

Opening-up channels.

Rhizo-mapping and dialogue in an online space.

Exploring the possibilities of a localised art and design curriculum with primary art and design subject leaders in England.

A. Elizabeth Lawrence

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School of Law and Social Sciences
Department of Education

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DEDICATION

Dedicated to mum, dad and Jessie

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Thank you to Victoria and Ian for your guidance, support and encouragement.

Thank you to my co-creators for your time and input into this thesis. It was a pleasure working with you. Your commitment to the primary art and design subject leader's role, and your contributions and insights throughout the inquiry were invaluable.

DECLARATION

The work in this thesis is mine and has not previously been submitted for a degree. I certify that all information sources and literature used are indicated in the thesis.

ABSTRACT

This thesis explored what would happen and what might be possible if empirical research was done differently with a group of primary art and design subject leaders who are predominantly situated in educational spaces where structural linearity plays out as the prevailing paradigm. The role of primary art and design subject leadership and localising the primary art and design curriculum were the focal drivers for this thesis. With *rhizome* (Deleuze and Guattari, 1987/2021) as an underpinning concept, the aim was to decentre positivist research practices and enable non-linear, collaborative ways of researching with primary art and design subject leaders. Over a period of ten months and through six *micro-E(e)vents*, the inquiry took place in an online, nomadic space and involved primary art and design subject leaders in doing-data (Myers, 2017) and data creation.

Post-methods (Taguchi and Postila, 2024) were employed as part of the data-doing and data creation process, including *rhizo-mapping* (Sellers, 2013), the use of *provocation* (Aradau and Huysmans, 2014, Pangrazio, 2017) and *collag(e)d rhizo-maps*. Provocations were regularly introduced to the primary art and design subject leaders in the form of theory, research, art pedagogy and art-based practice. Their purpose was to rupture existing ideas and thinking around the role of the primary art and design subject leadership and the primary art and design curriculum.

Through dialogic-material interactions multiple data sets were created including the co-creation of *digital rhizo-maps*, transcripts of dialogue and video recordings of *micro-E(e)vents*. The data sets were re-mapped as *collag(e)d rhizo-maps* as part of the process of plugging in and thinking through concepts and narrowing down dialogic and digitally mapped data. “Plugging in” (Jackson and Mazzei, 2013:262) was deployed as a process to connect the data with theory and research including Deleuze and Deleuzo-Guattarian concepts, theory of power (Foucault, 1975/1995), ethic of care (Gilligan, 2014, McLeod, 2017), and research on ecological agency (Priestley et al, 2015).

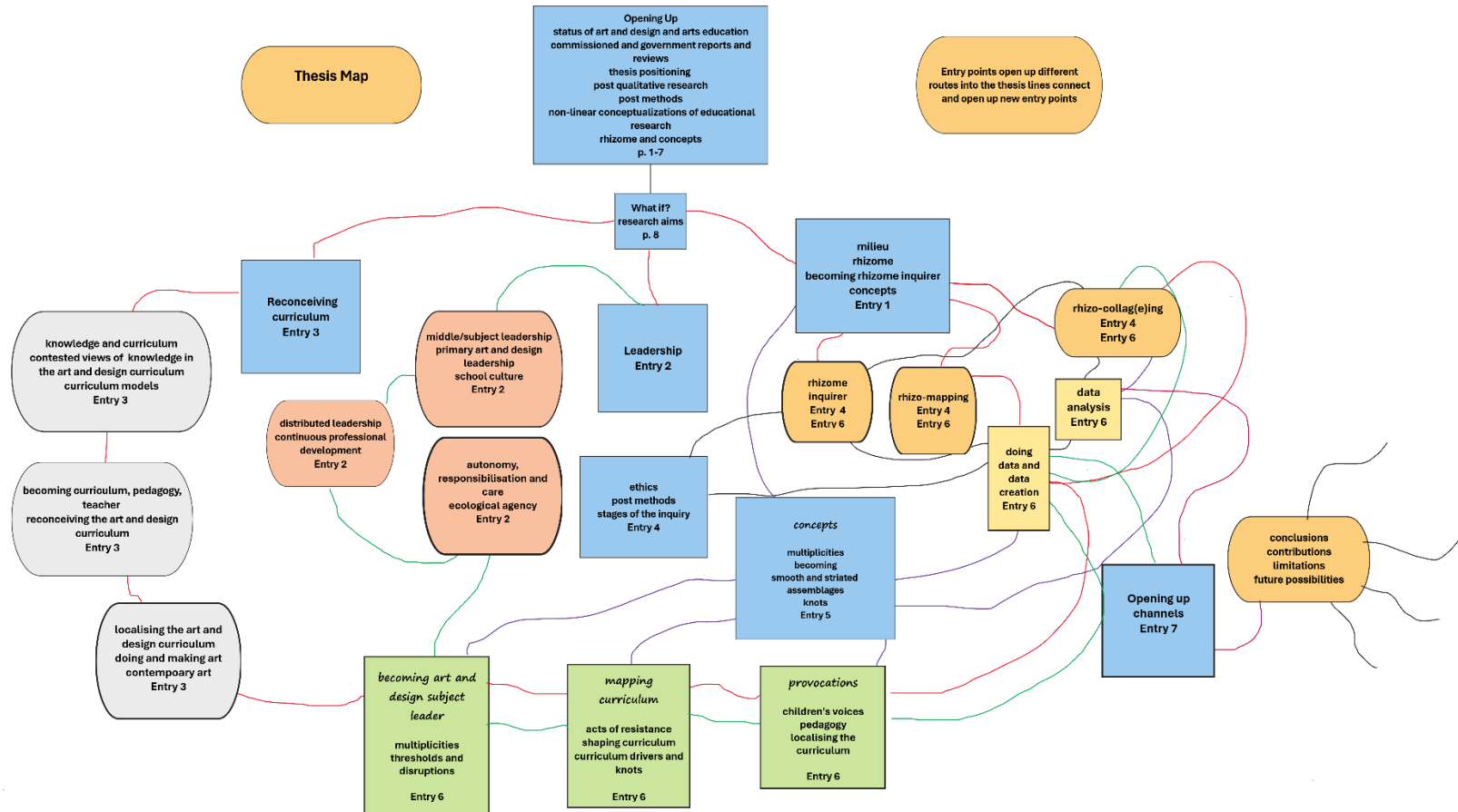
The challenges of implementing *post-methods* became intertwined in human and ethical dimensions and familiar, linear institutionalised policies and practices. This caused *minor-shifts* in the inquiry process which resulted in a more gradual introduction and weaving through of postqualitative theory and methods. Shifting from a more outcomes driven, goal orientated foci, this thesis proposes a connecting of theory, research and educational practice through non-linearity. This may be enabled by opening-up channels in a non-hierarchical, collaborative, nomadic space (Gorodetsky and Barak, 2016,) where theory, research and practice connect and provoke on a mutual level, providing primary art and design subject leaders with greater scope to consider the possibilities of their art and design curriculum.

This thesis contributes to research into primary art and design leadership, curriculum development in primary art and design, the integration of *post-methods* (Taguchi and Postila, 2024), a growing body of research into non-linear conceptualizations of teacher education, through “minor (social) science” (Fox, 2024:1103) and the possibilities of a non-transactional model of continuous professional development for primary art and design subject leaders.

Key Words

primary art and design, subject leadership, curriculum, rhizome, nomadic, post-methods, rhizo-mapping, digital rhizo-maps, collag(e)d rhizo-maps, provocation micro-E(e)vents, minor-shifts

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GLOSSARY OF ABBREVIATIONS

ACD: Art, Craft and Design

ADSL: Primary Art and Design Subject Leader

AENW: Art Education North West

APPG: The All-Party Parliamentary Group for Art and Design Education

CPD: Continuous Professional Development

DL: Distributed Leadership

DfE: Department for Education (England)

iJADE: International Journal for Art and Design Education

ITE: Initial Teacher Education

MLDP: Middle Leadership Development Programme

NPQ/s: National Professional Qualification/s

NSEAD: National Society for Education in Art and Design

OFSTED: Office for Standards in Education, Children's Services and Skills (England)

PBE: Place Based Education

PK: Powerful Knowledge

RAPS: Researching the Arts in Primary Schools Project

SATs: Standard Assessment Tests

SLT: Senior Leadership Team

STEM: Science, Technology, Engineering and Maths

GLOSSARY OF TERMS

micro-E(e)vent: The term *micro-E(e)vent* is adapted from “micro-Event”, utilised by Beck and Gleyzon (2016: 329). It merges the terms *Event* (a period of time) and *event* (the occurrences during each *Event*). Each *micro-E(e)vent* in this inquiry constitutes a time when the inquiry group meet and what occurs when they meet. During each *micro-E(e)vent* thoughts, ideas and actions are actualized through dialogue and digital rhizo-maps.

nomadic space: A space which is open to experimentation and new ways of being and thinking divergently (Gorodetsky and Barak, 2016). In this inquiry the nomadic space is online and is where doing-data and data creation take place.

post-method: A term adopted from Taguchi and Postila (2024). Post-methods are reflexive tools that open-up new possibilities for thinking-with and doing research differently.

provocation: In this inquiry provocation is adopted as a post-method, where a stimulus such as a question, visual, concept or theoretical perspective is introduced to rupture the participants’ thinking, with the intention of initiating dialogic-material interactions and “other ways of knowing” (Strom et al, 2019:29). Provocations are introduced by the rhizome inquirer either through dialogue or as entry points on the digital rhizo-maps.

rhizo-mapping: A term adopted from Sellers (2013:91). Rhizo-mapping “opens up possibilities for connections and generating a whole mass of interconnectivity” between “disparate thoughts, ideas or actions”. The rhizo-mapping in this inquiry is actualised through digital map making and physical map making, the former referred to as digital rhizo-map and the latter as collag(e)d rhizo-map.

rhizome inquirer: A term adapted from the term “research inquirer” (Clarke and Parsons, 2013:35) and the definition of “inquiry” (Dimitriadis (2016:143). A rhizome inquirer carries out “investigations into how we might think, act, and be different in the world,” (ibid).

OPENING UP

Education in England (UK) is undergoing a new era of change. The legacy of the previous government's educational policies and initiatives is countered with changes that are coming into effect due to the current Labour government being elected to office in May 2024. Processes of review are already underway with an independent review of the curriculum and assessment system in England's schools and a subsequent publication of the interim report in March 2025 (Gov.uk, 2025).

Headlines from the report found that standards in English and maths "are rising" (ibid:21) but they are hearing from professionals that the Key Stage 1 and 2 curriculum is not "effectively balancing depth and breadth" (ibid). This has implications for other subjects in the primary curriculum including art and design.

It should be noted at this juncture that the thesis title uses the term "art and design curriculum" and "art and design subject leaders," based on the national curriculum (Department for Education, 2013) name for the subject area. However, some of the literature referenced in this thesis or data may use terms such as *art* or *art, craft and design*, *visual arts* and at times *arts* as a collective of curriculum subjects that encompass art and design.

For the arts sector and arts education in England this is a critical time, a situation which contrasts with some countries where arts and culture is ubiquitous and embedded within education (Ashton and Ashton, 2022). The arts sector has continued to be impacted by reduced funding from central government and through local authorities (Winchester, 2024). This has been highlighted by reports spanning the past ten years, including the Warwick Commission report (2015) and Primary Colours (Cooper, 2019) whose recommendations include the prioritisation of arts and cultural education, funding, and increased arts training for teachers. In a more recent report by the House of Lords Communications and Digital Committee (2023) the previous Conservative government were criticised for being "complacent" in its support for the creative industries, a major contributor to the UK economy.

In schools there appears to be “no systemic rationale for what is taught, and no coherent and ambitious vision for education in relation to the economy, society, community or the individual” (Tambling and Bacon, 2023:13). Epistemic issues for the arts subjects has been evidenced through accountability linked to a narrow range of curriculum subjects, “where “*what works*’ is determined by what can be measured, and what can be measured has become the priority” (ibid:12), and funding pressures.

