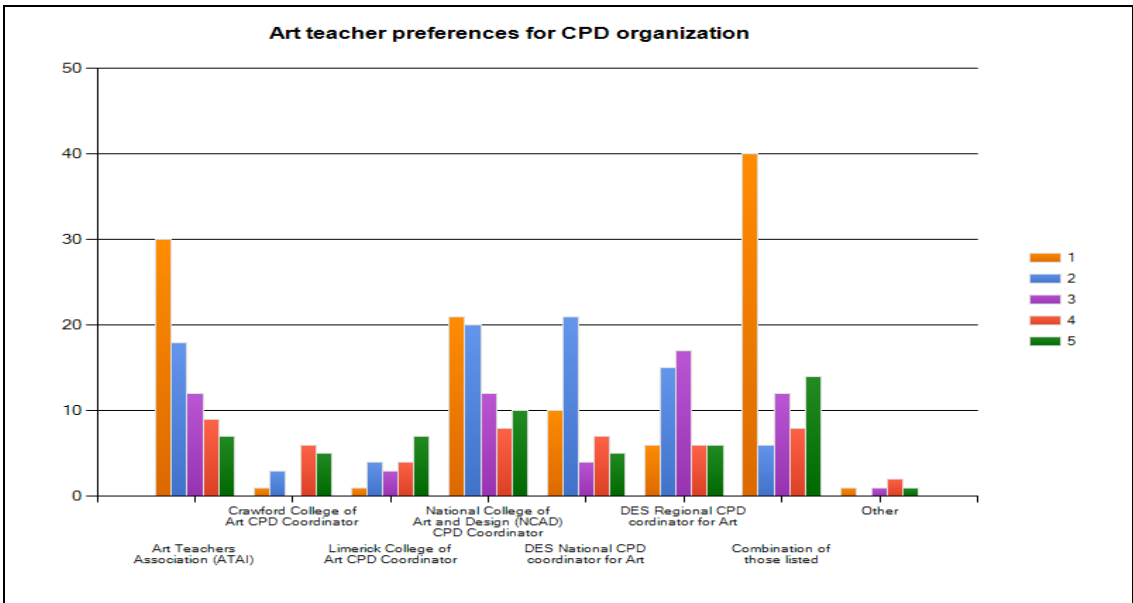


Figure 4.13: Art teacher preferences for CPD organization.

The art teachers surveyed expressed a preference for a combined organizational approach for CPD (Figure 4.13). Áine Lawlor (TC) agrees suggesting that “you have to marry who the provider will be with the needs analysis”. Margaret Keenan (ATAI) recommends that there needs to be collaboration between partners. Gary Granville (NCAD) calls for national coordination of CPD and suggests that the Teaching Council should be the “lead player” in collaboration with agencies such as the NCCA. Michael Garvey (SLSS) concurs and suggests that while the SLSS should be the primary facilitator, they would need the collaboration of the subject associations, education centres and specialist colleges with education departments. Gary Granville (NCAD) is of the opinion that the SLSS (now PDST) “is a good and natural progression” but he does not feel that the “final fit” has been achieved to date. It was the view of the majority of Education partners that the Teaching Council should have ultimate responsibility for CPD (see Appendix B). Whilst the Teaching Council has a policy on CPD which is included in the Policy on the Continuum of Teacher Education (2011) it has yet to be implemented.

4.4.6 CPD accreditation and mandatory requirement issues

In her review of the literature and discussions with colleagues and peers the researcher discovered possible contentious issues relating to teacher participation in CPD. These issues related to whether there should be mandatory or voluntary participation in CPD; acknowledgement or accreditation of participation in CPD and whether participation in CPD should be required for re-registration as a teacher. The findings are discussed below.

4.4.6.1 Should participation in CPD be acknowledged?

Many of the education stakeholders felt that this was a difficult area and that it would need further study or investigation (FB, GG, MG, ECT).

The consensus of opinion was that participation in CPD should be acknowledged but there were many and varied suggestions as to how this could be achieved. Among the suggestions were the following:

- Recognition of CPD participation as part of credit system by third level institutes for access to courses (CEAD in the NCAD, Diploma, Degree etc.) (AL, DC, GG, MG, MK).

- Credit system to be evolved – professional and/or academic credits (DC, GG, MCT)
- Certificate of attendance e.g. NCAD, NCTE. To make school management, B.O.M., prospective employers aware of teacher interest and engagement in CPD.

The Teaching Council (2011:21) state that “flexible modes of recognition and administration of CPD need to be continually developed and reviewed” but do not give specifics as to how this might be achieved.

The possibility of teacher’s being rewarded financially for engagement in CPD was contemplated by some education stakeholders but was discounted as it was believed that it would not be appropriate or feasible. In contrast, the OECD promotes an approach to professional development that includes a strategy that is “incentive-based, recognising participation in professional development as a requirement for salary increases or taking on new roles” (2011:12).

The majority of art teachers (92.7%, n=89) were of the opinion that participation in CPD should be accredited (Q 26).

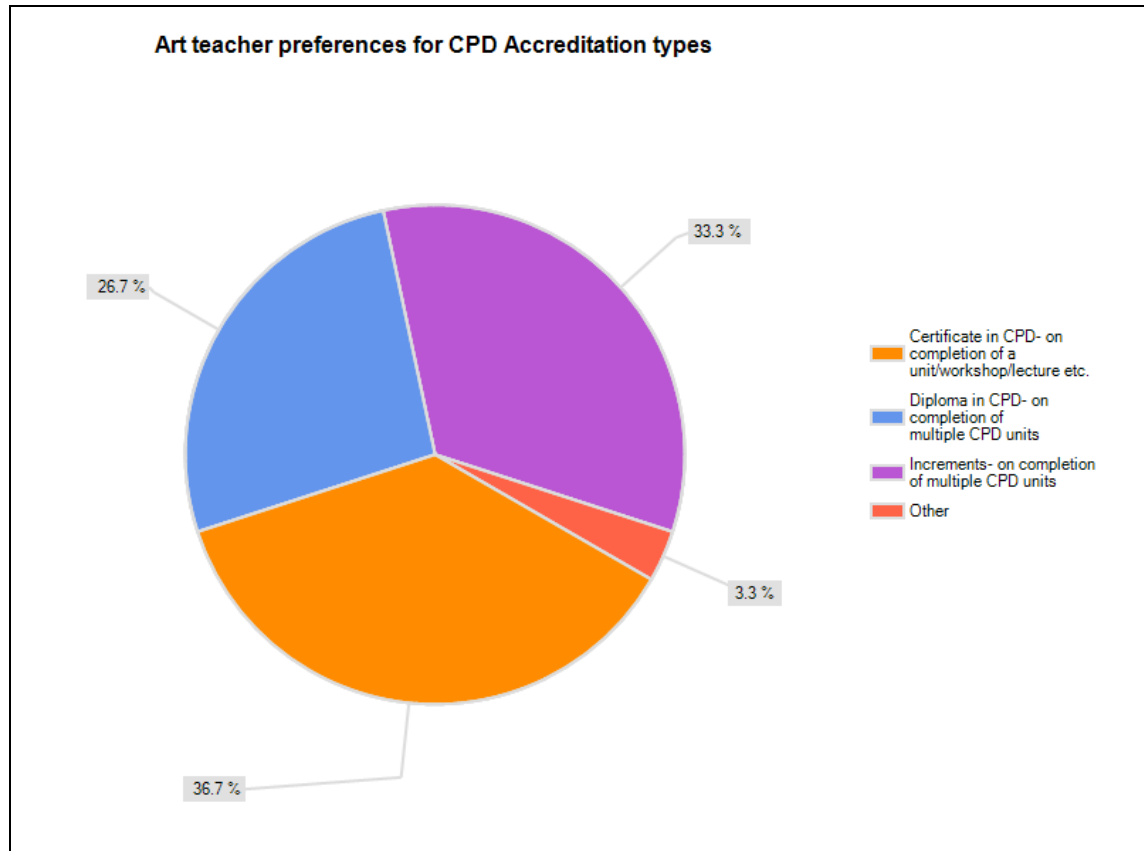


Figure 4.14: Art teacher preference for CPD Accreditation types.

Whilst art teachers were in agreement that CPD should be accredited they were divided on how this should be accomplished (Figure 4.14). The researcher believes that many art teachers might have opted for “certificate” as this was the type of accreditation available from the NCAD and NCTE at the time (see Appendix B). It is envisaged that some teachers might have chosen the “increments” option as a possible way of supplementing their income given the downturn in the economy and the lack of promotion opportunities available at the time. The researcher is disappointed that she was not in a position to include some of the education stakeholder suggestions for accreditation in the survey as they had not been ascertained by the time the survey was developed. She is in agreement with the education stakeholders who hold the view that the Teaching Council need to establish a mechanism to record and acknowledge participation in CPD as soon as possible.

4.4.6.2 Should CPD for art teachers be mandatory?

When asked if CPD (not in-service) for art teachers should be mandatory 69.5% (n=66) of art teachers were of the opinion that it should be mandatory. Five themes emerged from the reasons teachers gave for their answers for maintaining that CPD for art teachers should be mandatory. The themes are highlighted below along with a selection of teacher comments relevant to each theme. Education stakeholder’s views are included where relevant. The teacher and education stakeholders’ comments on this topic can be viewed in full in Appendix B.

1. To keep abreast of developments in Art Education

It is important to keep up with fresh developments in the art, craft and design fields (R1).

It is good to keep developing as a teacher (R5).

To keep everyone up to date and enable teachers to share ideas, plans, what works/does not work (R49).

This theme links in with Gary Granville’s (NCAD) view that CPD should be provided by ITE colleges so that teachers can engage with the latest research in the fields of Art and Design Education and Contemporary Art Practice and then feed that back in to their classrooms. The Teaching Council (2011:21) suggests that connections across research, policy and practice should be strengthened through teacher engagement in CPD.

2. To upgrade and/or to develop skills:

In order for teachers to fulfil their obligation to their students it is essential that they continue to up-skill throughout their career (R6).

We all need an opportunity to update skills and reflect on art practice (R27).

All teachers need to up-skill; the older and more experienced a teacher is the more they need fresh approaches and methods (R63).

3. To continue learning

Important to continue learning as a teacher (R3).

To broaden your abilities and bring more to your students you need to keep learning (R56).

So everyone can benefit from this type of learning. Some teachers would not understand how important it would be to attend programmes like this (R82).

Schleicher (2012:39) states that a “central foundation for improving teaching is an understanding of learning”.

To support and cater for the needs of their pupils (R45).

To fully meet the educational needs of our students plus as affirmation of good practice already in place (R67).

(Mandatory CPD)...will ensure that all students are kept up to date with skills, rather than it being the teacher’s decision to learn these skills (R74).

To maintain educational standards and develop best practice

For the standardization of art teaching practice and examination nationally (R15).

CPD is essential to keep teaching practice, creative skills and motivation high (R38).

To keep art educational standards high (R66).

This links with the view that every teacher should be required to maintain their professional edge (Michael Garvey, SLSS). Gary Granville (NCAD) suggests that there should be CPD provision that ensures that everyone is at a certain threshold e.g. in ICT where there might be differentials in different people’s capacity.

Keeping abreast of developments in education and developing or upgrading skills were the reasons cited most often for having mandatory CPD for art teachers. Reasons cited for not having mandatory CPD included freedom of choice for individuals (R16, R28); not wanting to attend CPD with individuals who did not want to be there (R13, R35) and issues with regards to attending CPD in personal time (R32,R33).

Some of the education stakeholders had difficulty with the use of the word “mandatory” (AL, GG) but ultimately all but one (NRT) agreed that there should be some mandatory CPD provision for teachers (see Appendix B).

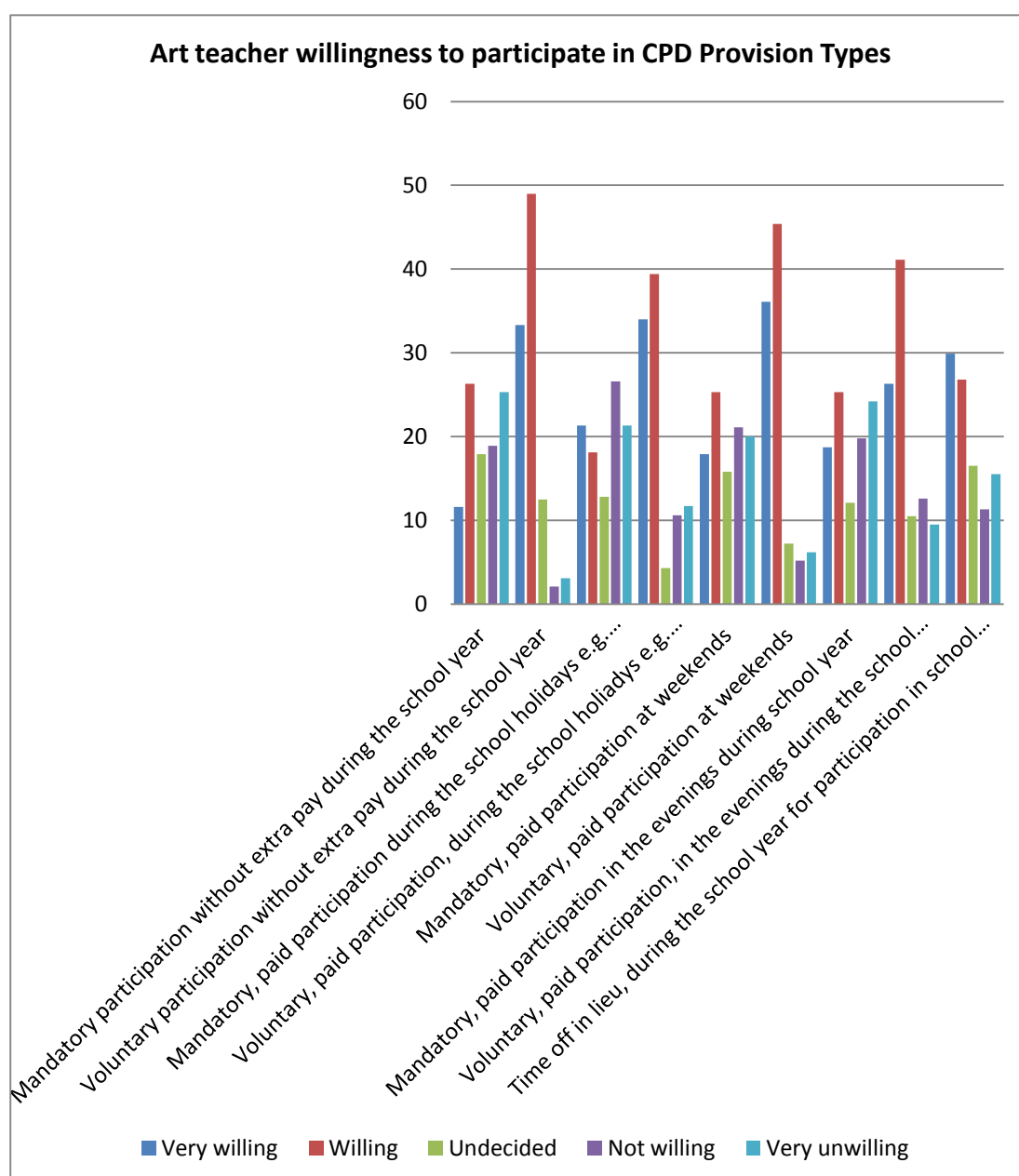


Figure 4.15: Art teacher willingness to participate in CPD provision types.

4.4.6.3 Art teacher willingness to participate in various types of CPD provision

Using the categories outlined in Gary Granville's evaluation report on the SLSS (Granville, 2005) art teachers were asked what type of CPD provision they would be willing to participate in (Figure 4.15). Based on the rating average for their answers (see Appendix B, Q16) their top five preferences were as follows:

1. Voluntary participation, without extra pay, during the school year (4.07)
2. Voluntary, paid participation at weekends (4.00)
3. Voluntary paid participation, during the school holidays e.g. June, August (3.73)
4. Voluntary, paid participation, in evenings during the school year (3.62)
5. Time off in lieu during the school year for participation during the school holidays e.g. June, August (3.44)

It is noted that there is no mandatory CPD provision in their top five preferences even though 69.5 % (n=66) of art teachers were of the opinion that CPD should be mandatory. The researcher is of the opinion that voluntary participation in CPD is preferential to mandatory CPD and these results would suggest that many art teachers are of the same opinion. In this instance only 4% (n=4) of respondents stated that none of the CPD provision options were suitable. Reasons specified for reluctance or refusal to participate in some of the CPD options were that students would lose out if teachers were absent during the school year (R1, Q16); some teachers are examiners and would not be available in June or July (R2, Q16) and reluctance to accept time off or financial gain for attendance at CPD initiatives (R3, R4, R5; Q16).

4.4.6.4 Should participation in CPD be required to re-register as a teacher?

When asked if participation in CPD should be required to re-register as a teacher with the Teaching Council the majority of teacher (76.5%, n=75) answered in the negative. Reasons cited for this response were unavailability of teachers to engage in CPD due to personal and family circumstances etc., dissatisfaction with the Teaching Council, opposition to idea of forced participation and that a teaching qualification should be sufficient evidence (see Appendix B). The majority of education stakeholders were in favour of showing evidence of CPD participation to re-register as a teacher (see Appendix B). Reasons given included the fact that other professional bodies had

already adopted this system (AL); that it would be a way for teachers to show evidence of CPD engagement (DC, GG, MK) and that the status of the subject might be raised as a result (NQT1). There were however some provisos mentioned by the stakeholders, among them the need for a proper system of CPD provision; time for teachers to access CPD and appropriate funding and support for said provision. NQT1 pointed out that there might be an issue with the cost of engaging in CPD and the cost of re-registration for new teachers who had not been successful in finding paid employment.

The researcher can see both sides of the argument. She sees the need for all teachers to engage in CPD but is sure that making engagement in CPD compulsory for re-registration as a teacher is not the best solution. The researcher is of the opinion that there should be mandatory CPD, both generic and subject-specific for all teachers to ensure professional standards are met. However, until the Teaching Council adopts, operates and evaluates its proposed “coherent national framework” for CPD (Teaching Council, 2011) the researcher suggests that is when the idea of requiring engagement in CPD for re-registration should be revisited.

4.5 Conclusion

The main aim of this stage of the research was to determine if second level art teachers needed CPD and if so, what CPD provision was needed. The results of the needs analysis survey carried out in the *Taking Action* stage of the research cycle categorically confirm that CPD provision was desired and needed by the majority of art teachers in the Dublin region. The education stakeholders concurred. Both, the participants of the research and the literature reviewed, recognised the value of CPD as a means to improving one’s professional practice or development. Whilst CPD was recognised by some art teachers and education stakeholders as a means to improving personal development this view was not reflected in the literature. The need to “change” (practice, teaching methods, keeping up with developments in technology and education etc.) emerged as a distinct theme in the art teachers and education stakeholders reasoning for engaging in CPD. Another theme that emerged as a reason for engaging in CPD was that of “learning”. This theme was reflected in a variety of definitions of CPD or in-service posited in the literature review undertaken.

With regards to CPD content, art teachers preferences were for syllabus related CPD, particularly in ICT, Art History and Crafts. The specific details reported with regards to the organization of CPD for teachers (curricula; preferred CPD venue; access to CPD; facilitation and preferred modes of delivery etc.) will directly inform the content and organization of the proposed CPD initiative at the next stage of the research cycle *Taking Action* outlined in Chapter 5. Whilst there was no consensus on how accreditation of CPD should be acknowledged, it is envisaged that the researcher will be in a position to make recommendations for same at the end of this research project based on the views put forward.

Chapter 5: Taking Action: Development and Implementation of a CPD Programme for Art Teachers 2009-11.

5.1 Introduction

This chapter outlines the development and implementation of the CPD programme for art teachers 2009-11. It includes details on the funding, content, facilitation, administration of and attendance at the CPD programme. Reasons for the development and implementation of a two year CPD programme rather than the initially perceived one year CPD programme are outlined, as are details of collaboration with various education partners. The details and findings will be reported upon under the four stages of this research cycle *diagnosing, planning action, taking action and evaluating action* which operated concurrently to the main research cycle (Coghlan and Brannick, 2006:23).

5.2 Diagnosing Action for CPD programme

Based on the results of the needs analysis survey and interviews conducted with the stakeholders (see Chapter 4) it was clear to the researcher that a CPD programme was needed for art teachers. The researcher reflected on the findings and decided to develop a one year CPD programme that included Craft and ICT workshops and Art History lectures (see Appendix C) for art teachers in the Dublin region. Before determining the content of the CPD programme the researcher devised a set of CPD programme objectives. These objectives were developed based on the reported CPD needs of second level art teachers from the needs analysis survey and interviews; the views of education partners; her review of the literature and the researcher's personal experience and her past CPD needs. The objectives of the NCAD CPD programme are to:

- Provide art teachers with an opportunity for personal development.
- Provide art teachers with an opportunity for professional development.
- Teach participant art teachers new skills, techniques and crafts that can be adapted and taught in a 2nd level art class.

- Provide art teachers with an opportunity to up-skill.
- Give participant art teachers syllabus related information about the craft/skill/technique they are engaging in the CPD workshop.
- Provide information on marking and assessment criteria relevant to the workshop topic.
- Make participant art teachers aware of Health and Safety guidelines related to the tasks undertaken and how they could be adapted to a class situation.
- Provide a forum for peer learning through discussion, exchange of ideas and expertise.
- Afford participants the opportunity to experience a variety of teaching methodologies.
- Present a variety of historical and contemporary visual culture support studies relevant to each workshop topic.
- Demonstrate and discuss classroom management strategies appropriate to the task/ skill/technique.
- Offer relevant technical information and material/equipment lists where appropriate.
- Introduce teachers to the use of ICT within a practical art class and an Art History lesson.
- Provide teachers with an opportunity to explore and develop Literacy & Numeracy in Art, Craft & Design.

It was the researcher's intention that these objectives would be inherent in each CPD initiative delivered in the NCAD CPD programme and this prerequisite was conveyed to all potential CPD facilitators.

5.3 Planning Action: Planning the CPD Programme

Keeping in mind the objectives for the CPD programme, the first step for the researcher was to plan the programme content, cost the running of the programme and then source funding to run it. Teachers had indicated that they would be willing to pay some money to attend CPD but the researcher knew this would not be enough to cover all costs (see Chapter 4). Facilitation and administration of the programme also had to be organised. These issues are discussed in more detail below.

5.3.1 Planning Action: CPD Programme Design

Art teachers had indicated in the needs analysis survey that they needed CPD in three main areas namely Crafts, ICT and Art History (see Appendix B). The researcher divided the academic year into two i.e. September to December (Part 1) and January to May (Part 2) and developed a CPD programme for each part. The researcher elected to

organise a series of practical workshops, seminars and lectures for the CPD programme based on teachers' preferences for CPD modes of delivery (see Appendix C).

5.3.2 Planning Action: CPD Programme Design 2009-10

A CPD content plan was designed for Part 1 of the CPD programme 2009-10 (see Appendix C). The researcher decided to concentrate on organizing workshops in Craft and ICT initially. The syllabus for Art History was vast and the researcher felt that she would need more time to create a CPD programme in Art History and to source lecturers in this area. Whilst the researcher had an overall CPD programme plan for the full academic year (see Appendix C) it was decided to modify the second part of the CPD programme once the first part of the programme was underway. This meant the researcher could evaluate the design and implementation of Part 1 of the CPD programme and make any necessary changes in Part 2 of the CPD programme.

5.3.3 Planning Action: Funding for CPD programme

Having developed the content of the proposed CPD programme the next task for the researcher was to secure funding to run a CPD programme for the academic year 2009-10. The researcher arranged a meeting with representatives from the three Dublin education centres to outline her proposed plan (see Appendix C) and to discuss funding issues. It was agreed that the Dublin education centres would jointly fund the following for the CPD programme as per DES rates:

1. Workshop facilitator's fee, travel and subsistence.
2. Participant refreshments for full day (5 hour) workshops.
3. Materials budget to a maximum of €100 per workshop.
4. Postage costs for the delivery of CPD information to schools in their respective catchment area.
5. Room hire for venues.