In terms of the latter, although arts funding is not a “strategic priority in England,” Ashton and Ashton (2022:6) suggest that privately funded schools are investing more in the arts with state schools missing out. For private schools their intent is to expand the horizons for their pupils beyond the “narrow academic route” (ibid:8), due to recognising the benefits in the short-term to the development of pupils’ skills and personal growth. Also, they are capitalising on the long-term development of pupils’ creative skills which are highly valued in the jobs market. Added to this, access to different types of schools varies on a local and regional level across England therefore further compounding the divide (Ball, 2012) and resulting in social inequalities. The Arts in Schools report (Tambling and Bacon 2023) also suggests that provision for the arts subjects beyond the minimum requirements of the national curriculum are being determined by school leaders who are making “space for the arts” (ibid:12) and those who are not. This further exacerbates the disparity and inequity of provision for pupils across England’s schools

Overall, the marginalisation of arts subjects in schools is concerning and has led to several reports and reviews aimed at evidencing their value and benefits. For example, in response to art and design in schools appearing to be out of “out of favour,” ‘The benefits of Art, Craft, and Design education in schools’ rapid review (Thomson and Maloy, 2022:3) was published. Its purpose was to review scholarly literature focused on defining the constituents of Art, Craft and Design (ACD), the context for teaching ACD and the benefits of ACD. The review scoped scholarly papers published between 2000 and 2021 including international publications such

as the International Journal for Art and Design Education (iJADE) and Studies in Art Education.

In the review it alludes to the current debate around whether meta-cognition can be taught or can only be understood and learnt through “specific disciplinary domains” (ibid:20). They cite a systematic UK review of arts education by See and Kokotsaki (2015) noting that ACD is seen as non-academic and that domain specific cognitive benefits are not given consideration. Instead, the focus is on the benefits of transferable skills through engagement with ACD thus heightening perceptions and beliefs that ACD plays a supporting role to the ‘academic subjects’ such as English and mathematics.

Further evidence relating to arts subjects as a collective, is the prioritisation of STEM (Science, Technology, Engineering and Maths). This has been attributed to educational policy in England which linked STEM “to a high demand in well paid jobs” (Ashton, 2023:149) and cost effectiveness in “publicly funded education in England” (ibid). Because of this STEM subjects were effectively placed in opposition to other curriculum subjects, particularly the arts, who were deemed to be at risk of marginalisation. The introduction of the STEAM agenda (integrating arts into STEM) has sought to address the “deeply entrenched” (ibid) divisions between STEM and the arts. However, tensions including the instrumentalisation of arts as a tool to benefit STEM subjects have been posited. Regarding art and design, Thomson and Maloy (2022:17) suggest that its integration with other curriculum subjects per se may prioritise “creativity and design thinking” but not attributes such as “aesthetics, cultural history and self-expression.” Also, it may be stifled due to the “‘risk averse’ nature of many schools.” If STEM and the arts are to be integrated, work still needs to be done to tackle the divide (Mejias et al., 2021:209), to enable an integration of STEM and arts that is pedagogically and mutually instrumental.

It is pertinent to note that the ACD rapid review (Thomson and Maloy, 2022) highlights concerns from researchers who consider there should be less focus on the transferable impact of arts subjects on other curriculum subjects and a greater focus on evidencing “learning within the arts disciplines themselves.” The position of this

inquiry is on the development of the art and design curriculum, rather than the transferable impact of the subject. However, it does not seek to exclude different curricula models, instead acknowledging that Primary Art and Design Subject Leaders (ADSLs) may either be working with a school curriculum model that integrates art and design with other subjects or as singular subject model.

Early indications from the current Labour government's 2025 Spending Review (Gov.uk, 2025) indicates a real-terms reduction of 1.4% for the Department of Culture, Media and Sport, over the next three years (Campaign for the Arts, 2025, Cultural Learning Alliance, 2025). Comparatively, funding for the Department for Education is increasing in real-terms by 1.5%, though the same department is ending funding partnerships for several cultural education programmes in 2025-26 (ibid). Countering these changes, is the government's plan to support the Creative Industries (UK Government, 2025). In terms of education, the Creative Industries Sector Plan (ibid:11) identifies that the development of skilled workforce requires "a curriculum in England that readies young people for life and work, including in creative subjects and skills." This statement has potential to pave the way for redressing imbalances between the arts and other curriculum subjects in schools due to epistemic issues created by, amongst others, educational policy.

However, the outlook for the arts sector and arts education remains in flux and entrenched issues will not be easily resolved. The consistent lack of national prioritisation for the arts combined with the ebb and flow of government policy has resulted in fluctuating expectations. For those researching arts education, Thomson (2024) perceives there are challenges due to policy makers being more focused on measurable outcomes. This narrower view of arts education research is more instrumental, focusing on singular benefits including impact on wellbeing, gains in the national curriculum core subjects, such as English, which are perhaps easier to evidence (Thomson, 2024). This view sits in direct opposition to an "authentic and self-directed enquiry" (Hay, 2022:2) which values the agency, interests and fascinations of pupils. For the ADSLs who are central to this inquiry, the external

influences of government change and policy and internal, school influences will be felt. How they navigate and manage these is of interest.

A call for educational research to be opened-up to “make room for researchers who are unbounded by the invented rules of humanist tradition and familiarity” is posited by Young et al. (2022:312). In response to the call and ongoing debates around arts education, this thesis opens-up educational research through an exploration of the possibilities of a localised primary art and design curriculum with a group of seven ADSLs from across England. It also challenges technocratic models of evidence-based education (Biesta, 2007) which prioritise research questions that focus on the “effectiveness of educational means and techniques” (ibid:5) as opposed to “what is educationally desirable” (ibid). For teachers whose practice is based on a *what works*, technocratic model, there may be limited opportunity to consider what research should *work for* and who should determine this and how it is “relevant for their own contextualised setting” (ibid). This thesis seeks to redress the balance by inviting ADSLs to engage in research and to consider how and who it can work for within their own school context.

Situated at the core of arts education in England, with a focus on the primary art and design curriculum, this thesis is a post-inquiry which deliberately resists rigid methodological prescriptions. Instead, adopting a post-methodological stance by drawing upon the work of scholars such as St. Pierre (2011) who argues for a deconstructive position on traditional research methods and an emergent methodology that is entangled with the world rather than applied to it. The use of the *posts* in this thesis presents an alternative model to “mainstream social science” which may be based on a hierarchical, structured and ordered state. According to Deleuze and Guattari (1987/2021) there is a distinction between two types of sciences, major science or royal science that reproduces, iterates and reiterates, and implies a fixed point of view, and minor science, that follows and that looks for something different. They analogise that major science is like watching the flow of a river from the bank, it is external and peripheral, whereas minor science is ambulant and nomadic. This thesis contributes to a growing body of non-linear, nomadic

conceptualizations of educational research and “minor (social) science” (Fox, 2024:1103), and emergent methodology.

Post-methods (Taguchi and Postila, 2024) are employed in this inquiry not as a fixed framework but as fluid, reflexive tools that open-up new possibilities for thinking-with and doing research differently. The “inherent perils” of “widespread adoption” of conventional approaches to research such as thematic analysis, can lead to “stagnation” (Camiré, 2024:5). In contrast postqualitative methodology “demands uncertainty” (Taguchi and Postila, 2024:320) and requires the *rhizome inquirer* to step aside from “fixed certainty” (ibid).

St. Pierre (2023:24) argues that postqualitative inquiry is not a methodology “as it does not tell you what to do”, instead it is about being experimental and creative. Though I agree with the notion of experimenting and looking for the *new*, in this inquiry I adopt the views of Taguchi and Postila (2024:240) who argue that wholly removing method from inquiry does not make sense as “knowledge production in any form will...always be an emergent method/ methodology”. Instead, they suggest using the term *post-methods*, an approach that I have implemented within this thesis through methods including rhizo-mapping, provocations and collag(e) rhizo-maps. An emphasis on “reading with effort” (St. Pierre, 2024:1602) informs postqualitative inquiry. As St. Pierre states, one should “trouble reading, to renew it, recast it, even to re-name it, so it can do different work” (ibid). Reading in this inquiry is multi-purposeful and transitional. Beginning with a review of literature in leadership in Entry 2, the reading is more reflective, considering what exists and what may be problematic and possible. In Entry 3 comparisons of literature pertaining to linear and non-linear views of curriculum and pedagogy are reviewed. The reading of philosophical and theoretical literature are recast in Entries 4 and 5 to inform the post-methods and processes employed in this inquiry. Within the later stages of the inquiry reading is put to work by plugging the data (Jackson and Mazzei, 2012, 2013) into Deleuzo-Guattarian concepts of *multiplicity/ies*, *becoming*, *assemblages*, *smooth and striated* and *knots* (Deleuze and Guattari, 1987/2021). These concepts have been selected through my reading to be recast in the context of primary art and

design subject leadership and curriculum development. A more detailed explanation of the different concepts is covered in Entry 5.

By breaking from existing discourse and reconceptualizing ways of doing educational research, concept in this thesis is also deployed as a means of reorientating the thinking (St. Pierre, 2019, 2021, Taguchi and St. Pierre, 2017) of the ADLS. By revisiting post-structural, philosophical texts and reactivating “their concepts in our problems today” (Dillet, 2017:4) new pathways can be created. What a concept is and does can change dependent on the discipline, with concepts being “deterritorialized and reterritorialized as they travel among disciplines, as they become transdisciplinary” (Taguchi and St. Pierre, 2017:644). Deleuze and Deleuzo-Guattarian concepts of *rhizome* and *nomadic* are reactivated within the thesis in multiple ways. Rhizome as a concept is applied to the structure of the thesis and post-methods of mapping, and the concept of nomadic is facilitated through a non-hierarchical, online, nomadic space where doing-data and data creation takes place.

Fox and Alldred (2023:93) highlight the tensions that may arise in applying the *posts* to research within the social sciences due to the “applicability of findings for policy and practice” and the need for relevant, accurate evidence that reflects the social world and challenges social injustice. Chave (2024), referencing Suzawa (2013), questions whether teachers, curricula and policies can embrace ambiguity and uncertainty rather than “merely tolerating or actively avoiding it” (ibid:75). This raises a potential issue for the inquiry when collaborating with ADSLs who are predominantly situated in spaces where structural linearity plays out through policy and curriculum. However, its stance is that the practice of teaching and teacher education should be innovating rather than replicating and this may be enabled through a postqualitative inquiry. As Adams (2021) proposes, by enabling the “new and unthought” (ibid: 403) and “making space for becoming” (ibid:402) a shared inquiry can enable mutual growth to “accommodate teachers’ *becomings*” (ibid).

WHAT IF?

Specifically focusing upon primary art and design education in England, this inquiry was undertaken over a period of ten months with a group of seven ADSLs by adopting post-methods to explore new possibilities for primary art and design curriculum content and development, the teaching of primary art and design, and leadership of primary art and design. It particularly focuses on schools who may be in stasis with their curriculum and are seeking to make changes. By doing so, it questions the following.

What possibilities will emerge for transforming the primary art and design curriculum when instrumental school measures are removed from the inquiry process, and a broader more situated view of curriculum and practice is adopted?

What might be possible if non-linear channels are opened-up for primary art and design subject leaders to engage in a community of thinking with theory-into-practice?

How will primary art and design subject leaders respond to philosophical, theoretical research and practice informed provocations designed to rupture and challenge their thinking?

By facilitating an online, nomadic space for dialogic-material interactions, what data and new knowledge might be created to inform future curriculum orientations and practice?

Might plugging philosophical and theoretical concepts into the data do “different work” (St. Pierre, 2024:1602) and decentralise more traditional, technocratic notions of educational research practices?

What possibilities might emerge for developing a non-transactional model of continuous professional development for primary art and design subject leaders?

SYNOPSIS

Entry 1 theoretically positions the inquiry in the writings and concepts of Deleuze and Guattari (1987/2021) and contextualises the *rhizome inquirer*. This framing complements the post-methodological positioning of the study by disrupting linear research designs and embracing a more responsive, situated, and generative form of inquiry.

The role of the ADSL is viewed through a critical lens in Entry 2, by considering the changing landscape of educational policy and statutory measures in England's schools. Research into middle leadership and art and design leadership are reviewed and highlight the state of flux ADSLs may encounter. The provision of continuous provisional development (CPD) for ADSLs including accessibility and types of CPD available are also examined. This is followed by a focus on the impact of school leadership models on the roles and responsibilities of the ADSL. Research into autonomy, agency, responsabilisation and care are also examined through the ecological model of Priestley et al. (2015) and ethic of care (Gilligan, 2014; McLeod, 2017).

In Entry 3 curriculum is critically viewed in relation to England's government led prioritisation of a knowledge rich curriculum and contested views of knowledge in art and design education. Possibilities of localising an art and design curriculum that pays heed to what matters to the learner (Atkinson, 2017) and looks to prepare pupils for the future (Atkinson, 2017, 2024) is explored through themes including place, social and cultural perspectives and learning with and about contemporary art. Through the concept of *becoming* (Deleuze and Guattari, 1987/2021) pedagogy, teacher and curriculum are considered and the possibility of a curriculum structure that is rhizomatic, resists hierarchy and challenges traditional boundaries and dichotomies (Kennedy, 2012, Sellers, 2013).

In Entry 4 the process of the inquiry is outlined and justified, including ethical considerations and the adoption of post-methods of digital rhizo-mapping,

provocations and collag(e)d rhizo-maps and in Entry 5 the theoretical concepts deployed in the reading and analysis of the data are explained.

In Entry 6 the processes of doing-data (Myers, 2017) and data creation are narrated, presented and analysed. Doing-data (ibid) is used to describe the actions involved in creating the data, by using digital tools, through dialogic interactions and the use of physical materials. Data creation describes the data that resulted from the act of doing-data. “Doing data differently” (Burnett et al., 2021:124) invites those who are doing-data to create in verbal (dialogic) visual (digital rhizo-mapping) and embodied ways (connecting mind, body and digital tools).

To limit analysis through interpretive approaches such as coding and categorising, the data is read by plugging it in to theoretical concepts. The aim, to disrupt “traditional qualitative research” by “cutting in” to the data “see what newness might be incited” (Jackson and Mazzei, 2013:262).

Limitations, concluding comments, contributions to new knowledge and future possibilities are considered in Entry 7.

ENTRY 1: MILIEU

1.1 we always begin in the middle of something

We always begin in the middle of something. And we only create in the middle by extending lines that already exist in a new direction or branching off from them (Deleuze, 2007: 216).

This inquiry begins in the middle. Not a traditional middle like a fairy tale, which has a beginning (at the start) a middle (in the centre or thereabouts) and an ending (after the middle). Rather it is created from a middle starting point from where it forms an acentric and nonlinear growth (de Freitas, 2012) enabling a meandering but purposeful exploration of what already exists, and what may be possible and always becoming. It begins in the middle of educational policy and discourse around subject leadership and art and design education and the wider arts sector, and centres upon those who are likely to be situated in the middle tier of primary school leadership, the art and design subject leaders.

Young et al. (2022:313) highlight the dominance of linear thesis structures which can be difficult to bypass partly due to the mass of how to guides “peppered with neo-liberal thinking and focussed on outcomes.” In contrast, this inquiry is presented as a rhizomatic, non-linear structure. Rhizomatic derives from the Deleuze and Guattari (1987/2021) concept of rhizome, a plant which send out shoots that in turn can create the root system of a new plant. A rhizome “has neither beginning or end, but always a middle (milieu) from which it overflows” (ibid:22). It is not an object of reproduction, rather it can connect any point to another point though these will not necessarily be similar in trait. Reproduction or mimicry is considered a “very bad concept since it relies on binary logic” (ibid:10).

Deleuze and Guattari (1987/2021:23) liken a rhizome to a book made up of plateaus, a multiplicity connected to other multiplicities, “each plateau can be read starting anywhere and can be related to any other plateau”. Similarly, this thesis is a rhizome composed of entries and sub entry points (Masny, 2013), separately written, yet connecting and relating at times to one another, each forming their own middle with

potential for further growth and branching off. Some will connect to other entry points, some may reach a natural end, with others *becoming* and opening-up the reader to new possibilities.

Like a rhizome, this inquiry “pertains to a map” (ibid:22). If imagined as a multi-fold map this inquiry when folded would reveal traces of pathways not yet connected but when unfolded would reveal the traces of existing and new pathways, some interconnecting, some not, some leading to identical exit points and some not. Some of the pathways will continue to evolve and grow forming new maps, others coming to a finite “dead end” like a rhizome which “has been obstructed” (ibid:14).

According to Deleuze (1999:38), the definition of writing can be considered three ways, “to write is to struggle and resist, to write is to become, to write is to draw a map”. In rhizomatic writing, language may be stretched to interrupt and rupture ways of thinking where new vocabularies are created, breaking the constraints of the dominant or major language. Such techniques are utilised to transfer “the meaning-making power to the readers, challenging them to shape and reshape their understandings as they read” (Grellier, 2013:84) and to interweave their daily experiences with points they see within the text. By connecting or conjugating “minority elements” one can invent a “specific, unforeseen autonomous becoming” (Deleuze and Guattari, 1987/2021:124).

Grellier (2013:84) notes the constraints of paper journals in enabling rhizomatic texts which may challenge the reader to reshape their understanding by “interweaving nodes from their daily experiences” with nodes in the text. Using numbered nodes in a text is not intended to convey a particular order or structure but provide markers to suggest “pathways which might connect, and chasms which separate them on the rhizomatic map” (ibid). Similarly to Grellier I have numbered and named the entries and sub entry points in this thesis. This is not intended to imply a linear reading order or hierarchical structure. Instead, it serves as a navigational device, allowing the reader to trace potential pathways through the text and by drawing their attention to connections and differences. This is also facilitated through the cross-referencing of entries and sub-entries.

This thesis introduces new terminology where existing language boundaries cannot be clearly defined and where existing sole concepts and meanings merge to define a new iteration. It experiments with non-linearity to break through the constraints of 'traditional' thesis structures by using entry and sub-entry points and presenting data in the form of maps and dialogue. Whilst being offset with sections of linearity which reflect the context of the writing, such as structural aspects of educational policy and practice.

1.2 becoming *rhizome inquirer*

A *rhizome researcher* starts in the middle, allowing the research to lead them. Always becoming, they remain open to "new potentialities" that can break different "types of binary thinking" (Clarke and Parsons, 2013:35). For the educational researcher becoming *rhizome researcher*, involves the use of rhizomatics to facilitate research through "multiplicities that arise" (ibid) rather than through those which are pre-planned. As a metaphor, rhizome may present as non-linear thinking and differs to the "traditional, arborescent 'linear thinking' which can dominate ones "understanding of learning and teaching" (Filho and Tillmans, 2023:7). My intent is to think differently about the process of research, employing rhizomatics to play with the structure of the inquiry and doing-data differently in response to more rigid methodological prescriptions. Though pre-planning was integral to this inquiry, from gaining ethical consent to organising meetings with the ADSLs, the intention was to seek opportunities to conduct an inquiry within looser parameters whenever and wherever possible.

In this inquiry, I am becoming *rhizome inquirer*. My adoption of this new term instead of *rhizome researcher*, has been adapted from the definition of *inquiry* from Dimitriadis (2016:143), as one who carries out "investigations into how we might think, act, and be different in the world," and suggests an emergence of the new. I also equate this to Uprichard's (2008) notion of *being and becoming*, constructing the role of the rhizome inquirer both in the present and as part of an ongoing process towards thinking and acting differently about research into practice.

Drawing upon the concept of rhizome (Deleuze and Guattari, 1987/2021), Clarke and Parsons (2013:39) suggest different perspectives that “emerge from thinking as a rhizome researcher” [inquirer]. Within the context of this inquiry and in terms of the thinking and actions of myself as rhizome inquirer, and with the ADSLs, the following perspectives are considered,

Assemblages: According to Deleuze and Guattari (1987/2021:24), “an assemblage in its multiplicity necessarily acts on semiotic flow, material flows and social flows simultaneously”. Shifting from the notion of “binary oppositions and hierarchies” (Clarke and Parsons, 2013: 39) and “deliberately seeing things and people around you with intentional equality, respect, and presence” (ibid:40). The rhizome inquirer and ADSLs in this inquiry are seen as equal, coming together in a non-hierarchical, online space, communicating through spoken word, gestures, images and maps and by making and unmaking multiple forms of data that will grow and expand.

Nomadic: Nomadism is fluid, focusing on movement, becoming and inhabiting spaces which are in constant flux and transformation. A nomadic space is open to experimentation and new ways of being and thinking divergently (Gorodetsky and Barak, 2016). An online, nomadic space of constant becoming is facilitated in this inquiry to enable the rhizome inquirer and ADSLs to inquire together in a non-linear, non-hierarchical space where the opportunity for experimentation and fluidity of thought and action can be enabled and encouraged.

Deterritorialization. A rhizome inquirer asks difficult questions that may challenge “educational hegemonies” (Clarke and Parsons, 2013:40). Within each micro-E(e)vent my role may be compared to a provocateur (Pangrazio, 2017), mindfully provoking the ADSLs through theory, research, art pedagogy and art-based practice, aimed at deterritorializing more familiar notions of the primary art and design curriculum and leadership. Deterritorialization “has degrees and thresholds” and “has reterritorialization as its flipside or complement.” It is perceived as a “positive power” (Deleuze and Guattari, 1987/2021:62). The introduction of provocations in the inquiry may result in curriculum modifications being made by the ADSLs. These could deterritorialize existing external or internal thresholds and expectations therefore

enabling a reterritorialization of practice within their school context. Equally, actions considered by the ADLSs may not result in change, but the opportunity to think through the possibilities is central to this inquiry.

Different Affects. This perspective focuses the rhizome inquirer on “research aspects that are sometimes ignored (different affects)” (Clarke and Parsons, 2013:40). In this inquiry the different affects constitute the primary art and design curriculum and subject leaders of art and design.

ENTRY 2: LEADERSHIP

This entry begins with a review of research centred around middle leaders where ADSLs often find themselves situated. It explores the complex, often shifting nature of the role and the significance of school culture. Moving into a less rich bank of research specifically on art and design subject leadership, the work of Cera (2013), Gregory (2014, 2017, 2019) and the findings of the Researching Arts in Primary Schools (RAPS) project (Thomson et al., 2025) are considered. The impact of government led reforms and subject reviews on subject leadership and subject teaching and learning, and the provision and accessibility of continuous professional development (CPD) is critically examined. School leadership models, with a specific focus on distributed leadership, and how they shape the roles and responsibilities of the ADSL are reviewed. Followed by an examination of the role of the art and design subject leader in relation to autonomy, agency, responsabilisation and care through the ecological model of Priestley et al. (2015) and ethic of care (Gilligan, 2014, McLeod, 2017). Consideration is given to how leadership responsibility can shift its associations with neo-liberal responsabilisation and individualism and be reimagined and reframed around moral practice and as a relational disposition.

2.1 middle leadership

Curriculum subject leaders in England's primary schools tend to fall into the category of middle leader though the distribution and status of subject leadership varies between school contexts (Spillane, 2005a; 2005b, Spillane and Orlina, 2005, Hammersley-Fletcher and Kirkham, 2007). Field (2002:459) generically defines subject leaders as "teachers who have responsibility for aspects of a subject...or a subject within a larger faculty." Similarly, Hammersley-Fletcher and Kirkham (2007:423) define a middle leader in a primary school as a teacher who has "responsibility for an aspect of the school's remit (often related to a curriculum area) but are not part of the senior management of the school."

Textbooks, guides, training programmes on middle leadership, whether generic or subject specific are plentiful, however research into middle leadership though of

interest is still relatively low in comparison to other topics focusing on educational leadership. For instance, York-Barr and Duke (2004) conducted a review of literature from 1980 to early 2000 relating to teacher leadership. Both empirical and non-empirical literature was reviewed but they concluded that few of the empirical studies were theoretical, recommending the continuation of inquiry into teacher leadership. A later global analysis of empirical and non-empirical literature between 1990 and 2017 was conducted by De Nobile (2017, 2018) who searched databases including ERIC, A+ Education, EBSCO, JSTOR and Informit. De Nobile (ibid) identified patterns in volumes of research output. For example, published research from 1999 to 2007 was greater than the period between 2008 and 2016. Conclusions were that this could have been due to devolution and increased accountability in schools, with senior leaders delegating more responsibility to their middle leader, exemplifying how political agendas can impact on research output. Overall, like York-Barr and Duke (2004), it was concluded that the concept of middle leadership remained under-theorised.