The following was also agreed:

1. The CPD Coordinator (this researcher) in the Faculty of Education, in the NCAD would develop and implement the programme.
2. Administration for the CPD programme would be carried out in the Faculty of Education in the NCAD.
3. A minimum of 10 participants was needed to run a workshop.
4. A maximum of 15 participants would be taken onto each workshop.

5. The CPD programme venues would include: NCAD, 3 Dublin Education Centres, art room in St. Patrick's College, Drumcondra and art rooms in schools.
6. A booking fee would be charged by the NCAD to ensure attendance at CPD initiatives and to cover costs.
7. Evaluation of each workshop would be completed online by participants and a summary report would be circulated to each Education Centre.

Once external funding was secured the researcher was able to create a CPD programme for art teachers for 2009-10 (see Appendix C) and to engage CPD facilitators to deliver it. It was intended that funds received from participant booking fees and the Art History lecture series would be used to cover the administration, material, equipment and miscellaneous costs incurred in running the programme as the researcher was determined that the CPD programme would be self- funding.

Meetings were also held with the following education partners to discuss collaboration on and funding of the CPD programme:

1. Second level Support Service (SLSS) /Professional Development Service for Teachers (PDST).
2. National Centre for Technology in Education (NCTE).
3. Crafts Council of Ireland (CCOI).

In Part 2 of the 2009-10 CPD programme (see Appendix C) the SLSS funded four workshops, the CCOI funded two Craft workshops and the NCTE funded two ICT workshops under the same conditions as those agreed with the education centres. Unfortunately, due to the economic downturn at the end of 2010 funding has not been forthcoming since from the collaborating agencies due to reductions in their budgets, but all have expressed a desire to re-engage with the programme at a later date.

5.3.4 Planning Action: CPD Programme Facilitation

The CPD programme was delivered by practicing art teachers, artists, craftspeople and 3rd level lecturers. Initially the researcher approached art teachers whom she knew to be exponents of best practice within a particular artistic discipline or craft and invited them to facilitate workshops in their area of specialism. Working in the NCAD meant that the researcher had access to lecturers in Fine Art and Design so she invited some colleagues to facilitate on the CPD programme also. The third source of facilitators came by way of recommendation either from colleagues or from collaborating

partners e.g. the education officers in the IAF and CCOI. Art teachers had expressed a preference for facilitation from among their own ranks (see Appendix B). The researcher asked an art inspector for suggestions of teachers who might be examples of best practice in various areas of the art curriculum. The art inspector could not provide the researcher with names but did undertake to pass the researcher's details on to suitable candidates. Unfortunately, there was no response from art teachers through this channel.

Facilitators were asked to submit a proposal for their workshop to the researcher. The researcher met with facilitators individually, discussed their plans and discussed how the objectives of the CPD programme were covered in their workshop. The researcher gave facilitators, who were not art teachers, information about the art syllabus and curriculum, marking and assessment and classroom management. All facilitators were asked to provide participants with notes, material and equipment details and health and safety information specific to their area.

The researcher found it difficult to source facilitators for some areas in the Art History CPD programme (see Appendix C). A request for Art History facilitators was sent to the ATAI, the teachers on the NCAD CPD database and to the Faculty of Visual Culture in the NCAD initially (see Appendix C). Facilitators were sourced in the NCAD in the areas of *Modern and Contemporary Art and Design practice* but not in the area of *Early Irish Art*. The researcher contacted the departments of Art History in University College Dublin and Trinity College, Dublin to source lecturers in Early Irish Art and had some success.

Funding for facilitation came from the DES through the education centres "local course budgets". It should be noted that some artists, teachers and lecturers whom the researcher approached to facilitate on the CPD programme were unwilling to do so for the DES hourly rate of pay. The reasons given were that the DES rate of pay would not cover child minding costs; was not commensurate with the post-graduate qualification/s the individual/s had achieved and/or was not worth the time and effort the facilitator would have to put into preparing for the CPD initiative once tax had been deducted. It had been decided by the researcher, in consultation with senior management in the NCAD at the outset of the CPD programme, that the DES hourly

rate of pay would be paid to all facilitators regardless of their qualifications and experience. This was done to ensure parity for all facilitators as it was envisaged that most of the facilitators would be art teachers.

5.4 Taking Action: Implementation of the CPD Programme

This section outlines the content, administration and funding issues for Year 1 (2009-10) and Year 2 (2010-11) of the NCAD CPD programme developed in this research. The programme was delivered in two parts in each academic year (Part 1 and Part 2) and both parts will be discussed.

5.4.1 Taking Action: CPD Administration

At the start of the 2009-10 CPD programme the researcher was responsible for the administration of the programme. However, due to the enormity of the response from art teachers for places on the CPD programme the researcher had to employ a part-time CPD administrator (Table 5.3). A schedule for the development and administration of the CPD programme was created and administration duties for both the researcher as CPD coordinator and the CPD administrator were delineated (see Appendix C).

5.4.2 Taking Action: Dissemination of CPD programme

Information about the 2009-10 programme (Parts 1 and 2) was disseminated to Dublin art teachers in the following ways:

- Email to art teachers through the Dublin branch of the ATAI (n=91).
- CPD letter from the researcher (CPD coordinator) addressed to the “Art Department” outlining the CPD programme sent to each Dublin secondary school (n=183).

The letter and email included the following attachments in hard copy and digital form respectively:

- CPD Descriptor- details of individual CPD initiatives in the programme.
- CPD Timetable.
- CPD Booking Form. (see Appendix C).

It was brought to the researcher’s attention that some art teachers had not received the NCAD CPD letter at their schools for a variety of reasons. It was reported that in

some instances, the CPD letter was not being passed on to the art teacher/s by the school Principal or school secretary; the letter was not duplicated for all art teachers (full or part-time) in the Art Department and in a few rare, but interesting cases, art teachers were hiding the CPD letter from their other art teaching colleagues. As a result, the CPD administrator, with help from the NCAD Art Education students contacted all Dublin secondary schools for the names of incumbent art teacher/s and the school contact details including email address. A database of Dublin art teachers was created for CPD use. To disseminate details of the 2010-11 CPD programme an email was sent to every school on the database and a letter was sent to the incumbent art teacher/s. The number of hard copy documents sent to teachers was reduced to two documents:

1. CPD letter from the researcher (CPD coordinator) outlining the programme and giving details of how to access the CPD Descriptor, CPD timetable and CPD Booking form online.
2. CPD Payment Form
(see Appendix C)

The database is currently in operation and is updated on a regular basis. It is believed that the rise in the number of teachers who applied for the programme in 2010-11 and subsequent years can be attributed to the direct contact of art teachers in their schools (see Appendix C).

As one of the objectives of the CPD programme was to “introduce ICT into an Art class” the researcher was anxious to incorporate ICT into the dissemination and running of the CPD programme. A “CPD for art teachers” page was set up on the NCAD website where art teachers could access details about and documents for the current CPD programme and images from past CPD initiatives (<http://www.ncad.ie/continuing-education/cpd-for-art-teachers/>).

5.4.3 Taking Action: CPD Programme Content 2009-10 Part 1

Fifteen workshops were planned (5 in ICT and 10 in Craft) for Part 1 of the CPD programme. However, this CPD scheme had to be adapted as dates and venues were not available for the number of proposed workshops. The researcher had learnt from previous experience that teachers would not attend CPD initiatives that were organised around school breaks or holidays. Availability of suitable facilitators for the

workshops also proved problematic for a number of reasons which will be discussed in the section on facilitation of CPD initiatives below. Finally seven workshops were organised to include one ICT and six Craft area workshops in Part 1 of the programme (see Appendix C).

5.4.4 Taking Action: CPD Programme Content 2009-10 Part 2

As funding was forthcoming from the CCOI, SLSS and NCTE as well as the three Dublin education centres the researcher was in a position to run more workshops in Part 2 of the CPD programme. Seventeen workshops were organised in the areas of Craft, ICT, 3D and Drawing (Table 5.1).

Craft	ICT/Digital Media	3D	Drawing
1.Hot Glass-Kiln based	1.Basic Digital Photography	1. 3D Methods for the art class.	1.Portfolio Preparation
2.Cold Glass	2.Film Making	2. Mask Making	2.Life Drawing
3.Intaglio Print	3. Interactive Whiteboards	3. Puppetry	
4. Batik	4. Digital Editing		
5. Ceramics	5. Digital Photography for Personal and School Use		
6. Textiles			
7. Metals			

Table 5.1: CPD Workshop type in CPD programme 2009-10 Part 2.

Four seminars in Professional Practice and twelve lectures in Art History were also arranged for Part 2 of the 2009-10 CPD programme (see Appendix C). The Art History lecture series was based on the proposed new Leaving Certificate Syllabus (2004) as the content included topics and areas within the art history syllabus the teachers were currently teaching.

CPD programme	No. Workshops	No. Lectures	No. Seminars	No. Study Tours
2009-10 Part 1	7	0	0	0
2009-10 Part 2	17	12	4	0
2010-11 Part 1	9	0	0	2
2010-11 Part 2	7	3 x 3 lecture series	0	2
Total 2009-11	40	21	4	4

Table 5.2: CPD initiatives organised for CPD programme 2009-10 and 2010-11.

5.4.5 Taking Action: CPD Programme Content 2010-11

Initially, the researcher had planned to develop a one year CPD programme but due to personal circumstances, the response from art teachers to the 2009-10 programme and the fact that she could not implement all her planned CPD initiatives in one year it was decided to extend the CPD programme by an extra year (see Appendix C). Nine workshops and two study tours were organised for Part 1 and seven workshops, two study days and three art history seminars were organised for Part 2 of the 2010-11 CPD programme. The researcher had not anticipated the amount of time it would take or the difficulty she would experience in finding facilitators for the Art History lecture series. As a result it was not possible for her to organise Study Tours for art teachers in the first year of the CPD programme so this became a priority for year two. In collaboration with the Irish Georgian Society (IGS) and the Irish Heritage Trust (IHT), four Study Tours were organised in 2010-11.

As can be seen from Table 5.2 the number of practical workshops offered in the 2010-11 CPD programme was less than the number offered in 2009-10. This was as a result of cutbacks in some of the funding partners' budgets. It was decided not to organise further Professional Practice seminars in the second year of the programme due to the relatively small number of attendees at the seminars in 2009-10 (see Table 5.3). It should be noted that changes were also made in the Art History CPD programme in Year 2. Teachers had expressed an interest in a more prolonged engagement in certain art history topics or artistic periods and as a result three lectures in a series were offered in Year 2. The number of teachers who attended the Art History seminars (n=25) was significantly lower than the number who attended the lecture series (n=181) (see Table 5.3).

5.5 Taking Action: Funding for CPD Programme 2010-11 Year 2

As the CPD programme was extended by an extra year the researcher endeavoured to secure funding from other bodies and agencies. The researcher met with the following education partners:

- Irish Georgian Society (IGS)
- Irish Architecture Foundation (IAF)
- Irish Heritage Trust
- Office of Public Works (OPW).

Whilst the researcher did not receive funding in monetary terms from the above listed education partners, collaboration on CPD events was initiated. These education partners were able to provide expert personnel at no monetary cost to the researcher to facilitate Study Tours (see Appendix C) and were also in a position to organise access to historic and cultural sites that might otherwise have been inaccessible to art teachers. As a gesture of appreciation and goodwill the researcher donated half the booking fees received for these CPD initiatives to the collaborating education partner. This collaboration is ongoing.

5.5 Evaluating Action: Application, Attendance and Administration

In the evaluating stage of this research cycle, details are given of art teacher applications for places and attendance at CPD programme initiatives. Over the two years of the programme changes were made in the administration of internal and external funding due to the iterative nature of the programme and these are discussed also.

5.5.1 Evaluating Action: Application and Attendance at the CPD programme 2009-11

In 2009-10 details of the CPD programme were sent to 183 schools in the Dublin region but the researcher had no record of how many art teachers there were in each school. As a result, an accurate participation rate cannot be calculated. It was discovered that there were 330 art teachers in the Dublin region in 2010-11 so the participation rate in the 2010-11 CPD programme was 38% (n=124). Details regarding application for places and attendance on the CPD programme follow.

CPD Programme Attendance Details	2009-10 Part 1	2009-10 Part 2			2010-11 Part 1		2010-11 Part 2		
Number of individual (male/female) art teachers who applied for a place on the CPD programme.	75 (5/70)	121 (15 /106)			96 (11/85)		67 (12/55)		
CPD Initiative Attendance	Workshops	Workshops	AH Lecture	PP Seminar	Workshops	Study Days	Workshops	AH Lecture	Study days
Number of CPD initiatives on offer	7	17	12	4	9	2	7	3	2
Number of CPD place bookings received per initiative	114 (12/102)	175 (22/153)	346 (43/303)	110 (11/99)	133 (14/119)	41 (8/33)	59 (9/49)	30 (0/30)	38 (9/29)
Number of CPD places assigned	87 (8/79)	138 (18/120)	338 (42/296)	106 (11/95)	122 (13/109)	41 (8/33)	47 (6/41)	30 (0/30)	36 (9/27)
Number of art teachers who completed CPD initiative	79 (7/72)	125 (16/109)	181 (28/153)	37 (3/34)	105 (12/93)	37 (8/29)	40 (6/34)	25 (0/25)	35 (9/26)

Table 5.3: CPD participant attendance at CPD programme by year and part.

CPD Programme Attendance Details	2009-10	2010-11	2009-10 and 2010-11.
Number of individual (male/female) art teachers who applied for and took up a place/s on the CPD programme.	142 (18/124)	124 (15/109)	206 (26/180)

Table 5.4: CPD participant attendance at CPD programme by year.

Application and attendance details 2009-11.	Total	Male	Female
Number of CPD place applications	1045	128	917
Number of CPD places assigned	945	115	830
Number of attendees	664	89	575

Table 5.5: CPD Place Application and Attendance details 2009-11.

5.5.2 Evaluating Action: Full CPD programme 2009-11 application and attendance details

Table (5.3) illustrates the number of individual art teachers (n=206) who applied for places on the CPD programme 2009-11. Whilst the number of teachers who applied to the CPD programme decreased in the second year (n=124) it should be noted that the number and variety of CPD initiatives on offer in the second year of the programme was substantially reduced (see Table 5.3). It is important to note that there were more applications for places than there were places on many of the CPD initiatives (see Table 5.3). Places on CPD workshops were limited to a maximum of fifteen participants. There was a 70.26% (n=664) attendance rate over the two years of the CPD programme. Reasons given for non-attendance (29.74%, n=281) at CPD initiatives by applicants included:

1. Clash of dates of CPD initiatives
2. Illness
3. Family reasons
4. Personal reasons
5. Transport problems
6. Childminding problems.

Whilst the number of applications from men (n=128) is far smaller than that from women (n=917) it should be noted that men had a higher attendance rate at CPD initiatives (78%, n=89) than women (69%, n=575).

5.5.3 Evaluating Action: CPD Workshop place applications and attendance 2009-11

Forty workshops were organised in the 2009-11 CPD programme but only thirty-three CPD workshops took place. In all but one case (*Hot Glass* workshop), the workshops were cancelled due to lack of applications for places on the programme (see Appendix C). The *Hot Glass* workshop was cancelled due to severe weather conditions but was rearranged and took place the following year. One of the three areas that art teachers had expressed a need for CPD in was ICT (see Chapter 4) so the researcher is puzzled as to why art teachers did not apply for the three ICT workshops that were cancelled due to lack of interest from teachers. The researcher wonders if some teachers are lacking in confidence in this area.

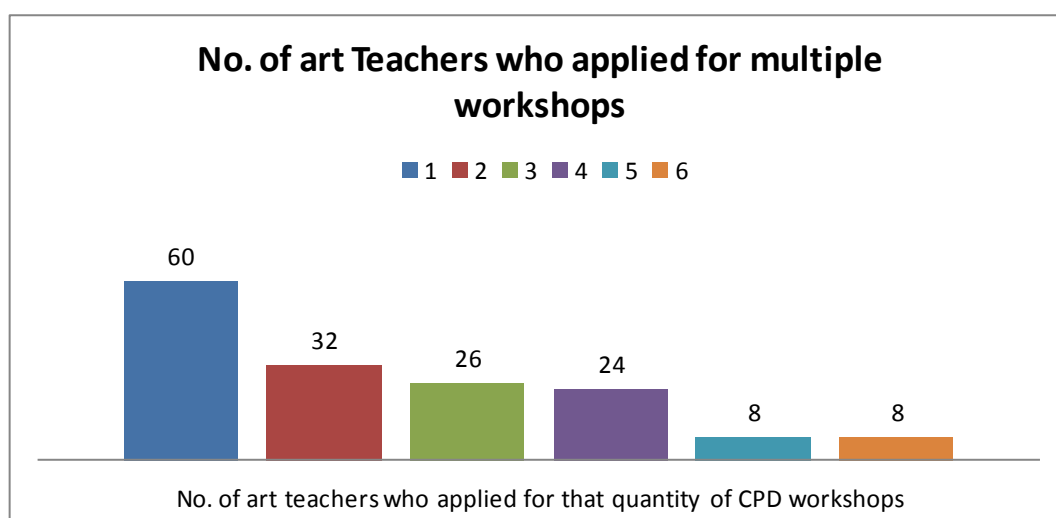


Figure 5.1: Quantity of workshops that individual art teachers applied for.

What can be deduced from the place application data is that there was a high level of interest in the programme. The CPD place application data indicates that individual art teachers applied for multiple CPD initiatives (Figure 5.1). A majority of teachers (84%, n=90) applied for between two and five CPD workshops, with one teacher applying for and attending twenty workshops.

5.5.4 Evaluating Action: Art teacher attendance at CPD workshops

	2009-10 Part 1	2009-10 Part 2	2010-11 Part 1	2010-11 Part 2
Number of CPD workshop places assigned	87	138	122	47
Number of teachers who completed workshops	79	125	105	40
Percentage Attendance Rate	91%	91%	86.1%	85.1%

Table 5.6: Art teacher attendance at CPD workshops.

As mentioned earlier there were more applications for CPD workshops than there were places on the workshop, particularly in the first year of the CPD programme (see Table 5.3). Places were assigned on a *first pay basis* and all applicants were informed by email whether they had successfully been allocated a place or not. The attendance rate by participants at CPD workshops over the two years of the programme was over 85% for each part and year of the 2009-11 CPD programme (see Table 5.6).

5.5.5 Evaluating Action: CPD place applications and attendance 2009-11 at Professional Practice seminars

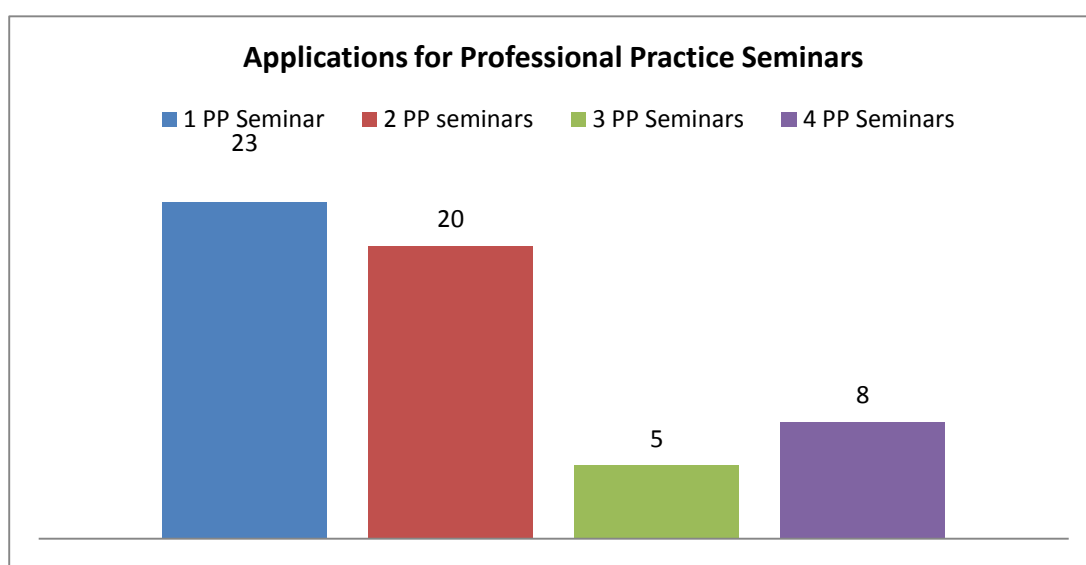


Figure 5.2: Quantity of Professional Practice Seminars that individual art teachers applied for.

The majority of teachers (41%, n=23) who applied for Professional Practice seminars applied for one seminar (Figure 5.2). However, 36% (n=20) of applicants applied to attend two seminars (Figure 5.2). Just over 66% (n=37) of those who applied for seminars attended the seminar series. It should be noted that a majority (87.6%, n=85) of art teachers had cited that Special Education Needs was the area they most needed CPD content in (see Chapter 4) yet only 26% (n=8) of those who applied for a place turned up for the seminar. Teaching special learning needs students was the area of greatest need for teacher professional development reported in the 2009 TALIS report (Schleicher, 2012:76).

5.5.6 Evaluating Action: Art teacher applications for Art History lectures

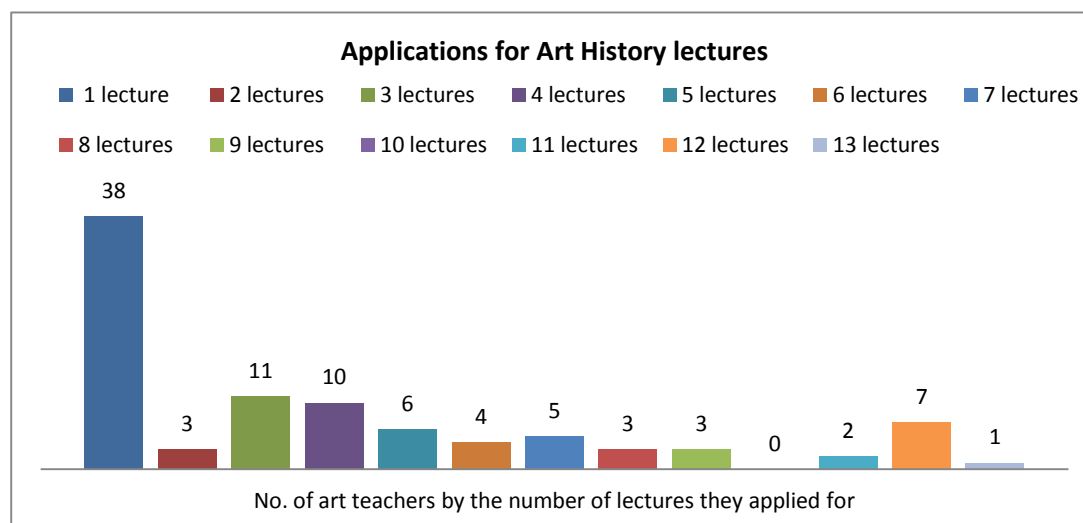


Figure 5.3: Quantity of Art History lectures that individual art teachers applied for.

As can be seen from Figure 5.3 there was huge interest expressed in the Art History lecture series with many teachers applying for multiple lectures. One teacher applied for a place on and attended all the Art History lectures organised over the two years of the CPD programme. The first lecture *Methods of Teaching Art History and Appreciation* was the one that was most subscribed to and best attended (see Appendix C). There was a 54% (n=181) attendance rate at the Art History lecture series in 2009-10 and an 83% (n=25) attendance rate at the Art History seminars in 2010-11. The researcher wonders if the fall off in attendance at the Art History lecture series in 2009-10 might be attributable to the length of the series and the fact that many teachers might have forgotten what lectures they had applied for. Art teachers did not have to pay a booking fee for this CPD initiative and as a result, teachers might have applied for more lectures than they intended to attend as there was no disincentive to non-attendance at a lecture.

5.5.7 Evaluating Action: CPD Booking Fee

In the 2009/10 CPD programme participants were charged a booking fee of €50, half of which was returned to participants on completion of the CPD initiative. A booking fee was charged to ensure attendance at CPD events as the researcher had learnt from experience that teachers often did not attend events they had booked if there was no

fee charged. However, the practice of returning half the booking fee proved very cumbersome and time consuming for administration and therefore it was decided to charge a €25 booking fee for the 2010-11 CPD programme. This booking fee still applies to date. Art teachers have reported satisfaction with the amount of the booking fee charged (see Appendix D).