Harris et al. (2019) searched solely for peer reviewed articles on middle leaders/ leadership between 2003 to 2007 and between 2008 and 2017, using the EBSCOHOST, Web of Science and SCOPUS databases. They found that the later literature, such as the work of Leask and Terrell (2014) suggests that “middle leaders play a pivotal role in securing better learning outcomes for students” (Harris et al., 2019:259). In the literature that focused on leading from the middle it stressed the importance of the middle tier “within any organisation, system or structure, to generate positive change and improvement” (ibid). Overall, the scoping exercise revealed a particular focus on the roles and responsibilities of middle leaders and a dominance of qualitative research methodologies comprising mainly of narratives centred around practice. Most of the UK research methods fell into the categories of mixed methods, case study, state of field and thought pieces. They recommended a focus on more complex methodologies and empirical work that “contributes to a deeper, validated, and contested vantage point on middle leaders/leadership in

schools” (ibid:271) questioning whether there has been a “significant gain in empirical understanding or a demonstrable contribution to knowledge” (ibid:272).

Both Harris et al. (2019) and De Nobile (2017, 2018) note that studies of middle leadership are predominantly focused on descriptive generalised accounts. De Nobile (ibid) posited that more sophisticated, larger scale studies with more complex methodological designs are needed if the knowledge base on middle leadership is to include any significant and serious consideration of impact and effectiveness.

This inquiry seeks to address some of the recommendations made by Harris et al. (2019) and De Nobile (2017, 2018) by shifting the focus of research into middle/subject leadership to a more complex methodological design by using post-methods underpinned by post-structural philosophy and theory.

2.2 school culture

Primary schools in England vary in size and so teachers particularly in small primary schools may carry multiple responsibilities, whether that is leading one or more subject or area of responsibility (Hammersley-Fletcher and Kirkham, 2007, Humphreys and Rigg, 2020). For example, an ADSL leading both the subject and another subject or a key stage or taking responsibility for other school priorities such as a pastoral lead role. The combinations are countless and multifaceted. This dynamic presents a complex interplay between teachers leading different subjects and leading each other and how this is managed and facilitated within school. The consequence may result in a hierarchy within subjects where greater status is afforded to some more than others.

According to Hammersley-Fletcher and Strain (2011:876)

A leader in a leadership role at any level in a school or other organisation acts at points of intersection between his/her own history as a person and the history of the institution made evident in the school’s distinctive ‘culture’.

This implies that school culture is a signifying factor in how leaders will enact their role within their school setting. Furthermore, Deal and Peterson (2016) note that school culture is identified as a decisive factor in school improvement. They identify that there are different definitions of school culture with terms such as shared beliefs and values, ethos and customs being commonly used. For example, Wilson Heenan et al. (2023) defines school culture as

the personality of a school, or the underlying norms and values that shape attitudes, patterns of behaviour, and expectations of stakeholders in the school (ibid:5)

Complexities may arise when school leaders seek to change a school's culture as identified by the research of Nehez and Blossing (2022). Drawing upon "practice theory" and "theory of practice architectures" (ibid:326) their research into school leadership explores the complexities and challenges of changing school culture. Through observations of joint leadership meetings, group interviews and leaders' reflective journals their analysis focuses on the practice as opposed to the categories of culture. They determine that the transformation of existing school cultures requires a deep understanding of culture and research which focuses on improvement practice and propose further research into the internal and external factors that impact on improvement work. Of note is reference to the influence of external thresholds such as social-political control that shape the educational discourse, with some leaders having to implement something they did not believe in. Apple (2013:23) cautions that schools can recreate inequality through a dominant culture, which promotes "cultural and ideological hegemony" with external factors such as accountability and government agendas contributing to this. This view was also mirrored in the work of Hammersley-Fletcher and Strain (2011) who, in considering the middle leader questioned the development and purpose of their role and whether they were exercising agency or merely acting as agents of government change. In terms of the latter this may result in a school culture that does not grow from within, rather it becomes a culture which is a result of being done to.

For art and design education in primary schools the role of school culture has particular significance as the findings of the RAPS project (Thomson et al., 2025) suggest. Through cases studies of forty arts-rich school in England, the inquiry surmises that arts-rich schools have an embedded school culture that supports and promotes the arts. They are notable for the “depth and density” (ibid:6) of their arts leadership and have “particular visions, values and moral purposes which work against the dominant policy grain” (ibid:17). Within the wider discourse of the arts where a narrower view of arts education research is more instrumental and policy makers are more focused on measurable outcomes, (Thomson, 2024), these schools exemplify what is possible. For ADSLs who lead in schools where the school culture is focused on priorities other than the arts, this may be implications for how and what they can implement and change.

2.2 primary art and design subject leadership

Much of what has been considered thus far specifically focuses on academic research into middle leadership. This sub-entry moves into the domain of art and design leadership. Despite the views of De Nobile (2017, 2018) and Harris et al. (2019), that academic literature on middle leadership remains of interest, there is limited research in the field of primary art and design leadership within England. This is considered within the entry as well the impact of government reforms, policy and art and design subject reports. Attention is also given to reviews and research undertaken in England and internationally, that suggest that initial teacher education (ITE) has a role to play in the preparation of future art and design subject leaders.

Cera’s (2013) US based research involved the analysis and coding of a hundred articles in two US academic journals, *Studies in Art Education* and *Art Education*, using the key term *leadership* to search. No distinction in the search was made between primary and secondary art and design leadership. Though restricted in scope to two journals, Cera (2013) found there was limited scholarship on art and design leadership in classrooms or schools and those that mentioned or described leadership issues in art and design education did not provide empirical or in-depth

analysis. Much of the literature focused on the “notion of professionalizing teaching” (ibid:96) with two of the articles examining the need for teacher leadership skills development in art and design within pre-service courses.

Cera (2013:101) concluded that there is a need for preservice teacher training to include teacher leadership preparation in art from “K to 12” (pupils aged 5-18) which encompasses “teaching about the culture of schools, school reform efforts, professionalization, and empowering teachers”. They further highlighted the challenges that beginning [or *becoming*] art and design educators [*and leaders*] may face. Those with a desire to be agents of change may find “they are encouraged to take the path of least resistance” (ibid:95) due to existing practices which are already instilled within the “institutional culture of the school” (ibid).

Gregory (2017) also identified that issues related to primary art and design subject leadership development could originate from trainee teacher’s preparation to teach and lead art in pre-service/ initial teacher training courses. Gregory’s editorial (2017) addresses concerns about the reduction in time being allocated to training England’s primary school teachers in readiness to teach art and design, and in turn expresses the frustrations and concerns of art and design educators who have limitations placed upon them. It concludes that provision across courses will not only vary in terms of time but also content, something Gregory (2014, 2017) notes was a challenge when gathering information on course content for a survey of art and design provision in ITE. A draft publication by Thomson and Vainker (2022:17) based on thirty-one questionnaires and interviews of primary ITE providers both in England’s universities and Teach First shares similar findings to Gregory. On average the teaching of visual art in primary ITE provision equated to six hours across a PGCE course, ranging from 3-4 hours to 11-12+ hours. However, they did find that time available for arts subjects on undergraduate courses was considerably more and there was often an option to study an arts-based module. The bridging of those who study an arts-based module as part of their primary ITE training and move into the ADSL role is not evidenced in the findings but would be of interest for future inquiry.

As a response to the ongoing marginalisation of the arts in primary education and highlighting the need to examine and elevate examples of strong arts-based practice in primary schools, the RAPS project (Thomson et al, 2025) was published. The findings of the inquiry identify that although all primary schools in England have arts leads few have specialist arts staff who have been trained or are qualified in a particular art form. In the RAPS' schools the key to success was the selection of "knowledgeable and skilled arts specialists" (ibid:46) most of whom were middle leaders. Pedagogical Content Knowledge (PCK) which brings together both "art form content and pedagogical knowledge" (ibid:45) was identified as something that specialist arts teachers would possess. Though the report notes that specialist arts staff can lead on CPD with other staff to build expertise across staff, the issue comes back to those schools who have ADSLs who are not received specialist training or do not hold an art and design qualification. The need to be upskilled through the provision of high quality CPD is paramount but findings from The All-Party Parliamentary Group (APPG, 2023) found that only one in three of ADLS felt fully supported to attend CPD by their schools. A key issue therefore remains, that many ADSLs lack formal training or qualifications in art and design, and there is a need for effective and sustainable professional development. This is further exacerbated by inconsistent understanding and interpretations of what the role of an ADSL entails. The next sub-entry examines the external influences of government reforms and reviews that can impact on the teaching and leading of primary art and design.

2.2.1. government reforms and reviews

Since 2019 ADSLs in England have found themselves with an increased level of responsibility and accountability. This is primarily due to the revised Office for Standards in Education, Children's Services and Skills (Ofsted) inspection framework for schools in England which was implemented in September 2019. This was in response to concerns about the narrowing of the curriculum which Ofsted (2019a) define as "the real substance of education." The inspection framework is applicable to local authority-maintained schools and academies, non-association

independent schools, further education and skills providers and early years settings In England.

From 2010 to 2019 the emphasis on school accountability in England's schools, measured against maths and English statutory test outcomes at the end of Year 6 had marginalised the foundation subjects (Irwin, 2018). The National Society for Education in Art and Design (NSEAD) 2016 survey report identified the impact on the teaching of Art and Design in England's primary schools due to increased accountability and prioritisation of statutory Standard Assessment Tests (also known as SATs) at the end of Key Stage 2 (Year 6). They highlighted the negative impact on the amount of time allocated to the subject within the preceding two terms before the tests were undertaken.

National curriculum tests at key stage 2 have negatively impacted on the time allocated for art and design in primary schools. The reduction in time allocated for art and design in the two terms before key stage 2 tests is greater in state schools than in independent schools (NSEAD, 2016:2)

During this period of accountability, Ofsted conducted a survey of Art, Craft and Design resulting in the publication of *Making a mark: art, craft and design education 2008-11* (Ofsted, 2012:2). Within the report they evaluated the strengths and weaknesses of art, craft and design education in schools and colleges in England. Numerous references (42 in total) were made to subject leaders throughout the report, a group which made up a quarter of those whose teaching was observed. Best practice in primary schools was "promoted by energetic subject leaders" who were also identified as "strong teachers" (ibid:3). The remaining three-quarters were identified as non-specialists with only a small minority judged to be effective teachers. Though there was a correlation between subject leadership, a positive attitude to the subject and strong teaching, the less effective teaching of non-specialists may have implied a lack of opportunity for the ADSL to have an impact beyond their classroom.

A further strand to the government inspectorate (Ofsted) was the introduction of a subject inspection, known as a *deep dive*. Its purpose is to "form an accurate

evaluation of how education flows from intention to implementation to impact within a school” (Ofsted, 2019b:6). For primary schools in England this may include a deep dive into one or more foundations subjects where a significant part of the process would include a discussion with the subject leader. For the ADSL this situates them back in the centre of accountability with school leaders and government inspectors.

Since Autumn 2024 ungraded inspections have been introduced by Ofsted (2024) and only graded inspections will include a subject deep dive. The guidance sets out the following for graded inspections as follows.

Deep dives gather evidence of the curriculum within a certain subject, to build an understanding of the curriculum in the school as a whole. They encompass a range of activities, including:

- talking about the curriculum with leaders
- joint visits to lessons
- work scrutiny
- talking to and observing pupils in addition to joint visits to lessons
- discussions with teachers (Paragraph 246)

Whereas for ungraded inspections the guidance states

inspectors will carry out some of the activities, but will do so more flexibly to reflect the focus of these inspections (Paragraph 247)

When evaluating the quality of education

Ofsted inspectors will form a top-level view of the curriculum through conversations with the leaders (including trust leaders) responsible for curriculum in the school (Paragraph 244).