5.5.8 Evaluating Action: Funding Allocation changes

At the outset of the 2009-10 CPD programme the researcher and representatives from the three Dublin education centres had agreed that CPD programme costs would be split equally between the three education centres. This system was operated for the 2009-10 CPD programme but was fraught with difficulties in administration for both the NCAD and education centres. As a result, the researcher decided to allocate individual workshops in the 2010-11 CPD programme for funding to each of the education centres at the end of Part 1 and Part 2 of the programme. The researcher and CPD administrator kept records of attendance at individual workshops and any expenses incurred and endeavoured to allocate workshop costs evenly between the centres. This change was welcomed by the education centres. This practice has since been refined due to recent downturn in the Irish economy. The researcher has limited the number of CPD workshops in a CPD programme to twelve in an academic year and each education centre funds a total of four workshops a year.

5.6 Summary

Details of the development and implementation of the CPD programme 2009-11 were outlined in this chapter in relation to the funding, content, facilitation, administration of the programme. Art teacher applications for places and attendance at the various CPD initiatives were summarized and discussed. A positive finding that emerged is that 62% (n=206) of art teachers in the Dublin region participated in the CPD programme between 2009 and 2011 (see Figure 5.3). The following chapter will describe and discuss the results of a summative evaluation of the CPD programme by participant art teachers and collaborating education partners. This chapter, *Evaluating Action* recounts the final stage in the action research cycle.

Chapter 6: Evaluating Action: Summative Evaluation of CPD Programme

6.1 Introduction

The aim of this study was to develop a framework for Continuing Professional Development for Teachers of Visual Art at Post-Primary Level. An action research approach was used which included the design, implementation and evaluation of a CPD programme for art teachers. This chapter presents the findings that resulted from the evaluation of the two year CPD programme (2009-11) for second level art teachers. In the final stage of her research the researcher used summative evaluation (Guskey, 1999) to evaluate what was accomplished in the CPD programme (see Chapter 5) and intends to describe the consequences (positive and negative) and the final results of the CPD Programme in this chapter.

The findings will be reported upon under the four stages of this research cycle, *diagnosing, planning action, taking action and evaluating action* which operated concurrently to the main research cycle (Coghlan and Brannick, 2006:23). This chapter is presented in six sections. The first section *diagnosing action* outlines the rationale for evaluating the CPD programme. The second section *planning action* discusses reasons for evaluation and describes the model of evaluation utilised. Section three *taking action* describes the research instruments employed. Then, details pertaining to the respondents of the survey instrument and the findings of the evaluation are presented in the *evaluating action* section of this chapter. Findings are presented under the following headings: *Education Stakeholder Reactions; Participants' Learning; Organization Support and Change; Participants' Use of New Knowledge and Skills* and *Student Learning Outcomes* (Guskey, 1999). Discussion on the findings is integrated into each section and a summary of the key findings and emerging issues is presented in section five. The chapter concludes with the researcher's views on the limitations of this study.

6.2 Diagnosing Action

Participants were emailed in-process evaluation forms at the end of each CPD initiative (Appendix C). The individual workshop evaluation survey was derived from the needs analysis survey (see Appendix C). The survey allowed for suggestions as to how to improve individual workshops and also gave participants an opportunity to explain if the workshop had had an influence on their personal or professional practice. Comments on how the workshop might be improved were disseminated to the facilitator, CPD administrator and researcher and changes in the CPD programme were made where necessary. The information from the summary report of each CPD initiative informed the content, delivery and administration of other CPD initiatives. Having made changes to the programme the researcher wanted to find out if the CPD programme had met the needs of the participant art teachers, education stakeholders and fulfilled the objectives of the CPD programme (see Chapter 5). The researcher decided that a summative evaluation of the programme was necessitated.

6.3 Planning Action: Evaluation of CPD programme

Thomas Guskey, an expert in and exponent of evaluation in professional development reports that historically professional developers did not pay much attention to evaluation (2000, 2002). What is the purpose of evaluation? Thomas Guskey advocates that evaluation is “the systematic investigation of merit or worth” (Guskey, 1999:3). Evaluations of professional development programmes usually focus on learner satisfaction and immediate reactions (Jones and Robinson, 1998). Isaac and Michael (1997:5) suggest that summative or terminal evaluation is concerned with “ascertaining how effective a programme has been once refined and then initiated”. Frances and Roland Bee suggest that an evaluation can assess the “outcomes and worth of learning interventions” (2003: xi) and participants’ reactions to the effectiveness of the learning programme and satisfaction with the learning experience (2003:168).

6.3.1 Planning Action: CPD Programme Evaluation Model

The researcher utilised Thomas R. Guskey’s (1999) Model of Evaluation for Professional Development to evaluate the CPD programme at the end of the two year programme. Guskey’s evaluation model has five “critical levels of professional development evaluation” (1999:7). The five levels are as follows:

Level 1: Participants' reactions.

Level 2: Participants' Learning.

Level 3: Organization Support and Change.

Level 4: Participants' Use of New Knowledge and Skills.

Level 5: Student Learning Outcomes.

(Guskey, 1999:814).

The researcher adapted the Guskey matrix (1999) to show what occurred at each level of evaluation in this study (Figure 6.1). Initially, the researcher had only intended to obtain and elucidate participants', facilitators' and funding partners' reactions to the CPD programme and to determine if there was any evidence of participant learning on or as a result of participation in the CPD programme. Guskey makes the claim that the bulk of professional development is evaluated at level one and of the rest, the majority are measured only at level two (Guskey, 1999:16). It was never intended, given the time scale for the study, to evaluate beyond level four but unexpected evidence of reported pupil learning surfaced that enabled the researcher to comment on findings for level five.

6.4 Taking Action: Evaluation Research Instruments

The final CPD initiative in the programme took place on 9th May 2011. An evaluation of the CPD programme could not be designed or distributed until after this date. Qualitative and quantitative data were collected from CPD programme participants, CPD facilitators and collaborating education stakeholders utilizing survey and interview research instruments. The researcher created a full programme evaluation survey and piloted it amongst 6 critical friend art teachers outside of the Dublin region. The CPD programme participant sample (n= 206) was sent an email notifying them of the end of the research and containing the link to the CPD programme evaluation survey which they were asked to complete by a specific date (see Appendix D).

Evaluation Level	What questions are addressed?	How will information be gathered?	What is measured or assessed?	How will information be used?
1. Education Stakeholders' reaction	Was the programme effective? What were the benefits of engaging in the CPD programme for participants? Did the content meet their needs? What were the participants' opinions on the following: Facilitation, venue/s, cost, refreshments, teaching methodologies, resources supplied, administration and communication?	Questionnaire for participants at end of each session and at the end of the programme. Interviews with participants.	Satisfaction with the experience. Effectiveness of CPD programme- participants' opinions.	To improve programme design, content and delivery.
2. Participants' learning	Did the participants acquire the intended knowledge? What did they learn? How did they learn? Whom did they learn from?	Questionnaire -teacher's opinions as to their learning. Interviews with participants. Participant photos. Feedback from facilitators.	New knowledge and skills acquired by participants. Self-assessed and assessed by facilitator.	To improve programme content, format, facilitation, administration and organization.
3. Organization Support & Change	What impact did the CPD programme have on the art department /school/their workplace? What impact did the CPD programme have on collaborating education stakeholders? What impact did CPD programme have on NCAD?	Semi-structured interviews with some participants. Semi-structured interviews with Education Centre administrators and collaborating partner.	Level of support for teacher from school. Level of support for teachers from NCAD. Level of support for teachers from Education centres- funding, administration, venues. Level of support from collaborating partners.	To document and improve organizational support. To inform future change efforts. To inform future CPD policy
4. Participants' use of new knowledge and skills	Did the participants effectively apply the new knowledge and skills? If so, how?	Evaluation questionnaire. Semi-structured interviews with some CPD participants. Photographic evidence from participants and facilitators.	Degree and quality of implementation.	To document and improve the implementation of the programme content.
5. Student Learning outcomes	What was the impact on the students? Did it affect their performance or achievement? Are students more confident in the area studied?	Photographic evidence and anecdotal evidence from teachers.	In this instance the pupil learning outcomes cannot be assessed: In the future the following could be assessed: Cognitive (Performance and achievement) Affective (Attitudes & Dispositions) Psychomotor (Skills & Behaviours).	To focus and improve all aspects of programme design, implementation and follow-up. To demonstrate the overall impact of professional development.

Table 6.1: Five levels of Professional Development Evaluation as applied to the NCAD CPD programme 2009-11
(adapted from Guskey, 1999).

The response rate on 31st August 2011 was 27% (n=56) so a text and email was dispatched and the cut off date for survey completion was extended until 31st January 2012. Participants and some education stakeholders were also sent an email inviting them to participate in an evaluation interview (see Appendix D). An interview schedule was utilised with both cohorts (see Appendix D). All programme evaluation interviews were set up at times and venues that were suitable to the interviewees. All the interviews were recorded with the permission of the interviewees. The interviews were transcribed verbatim and all interviewees were sent a copy of their transcript for comment or change.

As the researcher was utilizing Guskey's model of evaluation (1999) data was analyzed under the five levels of evaluation using content and theme analysis and will be reported under the five headings below. The first heading has been slightly adapted so that the views of the education stakeholders including CPD participants could be included. For the purposes of analysis the art teachers who responded to the survey (n=118) will be classified numerically as per responses to individual survey questions e.g. Respondent 1 will be noted as R1. The education stakeholders (n=3); CPD facilitators (n=4) and CPD participants (n=7) who were interviewed will be identified by codes assigned based on their teaching career or initials (Figure 6.2). Survey question numbers will be noted as Q followed by the number of the question in the survey e.g. question 1 is Q1. A summary report for the evaluation survey including all respondent answers can be viewed in Appendix D along with some education stakeholder and CPD facilitator comments.

Evaluation Interview Group n=14	Group 1: Education Stakeholders (n=3)	Group 2: CPD Facilitators (n=4)	Group 3: CPD Participants (n=7)
	DC- DEC Administrator	LMCL-ICT & Embroidery	3xECT –ECT1, ECT2, ECT 3
	SK-DWEC Administrator	NL-Puppetry	1xMCT- MCT1
	CH-PDST (Art)	MR-Batik	2xLCT- LCT1, LCT2
		FK-Portfolio	1x 3rd level lecturer-MF

Table 6.2 Evaluation Interview group codes.

6.5 Evaluating Action: Evaluation Findings

Details about the respondents to the summative evaluation survey are outlined initially. This is followed by the findings at the five levels of evaluation employed namely: Education Stakeholder reactions; Participants' Learning; Organization Support and Change; Participants' Use of New Knowledge and Skills and Student Learning Outcomes.

6.5.1 Evaluating Action: Survey respondent details

The evaluation survey was sent to all the CPD participants in the 2009-11 CPD programme (n=206) by email (see Appendix D). There was a 57.3% (n=118) response rate and 88% (n=104) of respondents finished the survey. The percentages reported are based on the number of people who answered the specific question being addressed not the total sample.

The majority of respondents were female (89.8%, n=106) and the remainder male (10.2%, n=12). The majority of teachers who responded were newly qualified (28.8%, n= 34) and early career (28%, n=33) teachers (see Figure 6.1).

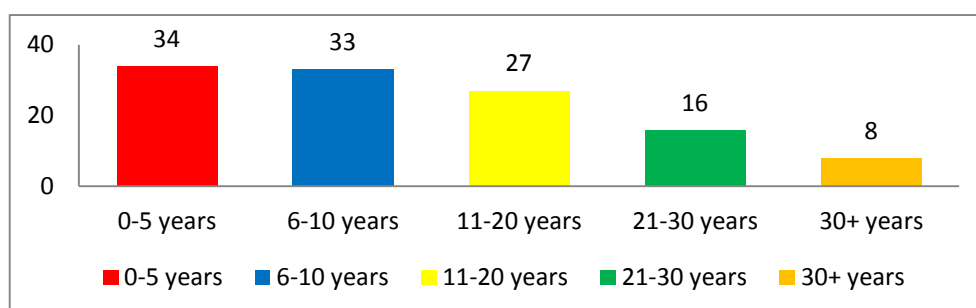


Figure 6.1: Number of years teaching art for CPD participants.

Whilst the preponderance of respondents were in permanent employment (29.7%, n=35), closely followed by a group in part-time employment (25.4%, n=30), it should be noted that only seven respondents had secured a permanent job in the first ten years of their teaching career (see Appendix D). This might explain why the NQT's interviewed in the pre-intervention phase of the research project were anxious to include engagement in CPD on their "curriculum vitae". The NCAD was the graduate college that the bulk of respondents had graduated from (62.7%, n=74) followed by Limerick College of Art (22.9%, n=27).

6.5.2 Evaluating Action: Education Stakeholder Reactions

Based on their experience of the overall CPD programme, participants were asked for their opinions on the following: 1) Content 2) Facilitation 3) Venue 4) Administration 5) Cost and 6) Timing of CPD initiatives.

6.5.2.1 Reactions to content

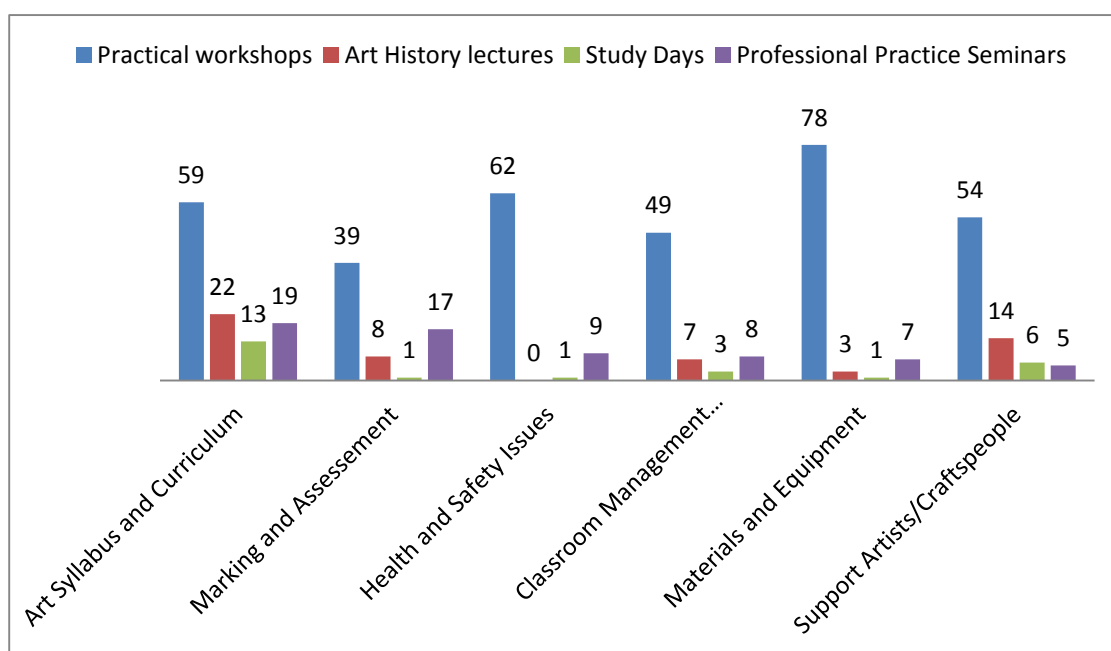


Figure 6.2: CPD initiatives where information was received by topic.

It is clear that “Practical workshop” was the CPD initiative that satisfied participants’ needs the most for information in the following six areas: Art Syllabus and Curriculum, Marking and Assessment, Health and Safety issues, Classroom Management Strategies, Materials and Equipment, Support Artists and/or Craftspeople (Figure 6.2). There were particularly high response rates from teachers that they had received information about the areas of Materials and Equipment (94%, n=78), Support Artists and/or Craftspeople (88.5%, n=54) and Health and Safety (86.1%, n=62) in “Practical Workshops” (see Appendix D). The response rate in the “Practical Workshop” category was over 64% for the six areas listed (Q6). This result is probably due to the fact that information on all six areas would be relevant to a practical lesson in art, craft or design. The response rates for the other three CPD initiatives namely Art History lectures, Study Days and Professional Practice seminars were not as high as for Practical Workshops but there were not as many of these other CPD initiatives on offer. It should also be noted that some of the listed areas would not be relevant to

some of the CPD initiatives. For example, information on materials and equipment might not be relevant on a study trip or health and safety information might not be relevant at an Art History lecture.

When asked if the workshop content was clear and comprehensive (Q 15) 93.6% (n=101) of respondents agreed in the affirmative. The vast majority of respondents (89.8%, n=97) reported that the level of difficulty of the material covered in the workshop met their expectations (Q15). Most of the respondents (84.6%, n=88) also indicated that the CPD workshop/s they had attended had improved their understanding of the subject matter (Q 15).

There was only one workshop where the content not the facilitation of the workshop was commented on negatively by participants. When planning this workshop the researcher deliberately allowed the facilitator to deliver content to the participants that might develop their skill levels, thinking and learning in this discipline from a personal rather than a professional perspective. In-process evaluations of this workshop and comments in the summative evaluation (Q14, R5, R6, R11, R22) show that the participants wanted content that was solely related to classroom use.

One mid-career teacher (MCT2) commented that the facilitator had:

.... done a huge amount of research and put in an awful lot of work into the workshop and that was very evident but it just didn't really link in enough with the classroom to be of any benefit to us.

It is interesting to note that the facilitator of this workshop emailed the researcher having reflected on his experience of facilitating the workshop. He realised that the content was not what the teachers had expected and made suggestions for how his content might be improved. The facilitator made some very salient comments with regards to the gap between what is taught at second level and what is happening in industry. He states that:

...the bigger question however is whether there is enough of a relationship between graphic design as a profession and graphic design as a module [in the art curriculum]. I'm convinced that there is indeed a relationship but I think it is something that needs to be carefully considered.

The truth is that graphic design itself is changing as an industry. It no longer denotes one particular discipline, in fact 'communication

design' has become a far more apt title as it encompasses everything from web design, film making, sound generation, model making, installations etc. As long as the curriculums remain static, this gap will continue to widen (Personal email from BG).

This point highlights the need for a new curriculum in art to be introduced at Leaving Certificate level as soon as possible.

6.5.2.2 Reactions to Facilitation

In relation to the facilitation of the CPD programme the participants were asked to rate the facilitators of the programme from “Poor to Excellent” in five different areas with regards to the CPD initiatives they had attended (Q14). The results were as follows:

1. Facilitator’s ability to explain: 74% (n=80) responded *very good or excellent*.
2. The pace of the material presented: 66% (n=70) responded *very good or excellent*.
3. The use of examples in the workshop: 70.8% (n=75) responded *very good or excellent*.
4. The amount of participant involvement: 71.9% (n=77) responded *very good or excellent*.
5. The standard of the handouts/ material lists etc.: 54.6% (n=59) responded *very good or excellent*.

The two CPD administrators interviewed remarked that the standard of facilitation on the programme was “excellent” (SK, DC). The art teacher interviewees were more than satisfied with the facilitation of the programme. A late career teacher (LCT1) stated that the facilitation was “excellent, the proof being that [she] attended so many CPD events.”

The majority of respondents (92.5%, n=99) indicated that the facilitators adequately answered participant questions and 96.3% (n=103) reported that the facilitators were prepared for the workshops they were facilitating (Q15). Adult learners expect tutors to know their subject and have a firm grasp of the subject material (Danes, Daines and Graham, 2004:7). Most participants (76.6%, n=85) received syllabus related information from the facilitator (Q12). However, it was in the area of marking and assessment that participants disagreed as to whether or not they had received information on this topic from the facilitator (Q12). Some teachers (43.2%, n=48) reported they had received information and yet others (40.5%, n=45) reported that they had not. Marking schemes for art are available on the NCCA website but the

researcher is aware that some facilitators may have had extra insight in particular crafts due to their experience of marking for state exams. Some facilitators may have been artists or craftspeople and had very little insight into marking and assessment even though they would have been given the marking schemes by the researcher. Participants agreed that they had been shown examples of pupils work (72%, n=81) at CPD initiatives (Q12). They also reported having had the opportunity to act critically as a professional (73%, n=82) and to reflect on their own personal practice (69%, n=77) whilst participating in the programme (Q12).

Communication with facilitators after the event was noted by two participants (MCT2, ECT2). Facilitator interviewees noted that they had received queries from CPD participants on occasion which they replied to (see Appendix D). Another form of communication with participants was a blog that was set up by the facilitator of an architectural model making workshop in the 2010-11 CPD programme (<http://archworkshops.blogspot.com/>). The personal and professional experience of facilitators was also commended (MCT2, LCT2).

The DEC administrator (DC) stated that the only proviso the education centre had with regard to facilitators was that they had to be qualified and up to date with trends and developments in education. This concurs with Gary Granville's (NCAD) opinion that facilitators should be artists, designers and researchers in the field of art and design and the Teaching Council's view on partnership and collaboration across research, policy and practice (Teaching Council 2011:21). The DWEC CPD administrator (SK) stated that the NCAD were in the best position to engage facilitators for art teachers and that she had not received any complaints about facilitation of any CPD initiatives. The DEC administrator (DC) reported that feedback from CPD facilitators had been very positive and that they were willing to facilitate more CPD initiatives even though the tutor rates were quite low. When asked if the facilitators of the workshops were effective, 89.7% (n=96) of respondents either agreed or strongly agreed that the facilitators were effective (Q15).

6.5.2.3 Reactions to venue

The CPD participants were asked to rate the CPD venues they attended in order of preference with regards to the following: Refreshments, CPD room, Parking and Accessibility of the venue (Q21). The NCAD was the first preference for the majority of teachers (50.6%, n=45) with the art room in St. Patrick's College, Drumcondra, indicated as respondents' second preference (Figure 6.3).

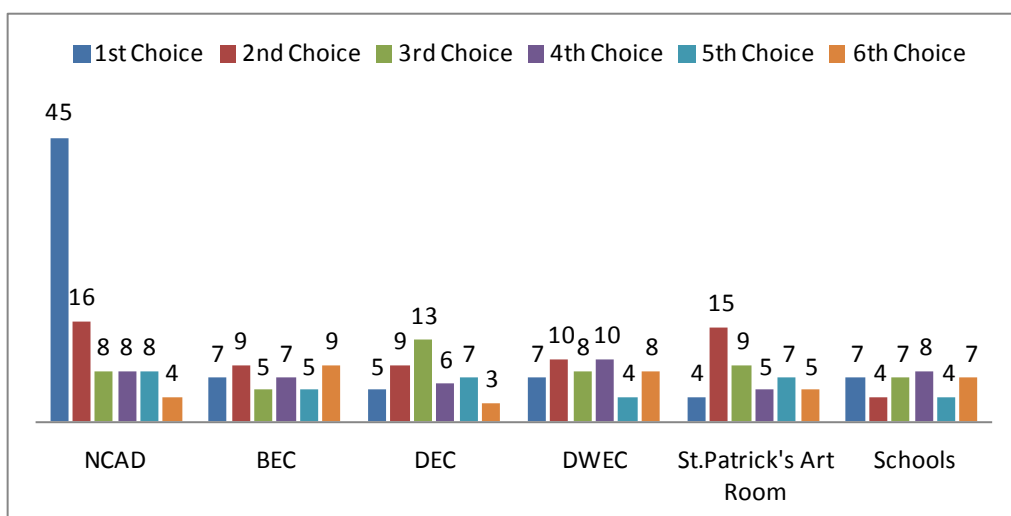


Figure 6.3: Preferred venue for CPD.

The consensus of opinion among the interviewees was that the NCAD was the preferred venue for CPD for art teachers and facilitators (see Appendix D). The centrality or location of the NCAD and the fully equipped and spacious studio rooms were some of the reasons cited for this preference. Many interviewees remarked on the “atmosphere” or “feel” of the NCAD in a very positive way.

I think what [the participants] like about the NCAD is the experience of being around the college, being around art work, the whole atmosphere of the NCAD (FK).

It's a beautiful environment and it just lends itself so much to creative ideas. It is like you are walking through a creative environment not like anywhere else (MR).

It's such a gorgeous space..... I love being in the NCAD, and I think the teachers like it as well, because a lot of them are coming home, in a way..... (NL)

Because is the art college it seems to lend itself better to the subject. You are kind of in that environment. It's kind of exciting to go back to NCAD and be part of it there (MCT1).