This places the ADSL in a state of flux, shifting from a more prominent position within the deep dive process to one where their contribution is less determined.

This has potential implications for their capacity to enact the role within school if the level of accountability is reduced.

2.2.2 Ofsted research review

The principle behind curriculum subject research reviews by Ofsted (2021) is to “support and inform those leading the thinking on subject education.” The research which informs the reviews is selective and aligns with Ofsted’s “principles for a quality education.” It is not an extensive broad scoping review, rather a position paper which presents a one-point perspective which aligns with a specific educational discourse.

The Ofsted research review of art and design (2023a) frequently uses the term subject leaders (29 in total) but a search through the references indicates that no research material was cited that specifically relates to leadership of the subject. This could be considered twofold, highlighting what has previously been noted, a lack of empirical evidence in this field or that there was insufficient research which aligned with Ofsted’s discourse on subject leadership. Ambiguous phrases are used, proposing that subject leaders need to have “some sort of idea” about what is “cumulatively sufficient” and “collectively enough.” Time for the subject within the school timetable is also highlighted with school leaders being prompted to consider if they allow “enough time” for the subject. These vague and low aspirational terms appear to jar with the expectation that the curriculum is of a high quality. Use of the terms “curriculum designers” alongside “subject leaders”, and in parts “curriculum planners” are employed. Using differing terminology but implying the same role it suggests that the art and design curriculum may be designed by those who are non-subject leaders or those who are subject-leaders. This could lead to curriculum stasis, with teaching staff being given a curriculum to teach, but no further development in the subject. Or for ADSLs leading a curriculum that they have not designed or been involved in designing, this may have implications for what they can change and implement.

Several references to the specific actions of the subject leader and curriculum designer are outlined in the Ofsted research review (2023a) such as making decisions about which areas of making to include in the curriculum. In contrast “the vastness, plurality and richness of the subject” (ibid) is seen as a potential challenge for those leading the subject. Somewhat contradictory, a top-down, less autonomous approach is proposed suggesting that school leaders can mitigate the challenges “by making clear decisions, based on subject-specific reasons, about what to include in the curriculum” (ibid).

From a government inspectorate perspective, the positionality of the ADSL and their role in curriculum design and planning lacks clarity. This highlights the need to understand who is making decisions about the planning of the primary art and design curriculum, what knowledge do they bring to the process and what potential impact this may have. This also has implications for the types of continuous professional development ADSLs have access to or would like to have access to, and how it supports their development as a subject leader. The next sub-entry examines forms of continuous professional development that ADSLs may access and potential barriers to their engagement.

2.3 continuous professional development

Historically, research findings and academic literature indicate that primary teachers tend to view themselves as “lacking in the necessary knowledge, skill and confidence to teach a full arts programme” (Irwin, 2018:21), and this has been a continuing picture on a national and international scale (Alter et al., 2009; Laird, 2012; Pavlou, 2004 and 2015, Gregory, 2019). The issue of CPD for ADSLs was raised over a decade ago by Ofsted (2012:33) which identified “there has been a near-absence of any appropriate subject training for subject leaders in primary schools.”

In their 2016 survey the NSEAD (2016) recommended that all primary teachers and teachers of art and design should have access to high-level, research-informed professional development programmes’ (ibid:5). The findings identified that 55% of

ADSLs rarely or never attended art and design CPD sessions and that only 31% of teachers in state schools received annual art and design CPD. Similarly, a recent inquiry by the All-Party Parliamentary Group (APPG, 2023) reveals little improvements in CPD provision for primary ADSLs and teachers. During the period of Spring 2020 and Spring 2023, they found that 90% of primary art and design leads (two thirds of all primary teachers surveyed) were most likely to attend CPD in their own time, with one in three of all participants stating that they were fully supported to attend CPD by their schools. Out of the 675 primary teachers who were surveyed 21% had never attended any subject-specific art and design CPD (a 10% downward trajectory compared to the NSEAD 2016 survey). Overall subject specific CPD for art and design was patchy but there had been a slight improvement in available CPD for primary teachers since the NSEAD 2015/16 survey (NSEAD, 2016). The impact of the COVID 19 pandemic and more access to online learning, and Ofsted's deep dives were seen as likely contributors to this increase.

Though the COVID 19 pandemic had negatively impacted on professional opportunities for primary teachers to attend in person art and design CPD and to network with other professionals, opportunities for distance learning had been more readily available. For example, resources from artists, galleries and educators could be accessed by teachers to use with their pupils. A range of providers were also being accessed by primary teachers for CPD, including arts organisations, museums and art galleries, specialist consultants and subject associations. However, the APPG (2023) found that the percentage of teachers attending CPD with these providers was in stark contrast to a far higher percentage of teachers who wished to attend the CPD. Ten plus years since the Making a Mark report (Ofsted, 2012) and similarly to the APPG (2023) inquiry, the Ofsted (2023a) research review is still highlighting that school leaders “can support teachers and subject leaders with sufficient training and support that is appropriately attuned to the curriculum.”

Changes in England's government policy and agendas have seemingly coincided with an increase in provision of CPD for art and design including those using the language of Ofsted as incentive and criteria for their CPD content. For example, Arts

Council England (Parker, 2023) funded the Bridge network from 2012 to 2023, whose remit was to connect the cultural sector with the education sector and develop networks of cultural provision across England. Through their offer to schools they provided continuous professional development though this was primarily driven by government agendas and initiatives such as Artsmark and preparing for an Ofsted subject deep dive. The Bridge organisations have now ceased and as Parker (2023:11) attests,

for the first time in over 40 years, cultural learning has no form of infrastructural support that explicitly recognises the need for linkage between the cultural and education sectors.

Whether there will be a replacement for Bridge organisations and a localised connecting of education and cultural sectors is unclear at present, but Arts Council England's National Delivery Plan for 2024-27 (Arts Council England 2025) indicates investment in music-based projects such as In Harmony and Youth Music, as well as the National Centre for Arts and Music Education. Organisations that establish partnerships between arts organisations, artists and educational institutions at a local level have an even more critical role in ensuring that the gap between arts and cultural learning is kept open and continues to evolve.

2.3.1. government led leadership programmes

In view of the APPG inquiry (2023) and the Ofsted (2023a) research review, this sub-entry critically reflects upon the CPD available to ADSLs through government led leadership programmes, exploring their intended impact and how they support the development of the ADSL's role and practice.

Since the late 1990s guidance and training for subject-middle leaders have been introduced through a range of UK government led initiatives. Subsequent government initiatives in the form of training programmes followed: the National College of School Leadership *Leading from the Middle* Programme (2003-2009) and the *Middle Leadership Development Programme* (MLDP) which was piloted and

rolled out between 2009 and 2012. The research report on the MLDP (Wilson and Purchase, 2014a 2014b) was particularly dominated by the school effectiveness agenda, highlighting how the programme helped leaders to manage change and employ approaches to reduce the performance gap, and to make better use of data. Much of what was evidenced related to the individual leaders and their own school context, however half of those surveyed were positive about the collegial aspect of the programme particularly as it enabled time to share ideas and experiences with others. The sense of isolation in their role and the opportunity to talk constructively with other teachers was also highlighted as a positive. The importance of being able to network and learn from others was rated highly on the survey.

The MLDP was subsequently replaced by the *National Professional Qualification for Middle Leadership* qualification and more recently this has been superseded by specialist *National Professional Qualifications* (NPQs) funded by the Department for Education in England. The *Leading Teaching NPQ* (Department for Education, 2023) promotes the qualification as a course for teachers and middle leaders who have or want to have “responsibilities for leading teaching in a subject, year group, key stage or phase”. Selected government approved providers offer the training with a tightly structured framework that sets out what “knowledge, skills, and behaviours” (Department for Education, 2020a:4) will be developed by teachers who engage with the NPQ. Of interest to this inquiry is section four (Subject and Curriculum) of the framework for Leading Teaching (Department for Education, 2020) which states that “the potential content of many subjects (especially literature, humanities and arts) is contestable and requires thoughtful, sustained review and engagement with that subject discipline” (ibid:14). Yet the references to research that inform the section on Subject and Curriculum are bereft of any arts-based research, instead focusing on the current agendas of learning, memory, and cognition, principles of instruction (Rosenshine, 2012) and subject specific materials related to Phonics, mathematics and science.

The structure and delivery of middle leadership and training programmes and qualifications are at risk of creating a one size fits all model, leading to an orthodoxy

constrained by accountability demands (Cranston, 2013). Consequently, effective leadership will be built upon evidence of “compliance and recognition” (Hammersley-Fletcher and Strain 2011:881) aligned with government agendas and correspondingly, headteachers.

This inquiry addresses the issues of orthodoxy and accountability by considering what possibilities might emerge for developing a non-transactional model of continuous professional development for primary art and design subject leaders informed by theory and research. Building upon the findings of the MLDP report (Wilson and Purchase, 2014a, 2014b) report and the positive response to the collegial aspect of the programme, this inquiry will deploy non-linear channels to open-up a space for ADSLs to collaborate in a community of thinking with theory-into-practice.

2.3.2. subject association continuous professional development

Subject associations, such as the NSEAD provide ADSLs, teachers of art and design and art and design educators with specialist support and guidance including amongst others the Primary Art: Ask NSEAD Video Resource Library (2025). With the increase in social media platforms more opportunities and spaces for training, professional discussions, collegiate support, and the exchange of ideas have opened-up, such as The Primary Art: Ask NSEAD Facebook group. Regional networks including Arts Education North West (AENW) and Somerset Partnerships Arts Education Agency (SPAEDA) enable art and design educators to come together to make social and professional contact, to share and learn skills, and to make connections on a regional and national level. Undoubtedly these regional groups provide a valuable space for those who have a shared belief in the value of the subject and wish to professionally develop their knowledge. It should be noted however, that access to these networks is self-selecting rather than through the support or directive of a school.

For ADSLs the need for CPD may be twofold, developing their own subject and pedagogical expertise and their knowledge of leadership. Lambert (2014:161) in their

exploration of subject teachers in knowledge-led schools, suggests that subject leaders are often isolated and “bombarded” with continuous professional CPD based on generic themes. Similarly, Apple (2013) cautioned that corporate led CPD was often underpinned by a particular philosophy and attached to a specific curriculum resource. As such, schools could be seen as lucrative market to tap into. Lambert’s (2014) proposal that subject specialists need the opportunity to explore the “school subject (aligned to educational goals and purposes)” (ibid:161) and its relationship with the “wider academic discipline (aligned to research and knowledge creation)” (ibid) is still relevant and applicable today.

If growing leaders of art and design is integral to the future of the subject, then the opportunity and time afforded to ADSLs for CPD is a necessity. The purpose and intent of the CPD, the provider and the impact of the provision are all contributing factors to the ADSLs capacity to lead the subject and transform the curriculum with understanding, knowledge and vision. Taking this into consideration, this inquiry will consider what possibilities might emerge for developing a non-transactional model of continuous professional development for primary art and design subject leaders which is theoretically, research and practice informed.

2.4 distributed leadership

Leadership models within schools and how these may influence and impact the role of the ADSL are considered in this sub-entry. As research into models of school leadership are wide ranging, the distributed leadership (DL) model will be considered as one which is “likely to lead to and sustain teacher commitment” (Day, 2004:429).

Spillane (2005a:384) defines leadership as being “activities tied to the core work of the organization” and in turn these activities influence or are understood as intended to influence the “motivation, knowledge, affects and practices” (ibid) of organization members. Distributed leadership is less about multiple individuals being responsible for leading within a school, but rather it is about leadership practice, the “interaction between people and their situation” Spillane (2005b:144). It is considered less hierarchical, and status led and is characterised by “a form of power which can be

exercised by anyone in the organisation” (Bush and Glover, 2012:22). The National College for School Leadership in England endorsed the use of distributive leadership (NCSL, 2003, 2004) and the non-statutory National Standards for Excellence in Headteachers (2015), presented DL as a preferred model for leadership. In contrast the updated Headteachers’ Standards (Department for Education, 2020b) notably do not reference distributing leadership, rather it stipulates that headteachers need to “ensure staff are deployed and managed well with due attention paid to workload” suggestive of a top-down approach to leadership.