These sentiments echo the point made by Gary Granville (NCAD) that art teachers should have the opportunity to re-engage with an art college (see Appendix B).

6.5.2.4 Reactions to administration

Nearly all (96%, 81) respondents were very satisfied with the clerical administration of the programme as 40% (n=43) reported that it was *excellent*, 36 % (n=39) as *very good* and 20% (n=21) as *good* (Q18). The majority of respondents (76%, n=81) were also very satisfied with the level of communication they received regarding the administration of the CPD programme (Q19). The consensus among the interviewees was that administration of the programme was excellent. Both CPD administrators remarked that facilitators were slow to return their claim forms.

6.5.2.5 Reactions to cost

Overall participants found the Workshops, Art History initiatives and Study days to be “value for money” and the Professional Practice seminars to be “inexpensive” (Q20). A minority of participants found the Art History initiatives (25.4%, n=15) and Study Days (28.6%, n=14) to be “expensive”.

The cost of participation in the programme was reported as “reasonable”; “modest” and “fair” by interviewees (see Appendix D). The DEC administrator felt that the education centre was “getting value for money” (DC). A late career teacher would encourage the principals of schools to “chip in [for the booking fee] because the teachers give their time. They think about it [CPD], they apply it in the school, so they bring something back to the school” (LCT1). This point echoes the views expressed in the initial stage of this research by a late career teacher and the heads of the Teaching Council and Faculty of Education in the NCAD regarding teachers making a time commitment rather than a monetary one to their CPD (see Appendix B).

6.5.2.6 Reactions to timing of CPD initiatives

The majority of respondents (59.5%, n=47) indicated that CPD initiatives held on Saturdays in the NCAD was their first preference closely followed by CPD initiatives

held in the NCAD on weekday evenings (41.5%, n=34). CPD initiatives held on Saturdays in Education Centres and Schools were the third and fourth participant preferences respectively.

The interviewees' opinions on when CPD events should be held were mixed (see Appendix D). It was suggested that some practical workshops should be longer (FK, ECT1); that there should not be an overlap of CPD events (ECT2) and that workshops should be repeated on a regular basis (MCT2).

6.5.3 Participants' Learning

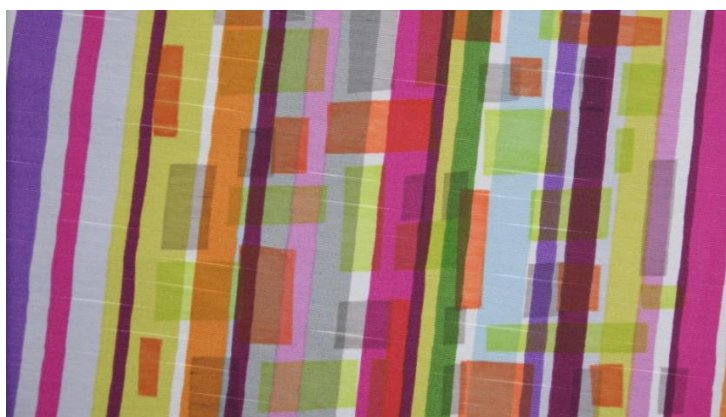


Figure 6.4: Participant Textile Print.

Participants were asked to report what learning they had personally achieved as a result of participation in the CPD programme (Q12 &15). Learning a new skill/craft (87%, n=95); expanding their knowledge of art history (55%, n=58) and learning how to communicate more clearly using the correct terminology (75%, n=82) were reported. Participants also declared they had learnt new teaching methods (79%, n=86) and that activities and exercises that they had engaged in helped them to understand and apply workshops concepts (87%, n=94). Working in groups on activities was stated as helping participant learning (80%, n=86), with some participants (79%, n=88) testifying that they had gained insight into how others teachers worked through peer exchange.

The art teacher interviewees reported numerous examples of participant learning (see Appendix D). They testified as to what they learnt (skills, techniques, teaching and learning methodologies, the importance of technology); how they learnt (active learning methodologies, demonstration, pair work, group work, hands on, sharing

information, looking at other people's work) and from whom they learnt (facilitator, each other) (see Appendix D).

[I] learn from colleagues... learnt from facilitators....learnt by doing... learnt by discussion, exchanging work, looking at work and reviewing work (ECT1).

Some interviewees remarked that their learning experience had led them to examine and reassess the way they taught their classes (MCT1, MCT2, and LCT2). Some teachers commented on how useful it was to take on the role of their pupils. Livingston (2012:167) states that the importance of teachers facilitating pupils in a way that helps them to engage in their own learning and transfer and apply their learning in different contexts is not new. She maintains that the same ideology has not always been employed in supporting teacher learning. Participants have reported ways of learning that could be transferred and applied to their classrooms.

There was a lot of learning going on that was not planned. We were learning like pupils (MCT2).

I think it is good for a teacher to experience the team! (ECT1).

Many of the teachers interviewed remarked that they learnt "by doing" or from the "hands on" approach in the CPD initiatives they attended (see Appendix D).

I suppose like all visual artists I am a visual learner, so learning by doing would be very important.... it's copying the process that [the facilitators] are doing so it makes it easier for you to remember how to do a particular task (ECT2).

The 3rd level educator (MF) stated that the student directed learning he experienced in the NCAD had a direct effect on his work in reconfiguring the Bachelor of Education course in his place of work.

6.5.3.1 Facilitators' views on participant learning

At the end of a CPD initiative the researcher had a feedback session with each facilitator to determine the success of the event. The majority of facilitators (n=27) reported high levels of participant learning in every workshop except those related to ICT, where learning was perceived as mixed. The facilitators who were interviewed reported witnessing participant learning through interaction with each other during the CPD event and at break times; through peer sharing of practice and ideas; through

questioning; through individual and group work and through producing a piece of work (see Appendix D).

The interaction with each other has an awful lot of value (LML)

They learn by doing, they learn by seeing, they learn by asking questions. They are actually learning from each other also because everybody has their own unique way of working. They are learning collectively both by doing their own unique piece and yet by looking at others and [looking at] what has been done (MR).

They are learning the whole time.... they are making connections.....the whole process [of CPD] is learning (FK).



Figure 6.5: Participant artwork from Portfolio Preparation workshop.

Unexpectedly, the researcher received numerous digital images of participant art work from participants and facilitators over the course of the two year CPD programme (Figure 6.4 & 6.5). A selection of these images can be viewed in Appendix D. These visual images could be classified as supplements to researcher-provoked data (Pink in Silverman, 2006:245). The researcher did not analyze the visual images received as she had not planned to incorporate visual data into her research strategy. Neither can the researcher comment on the standard of the work produced as she was not responsible for setting the learning outcomes for participants. The images can only be viewed as evidence of work completed and a level of satisfaction with the learning outcome on behalf of the teacher or facilitator who sent the image to the researcher.

6.5.3.2 Discussion on Participant Learning

What counts as learning in CPD is not the consequence of a prior event, but some combination of an outcome of learning and/or a learning outcome. CPD provides the mechanism within which to either reflect on everyday actions and learn from these, or learn from the content of a course or event (Philips, Doheny, Hearn, Gilbert, 2004:6).

In this study the focus was on learning from the content of a course/workshop or CPD initiative (study tour, seminar, lecture). The researcher had made facilitators aware as to the stated needs of the participants, what methods of instruction they preferred and how participant learning might be assessed based on her findings from the needs analysis. As the facilitators were experts in their respective fields the researcher did not have much input into the learning outcomes for individual workshops other than to indicate certain content areas that needed to be addressed e.g. health and safety, marking and assessment etc. The researcher views the lack of input into learning outcomes as a limitation of the study. Philips et al. (2004:6) state that where the focus is on the learning outcomes, the concern is with the design of a programme of study and the knowledge and skills the person is expected to learn from this programme. Participants have reported learning new knowledge and skills however the researcher believes that more detail with regard to the learning outcomes they achieved would add to the study.

6.5.4 Evaluating Action: Organization Support and Change

Guskey states that gathering information on organization support and change is generally more complicated than gathering information for previous levels (1999:11). Guskey suggests that questionnaires sometimes can be used to tap into issues such as the organization's advocacy, support, accommodation, facilitation and recognition of change efforts (1999:11). The organizations that could be perceived to support and/or change as result of this CPD programme are: the participant teacher's school, the education centre network, the collaborating partner organization/body and the DES. The researcher had intended to gather information at this level from the collaborating education centres and collaborating funding partners only. However, a few critical incidents occurred which meant that she can now comment on how some schools supported their art teacher/s and/or change in the art department.

6.5.4.1 School support and change

The CPD administrator and several teachers reported that some schools (approximately twenty) had paid the participant booking fee for their art teacher/s thereby showing support for the teacher'/s' engagement in the CPD programme.

After the first few [CPD initiatives] I got the school to pay for them, but they were more than happy to support any professional development like that (MCT2).

Four secondary schools accommodated the CPD programme by allowing use of the art room, equipment and facilities in their school for a CPD workshop over two Saturdays. A number of teachers have expanded their art programme to include new crafts at Junior and Leaving Certificate level (Q17, n=22) and other teachers have introduced art modules in Transition Year (Q17, n=5) which could only be achieved with support from school management.

I have broadened the range of disciplines the students do for their junior and leaving cert exams, some of these disciplines are more suited to the students' abilities than the ones I was previously doing with them (Q17, R36).

I have recently introduced animation to the Transition Year module art program in my school and have also run several extra-curricular activity workshops in basic textile techniques such as felt making (Q17, R19).

A late career teacher interviewee reported introducing new crafts into the school art programme as a result of engaging in CPD in the NCAD with her colleague from the school. Some of them have been introduced as "craft" options for Junior and Leaving Certificate examination. The teacher (LCT1) described how cross-curricular work had been undertaken with the English department in her school as a result of her participation in the animation and puppetry workshops in the NCAD which had not happened heretofore.

The DEC administrator claims the "fact that information [about the NCAD CPD programme] is posted on notice boards indicates that management are anxious that staff join up".



Figure 6.6: Transition Year Project, Moyle Park School.

A critical incident, which illustrates school support for an art teacher and the CPD programme, was reported to the researcher by an art teacher and then separately by a CPD facilitator. The art teacher had participated in the “Cold Glass for the art class” workshop in the NCAD. As a result of her engagement in the workshop the art teacher proceeded to carry out some “cold glass” work with her pupils, which was very successful by her account. Consequently, the Board of Management of the school decided to employ the facilitator of the workshop to work with the teacher and her transition year pupils on a glass project (Figure 6.6) for the school (<http://moyleparknews.com/wp/>). Four other CPD facilitators have informed the researcher of collaborative work they have carried out with CPD participants and their pupils in schools.

6.5.4.2 Education centre support and change

The education centre administrators from DEC and DWEC state that the CPD programme has been “effective” (see Appendix D). Both administrators state that they were happy to get involved with the NCAD on this programme with one suggesting that they got involved “because the NCAD would give the courses credibility” (DEC). The DEC administrator feels the education centre has gotten value for the money they have contributed and the DWEC administrator states they are “very happy that they

are putting the money in the right place”. The researcher can report that support from all three Dublin education centres is ongoing for the CPD programme.

6.5.4.3 PDST support and change

As stated in Chapter 5, the PDST (formerly SLSS) provided financial support in Part 2 of the 2009-10 CPD programme. The reason cited for their collaboration on the NCAD CPD programme was that

.....it was opportune for the SLSS at that stage [to collaborate with the NCAD] because [they] were only embarking on in-service training for teachers....It was useful that [the NCAD] had a programme that was in operation....that was ready to go. It filled a gap in terms of provision for teachers particularly in the area of crafts. In a way it was our entree into CPD for art teachers (CH).

The PDST have stated that they are “keen to collaborate on any future programme that is provided nationally” as they are “very anxious for the all Ireland dimension” (CH).

6.5.5 Participants’ use of new knowledge and skills

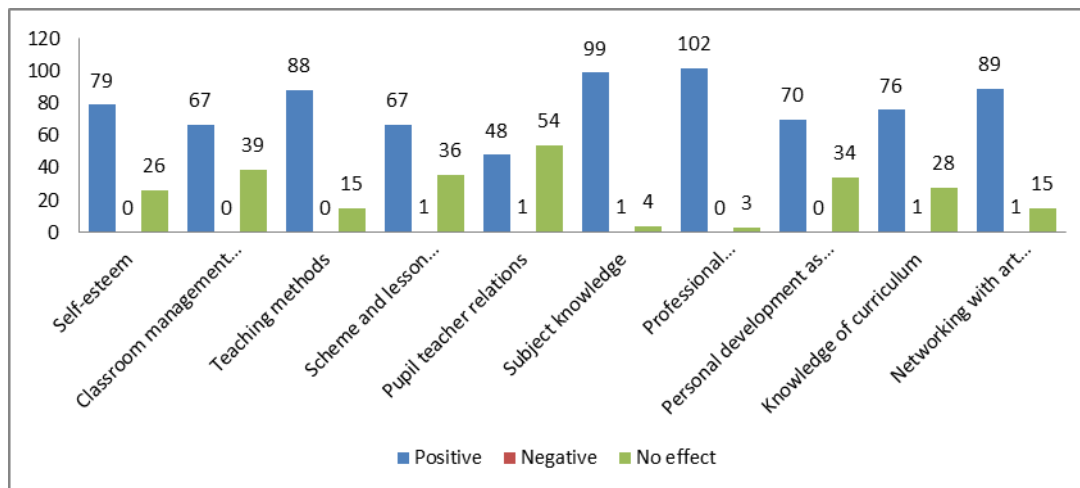


Figure 6.7: Areas that participant involvement in CPD programme had an effect on.

The majority of respondents (82%, n=89) contend that their involvement in the CPD programme had a direct influence on their classroom or personal practice (see Appendix D for personal comments). Participants were questioned if their engagement in the CPD programme had an effect, if any, on specific areas of their teaching and personal lives (Q23). It is observed that participants’ involvement in the CPD programme was reported to have had a positive effect in all areas except *Pupil-*

Teacher relations, where the majority of teachers reported that it had had no effect (52%,n=54)(Figure 6.7). The researcher questions whether some pupil-teacher relations might have improved if 58% of teachers who did not adopt *new classroom management strategies* on their return to the classroom had done so? (Q13). *Professional development as a teacher* and *Subject knowledge* were the two areas that participants acknowledged that involvement in the programme had the most effect on.

I learned so much that I didn't know before (R4, Q17).

More confident in teaching the subject now having observed and used strategies that were taught during the CPD courses (R68, Q17).

Participants also reflected that they had developed professionally as teachers (87%, n=95) and artists (73%, n=82) as a result of attending CPD initiatives (Q12).

I find the interchange of ideas and knowledge invaluable for my teaching; it also helps me in my reflective practice and in my own work as an artist (R21, Q17).

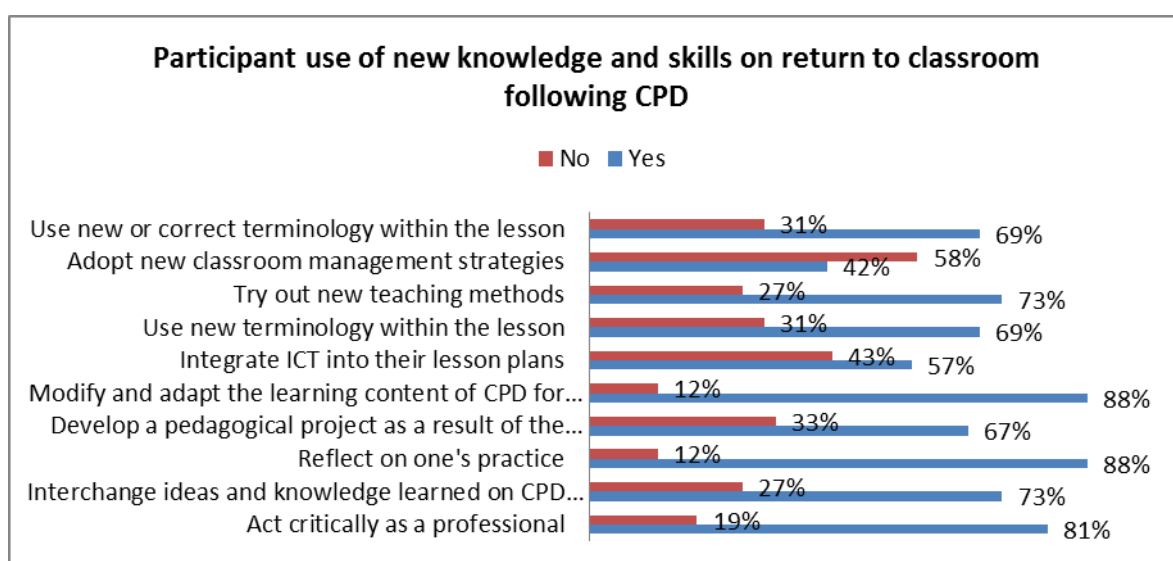


Figure 6.8: Participant use of new knowledge and skills on return to classroom following CPD.

What is encouraging about the NCAD CPD programme is that participants stated that they had reflected on their own practice (88%, n=97) as well as acting critically as a professional (81%, n=86) thereby suggesting that the CPD programme met and fulfilled the personal and professional needs of some participants (Q13). Whilst 88% (n=95) of

participants modified and adapted learning content for use in a classroom it should be noted that the integration of ICT into lessons plans was not as successful (Figure 6.8). However, one of the interviewees (ECT2) made the point that “it is only when teachers engage in ICT that they realise its value”. Facilitators of ICT-related CPD reported anecdotally that the levels of skills and knowledge of ICT was very mixed in their workshops and that some participants were very apprehensive which might explain the low integration rate of ICT into lesson plans. Respondent 31 stated that she found she was “out of [her] depth” in the digital workshop (Q17).

Some teachers who were interviewed reported using teaching methods particularly demonstration and “hands on” work, skills, technology and information they received at CPD initiatives on their return to the classroom (see Appendix D).

I use YouTube videos and PowerPoint a lot more now than I would have done.....and also hands on demonstration than I would have used previously (ECT2).

I would say that I brought away something from every workshop and I *stole* different ways of working and brought them into the classroom (MCT2).



Figure 6.9: CPD Study Tour to Marino Casino

Another interviewee who had been on a study tour to Marino Casino (Figure 6.9) recounted how she made a PowerPoint presentation from the compact disc of photographic images taken on the tour that she was sent by the researcher (LCT2). She used the PowerPoint presentation in her class and subsequently took a group of students to visit the site. Photographs taken at workshops were also reported to have been used “immediately” in the classroom (LCT1).

An interviewee who had attended a “felting” workshop for her own interest recounted how she introduced the craft to her first year students. The students made a wall hanging to commemorate the twentieth anniversary of the death of the journalist Veronica Guerin, who had been a past-pupil of their school (Figure 6.10).

The CPD administrator from DEC noted that “teachers who have attended CPD [initiatives] are more inclined to agree to become part of other art initiatives or competitions through the centre” thus extending their use of new knowledge and skills into the wider community.



Figure 6.10: Veronica Guerin Commemorative Wall Hanging.

6.5.6 Student Learning Outcomes

As reported earlier this was not a level that the researcher had initially planned to evaluate the CPD programme at. The researcher had no control over what the CPD participants would do with the information they had gleaned at the CPD initiatives. It was hoped that the information and skills they had learnt would be disseminated to their pupils. The researcher felt that it would be very difficult to discern what the pupils had learnt if she was not aware of their levels of understanding before their teacher had engaged in CPD.



Figure 6.11 : Pupil drawing and screenprint.

Given the timescale for the research it was decided that evaluating student outcomes would be an impossible task. Once again, the researcher received unsolicited digital images of student work from participants on the CPD programme. It was reported that the digital images received were the outcomes of art lessons which occurred after the various art teachers' participation in the CPD programme (Figure 6.11). A selection of pupils' art work that was forwarded to the researcher can be viewed in Appendix D. The researcher was not in a position to evaluate the pupils' work as she was not made aware of the art teacher's objectives or the pupil learning outcomes for the lessons the work was created in. The pupils' work can only be viewed and understood as examples of student learning outcomes as reported by their respective CPD programme participant art teachers.

One of the interviewees noted that since she introduced animation into the Transition Year programme it had "broaden[ed] the minds of the students" as had the group work they had to engage in to create their animations (LCT1). The facilitator of the

puppetry programme received images of pupils' work "so that she could see what went on in the classroom...that they did take it further" (NL).

6.6 Summary of key findings and emerging issues

Participants' reactions to the CPD programme were found to be very positive in relation to the content, facilitation; venue; administration; cost and timing of CPD initiatives. It was discovered that art teachers wanted the content of the CPD initiatives to be very closely related to the art curriculum to meet their professional needs. The only content area that participants reported warranting attention was "marking and assessment". It was suggested that this information should be forthcoming from the art inspectorate. The preferred venue for CPD was reported as the NCAD by both participants and facilitators.

The participants of this study have reported that they have "maintained, developed and broadened their professional knowledge, skill and capabilities appropriate to [their] teaching" through their participation in the CPD programme (Teaching Council, 2011:19). "Working in groups" and "peer exchange" of practice and ideas were claimed as aiding participant learning and the "hands on" or "learning by doing" approach was commended. Images of participant learning outcomes were recorded and reported as evidence of participant learning by participants and facilitators.

Support for teachers engaging in CPD by school management is starting to emerge. Some schools paid the booking fee for their art teacher/s, some introduced new art and/or craft modules into their subject choice or art programme and others financially supported collaborative projects with artists/craftspeople. Support for CPD for art teachers is ongoing from the three Dublin education centres.

Participants' use of new knowledge and skills within a classroom context was reported widely. However, it should be noted participants' levels and knowledge of ICT were reported as mixed. Participants' application of new knowledge within a classroom context can be evidenced in the examples of student learning outcomes which were digitally recorded by participants and included in this study.

The findings of this study also illustrate that the NCAD CPD programme satisfies the design criteria for CPD provision outlined by the Teaching Council (2011:20) which states that:

.....Effective CPD should be constructivist in nature, involving both formal and informal ways of learning where emphasis is placed on reflection, joint problem solving, networking and systematic sharing of expertise and experience.

The fact that so many teachers (n=206) in Dublin took responsibility for their own CPD demonstrates proactivity rather than waiting for CPD to be delivered to them. The overall finding for the CPD programme was that it was “effective”.

6.7 Limitations of the study

Whilst the findings of the evaluation of the NCAD CPD programme are positive a cautionary note must be added. The researcher is aware that the NCAD CPD programme does not meet all the CPD needs of art teachers at school and system levels nor would it be in a position to do so. When this study was initiated the NCAD CPD programme was the only CPD available to art teachers. CPD is now available to art teachers through other agencies e.g. PDST and TPN independent of each other and the NCAD. As there is no CPD framework in place each group works in isolation rather than collaboration. Livingstone (2012:170) cautions that “without an infrastructure, professional development opportunities will remain haphazard, unrelated and not relevant or effective”. Until the NCAD CPD programme is incorporated into a national framework for CPD the researcher sees this as a limitation of this study.

Another limitation of this study was that the researcher was not able to determine the reasons why art teachers do not attend CPD. The timescale of the project was one impediment in investigating reasons for non-attendance but the bigger obstacle was finding teachers who were willing to share their opinions on this subject. The researcher is of the opinion many of these teachers have valid reasons why they cannot attend e.g. health or childcare reasons, family commitments, work commitments etc. It would be very beneficial to determine the myriad of possible reasons for non-attendance at CPD so as to inform future provision and make alternate arrangements for teachers who might want to attend CPD but are not in a position to do so.

Whilst the Dublin region has one of the largest populations of art teachers in the country it would have been beneficial to conduct a national study into the CPD needs of art teachers.

Chapter 7: Recommendations

7.1 Introduction

This study was undertaken in an attempt to improve the quality and provision of CPD for second level teachers of visual art in the Dublin region. The researcher determined that second level art teachers within the Dublin region wanted and needed CPD in Art, Craft and Design. Consequently, a two year CPD programme (2009-11) was developed, implemented and evaluated and this forms the basis for a framework for the Continuing Professional Development of teachers of visual art at post-primary level. Recommendations are made for research, CPD policy and the CPD programme based on the findings from the survey and interviews that were conducted to determine art teachers' CPD needs in the initial stage of this research and the findings from the evaluation of the CPD programme.

7.2 Recommendations for Further Research

This study provides a solid foundation for further research into the CPD of art teachers. This could include large-scale quantitative and qualitative research into the CPD needs of art teachers nationally. The results of this research might inform the content of a national programme of CPD for art teachers in Ireland. Other areas of further research might include:

7.2.1 ICT for art teachers

This study found that art teachers expressed a need for CPD in ICT. However, when CPD workshops in ICT were offered as part of the CPD programme the take up for the courses was very low. In two cases, the workshops had to be cancelled due to lack of numbers. The facilitators of ICT workshops reported that participants' confidence, knowledge and skills in ICT varied greatly in each group. It is suggested that research into the specific ICT needs of art teachers be undertaken on a national basis. A large-scale needs analysis survey could be disseminated to art teachers to determine their perceived ICT needs and their current level of skills in ICT.

Based on the findings of the needs analysis survey it is suggested that an *ICT for use in an art class* module/s might be developed to meet the needs of art teachers and education stakeholders for inclusion within the NCAD CPD programme. Data could also

be ascertained in the survey to determine how many art teachers are the sole art teachers in their school. This was one of the reasons cited for attending CPD and data on sole art teachers would inform the type of CPD module and support that might be offered.

It is recommended that all art teachers should have a basic level of ICT skills before they embark on a dedicated CPD module in ICT for art teachers. It is advocated that courses in ICT should be delivered by the PDST to bring teachers of all subjects to a minimum level in ICT. It is suggested that research into the ICT needs of art teachers should be carried out in collaboration with the Technology in Education section of the PDST. It is recommended that the following education stakeholders are consulted in the research: the art inspectorate in the DES and SEC, ITE departments/faculties in the art colleges and the ATAI.

7.2.2 CPD for NQT's

This study established that NQT's were the largest group to apply for and attend the NCAD CPD programme 2009-11 and that trend has continued to date. It was reported that NQT's attended CPD for the same reasons as teachers at different stages of their teaching career such as to up-skill, learn new skills, meet other teachers etc. However, NQT's also reported attending CPD as a means to gaining employment as a teacher or retaining employment as a teacher. The researcher is of the opinion that the NQT cohort might need CPD in specific areas. Since 2009, NQT's have requested CPD in areas of professional practice such as interview techniques, classroom management, lesson planning, policy writing, SENs, inclusiveness etc. Whilst the National Induction Programme (NIPT) offers workshops to NQT's it should be noted that none of the workshops are subject-specific.

The researcher believes it would be prudent to undertake a longitudinal study into the CPD needs of NQT's of art over a period of five years since graduation to determine if a dedicated CPD module for NQT's is needed in the current CPD programme.

7.2.3 Career path of the NCAD ITE graduates

During the course of this research project it was discovered that the majority of teachers who attended the CPD programme were graduates of the NCAD. It was also

noted that some of the teachers who participated in the CPD programme were unemployed or did not gain full-time employment as an art teacher for a number of years after graduating from their respective ITE colleges. It is suggested that research should be carried out in the NCAD to track the career path of the Faculty of Education graduates in order to inform the content of the Joint Honours degree programmes in Fine Art and Education or Design and Education, the Professional Diploma in Art and Design Education and the CPD programme for art teachers.

7.3 Recommendations for CPD Policy and the Teaching Council

The Teaching Council's functions in relation to CPD are clearly defined in the Teaching Council Act (2001) and their policy on CPD is outlined in the Policy on the Continuum of Teacher Education (2011). Unfortunately much of the Teaching Council's policy has not yet commenced (Teaching Council, 2012). The researcher has recommendations for some of the principles set out in the Policy on Continuing Professional Development (Teaching Council, 2011:19-21) in relation to the CPD of all teachers and some recommendation specifically related to art teachers. These are outlined below.

7.3.1 CPD –a Right and Responsibility

It has been established that CPD was considered to be a right and a responsibility for all teachers by the participants and education stakeholders consulted in this study. The suggestion that an allocation of time for individual and /or staff group CPD should be built into teachers' scheduled non-teaching time is queried by the researcher (Teaching Council, 2011:19). The researcher concedes that allocating time for *staff group* CPD might be feasible but suggests that it would be impossible to allocate time for the type of individual or subject-specific CPD that art teachers have requested (Teaching Council, 2011:19).

The results of this study also concur with the Teaching Council view that "CPD should be based on teachers' identified needs within the school as a learning community" (Teaching Council, 2011:19). This study has shown that art teachers recognised the need for both generic and subject-specific CPD. The researcher contends that the Teaching Council's policy on CPD does not take enough cognizance of the importance of subject-specific CPD as much of its emphasis is on school based CPD. The researcher recommends that an equal amount of time , one working day a year, be allocated to 1)

subject-specific CPD; 2) school-based staff group CPD and 3) generic or general CPD. As a requirement for mandatory CPD was advocated in this study the researcher suggests that mandatory CPD provision in the aforementioned areas might take place at the following times in the school year:

1. Subject-specific CPD to take place on a set date in August when schools reopen but before pupils attend lessons.
2. School-based staff group CPD to take place on a set date in October adjacent to school mid-term break. Pupils would effectively gain an extra day of holidays while their teachers were engaged in CPD.
3. Generic or general CPD to take place on a set date in June before state exams commence.

Recommendations for the design and delivery of subject-specific CPD will be outlined in the section on Partnership and Collaboration.

7.3.2 Coherent National Framework

This study recognizes the need for a coherent national framework for CPD provision. The consensus of opinion amongst the research participants was that the Teaching Council should have ultimate responsibility for the development and running of such a framework and that it should be implemented as soon as possible. The researcher agrees that a partnership approach to policy development and planning involving all key stakeholders is needed. The researcher recommends that the CPD department within the Teaching Council set up collaborative working groups for all subject areas currently on offer in schools in Ireland, to determine the CPD needs of individual subject teachers on an ongoing basis. She suggests that the membership of these groups should include representation from the following stakeholders:

1. Initial Teacher Education- Subject-specific department e.g. Art Education, to ensure that the collaborative working group is aware of current research in the subject area and current practice in subject-specific ITE.
2. The relevant subject association e.g. ATAI
3. The inspectorate- DES and SEC e.g. Art Inspectors
4. PDST- National Coordinator with responsibility for specific subject e.g. National Coordinator for Art.
5. Art teachers (2-4) who volunteered to join the group as a result of an open invitation on the Teaching Council website to participate in and contribute to the subject working group.

6. CPD department in the Teaching Council- representative to act as chairperson of the group.

The researcher does not see the necessity of including representatives from either school management or the teaching unions in these collaborative working groups as she is of the opinion that any issues they might have regarding the implementation of a CPD framework should be dealt with in a separate forum. It is also suggested that the outcomes of this working group are published on the Teaching Council website so that potential CPD providers would be made aware of the current specific CPD needs of teachers in each subject area.

7.3.3 Design and Implementation of CPD for art teachers

The researcher agrees that professional learning communities, schools, or clusters of schools working together through structures such as the HEIs, the education centres and subject associations should have a central role to play in prioritising professional development needs (Teaching Council, 2011:20). The researcher is of the opinion that the inspectorate with responsibility for Art (DES and SEC) and the NCCA should have a role in this process also.

A collaborative organizational approach for the provision of CPD for art teachers was advocated in this study. The researcher proposes that the Teaching Council develop a mechanism whereby potential CPD providers are vetted for suitability as CPD providers in generic and/or subject-specific CPD. In the case of subject-specific CPD, experts in each specific subject area, from the *collaborative working groups*, could be enlisted to carry out the evaluation of potential CPD providers. If the potential CPD providers were deemed to have met the requirements of the Teaching Council they could be licensed as CPD providers by the Teaching Council. The researcher recommends that resources should be allocated to this “Licensed CPD Provider” sector for the provision of subject-specific CPD. Licensed CPD providers for art could include the NCAD, museums, galleries, the Irish Film Institute, the Crafts Council of Ireland and many of the collaborating partners on the NCAD CPD programme. It is envisaged that these licensed providers could provide CPD for art teachers for the proposed one day subject-specific provision or at any other time that teachers might want to engage in CPD on a voluntary basis.

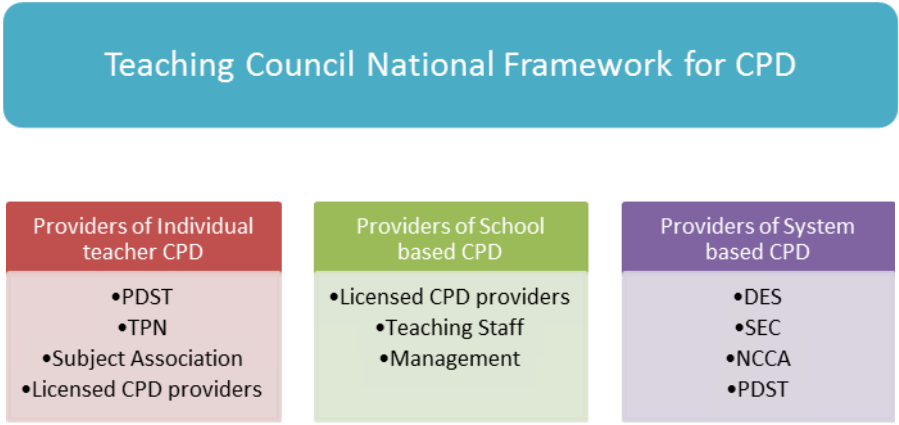


Figure 7.1: Potential providers of CPD for Teaching Council National Framework for CPD.

The researcher proffers Figure 7.1 as an overview of a potential national framework for the Teaching Council for the provision and delivery of subject-specific and general CPD. This research study also highlighted the value of engaging teachers as facilitators of CPD. The researcher is of the opinion that expert groups within a teaching staff are also potential providers of CPD within their own school and to other schools. The researcher recommends that the rate of pay for CPD facilitators should be increased from the current rate. The researcher suggests that a higher rate of pay should be paid to facilitators of CPD for CPD work undertaken outside school hours.

7.3.4 Accreditation of CPD

The researcher recommends that the Teaching Council should prioritize the development of criteria for the accreditation of CPD programmes as soon as possible (Teaching Council, 2011:21). The researcher suggests that HEIs liaise with the Teaching Council on this matter and develop a framework whereby participation in CPD is recognised as part of a credit system by third level institutes for access to courses.

7.4 Recommendations for the NCAD CPD Programme

Based on the evaluation of the CPD programme 2009-10 it can be concluded that a CPD programme was needed and benefited from by second level art teachers. The following recommendations are made for the NCAD CPD programme:

1. That the NCAD CPD programme for second level art teachers become a national programme to cater for the CPD needs of all art teachers in the Republic of Ireland.

2. That opportunities to develop *collaborative working groups* or *professional learning communities* are put in place for participants of CPD initiatives on completion of their CPD engagement in order to trial new schemes of work, design learning activities and share ideas and feedback with their peers.
3. That the CPD coordinator develops links with the Association of Teachers' Education Centres in Ireland (ATECI) in order to collaborate on a national CPD programme at regional level.
4. That the NCAD extend the CPD programme into the summer months and provide extended CPD initiatives for art teachers on a national basis.
5. That the National College of Art and Design re-configure its opening hours to allow access to the college studios for CPD on Saturdays as this research has shown that it is the preferred venue for CPD for participants and facilitators.
6. That online CPD provision be added to the current CPD programme for second level art teachers.
7. That a CPD blog be included on the NCAD website to enable participants to communicate with each other and the CPD facilitators after a CPD initiative. Participants could share ideas, lesson plans, notes, digital imagery, example of pupils work etc. and seek advice from their peers and/or the CPD facilitator on any matter that might arise as a result of their participation in the CPD initiative.
8. That an online payment facility be introduced for the NCAD CPD programme.
9. That a small-scale survey should be conducted to determine the CPD needs of art teachers in the area of Art History and Visual Culture and that a series of lectures rather than a series of seminars should be organised once the content has been determined. It is also recommended that the Art History CPD programme should be scheduled over two academic years to allow greater flexibility of attendance for art teachers.
10. That collaboration with education stakeholder such as the IGS, IAF, IHT, and OPW is maintained but that links with other art institutions, galleries, bodies and organization with an interest in art, craft and design should be pursued.

7.5 Summary

Continuing professional development (CPD) is considered to have a beneficial influence on professionals and their practice and is viewed as a means of developing teacher learning (Phillips, Doheny, Hearn and Gilbert, 2004; Livingston, 2012). When this study was initiated there was no subject-specific CPD available to art teachers in the Republic of Ireland unless they organised it themselves. Kay Livingston (2012:169) suggests that teachers "cannot be treated as a homogeneous group in relation to their

personal learning needs". The CPD needs of art teachers had not been established. This study was undertaken in an attempt to improve the quality and provision of Continuing Professional Development (CPD) for second level teachers of visual art in the Dublin region.

The researcher determined that second level art teachers within the Dublin region wanted and needed CPD in Art, Craft and Design. Based on the stated CPD needs of second level art teachers, the researcher developed, implemented and evaluated a CPD programme for teachers of visual art at post-primary level. The CPD programme was found to be effective and to meet the CPD needs of its participants. Art teachers' opinions on CPD were sought throughout all stages of the development, implementation and evaluation of the CPD programme and this may in part explain their high participation rate in the programme. Julie Lester (2003:57) states that secondary teachers will "buy into professional development programmes in which they feel their voices are heard and valued".

It is desired that the framework for the Continuing Professional Development of teachers of visual art at post-primary level will be included in the national framework for CPD as proposed by the Teaching Council. It is also hoped that the framework for the CPD of art teachers might in some way influence the development of frameworks for the CPD for teachers of other subject areas in the future.

7.6 Reflections on action

Now that this research project has reached its academic end in the form of a doctoral thesis I have had some time and the space to reflect on what I learnt and achieved and what I might have done differently. My first reaction is that I am happy with the final outcome- the NCAD CPD programme for second level art teachers. I set out to improve the quality and provision of CPD for second level art teachers and in my opinion I have achieved this goal. Is the CPD programme perfect? No, as with most things, there is room for improvement, but more of that later.

I will write this reflection in three parts. Firstly, I will write my thoughts on the literature I engaged with. I will then share my reflections on the Methodology and Methods I used in my research. This will be followed by my thoughts on the CPD

programme itself and plans for future programmes. In every section I will discuss the difficulties I faced and what I have learnt from the process.

7.6.1 Literature reviewed: what has this brought up?

This was the most difficult part of the research process for me. It took me a long time to get to grips with what I needed to read and with what I needed to take from my review of the literature. I read a lot and probably rewrote more! This is where I developed my working method for my research journal. I wrote my journal on my laptop and this was invaluable. I found that I needed to read a section from a book, article etc. and then rewrite some of it into my journal along with my notes on the piece. I got into the habit of referencing everything from the outset and this was very helpful. When I needed to find something at a later stage all I had to do was enter the keyword, author, title etc. into “find” and I was able to move forward. Once the process of note taking was sorted, the writing of the review itself had to be tackled. There was just so much to read and so many had already said it better than I could dream of doing! I found some of the language and concepts very daunting. As stated in my literature review, there is very little written on CPD for art teachers. Coming up with a working definition of CPD was difficult as the term has so many different interpretations. It was very enlightening to look at CPD in other countries and in the future I would like to visit a few CPD programmes abroad. I found that there were areas I would like to research further- in particular teacher professionalism and identity- but I had to keep focusing on my research question and not stray from the point. I do intend to look at the CPD provision for NQT’s in much more detail in the future and determine if graduates from the BA Ed and PDE courses need different or specific CPD provision. I found I needed to create mind-maps, diagrams, charts, flow-charts etc. throughout the research process and often in my review of the literature. I found I could encapsulate a lot of information in a table (see CPD in art-related professions in Ireland) and this helped me to put themes and concepts in context. Another area I would like to explore further is that of theories of learning in relation to adults. Due to constraints (time, word count etc.), I had to settle on exploring Experiential and Social Learning when there are so many more that are relevant to the area of CPD. I would also like to explore the question as to whether there is a

difference between the teaching methods I examined in relation to adults and those used for children and adolescents.

The area that I enjoyed reviewing most was that of CPD evaluation. One of my reasons for this is that I came across the work of Thomas R. Guskey. I found him very easy to read and pragmatic. I intend to explore how CPD facilitators and participants might self-evaluate on completion of the initiative for future CPD programmes. I would also like to add an element of reflection on the CPD experience for participants after a period of time and will have to explore and pilot ways to achieving this. Evaluation of CPD initiatives has become one of my priorities since completing this research and has influenced the work we do in NCAD on the Summer Courses for Primary teachers. My team and I are currently working on a proposal for the evaluation of summer courses for Primary teachers from the point of view of the facilitator and hope to make some suggestions regarding participant engagement with tutor and peers during a course.

Another area that was not evaluated in my research project was the effect if any, that the art teacher's engagement in CPD had on their pupils. Whilst I received evidence of work completed by pupils in their art classes from CPD participants this was not planned. This is an area that needs further research.

I cannot say I enjoyed the literature review at the time but I can now say that I learnt a lot about referencing, critical analysis, writing and discernment. I am glad to say that I will approach my next review with a sense of purpose and ability that I did not have at the start of this process.

7.6.2 Reflections on Methodology

Paradigm: An overview of the whole project according to Denscombe (2010) or rather one of my biggest problems. At the outset I thought I had an overview of the project. However, herein lay my biggest challenge- choosing the appropriate research paradigm. For quite some time I stressed over what I refer to as the "*ologies*"- the ontological, epistemological and methodological choices I had to make. I had definitions on post-its all over the walls in my study area and I still could not decide. I knew that I would be happier working in the qualitative research approach but that I needed to collect some quantitative data in relation to what art teachers specific CPD needs were, how many years they had been teaching etc. Egon Guba's "Alternative

Paradigm Dialog” (1990) helped me to situate myself within a pragmatic paradigm but this was not until a lot of thought had been expended on what Burke Johnson and Onwuegbuzie (2004) refer to as the third research paradigm, that of Mixed Methods research. For a long time I struggled with whether to use Mixed Methods or Action Research for this project. I was comfortable with using Mixed Methods as I had used this methodology in my Masters research. I realised at an early stage that my proposed research into the area of CPD for art teachers would also fit into Action Research because I planned to develop, implement and evaluate a CPD programme. I wavered over adopting Action Research as my methodology for quite some time as I was not comfortable with my position within the art teacher group or the “I” in Action Research. I struggled with my change of role from art teacher/researcher to art teacher/lecturer/researcher and how others would view my role. However, this is where my critical friend group and NCAD colleagues proved invaluable. Much discussion was had on my philosophical viewpoint and what methodology was best suited to my research question. A critical incident occurred when I was trying to explain my philosophical stance or rather lack of to a colleague who lectures in philosophy. As I tried to explain my situation my philosophical viewpoint became crystal clear and many months of questioning and deliberation were finally over. Whilst I am happy with having adopted a pragmatic approach I do recognise that I could have adopted a Social Constructivist or Participatory/Cooperative approach and will consider these in more detail in the future. I felt they were not wholly appropriate as my research was not fully participatory or collaborative, either on my behalf or that of the CPD participants.

I feel that the methods I used (focus group, survey, interview) were appropriate to the study as there was no baseline information about art teachers in Dublin available. I would utilise a focus group again in the future even though I did not get to use it as planned but my pragmatism enabled me to adapt the method to suit my need on the day. I have become very comfortable with creating surveys as a result and learnt a lot about them through trial and error of sequencing and using several kinds of question and answer modes e.g. multiple choice; rating scales, open-ended etc. I also discovered the importance of piloting a survey to ensure that everyone has the same meaning of the question being asked. Whilst, I believe I have become very adept at

research interviews I feel that I carried out too many interviews in my research and the data collected was very repetitive. I would use observation as a research method in the future to gather data about art teachers CPD needs in a classroom. Maybe I shied away from using observation as a research method as I felt I might not be subjective enough to discern the teacher's CPD needs or that it would take too much time. In hindsight, a few well structured observations might have been more beneficial than a multitude of interviews. Harking back to an earlier point, if I were to add anything else, I would interview some pupils, parents and school management to ascertain what they thought Art teachers needed in terms of CPD. The fact that the DES viewpoint on CPD was not ascertained is also a weakness of this project. I feel the DES should revisit their policy on involvement in third party research.

7.6.3 CPD Programme for Art teachers and future plans

Overall, I am very happy with the framework for the CPD programme that was developed and with the content of the programme that was implemented. I definitely improved my organisational, networking and communication skills and learnt how to source funding, all of which will no doubt be of benefit to me in the future. I intend to integrate elements of collaborative practice into the programme in the future and a method for sharing learning outcomes and resources generated at CPD initiatives is currently being developed for CPD participants. I believe that art teachers have the solutions to their CPD needs and I would like to explore alternative methods of CPD delivery for future programmes. Currently, I am in discussion with other education centres about the possibility of funding CPD initiatives nationwide. Teachers have also asked for extended CPD provision and we hope to offer this in the summer months next year.

In conclusion, I can honestly say that I am glad to have come out the other end of the doctoral research process. I am definitely older, a little wiser, very tired and emotional but I come away with a sense of achievement and a feeling that in some small way I have developed a CPD programme that could make an art teacher's professional life a little easier and more interesting if he/she chose to participate.

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Williams, C.C. (2007). Mixed-Method Evaluation of Continuing Professional Development: Applications in Cultural Competence. *Social Work Education*, 26 (2) pp.121-135.

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Wood, E.K. and Millichamp, P. (2000). Changing the learning ethos in school, *Journal of In-service Education*, 26 (3) pp.499-515.

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Appendix A: Supplement to Chapter 2 Contents

Appendix A: No. 1	Email to International art teacher groups
Appendix B: No. 2	Email from Jane Dewar, President OAEA

Appendix A: Supplement to Chapter 2 Contents on CD:

- 1. Appendix A-Survey for International Art Teachers (CD)**
- 2. Appendix A-Survey for International Art Teachers Summary Report (CD)**
- 3. Appendix A-TPN Form (CD)**

Appendix A: No. 1 Email to International art teacher groups

On Sat, Oct 1, 2011 at 10:27 AM, Patsey Bodkin <bodkinp@ncad.ie> wrote:

Dear Colleague,

I am researching the Continuing Professional Development (CPD) of art teachers at second level (high school) in Ireland.

I wish to find out what is happening in other countries in terms of CPD for art teachers.

I would be grateful if you could let me know the following information please?

1. Is their organised subject-specific CPD for art teachers in your country?
2. Who organises the CPD?
3. How often does it take place? Once a year, every term etc.
4. Where does it take place? In schools, education centres, universities?
5. When does CPD for art teachers take place? During school time, evenings, weekends?
6. Who funds the CPD?
7. Do art teachers receive accreditation for taking part in CPD?
8. Is the CPD voluntary or mandatory?
9. Is the CPD free for art teachers?
10. Who delivers the cpd? Art teachers, artists, Department of Education officials?

I would be very grateful if you could help me with my request.

Kind regards,

Patsey Bodkin
Art Teacher & Lecturer in Art Education, National College of Art and Design, Ireland.

Appendix A: No 2 Email from Jane Dewar, President OAEA

Forwarded Message

From: Jane Dewar <cjanedewar@gmail.com>

Date: Mon, 03 Oct 2011 20:36:15 -0400

To: s Patsey Bodkin <bodkin@ncad.ie>

Subject: Re: Request for information for research project in Ireland

Hi Patsey -

I can respond to your questions as President on behalf of OAEA (Ontario Art Education Association), which is the Provincial subject-specific organizations representing all art teachers, elementary, secondary, public, private, post-secondary and institutional art teachers. (We have just changed our name from OSEA). I can also provide a few comments based on my knowledge as a classroom secondary school art educator in one of the boards of education in Ontario.

My responses will be highlighted below your questions.

If you require anything further, don't hesitate to ask. (My Mom's Irish, so you're talking with a kindred spirit!)

Kind regards,
jane

On Sat, Oct 1, 2011 at 10:27 AM, Patsey Bodkin <bodkin@ncad.ie> wrote:

Dear Colleague,

I am researching the Continuing Professional Development (CPD) of art teachers at second level (high school) in Ireland.

I wish to find out what is happening in other countries in terms of CPD for art teachers.