The effectiveness of DL however is subject to different contexts and factors. Earlier work undertaken by Spillane (2005b:149) noted a lack of empirical evidence demonstrating the impact of distributive leadership on increased achievement outcomes for pupils and the promotion of “instructional improvement.” Whereas Bush and Glover (2012) concluded that head teachers ultimately determine what leadership is distributed and how. They identified how a distributive approach was more likely if attributes such as “responsibility without intrusion” (ibid:34) and “high levels of trust and shared values” (ibid) were present. Similarly, Cranston (2013) expressed that school leadership with professional responsibility is a continual journey and like Bush and Glover (2012), determined that it is the role of school leaders is to empower others by adopting distributed, shared, and multiple leadership roles. Work undertaken by Deal and Peterson (2016:13) claimed that for distributive leadership to work “it must be deeply embedded culturally” and in turn this enhances several key areas including curriculum, learning and professional development for both pupils and teachers. It therefore appears that DL may consist of different models working within different contexts, and it is how leadership is distributed that matters (Spillane, 2005a, 2005b, Harris, 2013, Harris et al., 2019). These reviews and research into leadership are what Niesche and Gowlett (2014: 373) refer to as a more “conservative area of scholarship” focus and suggest a disruption to the dominant discourse.

In the field of educational research Niesche and Gowlett (ibid) seek to interrupt the dominant discourse and address the theoretical, uncritical gaps in school leadership

through a post-structural “movement of thought” in a “deconstructive reading of educational leadership” (ibid). They raise some pertinent points about the fixed categorisation of leadership, arguing that individuals are placed into categories which in turn become entrenched over time, suggesting instead that a subject is fluid, shifts and changes position. As such fixed categories of leadership and what the role entails can no longer be certain. Their views present a juxtaposition to the politically driven government agendas and frames of reference which define what makes a good leader and what qualities a good leader should possess. For example, the Ofsted inspection criteria and the national standards for school leaders.

Similarly, by underpinning their thinking with theory Humphreys and Rigg (2020) challenge the normative view of DL from a critical and theoretical perspective. Through a small-scale study undertaken in two English primary schools, their findings show that although individuals may buy into the discourse of DL, they do so through a “self-delusion so as to be included” (ibid:713) by shaping themselves in relation to the discourse of DL. They also found that the structure of DL influenced an “individual’s own agency and stifles dissent and conflict” (ibid). By opening-up fresh perspectives on educational leadership Humphreys and Rigg are beginning to address the theoretical, uncritical gaps identified by Niesche and Gowlett (2014).

The RAPS project (Thomson et al., 2025:56) surmised that arts-rich schools are identifiable due to their “leadership density,” which goes beyond delegating leadership roles, by ensuring that school leaders create an environment “where a critical mass of the school community” (ibid) share leadership and move the school towards its vision in a strategic and ethical way. This is indicative of school culture that supports and promotes the arts and distributes leadership. How best ADSLs are enabled and enact their role will be defined and shaped not only by external factors such as government policy, but also by internal factors within their school settings, such as school culture and models of leadership.

Ball and Olmedo (2013) identify that there are dominant discourses situated around aspects of power in the form of performativity (external thresholds) and everyday structural practices (internal thresholds) which can place limitations on a teacher’s

practice. However, by engaging in a “process of becoming” (ibid:87) teachers can focus on what they do rather than what they are and therefore consider the possibilities of what can be different. Furthermore, by adopting “practices of resistance” (ibid:86) teachers can position themselves at the centre of their discomforts, to consider their practice differently and to seek answers to questions about how *power* is exercised internally and externally in relation to their own “beliefs and practices” (ibid:86).

The views of Ball and Olmedo (2013), potentially situate the ADSL in a vulnerable position as one seeking to resist the dominant hegemony and power of the norm (Foucault, 1975/1995) in their school. External threshold expectations may also be placed on them subjecting them to monitoring and accountability, such as Ofsted “the unpredictable ever-present guard” (Bradbury et al., 2025:6). Resisting the norm requires a resistance of “a standard that unifies practice in schools” (Ball, 2012) and could potentially isolate or demoralise those who seek to consider what could be different. Reiterating Cera (2013), ADSLs who desire to make change may find “they are encouraged to take the path of least resistance” (ibid:95) due to existing, embedded school practices.

What is possible and achievable for ADSLs working within the external and internal thresholds of their school is considered and explored through this inquiry. As will the recommendation of Niesche and Gowlett (2014:382) to incorporate new methods of enquiry into educational leadership which capture practice “as it happens”, that is “contested and fluid” and “open to change.”

2.5 autonomy, agency, responsibilisation and care

Regulative discourse places autonomy at the centre of accountability and is enacted through government policy. The Department for Education in England strategy for a world class education and care from 2015-2020 (Department for Education, 2016:13) utilises the term “supported autonomy.” It advocates that effective school leaders will be empowered to “innovate and develop local solutions” (ibid:14) and to “wield their autonomy effectively” (Ibid:13) supported by the government. Autonomy, though,

comes with a caveat; “autonomy demands accountability” (ibid:3). As such, leaders feel compelled to adopt principles and values within a school which are framed by policy discourse. Woods et al., (2020) refer to this as regulated autonomy. They propose an alternative model of leadership namely principled autonomy, which employs a critically reflexive approach, to challenge received wisdom. Principled autonomy focuses on moral issues and choices, improving education so it enhances social justice. It operates in opposition to a systemic conditions model, by aligning school goals with a bottom-up initiative.

Priestley et al. (2015) suggest that teachers may simply fail to achieve agency due to factors such as habitually reproduced past patterns of behaviour, or lack of cognitive and relational resources. They propose an ecological teacher agency model which focuses less on agency being something that a teacher possesses and more on what they do or achieve. Agency therefore emerges as a configuration of influences from the past and present which can be “orientated to the future” (Drew et al., 2015:102). This view resonates with the work of Ball and Olmedo (2013:87) who posit that engagement in “processes of becoming” shifts the focus from what teachers are to what they do. Priestley et al. (2015) stress that teacher agency should be distinguished from the notion of leadership as leadership can cover a wide range of views and interpretations. It could however be argued that what ADSLs do and achieve as teachers will also influence their leadership role, and this should be considered alongside what they do as subject leaders. Based on this view, the ecological module was reconceptualised within this inquiry and applied to a subject leadership context through an exploration of the four aspects of the ecological approach, *beliefs*, *relationships*, *vocabularies* and *performativity*. This is further explained in Entry 5.

Priestley et al. (2015:4) emphasise the importance of balancing the interests and contributions of all stakeholders but state that teacher autonomy is not just about being an “executor of other peoples’ agendas.” If their thinking is applied in a subject leadership context instead, this may be conceived as being responsible for executing the agendas of senior leaders, governors or parents. For Cranston (2013) the

emphasis on the moral dimension of responsibility contrasts with the negative connotations which manifest when responsibility is viewed through neoliberal notions of responsibilisation. The term responsibilisation is presented as the “self-actualised and self-managing” individual (Trnka and Trundle, 2014:139) yet is wrapped up in regulatory neoliberal ideals such as accountability and performance. In schools responsibilisation may include measures of subject leaders effectiveness linked to pupils’ outcomes which are linked to Ofsted judgements based on the quality of education and extrinsically ‘motivated’ outcomes with successes measured in individual terms. Being responsible for one’s own destinies can work for some individuals; it can motivate them and drive them to do better. In contrast, responsibilisation may lead to inequalities affected by ones social and cultural positions and lead to divisiveness. McLeod (2017:45) notes how a culture that favours autonomy can “exacerbate relations of privilege and poverty.”

With negative associations of responsibility tied up with relations of power and control McLeod (2017) considers how responsibility might be reframed around moral practice and as a relational disposition. Drawing upon feminist research of ethic of care McLeod (ibid) highlights how responsibility can shift its associations with responsibilisation and individualism and be reimagined. An ethic of care focuses on different voices and relationships and connects the mind and body, thoughts and emotions (Gilligan, 2014). This may be through teachers adopting an ethical, pedagogical role which fosters in pupils a social responsibility and openness to others, debate about the purpose of curriculum in relation to “love, care, solidarity and responsibility,” and through relationality. For ADSLs this may manifest as responsibility for supporting and guiding the teaching staff in their art and design teaching and integrating responsibility as a caring and moral dimension of the art and design curriculum. McLeod (2017) cautions that integrating responsibility as a caring and moral dimension into schools is not without its risks and challenges. They proposes that although responsibility and care should be integral to schooling it is not a replacement for other aspects of schooling such as knowledge functions.

What the literature in this entry reveals is that there is an assumption that middle leaders are positioned as key agents of curriculum improvement. While this is a common theme in leadership research, in the context of art and design, where subject leaders often lack formal training or protected time, this responsibility may become diffuse or burdensome. Understanding the impact of potential barriers that prevent or limit the ADLS from fully enacting their role is therefore a key consideration in this inquiry.

ENTRY 3: RECONCEIVING CURRICULUM

A political shift in England's education system and the government's prioritisation of knowledge rich learning has impacted on what is being taught in the curriculum. In this entry the impact of these changes is considered through the review of policy and scholarly works. International curriculum models are drawn upon to highlight commonalities and structural differences. The lenses of structuralist and poststructuralist theories are used to highlight the opposing and often contested views of knowledge, curriculum and pedagogy in art and design education. Due consideration is given to localisation of the art and design curriculum is explored through themes including place, social and cultural perspectives and learning with and about contemporary art. Deleuzo-Guattarian concepts are considered through *becoming* pedagogy, teacher, child and curriculum, and musings on the reconceiving and reclaiming of the art and design curriculum add a further dimension to this entry

In tandem with the entry on leadership, content explored in this entry serves as a foundation for understanding the expectations that may be placed on ADSLs in relation to their role, the curriculum they lead and the potential impact of external and internal policies and stakeholders.

Of interest to this inquiry is the extent to which government policy, school systems and structures and types of curriculum resources influence the ADSLs decision making about what, why and how the art and design curriculum will be taught, and how much influence and input they have in the decision-making process. Also, how confident they feel in making decisions and choices about what curriculum content and pedagogy to include. A consideration of what knowledge can be taught through their art and design curriculum and why is presented in the next two sub-entries.

3.1 knowledge for all?

The primary national curriculum (Department for Education, 2013) was statutorily implemented in local authority-maintained schools in England in 2014. The overview of the national curriculum (GOV.UK, 2023) stipulates that it is a “set of subjects and standards” used by both primary and secondary schools “so children learn the same

things” as such it forms the statutory and main component of a school’s curriculum. At its inception it was seen as a curriculum which would move away from its previous iteration, one which the government determined was too focused on skills and “general aptitudes” (Department for Education and Gibb, 2021). It was presented as a curriculum that would provide children with the opportunity “to acquire a core set of essential knowledge in key subjects” (Department for Education and Gove, 2013) and was intentionally scaled down and streamlined to focus on the “transmission of rich subject knowledge” (Young et al. 2014; Department for Education and Gibb, 2017; Egan-Simon, 2018), Young et al. (2014:63) entitled the 2013 national curriculum model as *Future 1*, a new version of a past curriculum typified by its endorsement of knowledge-led learning, and problematic because “its version of knowledge is fixed in history.”

As stated, England’s government agenda for education centres around the *knowledge rich* curriculum, heavily influenced by the work of E.D. Hirsch’s theory of core knowledge (Deng, 2022). With a focus on cognitive privileging, sequencing and pupils remembering in detail what they have been taught, the “grammar of each subject is given status” (Sherrington, 2018). The Department of Education and Gibb (2021) posit that a knowledge rich curriculum will level up education and close the gap for learners from less advantaged backgrounds. He dismisses the notion of *generic skills* such as 21st century skills instead advocating for skills within subject disciplines which are underpinned by knowledge.

The knowledge rich model draws upon the work of Bernstein (1999) whose perspective on knowledge is that there are contrasting representations; vertical and horizontal. The vertical discourse is knowledge rich, it is explicit, hierarchically organised, built on what is known, employs specialised language and is structured with rules regulating access and transmission of the knowledge. From a social realist perspective, Muller and Young (2019:209) identify in Bernstein’s (1999) model that vertical knowledge also amounts to disciplinary knowledge which is structured by “concepts, theories, and substantive content are tightly coupled and cumulative.”