I would be grateful if you could let me know the following information please?

1. Is their organised subject-specific CPD for art teachers in your country?

OAEA holds an annual two-day conference of workshops and lectures in October every year. Individual Boards of Education offer their own PD which may, or may not, focus on the arts. Some are fabulous (ie. York Region holds their own arts conference every year). Some are less than supportive.

2. Who organises the CPD?

A conference committee made up of a vice-president of our organization, a few board members and committee members (all volunteers).

3. How often does it take place? Once a year, every term etc.

Once annually. We also hold regional mini-conferences; we have divided the Province into regions, and one of our members can organise an evening workshop, or full day workshop which will we sponsor to a nominal amount and promote to our members.

4. Where does it take place? In schools, education centres, universities?

Because we require workshop areas with sinks, or computer labs, our conference is usually held in a high school, college or university. We tend to hold one conference in the GTA (Greater Toronto Area), then one in the western part of the province, back to the GTA, then to the eastern part of the province. Colleges and Universities partner with us, and

sometimes offer us their facilities free of charge, or nominal charges for custodians and insurance.

5. When does CPD for art teachers take place? During school time, evenings, weekends?

We used to have 3 day conferences including Friday, but there is no funding to pay release time for the teachers (for the supply teachers), so we are forced to hold them on the weekends - Saturday & Sunday.

6. Who funds the CPD?

Entirely paid for by participants (usually about \$150.00 for the conference, and \$40 per year for our membership fee). When the revised curriculum was released last year, the Ministry of Education paid \$200 per teacher to attend workshops in support of the curriculum. (The Ministry did not provide any PD to support the rollout, other than to train one person per board). Often, the conference fee, or a portion of it, is refunded to the participant by their union at the end of the school year when the unions divvy up their pd fund. Each board has a different system for this.

7. Do art teachers receive accreditation for taking part in CPD?

They receive a certificate, but it has no bearing on their salary, seniority or any other professional accreditation.

8. Is the CPD voluntary or mandatory?

Entirely voluntary.

9. Is the CPD free for art teachers?

Nope. See above.

10. Who delivers the cpd? Art teachers, artists, department of education officials?

All of the above. The committee determines a theme or focus for the workshops and then we invite workshop leaders to submit applications. The workshop leaders are also volunteers. They range from classroom teachers, professional artists, ministry personnel, etc.

The other thing that we have in Ontario is something called "AQs" - Additional Qualifications. There are quite a few areas in which teachers can receive AQs. For the arts, teachers can take upgrading courses like Visual Arts Part I, Part II and then Honours Specialist; Media Arts Parts I, II, HS; and some specialized courses like Non-traditional Art, Photography, Drawing etc. When teachers take these courses, they go "up the salary grid". Secondary school teachers cannot teach the senior grades (11 and 12) without having their Honours Specialist in that particular subject.

Teachers interested in going into administration can take the two-part principal's course after successfully completing TWO honours specialist designations.

You can find more information on the AQs from the Ministry, the Ontario College of Teachers or our various universities. For example, I teach the Visual Arts Honours Specialist at the University of Toronto each July. The courses cost about \$1,000. Many institutions are beginning to offer their AQs online, or as a combination of face-to-face and online.

I would be very grateful if you could help me with my request.

Kind regards,

Patsey Bodkin
Art Teacher & Lecturer in Art Education, National College of Art and Design, Ireland.

Appendix B Planning Action Contents:

Appendix B: No 1	Email to Dublin ATAI members for Focus Group
Appendix B: No 2	Plain Language Statement
Appendix B: No 3	Informed Consent Form -Interview
Appendix B: No 4	Email to ATAI re Needs Analysis Survey
Appendix B: No 5	Interview Schedule -Education Stakeholders
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Appendix B Planning Action Contents on CD:

1. Appendix B- Focus Group results
2. Appendix B- Interview Schedule- Art Teachers
3. Appendix B-Transcript of Needs Analysis Interview with notes
4. Appendix B-Matrix for Interview
5. Appendix B-Pilot CPD Needs Analysis Survey
6. Appendix B-CPD Needs Analysis Survey Postal version
7. Appendix B-CPD Needs Analysis Survey Online version
8. Appendix B-Summary Report Needs Analysis Survey

Appendix B: No. 1 Email re. Focus Group

Dear Colleague,

I am undertaking research into the Continuing Professional Development (CPD) needs of second level art teachers as part of a Professional Doctorate Programme in Education in DCU. As part of my research I would like to organise a Focus Group of art teachers to meet in the NCAD to discuss this topic. I would like to know what art teachers want and need in relation to CPD- what, where, when, why etc.

I am hoping to form a group of approximately 10 teachers from various stages of a teaching career. The meeting will last approximately one hour and will take place in the NCAD from 6.30-7.30pm on Wednesday 18th February in Meeting Room 1 in the Harry Clarke building. I would like to record the group conversation for analysis purposes. You will not be named in the research as I intend to give each participant a code name. The discussion will be transcribed and you will be sent a copy of the transcript for your approval. Participants can withdraw from the research at any time.

If you are interested in participating please contact me by email at bodkinp@ncad.ie before the 4th February. I have attached a Plain Language Statement which explains the research in more detail.

I look forward to hearing from you soon.

Kind regards,

Patsey Bodkin,

Lecturer in Education.

Appendix B: No.2 Plain Language Statement



DUBLIN CITY UNIVERSITY

Plain Language Statement

This research is being undertaken as part of a Professional Doctoral Programme in the School of Education Studies in Dublin City University. The area of research is the Continuing Professional Development of second level teachers of visual art. Continuing Professional Development is otherwise known as in-service training or development.

In order to create a programme of in-service or CPD it is necessary to find out what Art teachers and other interested parties want or need. In the first stage of the research a needs analysis survey and return addressed envelope will be sent to Art teachers in all schools in the Dublin area to obtain their views on CPD. Participation in this part of the research is voluntary and confidentiality is ensured as names will not be required. It is envisaged that the questionnaire will take 10-15 minutes to complete.

All Dublin members of the Art Teachers Association of Ireland (ATAI) will be contacted by the Dublin committee on the researcher's behalf and invited to join a focus or collaborative inquiry group to discuss the present and possible future provision of CPD for 2nd level Art teachers. This group will meet three times in the evening during the research study for approximately 1 ½ hours in the National College of Art and Design. Participation in this Focus Group is also voluntary. The discussion will be digitally recorded and participants will be offered anonymity if requested. A code name will be provided. All participants will receive a transcript of each session for approval. Participants may withdraw at any stage of the research process. Digital recordings will be kept by the researcher for 1 year after the research is completed and then destroyed.

Representatives from the following groups: Art Inspectorate (DES) and (SEC); Education Centres (Directors, Administrators and CPD Coordinators); Head of Art Education Faculty/Department in Art Colleges; CPD facilitators; Joint Managerial Body; SLSS, NCTE and other CPD providers, Teaching Council and Art teachers from the various stages of a teaching career will be invited to partake in an interview at a time and venue suitable to both interviewer and interviewee. Interview questions will be provided in advance. The discussion will be digitally recorded and participants will be offered anonymity if requested. A code name will be provided. All participants will receive a transcript of each session for approval. Participants may withdraw at any stage of the research process. It is envisaged that the interviews last approximately 20 minutes.

Once this information has been gathered the researcher will develop a CPD programme to be implemented in the 2009/10 academic year. Details of the programme will be sent to all schools

in the Dublin area and Art teachers will be invited to attend. Participants on the programme will be asked to fill out an online evaluation survey at the end of the CPD programme. Confidentiality will be ensured as names will not be requested and email addresses can not be traced as the researcher will use an external survey provider. Participation in this evaluation is voluntary.

It is hoped that this research will benefit second level Art teachers, school management, Art colleges, the DES and ultimately second level pupils in the Dublin region and nationally. The data from this research should not provide any risk and will be kept by the researcher for possible further research.

If participants have concerns about this study and wish to contact an independent person, please contact:

The Secretary, Dublin City University Research Ethics Committee, c/o Office of the Vice-President for Research, Dublin City University, Dublin 9. Tel 01-7008000

Appendix B: No. 3 Informed Consent Form



DUBLIN CITY UNIVERSITY

School of Education Studies.

Informed Consent Form for Research Study Interviewee

Research Title: Framework for Continuing Professional Development for Teachers of Visual Art at Post-Primary Level.

Principal Investigator: Patsey Bodkin

Faculty of Education,

Phone: 01 6364308

National College of Art and Design,

100 Thomas Street,

Email: bodkinp@ncad.ie

Dublin 8.

Date:

Dear _____,

I am currently researching Continuing Professional Development (CPD) for second level teachers of Art. I wish to find out whether CPD is needed and if so what type of Continuing Professional Development would be most appropriate. I would be very grateful for your views on this matter. I would appreciate if you would allow me to interview you about this subject and to digitally record the interview at a time and venue of your choice within the next _____ week/month/s. I can provide you with a copy of the interview questions in advance. A transcript of the interview will be sent to you for your approval. If you wish to remain anonymous I can provide you with a code name in the research. Participation in the research is entirely voluntary and you are free to withdraw at any stage of the research.

I enclose a Plain Language Statement which provides further information on the research. Please do not hesitate to contact me if you need further information or clarification. Please read and answer the questions below. If you are willing to participate in the research please sign the consent form and return it to me in the envelope provided.

Participant – please complete the following (Circle Yes or No for each question)

Have you read or had read to you the Plain Language Statement

Yes/No

Do you understand the information provided?

Yes/No

Have you had an opportunity to ask questions and discuss this study?

Yes/No

Have you received satisfactory answers to all your questions?

Yes/No

Are you aware that your interview will be digitally recorded?

Yes/No

Signature:

I have read and understood the information in this form. My questions and concerns have been answered by the researcher, and I have a copy of this consent form. Therefore, I consent to take part in this research project

Participants Signature: _____

Name in Block Capitals: _____

Witness: _____

Date: _____

Appendix B- No. 4 Email re. Needs Analysis Interview

Dear Colleague,

I am undertaking research into the Continuing Professional Development (CPD) needs of second level art teachers as part of a Professional Doctorate Programme in Education in DCU. As part of my research I would like to interview art teachers at different stages of their teaching careers about this topic. I would like to know what art teachers want and need in relation to CPD- what, where, when, why etc.

The interview will last approximately 20 minutes and can place at a time and in a venue that suits you. Alternatively, the interview can take place in the NCAD. I would like to hold the interviews with the next 2/3 weeks if possible. I would like to digitally record the interview for transcription and analysis purposes with your permission. You will not be named in the research as I intend to give each participant a code name. The interview will be transcribed and you will be sent a copy of the transcript for your approval. Participants can withdraw from the research at any time. The recording and transcript of the interview will be kept until the end of the research project.

If you are interested in participating please contact me by email at bodkinp@ncad.ie before the 9th February. I have attached a Plain Language Statement which explains the research in more detail.

I look forward to hearing from you soon.

Kind regards,

Patsey Bodkin,

Lecturer in Education.

Appendix B: No. 5 Interview Schedule for Stakeholders

Interview questions: Continuing Professional Development of 2nd level Art teachers.

1. What is your/ (your organization's) understanding of Continuing Professional Development for 2nd level teachers?
2. Do all 2nd level teachers need CPD?
3. What is your opinion of the current CPD provision for 2nd level teachers?
4. Why might CPD be beneficial to 2nd level teachers?
5. Should CPD be subject-specific?
6. Does your organisation provide CPD for 2nd level Art Teachers?
7. Does your organisation have any plans for provision of CPD to art teachers in the future?
8. What would your organisation like to see provided in a CPD programme for 2nd level Art teachers?
9. Are there any elements/aspects of CPD that might be relevant to all 2nd level teachers?
10. Should CPD for 2nd level teachers be mandatory?
11. How often should 2nd level teachers have access to CPD in an academic year?
12. When should CPD take place?
13. How should CPD be delivered?
14. What teaching styles do you think are most effective in the delivery of CPD?
15. Where should CPD take place?
16. Who should organise CPD for 2nd level teachers?
17. Who should fund CPD for 2nd level teachers?
18. Should participation in CPD be acknowledged, and if so, how?
19. Should participation in CPD be accredited, and if so, how?
20. Do you think evidence of CPD participation should be required for re-registration as a teacher for the Teaching Council?

Appendix B: No.6 Email to Galway ATAI group

Dear Colleagues,

I am undertaking research into the Continuing Professional Development (CPD) needs of Dublin art teachers. I hope the findings from the research can be used to develop a CPD programme that will benefit not only Dublin art teachers, but art teachers around the country.

I hope to send them a needs analysis survey but would be very grateful if you could fill it out first and then let me know if you had any problems understanding the meaning of questions etc. Any suggestions that you might have to improve it will be gratefully received. If there are any questions you think I may have neglected to ask please do not hesitate to let me know.

Just add the following link to your URL and it will bring you to the online survey.

<https://www.surveymonkey.com/s/MJG7NH9>

Please email your comments and/or suggestions to me at bodkinp@ncad.ie.

Thanking you in advance,

Patsey Bodkin

ATAI membership secretary and Lecturer in Education, NCAD

Appendix B: No 7 Email/Letter sent re Needs Analysis Survey

Dear Colleague,

I am undertaking research into the Continuing Professional Development (CPD) needs of Dublin art teachers. I hope the findings from the research can be used to develop a CPD programme that will benefit not only Dublin art teachers, but art teachers around the country.

I have attached a Plain Language Statement which will explain the research in more detail. Below is a link to an online Needs Analysis Survey and I would be very grateful if you could fill it in for me. It will take approximately 15 minutes to complete. The replies to the survey will be anonymous as I have no access through the survey package I am using to the email addresses of art teachers who reply.

Just add the following link to your URL and it will bring you to the online survey.

<https://www.surveymonkey.com/s/ZLX3F7J>

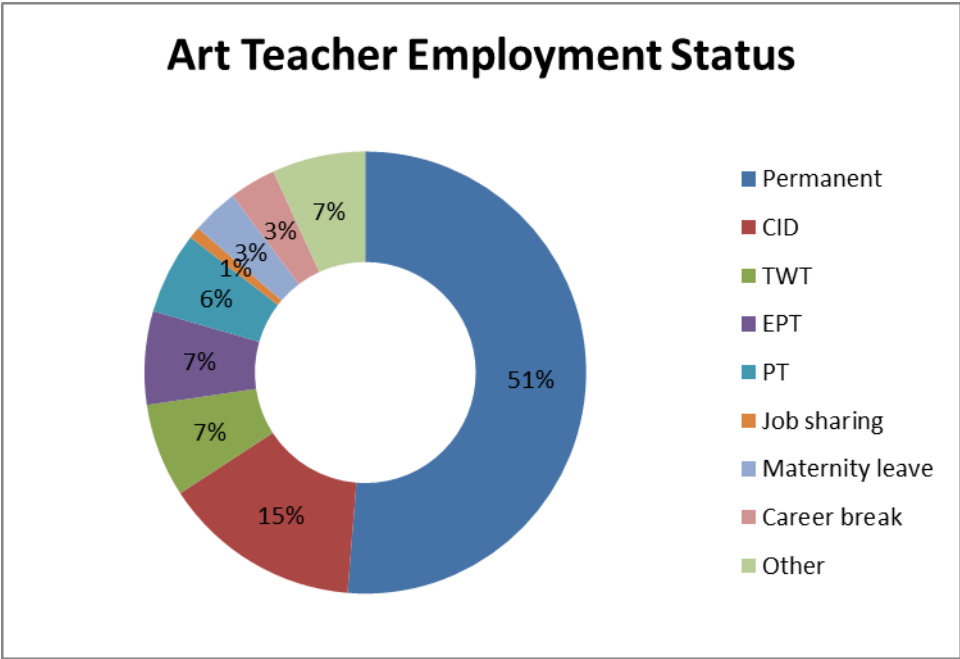
Please email your comments and/or suggestions to me at bodkinp@ncad.ie.

Thanking you in advance,

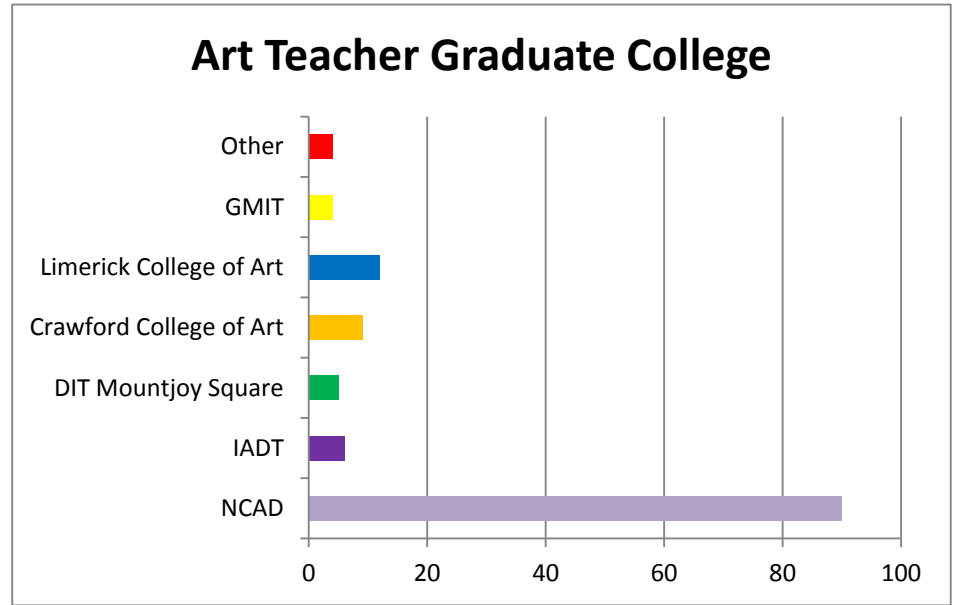
Patsey Bodkin

Lecturer in Education, NCAD

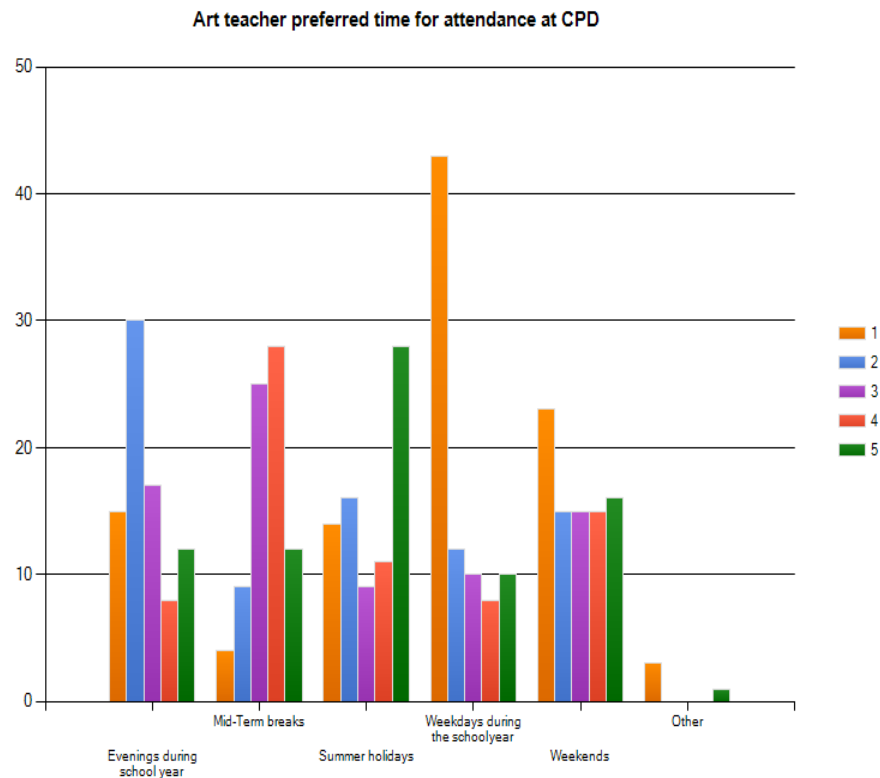
Appendix B: No 8 Employment Status



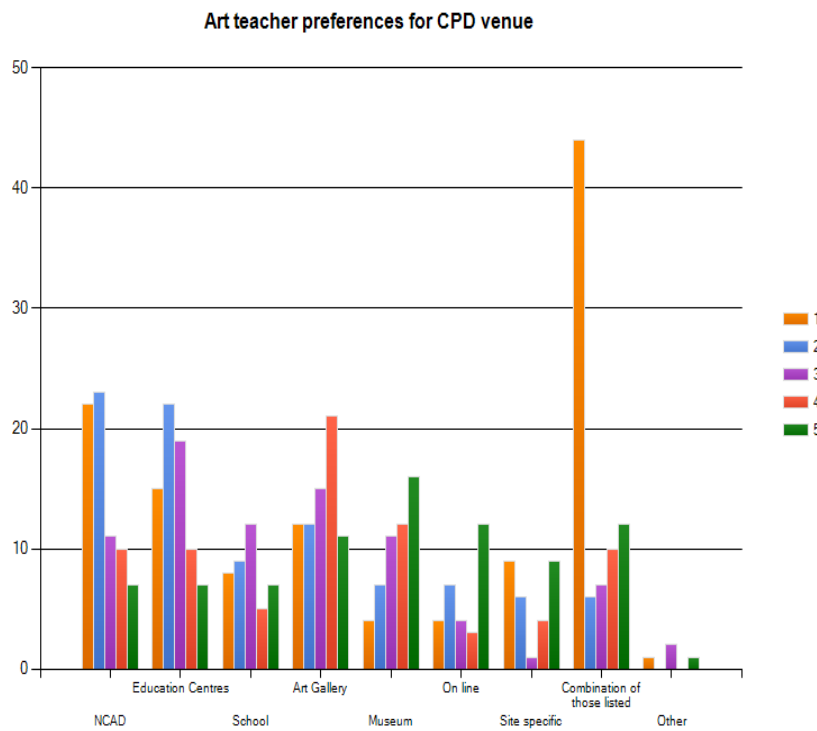
Appendix B: No 9 Graduate College



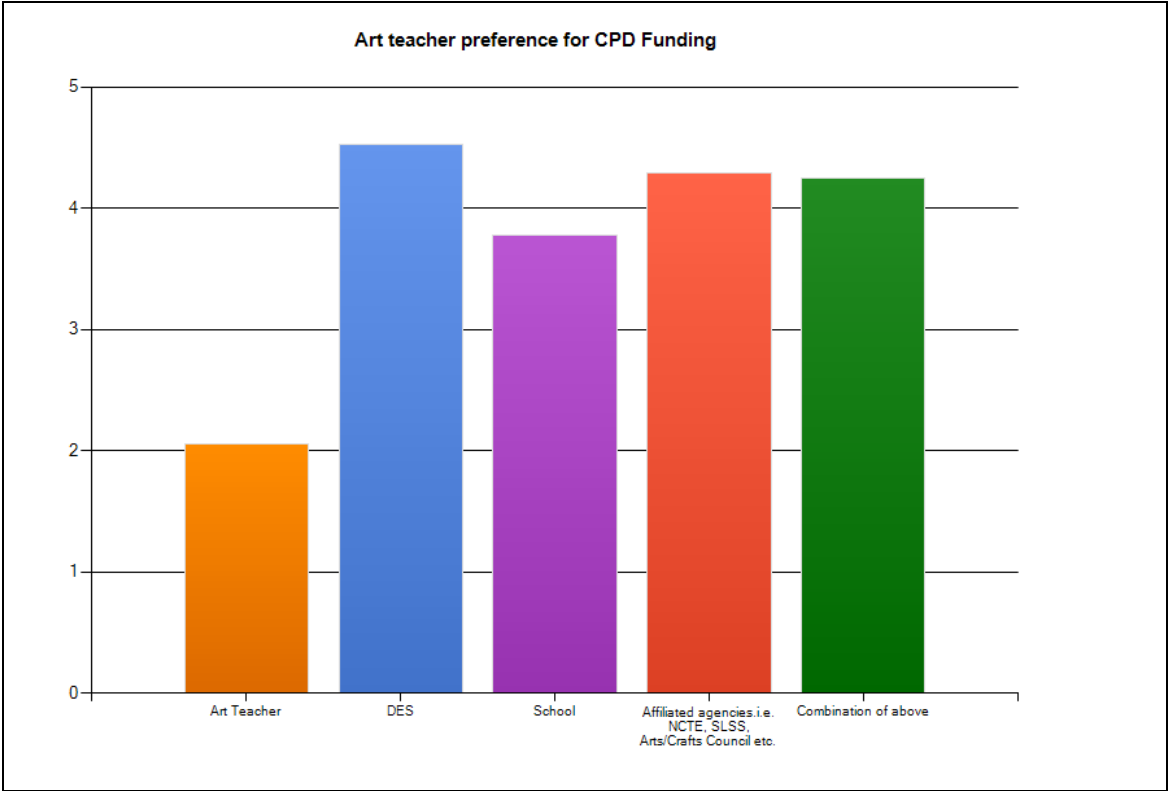
Appendix B: No 10 Preferred time for attendance at CPD



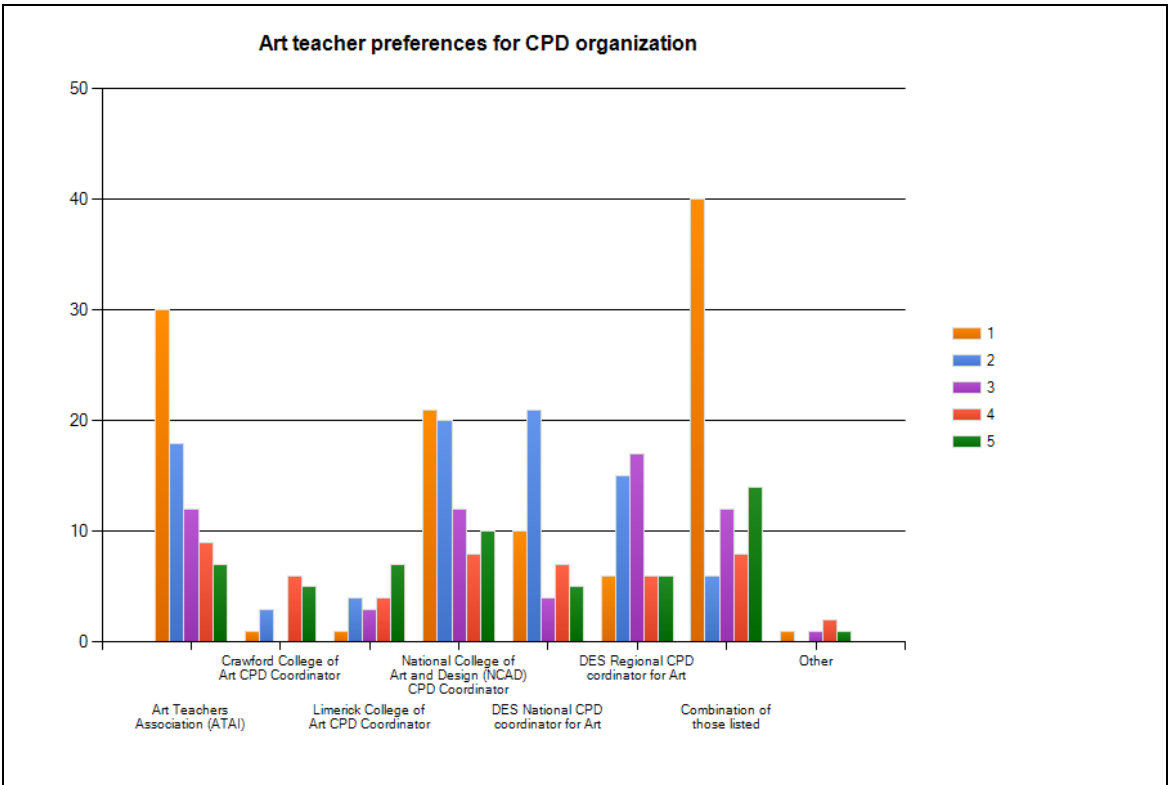
Appendix B: No 11 Preferred venue for CPD



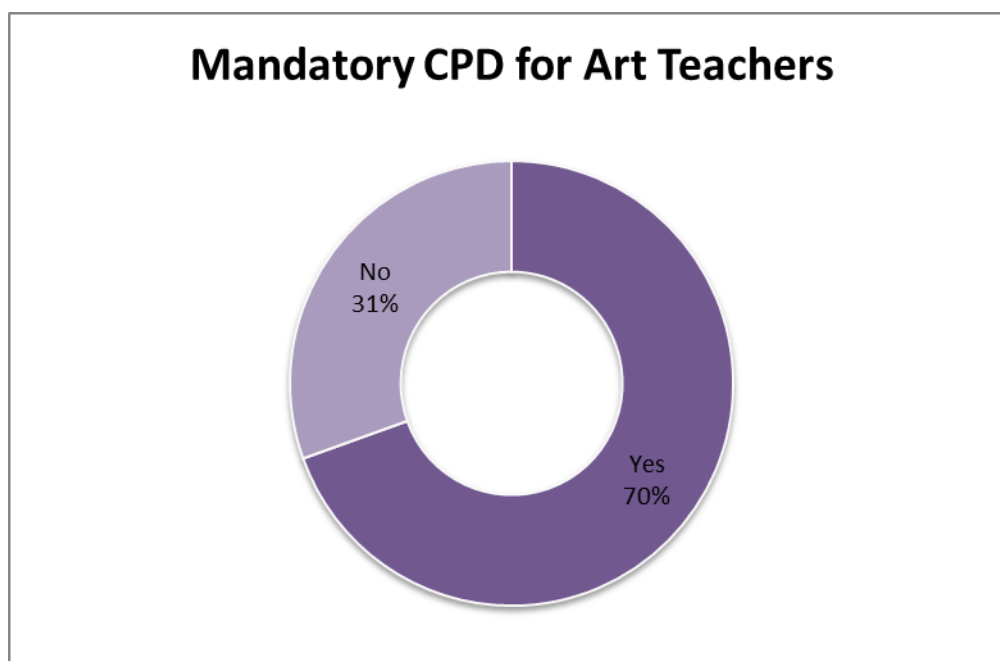
Appendix B: No. 12 Funding



Appendix B: No 13 CPD Organisers/Coordinators



Appendix B: No.14 Mandatory CPD?



Reflective Diary Entry: Saturday, 1st November, 2008.

Assess your own teaching Quality: Brown and Race. Buy this book for the NCAD Faculty of Education.

Pg: 124 ***** LOOK THESE UP*****

Professional Association concerned with teaching and learning:

SEDA: Staff and Educational Development Association

SRHE: Society for Research in Higher Education.

How to Take a Training Audit? Michael Applegarth

Pg. 27. TNA: Training Needs Analysis: Identifies areas for which training needs had to be provided. It would seek the views of managers and individuals and might even include observation of performance. Attention was given to the past and present and this would form the basis for a reactive plan.

Pg 27. STN: Survey of Training Needs

This survey simply became a summary of the results of interviews with line managers or at worst questionnaires which they completed. The needs expressed would be a ready prescription of the solution rather than an analysis of the weakness to be addressed or the strength to be developed.

Real needs were not being highlighted and the solutions provided were possibly inadequate.

What needs need to be met?

1. The individual teacher: what are these and how do I get them?
2. Management: What does management expect from its art teachers?
3. DES and inspectorate: Meet the needs of the curriculum and ever changing educational needs
4. Pupil needs- what might these be?
5. Societal Needs? How are these addressed?
6. Anticipated needs: What are these? Pg 28

Skills inventory is not needed rather determining what skills are actually required and therefore identify potential areas for training? Look at all Art syllabi and determine what skills are required to teach each individual syllabus. ***** Ask members of Focus group to identify these skills individually i.e. A Skills Audit pg 28.

- Confirm the appropriateness of the needs
- Provide effective solutions to meet those needs
- Fulfil its obligation to: 'provide the right skills or knowledge, in the right place, at the right time, to enable the company to achieve its stated business objectives' . Are Art teachers fulfilling the objectives of the curriculum?

Page 29. A training Audit will tell us the fitness of the training function to enable the company to be where it wants to be, thereby fulfilling its obligation to the business objectives.

Appendix C Taking Action Contents:

Appendix C: No. 1	CPD Content plan for Year 11
Appendix C: No. 2	Request for facilitators email
Appendix C: No. 3	Administration schedule
Appendix C: No. 4	Sample Letter/Email re CPD Programme to schools
Appendix C: No. 5	Terms and conditions for CPD facilitators
Appendix C : No. 6	Reflective Diary Part-Entry

Appendix C Taking Action CD Supplement:

1. Appendix C- Planned CPD Programme Year 1
2. Appendix C-CPD Timetable/Schedule 2009/10 Part 1
3. Appendix C-CPD Descriptors 2009/10 Part 1
4. Appendix C- CPD Booking Form 2009/10 Part 1
5. Appendix C-CPD Online Booking Form 2009-10 Part 2
6. Appendix C-CPD Descriptors 2009/10 Part 2
7. Appendix C-CPD Booking Form 2009/10 Part 2 (Postal version)
8. Appendix C-CPD Booking Form 2009/10 Part 2 Art History Lecture Series
9. Appendix C-CPD Descriptors 2010/11 Part 1
10. Appendix C-CPD Timetable 2010/11 Part 1
11. Appendix C-CPD Payment Form 2010/11 Part 1
12. Appendix C-CPD Timetable 2010/11 Part 2
13. Appendix C-CPD Descriptor 2010/11 Part 2
14. Appendix C-CPD Payment Form 2010/11 Part 2
15. Appendix C-CPD In-Process Evaluation
16. Appendix C-Summary report from workshop evaluation

Appendix C: No. 1 CPD Content plan for Year 1

Proposed CPD Content-

NCAD CPD Programme for Art Teachers Part 1 2009-10

ICT

1. Power point for the Art History lesson
2. Adobe Photoshop for the Art Class
3. Digital Photography for the Art class
4. Computer Graphics for the Art class
5. Animation

CRAFTS

1. Ceramics
2. Print- Intaglio
3. Book Craft
4. Textiles - Batik
5. Bookcraft
6. Puppetry
7. Textiles- Applied design
8. Portfolio Preparation
9. Print-Screen
10. Jewellery

Appendix C: No. 2 Email advertising Facilitator positions and Inviting CPD Initiative Proposals

Dear Colleague,

In order for the NCAD Continuing Professional Development Programme for second level art teachers to run I am always looking for art teachers and art/craft/design professionals to deliver workshops, lectures, seminars etc.in the programme.

If you would be interested in facilitating a workshop, lecture, seminar etc. that might benefit the continuing professional development of art teachers please contact me with your proposal by phone at 01 6364308 or by email at bodkinp@ncad.ie.

Art teachers who have attended CPD initiatives in the past have told me that they particularly welcome input from other art teachers as they “know how an art class works” and they “always have helpful tips and advice”. If you could help another colleague help with your expertise, skill and advice please contact me and I would be very willing to discuss your idea/s and possible participation in the programme.

Yours sincerely,

Patsey Bodkin

NCAD CPD Coordinator

Appendix C: No.3 Administration Schedule

NCAD CPD Programme Organization.

C=Coordinator A=Administrator

1. Contact the NCAD Head Attendant ***** and discuss room requirements and dates for proposed CPD programme for academic year. **C**
2. Make contact with Education Centres in September and discuss proposals for coming academic year. **C**
3. Meet with ***** in accounts to discuss finance, receipting procedures etc. **C**
4. Contact potential CPD facilitators by phone and email and follow up same on a regular basis. **C/A**
5. Draw up interim CPD timetable for 1st term and assign dates to CPD facilitators. **C/A**
6. Check availability of rooms in collaborating schools, education centres and education centres computer labs for 1st term. **A**
7. Email CPD facilitators with proposed workshop dates for 1st term. **A**
8. Reshuffle venues, dates, facilitators for 1st term- create new timetable. **C/A**
9. Email facilitators for workshop descriptors. **A**
10. Follow up on CPD workshop descriptors and edit where needed. **C/A**
11. Create final CPD programme and CPD poster. **C/A**
12. Liase with ***** on design of CPD booking form and CPD poster. **C**
13. Liase with ***** and web administrator on publishing details of workshops on the NCAD website. **C/A**
14. Send details of CPD workshops to ATAI Dublin and National branch secretaries for inclusion on their websites. **C**
15. Label 300 envelopes for Art teachers in Dublin region. **A**
16. Photocopy 300 CPD letters to include CPD programme details. **A**
17. Bring 300 letters to attendants for posting. **A**
18. Set up individual CPD workshop group email addresses. **A**
19. Set up CPD group email. **A**
20. Process booking forms into individual CPD workshop lists. **A**
21. Notify successful candidates of places on workshop by email and text alert. **A**
22. Notify unsuccessful candidates of lack of place on workshop. **A**
23. Send material and equipment lists to successful candidates by email and text alert. **A**
24. Source and purchase CPD materials. **C**
25. Source and purchase refreshments for individual workshops. **C**
26. Create and maintain expense account. **C**
27. Set up complete Booking Fee list and bring monies to accounts for receipting. **A**
28. Set up individual CPD workshop booking fee lists. **A**
29. Create an online evaluation survey for each CPD workshop. **C/A**
30. Send CPD evaluation email to all participants in a workshop. **A**
31. Collate the evaluation results and forward to collaborating education centre. **C**
32. Draw up list of unsuccessful candidates for individual workshops and create refund list. **A**
33. Set up address labels for all CPD candidates. **A**
34. Photocopy CPD and put names on "Certificates of Attendance at CPD workshops". **A**
35. Return CPD receipts, certificates and booking fee refunds to successful candidates. **A**
36. Return booking fee to unsuccessful candidates. **C/A**
37. Ensure all CPD notes for participants are photocopied for facilitator. **A**
38. Create CPD facilitator pack: Relevant workshop attendance roll, Facilitator's expenses sheet, Facilitators evaluation sheet. **A**
39. Create an NCAD CPD invoice for collaborating education centre (to include room hire, materials and expenses details and receipts) and send to CPD administrator. **C/A**
40. Deliver relevant documentation to each education centre on completion of workshop (evaluation report, attendance roll, expenses etc.) **A**
41. Inform facilitators of evaluation results. **C**
42. Take photos/ source photos of workshops and write information about individual workshops for "CPD news" on website. **C**

Appendix C: No. 4 Sample Letter/Email re CPD Programme to schools

Monday 4th January 2010.

Dear colleague,

Enclosed are details of Part 2 of the NCAD Continuing Professional Development (CPD) Programme for 2nd level Art teachers. I am very pleased to acknowledge the following funding partners for the 2009-10 CPD programme for 2nd Level Art teachers as their funding has enabled the CPD programme to expand considerably this year.

Blackrock, Drumcondra and Dublin West Education Centres.

Crafts Council of Ireland.

Second Level Support Services.

National Centre for Technology in Education.

Part 2 of the CPD programme is broken into three distinct areas: Practical workshops (mostly Saturdays, one evening module and one Wednesday workshop); a series of Art History evening lectures (Wednesday) and a series of evening Professional Practice lectures (Tuesday).

Enclosed is a timetable and booking form for Part 2 of the programme. There is a booking fee of €50 per practical workshop, €100 for 2 workshops or €150 for 3 or more workshops. Deposits will only be accepted in the form of a cheque or postal order made payable to "Faculty of Education CPD". Receipts and NCAD Certificates of Attendance will be issued. €25 will be refunded on completion of each workshop. Full booking fee will be returned if a workshop/lecture/talk is cancelled. The NCAD reserves the right to cancel or change workshops as necessary.

A cost of €10 for each Art history lecture is payable on the night. Receipts will be issued before each lecture. There is no fee applicable for the Professional Practice lectures. Please indicate what Art History and Professional Practice lectures you wish to attend by booking online at <https://www.surveymonkey.com/s/CPDlectures>.

Booking is essential so that the necessary space arrangements can be made and you can be informed of venue details before each lecture.

Details of individual workshops will be available on the NCAD website www.ncad.ie/faculties/education/about.shtml (Continuing Professional Development) and the ATA website www.artteachers.ie.

Please return the booking form as soon as possible as places are allocated on a first pay basis. Please do not hesitate to contact me by email bodkinp@ncad.ie if you have any queries.

I look forward to meeting you at a CPD intervention in 2010.

Yours sincerely,

Patsey Bodkin

Lecturer in Education and CPD Coordinator.

Terms and Conditions for CPD Facilitators.

CPD Workshops: -

Saturday Full day workshops:

1 day workshop: 5 hours per day. 10am- 4pm (1 hour lunch) unless otherwise specified.

2 day workshop: 5 hours per days x 2 days. 10am-4pm (1 hour lunch) unless otherwise specified.

There must be a minimum of 10 participants (who have paid a booking fee) before a workshop can take place. Facilitators will be notified as soon as possible if a workshop ca not take place. A maximum of 15 participants are allowed on a practical workshop unless otherwise agreed with facilitator.

Lunch will be provided for facilitator and participants in NCAD, BEC, DEC and DWEC. Lunch will not be provided in other venues i.e. schools unless specified.

**Where possible a student teacher will act as an administration assistant and provide refreshments if possible at each workshop session.*

Evening workshops:

Evening workshops will take place in the NCAD or any of the Dublin Education Centre sfrom Monday-Thursday on an evening that is mutually agreeable to CPD coordinator and Facilitator. Facilitators will be notified of venue in the NCAD or Education Centre in advance.

Evening workshops will be 10 hours in duration and can be organised as follows:

5x 2 hour sessions: 6.30pm-8.30pm

4x 2 ½ hour sessions: 6.30pm-9pm.

**Where possible a student teacher will act as an administration assistant and provide refreshments if possible at each workshop session.*

There must be a minimum of 10 participants (who have paid a booking fee) before a workshop can take place. Facilitators will be notified as soon as possible if a workshop ca not take place. A maximum of 15 participants are allowed on a practical workshop unless otherwise agreed with facilitator.

The following must be included in the workshop where possible:

Health and Safety issues.

Support artists/designers/craftspeople as applicable.

Reference to curriculum and syllabus.

Classroom management suggestions.

References/Notes.

Workshop Payment rates:

Payment rate: As per DES rates

Mileage allowance: As per DES rates

Subsistence allowance: As per DES rates.

Lectures/Seminars:

Duration: 1 to 1 ½ hours in duration.

Venue: NCAD.

Capacity: Minimum 10 participants as these initiatives are self-financing.

Payment rate: NCAD hourly lecture rate.

Bibliography/References/Notes must be provided.

Appendix C: No 6 Reflective Diary Part-Entry

Research Diary: 26/03/09 Reading: Schools and CPD in England: State of the Nation Report 2008

What are the benefits of engaging in CPD?

opportunities to work with other colleagues,
to improve their professional abilities and classroom practice,
to address immediate school needs,
to have a positive impact on pupil learning,
to improve academic achievement,
to follow-up previous CPD activities,
to address immediate classroom needs,
and to gain a better understanding of national curriculum requirements.

How important is it to teachers that their CPD is accredited?

What kinds of CPD activity are perceived to be value for money? How is value for money measured?

School level impacts or impacts on beliefs and practices of others such as teachers or pupils are rarely identified by teachers. Thus there is little indication that current CPD is perceived as having an impact on raising standards or narrowing the achievement gap.

☐ These findings are consistent with the ambivalent nature of evidence in the literature related to links between CPD and pupils' learning achievements.

Page 11: What proportion of teachers engage in which types of CPD (eg take-up of external courses, proportion of teachers involved in mentoring and coaching as a part of their daily work, proportion of teachers engaging with national strategies resources, etc)?

Page 11. Teachers' values

☐ Teachers place most value on CPD that involves experimenting with classroom practices, working collaboratively, and adapting approaches in the light of pupil/peer feedback and self-evaluation.

☐ They see the key purposes of CPD as improving pedagogy and having a positive impact on pupil learning. They tend not to connect CPD with strategic benefits such as school improvement. There is strong evidence in the literature that CPD can improve pupil learning, but this is rarely measured in terms of pupil achievement.

- Many teachers thought that personal CPD needs are often overlooked.

Page 15: Evidence in the literature supports the idea that features of effective CPD are likely to include pupil consultation, classroom-based CPD, and teachers working together to carry out research, development and innovation into different aspects of their practice.

Page 16: Most teachers do not see gaining accreditation as an important benefit in itself. Three-quarters of surveyed teachers said that accreditation is 'not important' or 'of limited importance' in their decision to take part in CPD.

- In the focus groups there was an overall evenly-spread balance of opinion about accreditation in both primary and secondary schools. However, in about half of the focus groups, accreditation of CPD achievement was rated last or almost last in terms of CPD prioritisation.

- School leaders felt that CPD resulting in accreditation is less value for money and had less benefit than other forms.

- Beginning teachers tended to be more approving of accreditation because it could potentially lead to career-stage promotion. More experienced teachers tended to be less interested in CPD for career development.

Page 17:

Issue 5: School leaders report that school-based and classroom-based CPD with a clear focus on learning processes and improving pedagogy provide more value for money than CPD that takes place outside schools.

Recommendations:

- a) CPD practices should be mainly based in school and focused on learning processes and improving pedagogy.
- b) Programmes of out-of-school CPD should be limited to ones explicitly geared to supporting improvements in the learning and learning conditions of leaders, teachers and pupils.

Page 19:

Issue 10: Teachers are offered a narrow range of CPD opportunities which vary significantly by experience, career stage and leadership responsibility.

Recommendations:

- a) Schools and teachers should be encouraged to take part in a range of CPD types and activities, especially those that are classroom-based, research-informed, and collaborative.
- b) Schools should provide equal opportunities for CPD regardless of career

Appendix D Evaluating Action Contents:

Appendix D: No.1	Email for volunteers for Evaluation Interview
Appendix D: No.2	Evaluation Interview Schedule 2009/2011 for CPD participants.
Appendix D: No.3	Evaluation Interview Schedule for CPD Facilitators:
Appendix D: No. 4	Evaluation schedule for administration and funding partners.
Appendix D: No. 6	Interview Matrix for MCT1
Appendix D: No 7	Email about evaluation survey
Appendix D: No 11	CPD Participant Work Images
Appendix D: No 12	Pupil Work Images
Appendix D: No 13	Email extending deadline for evaluation survey

Appendix D Contents on CD:

- 1. Appendix D:Pre-Intervention Interview Transcript**
- 2. Appendix D: Participant reported learning:**
 - 1. Reasons for attending CPD**
 - 2. Participant reaction**
 - 3. Participants' Learning**
 - 4. Cost**
 - 5. Organization Support and Change**
 - 6. Resources, Teaching Methods and Facilitation**
 - 7. Participants' use of new knowledge and skills**
 - 8. Administration and venue**
 - 9. Student Learning Outcomes**
- 3. Appendix D-NCAD CPD Programme Evaluation Survey**
- 4. Appendix D-NCAD CPD Programme Evaluation Summary Report**

Appendix D: No.1 Email for volunteers for Evaluation Interview

Dear CPD participant,

Apologies for intruding on your hard earned summer break. I wonder if you could help me please. I am looking for 3 teachers to undertake a phone interview which would last approximately 20 minutes. I need to evaluate the CPD programme you participated in for the final part of my research project.

If you are able to help me out I will send you a copy of the interview questions that I would hope to ask you and an interview consent form. The interview will be conducted at a time that suits you. The interview will be digitally recorded for transcription purposes. Confidentiality is assured and neither your name nor identity will not be included in the research thesis.

I really would appreciate if you could get back to me by email as soon as possible as I would like to conduct the interview in the first week in July.

I wish you a happy and hopefully sunny summer break.

Kind regards,

Patsey Bodkin
CPD Coordinator

Appendix D: No.2 Evaluation Interview Schedule 2009/2011 for CPD participants.

1. How many years have you been teaching?
2. At what level do you teach?
3. Participation in the Programme:
How many workshops did you attend in the NCAD CPD programme?

Did you attend any Professional Practice seminars?

Did you attend any study days?

Did you attend any Art history lectures?

4. Reasons for participating in the CPD programme?

Why did you decide to participate in the CPD programme?

Were your reasons for participating in the programme realised as a result of participation?

5. What were the benefits in participating in the CPD programme, if any?

Personally

Professionally

Did you have the opportunity to reflect on your own personal practice?

6. Learning achieved in the CPD programme?

What did you learn from participating in the programme?

How did you learn this?

Whom did you learn from?

Did you learn a new skill craft?