By contrast, the integration of disciplinary knowledge within the art and design curriculum is complex as it constitutes a broad knowledge base which encompasses varying discourses of artists and scholars. As such, it does not fit into the structured model of regulated access and transmission of the knowledge posited by Muller and Young (2019). Instead, disciplinary knowledge should develop pupils' understanding that art is "fluid and dynamic" (Hayes, 2023).

Horizontal knowledge, by contrast is considered to be every day or local knowledge which is segmentally organised. Knowledge becomes more pliable depending on "local and context-dependent purposes," (Whitty, 2017:9). According to Alvunger (2021) different dimensions of curriculum making are complex and can result in forms of knowledge and hierarchical and horizontal knowledge structures converging and interspersing. Kennedy (2012:4) identifies a "dialectical struggle" between the vertical and horizontal. The vertical moves to unify through the establishment of classes and categories, and the horizontal is the rhizome, the "impulse of difference, multiplicity, the plural" (ibid). Art and design sits within the horizontal knowledge structures of Bernstein's (1999) model as its progression can be unstable, breaking with past practices and often progressing through "radical breaks" (Wild, 2022:98).

In advocating for *powerful knowledge* (PK), Young and Muller (2013) critique both "progressivism and constructivism" (Whitty, 2017:6). Alvunger (2021: 608) surmises that for Young the "social constructivist, skills-and learner-focused curriculum downplays the importance of knowledge." The concept of PK (Young, 2013, Young and Muller, 2013) is both specialised in how it is produced and transmitted and is bound between disciplines and subject. It is also differentiated from the experiences that children bring to school. Young (2013) further adds that schools have a key role to play in the transmission of PK, a statement which would appear to situate the teacher in a position of power as the transmitter of knowledge.

In providing an exemplification from art and design education, Young (2013:109) suggests that

great works of art are 'powerful' because they engage with feelings such as guilt, remorse, regret, responsibility and joy that are emotions experienced in particular contexts but common to all human beings.

Not disputing that works of art can evoke different human emotional responses, however the social and cultural impact of art on an audience is omitted from this statement. Also, the use of the term *great works of art* is contestable. What Young does not clarify is what constitutes *great works of art* nor whether contemporary, non-Western, or socially engaged artists are included in this framing. This raises important questions about whose art is valued and how these assumptions shape curriculum discourse in art and design education.

Apple (2018:277) argues that the current educational driver in England's schools is to "reinstall what is assumed to be high-status knowledge" and that education reform is driven by technical considerations, ideology and "valuative visions of what schools should do" (ibid). A point further reiterated by Atkinson (2017), who states that the knowledge of learners is determined by statute. Ongoing government reform has led to mandates which emphasise knowledge and explicit instruction and the measuring of learning by "measurable changes in long term memory" (Walton: 2023:576). It is these ideologies that Apple believes should be challenged and questions asked about whose knowledge is taught and how.

Young (2013) further posits that the overarching argument for PK is one of social justice, that pupils from disadvantaged backgrounds need equality of access to powerful knowledge. In contrast Whitty (2017:9) views Young's discussion of pedagogy and PK as limited and suggests that "the key challenges in giving disadvantaged pupils access to powerful knowledge is both a pedagogic and curricular". Lundgren (2015:798) also refutes Young's claims of a "crisis within curriculum theory" due to a "neglect of a focus on knowledge" and suggests that Young's views are based on a "restricted view of the field" (ibid). For Lundgren the

focus should be on the “learner’s entitlement to knowledge” (ibid) citing curriculum transformation due to power and control, and the changing economic and cultural conditions that “frame what content is possible for teachers to select and organize” (ibid).

In a later revisit of powerful knowledge and addressing some of its critics, Muller and Young (2019:210) suggest that there is no guarantee that teachers will be a “sure guide to the deep structure of a subject” but if they are successful then this can result in pupils being able to “make new connections, gain new insights, generate new ideas” (ibid). They also address the thorny issue in Whitty’s (2017) work and acknowledge that is still an area to consider; articulating PK within the lived experiences of learners and ensuring it is accessible and not alienating.

Notably, the only statutory subject specific knowledge referenced in the primary key stages 1 and 2 art and design programme of study (2013) is the formal elements of art (colour, texture, pattern, line, shape, form, and space), thus “ensuring their primacy” (Wild, 2022:92). By placing higher value on theoretical knowledge Scanlan (2016:36) argues that “the lived experience of art explorations, the interdependency of the practical and the intellectual becomes lost”. This raises questions about the statutory content of the primary national curriculum for art and design and whether it is leading to a narrowing of teaching content and pedagogy. With flexibility for local authority-maintained schools to expand on the minimum content of the national curriculum are schools providing greater breadth or teaching the minimum, and what implications does this have for equity and breadth of provision for all.

3.2 contested views of knowledge in art and design education

Contested views of knowledge in art and design education argue that the subject should not be reduced to a static body of facts and the privileging of cognitive development but should be dynamic and experiential (Wild, 2022, Hayes, 2023).

The prioritisation of knowledge rich learning by England’s government, as noted in Entry 3.1, is evidenced through documentation such as the Ofsted subject research reviews (2021-2024). As the government agency that inspects and grades schools in

England, reports such as these may be seen as a singular approach to achieving high quality education across all curriculum subjects. At the launch of the research review for art and design in February 2023, Ofsted (2023b) stated that it should not be seen as a checklist and the aim is to share ideas about what high quality art and design education might look like. It should be noted that the research review is subjective. This is important in terms of school leaders and ADSLs approaching it with an understanding that there is a wider discussion around the subject to also be considered. The NSEAD (2023) response to the review for example, recognises strengths in the review and offers supplementary suggestions and resources to support these views.

For example, the Ofsted research review (2023a) acknowledges that there are many ways of “carving up” knowledge in the subject and suggests three domains of knowledge. Practical knowledge, which is focused on technical proficiency (artistic techniques and processes), theoretical knowledge, which relates to “cultural and contextual content which pupils learn from artists and artworks” and disciplinary knowledge, “which is what pupils will learn about how art is studied, discussed and judged.” In response the NSEAD (2023) emphasised that the three domains are not equally weighted and suggest that theoretical knowledge may be learnt through hands-on activities, and that practical knowledge can be “experientially gained to inform theoretical knowledge.” They also state that other domains of knowledge not referenced in the Ofsted research review (2023a) are necessary constructs of the subject. These being affective knowledge and tacit knowledge.

According to Skregelid (2021:683) affect is “about embodied experience, how the body responds to someone or something that cannot be controlled.” It is crucial in terms of its ability to support self-perception and reflection, motivation, and emotional creativity (National Society for Education in Art and Design, 2023). Addison (2011:375) argues the case for affect as a necessary construct of art and design education through the encountering and doing of art by “engaging in the affective potential of making” and considering how art “affects us as spectators”, thus merging the “cognitive with the affective” (ibid). Nummenmaa and Hari (2023) studies found

that emotional experiences when viewing visual art were broad in range and were linked to bodily sensations evoked by the works of art. These findings resonate with the views of Addison (2011), that affect should be integral to art and design curriculum planning as it affords pupils the opportunity to view, understand and experience how works of art can elicit embodied responses.

According to Polanyi (1966) tacit knowledge is based on the premise that we know more than we can tell and is gained through our experience. Jarvis (2007:201) in their discussion paper on the working practice of contemporary artist Alex Katz identified how the style of art and outcome (i.e. paintings with 'elegant surfaces') masked the complex and tacit process of creating them. By making their positionality and practice more explicit contemporary artists can help others understand how practice is "defined, positioned and contextualized" (ibid:211). Budge (2015) similarly in their study of the practices of artist/designers teaching in higher education, identified that they teach through both explicit and tacit forms, specifically through the modelling of skills and knowledge in practice and by referring to their knowledge of artist and artworks, and their conceptual understanding of approaches to work.

What the findings of Jarvis (2007) and Budge (2015) demonstrate is that tacit knowledge is integral to artistic practice and the teaching of art and design. In turn, children can develop their understanding of tacit knowledge and its worth through the analysis of "hidden artmaking processes and meanings" (Jarvis, 2007:201) and through observing their teacher's practice as the knowledge of artmaking is shared.

Challenges may arise for primary teachers if they lack expertise in the forms of knowledge they have to teach, why they are teaching them and how (Raita, 2019). To effectively support curriculum planning and teaching for the inclusion of different knowledge domains ADSLs also need to be versed in the types of knowledge and how to support teachers in embedding these. This may require them to work both with and against the grain of government led agendas for knowledge in the art and design curriculum.

The recommendations of the ACD rapid review (Thomson and Maloy, 2022:27) is that UK researchers have not yet responded to the emphasis upon knowledge in the national curriculum and “the benefits of ACD disciplinary thinking, being, doing and making.” In response, this inquiry aims to explore with the ADSLs what constitutes knowledge in their art and design curriculum, where does their understanding derive from, what is the potential impact on pupils’ learning and what forms of knowledge are missing and could be integrated.

To reiterate, school leaders and ADSLs who may be using the Ofsted review as a reference for good practice need to also consider the wider discourse around the subject. Otherwise, there is a risk that other forms of knowledge are not taken into consideration during the curriculum planning process and subsequently the teaching. Understanding the possibilities of developing different types of knowledge within the primary art and design curriculum can enable school leaders and ADSLs to implement a high-quality art and design curriculum across their school.

3.3 a curriculum for all?

For local authority maintained primary schools in England the teaching of the national curriculum art and design programmes of study for key stages 1 and 2 (Department for Education, 2013) is statutory, whereas academies and free schools can opt to follow their own curriculum. The intention of the streamlined national curriculum in England is to provide local authority maintained schools with greater autonomy which in turn frees up teachers to use their professional judgement to determine how the curriculum is taught with no set amount of time allocated to any one subject (Roberts, 2021). However, this freedom can also result in significant variability in subject provision particularly for non-core, foundation subjects like art and design. By contrast, curriculum subjects in the Finnish curriculum are ringfenced and have a time allocation which is determined by the government. For visual art, the equivalent term for art and design, this equates to two hours per week in Grades 1-2 (age 7 - 8) and five hours per week in Grades 3-6 (age 9 - 12) (Finnish National

Agency for Education, 2020). The Finnish model of allocating curriculum time for visual art goes some way to ensuring a parity of provision across subjects.

In the Ofsted research review of art and design (2023a) they acknowledge that “various factors” are affecting “the quality of education in art and design in schools” though they do not specify what these are. They do, however suggest that “school’s systems and policies can have a negative effect on art and design education if they do not take into account the aspects of subject education that are specific to art and design.” This statement essentially by passes any government agendas, situating the issues within schools. It would appear, as Tambling and Bacon (2023:69) propose “that the biggest single challenge for the school system at the moment” “is actually government ideology, government policy and the absence of a creative vision for schools.”

Research in art and design education has identified a range of factors inhibiting the status and time spent on teaching the subject in primary schools including the introduction of National Standards, prioritising tests and high stakes accountability leading to a prioritising of subjects including maths and English (Tambling and Bacon; 2023). Hay (2022:39) calls for a “*paradigm shift*” in arts education in the UK, which they argue has been dominated by a “reductionist and performance-led curriculum” (ibid:40). This is not solely limited to England’s primary schools with similar factors being identified by Irwin (2018) in New Zealand’s primary schools. Irwin (ibid) found that National Standards (introduced in 2010), negatively impacted on arts-based subjects. Data gathered from 124 primary teachers in nine schools within three geographic clusters, found that although teachers considered the arts to be essential to a child’s education there was less prioritisation and time allocated for the arts, and that professional development was “non-existent” (Irwin, 2018:18). Teachers referenced a strong hierarchical structure within the curriculum, with the arts situated at the bottom. Since Irwin’s research, the New Zealand national curriculum is being refreshed with a shift towards disciplinary knowledge with a new model being phased in, to be fully implemented by 2026 (McPhail et al., 2023). Of note, is the prioritisation of structured teaching time for core subjects, reading and

writing (10 hours per week) and maths (5 hours per week). In comparison, the allocation of hours for the arts is not specified but in Years 1-8 pupils will learn in all four disciplines of music/sound arts, visual arts, drama, and dance (Ministry of Education, Te Tāhuhu o te Mātauranga, 2024).