Did you expand your knowledge of art history and visual culture?

Did you have the opportunity to share ideas with other participants?

Did you receive syllabus related information from the facilitator?

Did you get information on marking and assessment?

6. Teaching

Did you learn new teaching methods?

What teaching methods did the facilitator use that were of benefit to you personally?

7. **Post- CPD programme-** Have you implemented anything you learnt on the CPD programme in your working or personal life?

8. **Facilitation-** How would you rate the facilitators of the CPD interventions you attended overall?

Ability to explain

Pace of material presented

Use of examples

Amount of participant involvement

Handouts/Materials

Effectiveness

9. **Administration-** How would you rate the administration of the CPD programme?

Venue

Cost

Refreshments

Appendix D: No.3 Evaluation Interview Schedule for CPD Facilitators.

How many CPD initiatives did you deliver in 2009-11?

On average, how many participants were there in your group at each session?

How would you describe the age profile or career profile of the groups you facilitated?

Was there a dominant profile evident in the groups you facilitated?

Do you have any idea how many of the teachers worked as the sole art teacher in their school?

What was the artistic ability of the participants?

Would you say that the teachers were nervous or confident in their artistic ability before participation in the workshops?

What did you discover were their reasons for participating in the CPD programme?

What did you discover were the reasons for teachers applying to participate in the CPD programme?

What do you think teachers want from the CPD programme?

Do teachers benefit from participating in the programme? How?

How did the teachers learn in your workshops?

What did they learn in your workshops?

Was there learning taking place at other times during the workshop apart from when you were delivering information?

Do you have any evidence of their learning?

What teaching methods did you employ to deliver your workshop information?

Did the teachers work together or individually?

Did the teachers on your workshops undertake the CPD intervention for professional or personal reasons?

Where did your workshop take place?

Were the teachers happy with the venue?

Were you happy with the venue?

When did your workshop take place?

Were there any complaints about the timing or venue from the participants? Do you have any complaints or comments to make about the timing or venue?

What were you asked to deliver by NCAD in your workshop?

How did the teachers react to the information you delivered?

What would you see as the main benefits to teachers from participating in the CPD programme if any?

What are the main disadvantages to participation in the CPD programme from a facilitator point of view for both yourself and the participants?

From an administration point of view how would you describe the participants' satisfaction with the cost, venue, communication etc. of the programme? Was there any comment/s made by them?

How did you find the administration of the CPD programme?

How could NCAD improve the CPD programme?

Do you think the NCAD CPD programme is successful?

Is there anything that I have not covered in this evaluation of the programme that you would like to add?

***Appendix D: No. 4 Evaluation schedule for the NCAD CPD Programme
for second level Art teachers' administration and funding partners.***

What is the name of your education centre?

What is your role in the education centre?

How many years have you been involved with the NCAD CPD programme?

How many CPD initiatives did you fund in the 2009-11 NCAD CPD Programme?

Why did your education centre get involved with the NCAD CPD programme?

What are the education centre's requirements for CPD for second level teachers?

Has the NCAD CPD met your requirements? If so, how?

Has the NCAD CPD programme been effective in your opinion?

Have you had any feedback from the CPD facilitators?

Have you had any feedback from the participants?

Have you had any feedback from Principals or Deputy-principals whose teachers have taken part in the NCAD CPD programme?

Teacher learning:

Have you had any evidence of teacher learning based on participation in the programme?

How do you evaluate the NCAD CPD programme? (Online evaluation – summary report sent to education centres).

Did you have any input into the evaluation of the NCAD CPD programme? (Each education centre given opportunity to input questions and all agreed on final survey)

Has there been any evidence of teacher learning as a result of participation in the CPD programme? (Photos?)

Are you aware of any impact in schools as a result of teacher participation in the NCAD CPD programme?

Administration:

Who administers the NCAD CPD programme?

How would you rate the administration of the NCAD CPD programme?

Facilitation:

Who facilitates the NCAD CPD Programme?

Who organises the facilitation? How satisfied are you with this arrangement?

How would you rate the standard of facilitation on the NCAD CPD programme?

Have you had any feedback about the facilitators?

Cost:

What are the costs involved in the running of this CPD programme?

What costs does the education centre fund?

Is the education centre getting value for money from this CPD programme?

Effectiveness:

Is the NCAD CPD programme effective? Explain the reasons for your answer.

Is there anything you would like to see changed in or added to the current NCAD CPD programme in the future?

Mid-Career Teacher 1	Understanding of CPD	We as educators or really anyone in any profession should be constantly updating their skills
	Do teachers need CPD?	Yes. There is not enough support for teachers. Other subjects get CPD- art teachers don't. In England it is instilled in you that being a teacher is lifelong learning as well- not the same in Ireland. Quote PB10- link to other professions
	Benefits of CPD	Potential to meet other teachers and share resources.
	Subject-specific	Yes and NO. Need for both timetabled generic and subject-specific CPD
	Organizational CPD Provision	NCAD providing some CPD but teachers accessing their own as well.
	Facilitation	N/a
	Mandatory	Yes-strongly feels this. Quote PB15- regarding teachers opposed to change of any sort. Train the facilitators who then disseminate it to schools in their area.
	Access	Subject-specific in an ideal world- once a term. Generic - once a year Subject-specific- once a year. Should be timetabled- QUOTE PB20. Possibility of tagging on a week at end of school year.
	Where	Generic- Education Centres and schools. Subject-specific- NCAD, IADT, Ed centres and schools. Places where there is right facilities and equipment.
	Delivery/Teaching styles	depends on the provision- workshops, lectures etc.
	Content	Survey teachers. Look at contemporary practice.
	CPD Organiser	ATAI-subject-specific DES- generic. Should be one centre in charge of CPD. - Ed centres to have centres for CPD. Art college to organise CPD for art teachers.
	Funding	At moment art teachers are self-funding (2009). Des to fund CPD. Use Quote PB31 re other professions and employers.
	Acknowledgement/ Accreditation of CPD	Difficult one-Acknowledged -Yes. Worthless or of no benefit. CPD might not be very good. PB 35 DES asks for it in school plans PB36 Possibility of building up credits towards a qualification of some sort. No to monetary recompense.
	Registration	NO- teacher against idea of TC

Appendix D: No 7 Email about evaluation survey

Dear Colleague,

As we approach the end of the school year I hope you get chance to have a nice break over the summer months. I hope you enjoyed the NCAD CPD Programme initiative/s you participated in either this year or last year.

As the NCAD CPD Programme has finished for this academic year it is now time for me to evaluate it for my research. I would appreciate if you could take approximately 10 minutes to complete the online evaluation survey I have created. Just add the link below to your URL and you should be able to access the survey:

<https://www.surveymonkey.com/s/NCADCPDEvaluation2009-11>

Please try to fill out the survey by 1st July if at all possible. The responses to the survey are anonymous and as I am using Survey Monkey I have set the survey up so that I have no access to your email address.

Thank you in advance for your co-operation. I hope to see you at another NCAD CPD initiative in the next academic year.

Yours sincerely,

Patsey Bodkin

Lecturer in Education and CPD Coordinator

Appendix D: No. 12 CPD Participant Work at CPD Workshops



Intaglio Print Workshop, NCAD.



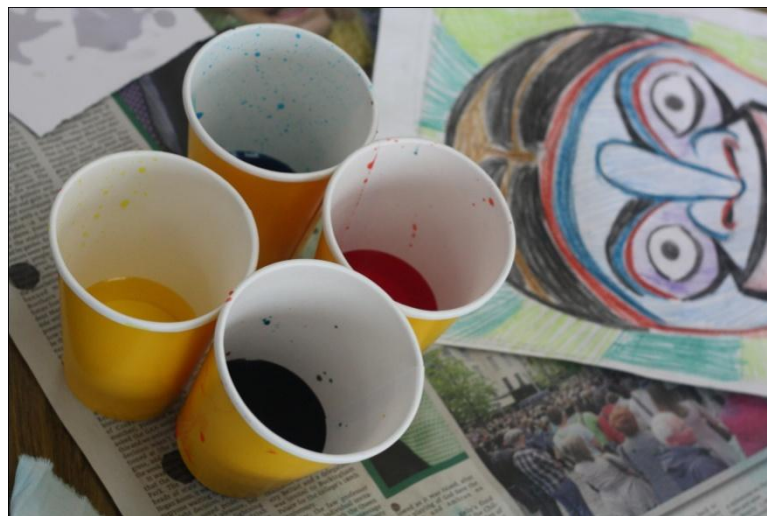
Batik Workshop, NCAD.



Batik Workshop, NCAD.



Batik Workshop, NCAD.



Batik Workshop, NCAD.



Castletown House Study Tour – NCAD and IGS Collaboration.



Felt Workshop, NCAD.



Hot Glass Workshop, NCAD.



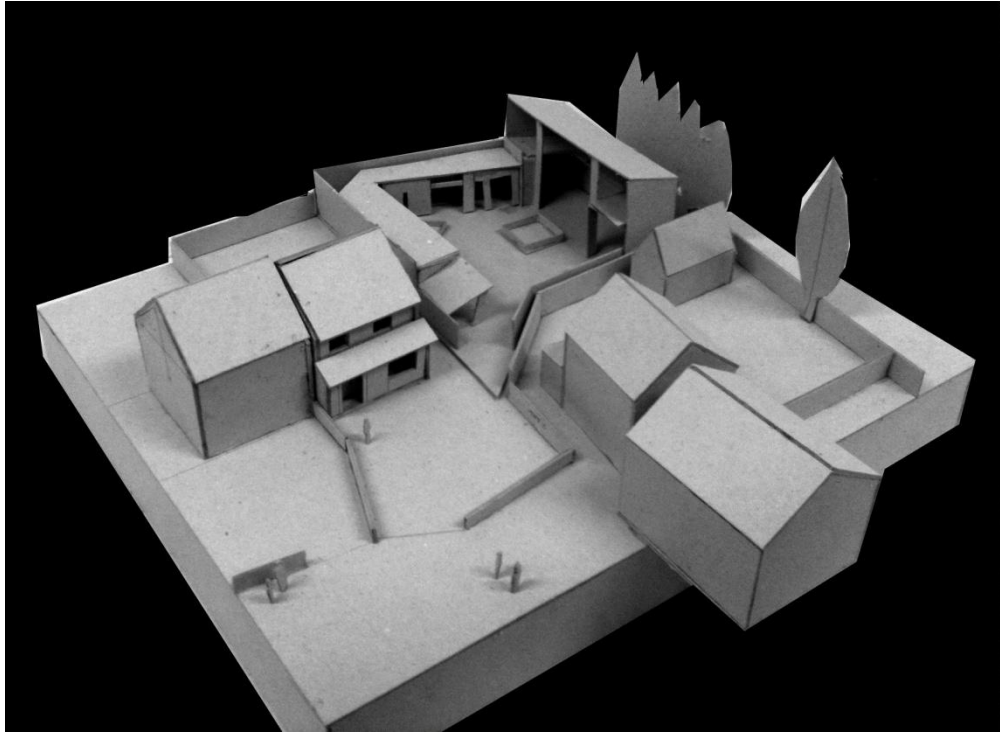
Hot Glass Workshop, NCAD.



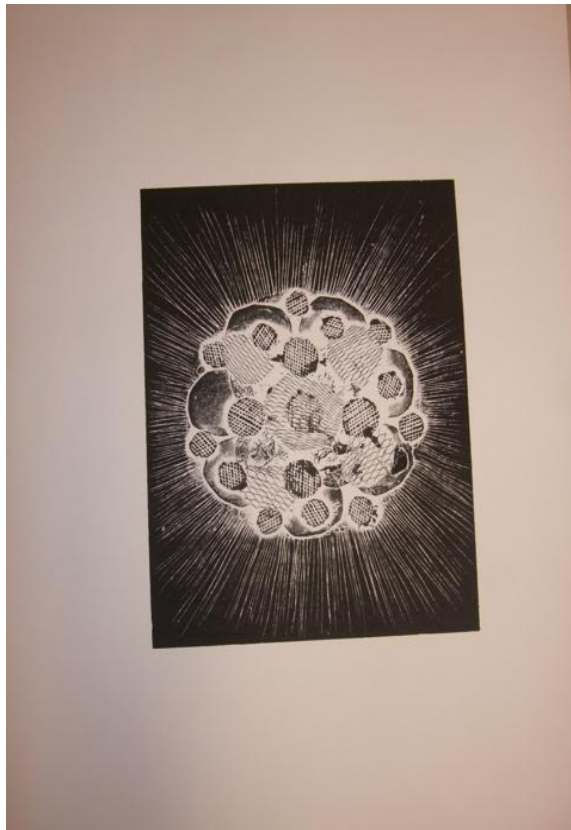
Marino Casino Study Tour, NCAD in collaboration with IGS and OPW.



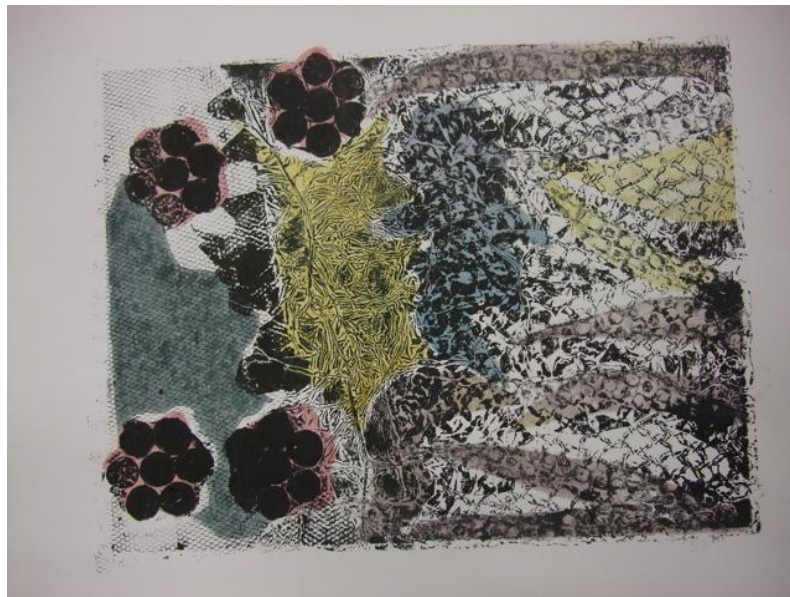
Architecture workshop, NCAD in collaboration with IAF.



Architecture workshop, NCAD in collaboration with IAF.



Intaglio Print workshop, NCAD.



Print workshop, NCAD.



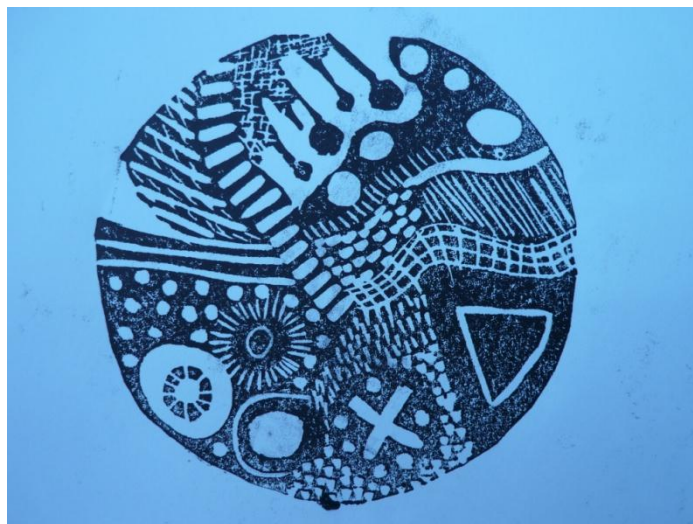
Fabric Print Workshop, NCAD.



Intaglio Print workshop, NCAD.



Intaglio Print workshop, NCAD.



Intaglio Print workshop, NCAD.



Intaglio Print workshop, NCAD.



Puppetry workshop, NCAD.



Puppetry workshop, NCAD.



Fabric Print workshop, NCAD.



Fabric Print workshop, NCAD.



Fabric Print workshop, NCAD.



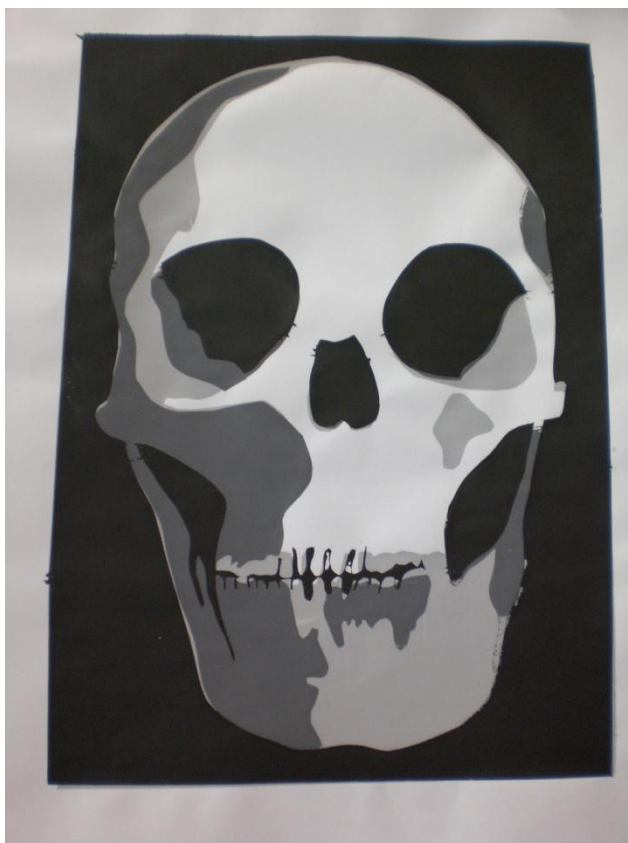
Fabric Print workshop, NCAD.

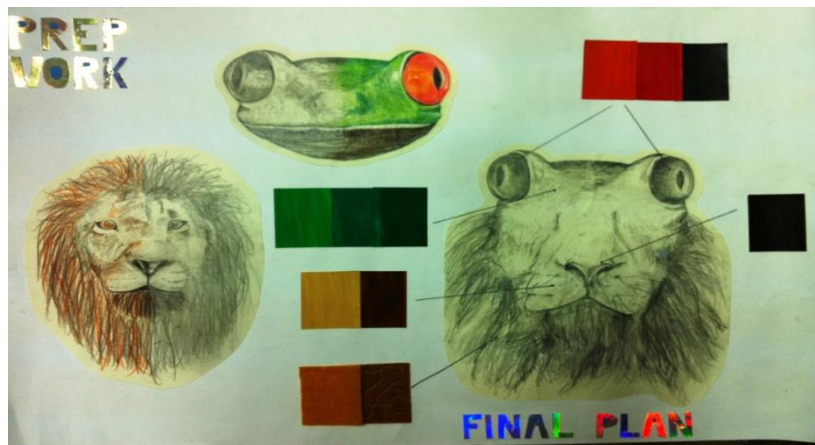
Appendix D: No. 13 Pupils Work after art teacher attendance at NCAD CPD Programme

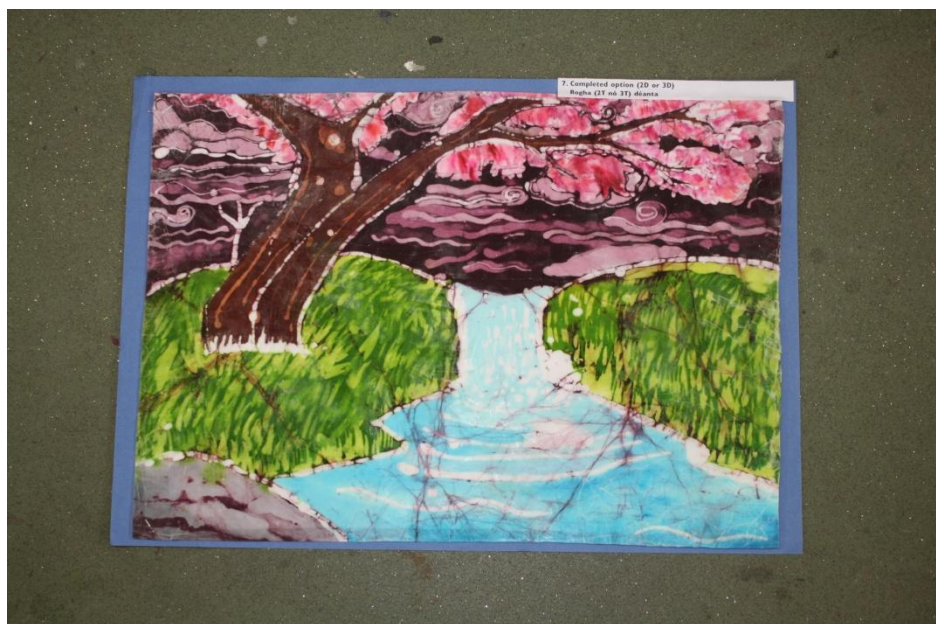
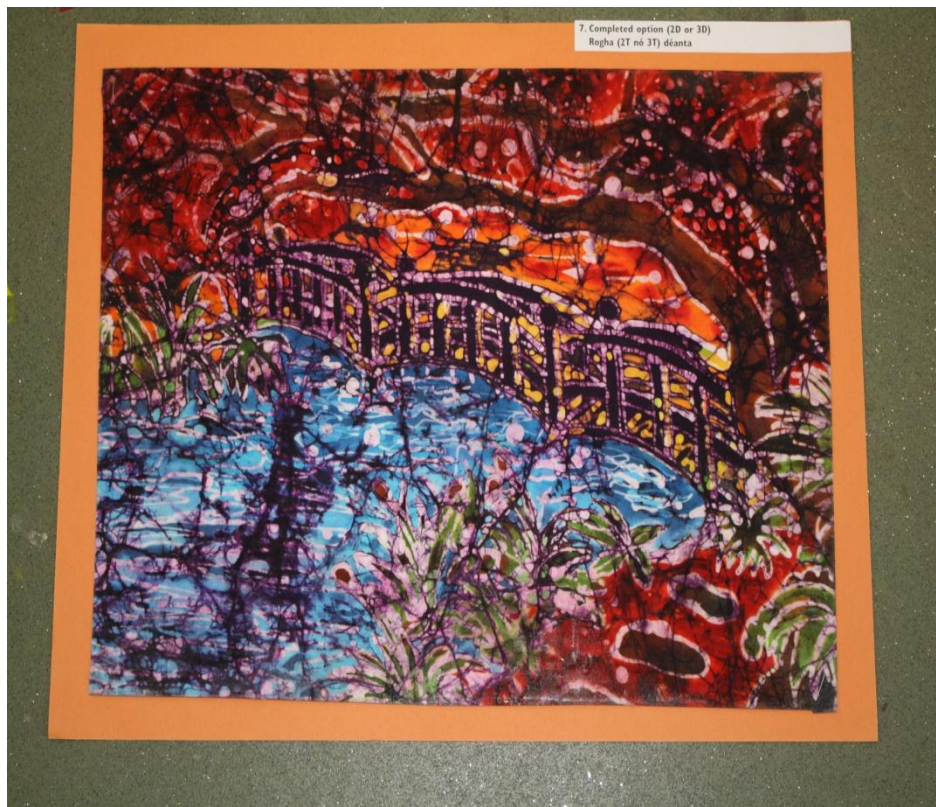
















9th January 2012.

Dear Colleague,

I wish you a very happy New Year and lots of energy for the rest of the academic year.

Firstly, I would like to thank the 67 of you who have filled in the CPD programme evaluation for my research, which I hope to complete by the summer. I really appreciate the time and effort you put into answering the evaluation survey honestly and insightfully. Your opinions are valued and will be taken into account in my summary.

However, I did not get as many replies as I need for my research so I am going to extend the closing date to 31st January for those of you who did not get a chance to fill it out online yet. The survey takes 20 minutes to complete and I do appreciate the time and effort that goes into answering it. Please copy and paste the address below into your URL and the survey should pop up for you.

<https://www.surveymonkey.com/s/NCADCPDEvaluation2009-11>

I would appreciate if you could fill the survey out online to save on postage and paper costs. However, if you would like a hard copy of the survey and a stamped return address envelope please contact me by return.

Yours sincerely,

Patsey Bodkin.

CPD Coordinator.