In designing an art and design curriculum, teachers are “both supported and constrained” (Green, 2021:437) by governmental requirements and expectations. In response to the government directive, readymade curriculums have been generated, such as the Primary Knowledge Curriculum (Knowledge Schools Trust, 2025) whose aims are for “schools to embed a coherent, well-sequenced knowledge-rich curriculum” (ibid), to reduce teacher work load, to build networks of “like-minded schools” (ibid) and provide high quality CPD. Resources to support teachers of primary art and design include knowledge organisers, art subject knowledge resources, quizzes, key vocabulary, key people databases and access to CPD. Apple (2013) argues that pre-packaged curriculum materials can lead to the deskilling of teachers and loss of control over their curricular and pedagogic skills. He further posits that schools are lucrative markets to tap into for such materials. This may be due to factors such as the teacher workload agenda (Department for Education, 2016, 2025). Research undertaken by Stacey et al. (2024:187) in Australia proposes that “the reduction of ‘core’ work, such as lesson planning,” represents a “potential deskilling of teachers.” They determine that teacher workload is an “international challenge” (ibid) and that proposals for a more centralised approach to lesson planning undermine and “overlook the complexity of lesson preparation activities” (ibid:196).

3.3.1 curriculum models

Models for planning curriculums are dominated by two main competing models, the spiral and non-linear (Ireland and Mouthaan, 2020) The spiral, whose origins may be found in the work of Bruner (1960:13) is a curriculum where “basic ideas” are revisited repeatedly as the curriculum develops. It “turns back on itself at higher levels,” enabling learners to revisit and deepen the complexity of their learning and to

connect older learning to new learning. Current interpretations of Bruner's (1960) work suggest that a sufficient knowledge base needs to be in place before the acquisition of advanced knowledge (Ireland and Mouthaan, 2020). Bruner (1960) further asserted that the spiral curriculum could be applied to all subjects. Evidence of its application may be seen across the arts subjects, including music and art and design. For example, Anderson (2022) notes how the spiral has significance in music education, such as the Swanwick/Tillman (1986) spiral which offers a means of understanding a sequence of musical development for composing materials (Fautley and Daubney (2022). Similarly, Gardner (1989) proposed that the art and design curriculum needed to be rooted in a spiral of artistic learning, though not based on curricular goals. Instead, it should involve sequential learning in terms of revisiting concepts, such as style and composition, in "an increasingly sophisticated way" (ibid:77) but not categorised by different sets of concepts for each year group.

A further curriculum model presented by Efland (1995:146) is the lattice, where concepts are revisited but repetition is from a "wide array of differing directions and contexts, learning in their interconnectedness." The complexity of learning is recognised, but this cannot happen all at once. It also facilitates *transfer* to enable the learner to apply prior learning to new contexts. Efland (1995) exemplifies this by describing how a learner can move from learning about the formal qualities of art to applying this knowledge in a social or cultural context of art.

In contrast, the NSEAD's Big Landscape (National Society for Art and Design, 2024) is a curriculum resources that draws together research, definitions, and examples of good practice to enable teachers of art and design at all stages of education to transform their art and design curriculum autonomously and by drawing upon the knowledge and priorities for their own educational context and setting. Acting as a non-linear repository it offers the user different pathways through an "interactive atlas," with starting points that encompass what, why and how of curriculum, learning and pedagogy. Curriculum boundaries are not stipulated and there is no specified list of artists or progression models rather it is anticipated that art and design curriculums will be,

driven by values, informed by school/department ethos, the context, local community and 'next step' needs of the learner, guided by our own professionalism and woven into a focused, coherent, and sequential taught experience (Gast and Ash, 2023:5-6)

3.4 localising the art and design curriculum

Young (2009) argued that the local knowledge that pupils bring to school cannot be the foundation for a curriculum as it cannot provide the basis for any generalisable principles and lacks substance. In distinguishing between curriculum content and how the curriculum is taught, Young acknowledged that there is a necessity for teachers to pedagogically take account of pupils' local knowledge, but curriculum should not. In contrast, Lambert (2014) questions the knowledge that is taught through the curriculum and whether it is driven by an assumption based on what the school (*or state*) believes pupils are interested in rather than what they are interested in. Similarly, for Atkinson (2017) the dominant culture around what children *should* learn is problematic and advocates a relaxation of the tradition of control, with learning understood in terms of what matters to the learner. In the context of art and design education, the postmodern debate and social perspective, Atkinson (*ibid*) presents a view which is centred upon visual culture and shifting identities, in spaces for exchange and making of art which is both personal and socially relevant to the pupils.

Social perspectives on art and design education examined by Freedman (2000:314) identified the need for perspectives which "represent the lived meanings of art and art communities" through amongst others, curriculum change. Freedman also drew attention to the postmodern debate and the shift in the cultural sphere, recommending a need to consider the sociopolitical conditions for making art, the diverse representation of artists in the curriculum and the diversity of pupil population. For Freedman the art and design curriculum should be less about structure but more about meaning which centres around local and global communities. As such art and design education would become less focused on

teaching technically and more on art's reasons for being, and on what the children need to know. This is contentious given the impact of policy such as the England government's knowledge rich agenda and its potential implications for those seeking to transform their primary art and design curriculum.

More currently, there is much to draw from the UNESCO (2024) framework for Culture and Arts Education within the context of this inquiry. The following proposals resonate in terms of a localised art and design curriculum which is diverse, inclusive and accessible to all learners. The framework proposes that culture, and arts education should be,

guided by human rights and responsive to global challenges faced by humanity and the planet should encompass context and content-relevant perspectives responsive to global challenges faced by humanity and the planet *and encompass* locally-relevant curricula, pedagogies and setting engaging local living cultural heritage and expressions (UNESCO, 2024:6).

Art making is not just personal, it can communicate social issues, “illustrate social injustice, community change, and concern for the environment” (Freedman, 2000:324). This point is further reiterated by Pavlou and Kadji-Beltran (2022:6) who identify that “art-making and responding to art” can be viewed as “vehicles for identifying social issues and thus serve as a means for promoting social justice” (ibid) and responding to the world on issues such as sustainability. They further propose that in visual art education “curricula effectively runs along two lines” (ibid:221), one that is reliant on post-modern ideas or based on modernist idea which dominates the primary levels of learning. Furthermore, they express that teachers may find it difficult “to integrate new approaches to art education including contemporary practices” (ibid).

Possibilities for localising the art and design curriculum so it is relevant, meaningful and transformative for pupils and the situated communities they inhabit on a human, geographical, social and economic level are considered in the following sub-entries

drawing upon research informed and practice-based literature. In the context of this inquiry the examples presented in the next sub-entries plus additional examples of research and practice informed provocations were introduced to invite the ADSLs to explore different perspectives on localising their primary art and design curriculum, with potential to shift their thinking and actions.

3.4.1. pedagogy of place

Adopting a pedagogy of place can create possibilities for deepening understanding of the creative process and its connection with the natural world. A place-based education (PBE) recognises the importance of local traditions, community life and the local ecology (Neves and Graham, 2018). Some of the key themes that can be explored through PBE include local history, sustainable development and school-community relations (Penetito, 2009). It uses the “local context and culture as the primary lens” (ibid:18) to teach through. Graham (2009) proposes employing a critical pedagogy of place where different entry points may be connected to art and design education. For example, combining natural history and art to enable children to develop a “caring relationship for places close to home” such as through mapmaking to develop visual thinking and ecological literacy (ibid:380).

The UNESCO (2024) framework advocates learning,

by engaging with cultural and other institutions and spaces, living heritage bearers, local community mediators, and other cultural professionals and practitioners to anchor place-based education that grounds a stronger connection between learners of all ages and backgrounds, their communities and environments (ibid:6).

Neves and Graham (2018) experimented with place-based inquiry using landscape to connect elementary pupils’ identities to their experiences in specific places.

Despite the constraints of the school curriculum, time and numbers of pupils, they found compelling reasons for connecting pupils’ art to places where they live and of “their experiences with nature, landscape and community” (Neves and Graham, 2018:41). As well as the images that were created, the pupils’ artistic identities grew,

and both artist-teacher and pupils were able to “look inward” (ibid) and recognize how places shape identities. Funded programmes such as the Great Place Scheme which ran from 2016-22 (Arts Council England and National Lottery Heritage Fund 2022) was aimed at piloting,

new approaches to local investment, and sought to nurture long-term impact in places by encouraging cross-sector partnerships and raising the visibility of arts and culture for both policy makers and local citizens

One of projects to receive funding as part of the programme involved two primary schools in Ramsgate who were involved in a project to develop a brief and commission an artist to create a public art sculpture (Jones-Hall, 2024). The pupils also collaborated with, and were supported by, a multi-disciplinary collective called Assemble. A framework focused on “research in the built environment” and a toolkit to reflect “the methodology used and the learning gained by this process” was also developed by Assemble (Turner Contemporary, 2021). The impact of such a project is evident through the implementation of art-based practice and in the value afforded to the children’s suggestions and contributions however, the recognition of children’s preferences and rights may be restricted in a school and classroom context.

Research undertaken in Australia by Tan and Gibson (2017) identified potential set boundaries, such as specific learning foci and national educational expectations, which could impact on children’s art making. Drawing upon the UN Rights of the Child (1990/2025) to add emphasis to a child’s right to be heard and to participate in cultural activities, they noted that the challenge for early childhood educators was in finding the balance between meaningful art programmes and the expectations of the school, teachers and the community. They conclude that by enabling pupils to make choices in their art making based on their preferences, and to voice their opinions predominantly through art appreciation can go some way to respecting their rights to partake in decision-making.

Notably, the Great Place projects are funded programmes and may be working with a targeted number of schools and pupils. In contrast, Neves and Graham’s (2018)

employment of place-based enquiry within the context of school-based art and design lessons, may offer a more viable and sustainable form of practice for ADSLs and teachers of art and design to implement when funding opportunities to work with artists may be limited or non-existent.

3.4.2. contemporary art

Postmodern and contemporary art practices are significant in terms of what “it means to make art today” (Aye, 2024:63), and it is imperative that pupils engage with and respond to these practices and develop an understanding of the context in which they were created. Learning about art now, including culturally and politically aware art without gender bias, enables children to develop new ways of thinking, seeing, understanding and making (Gregory et al., 2020).

Examples of contemporary artists working in collaboration with schools, such as Creative School Partnerships with Visual Artists (2025) can be beneficial on many levels. Increased pupil engagement and motivation, rethinking the identity of artists, learning new skills as well as new possibilities for working with materials, a non-directive approach, exploring various identities and issues, and making connections with communities.-However, as previously noted support for arts in schools is limited from the professional sector which has been affected by funding pressures with the implementation of “time limited pilots” or “targeted projects” to fill the gap (Tambling and Bacon, 2023:14). An alternative is to integrate contemporary art and art practices into the art and design curriculum.

Adams (2010) wrote of the dilemmas that participants in his research faced when implementing contemporary art practices in their school curriculum. He suggested that the study and creation of contemporary art could be perceived as having a disruptive effect on the dominant pedagogic practice in schools due to its “questioning and experimentally social character” (ibid:684) and “socially engaged practices” (ibid). This may pose an element of risk in enabling pupils to enact contemporary practices which trouble the “concept of creativity and learning’ as determined in ‘official government discourse” (ibid). Also, the potential prohibition

from the cultural and institutional frameworks in which the practice is enacted. In contrast to the deficit model of pedagogy which situates the learner as lacking, contemporary art practice involves playful experimentation. Outcomes are often unorthodox and the social and collaborative nature of contemporary practice may be seen as inappropriate in schools as they are not easily measurable.

A possible approach to implementing contemporary art in the primary art and design curriculum was explored by Vahter's (2016) action-based research was conducted over a period of 5 years in a Creative Studio Space in Estonia. Modern and contemporary artworks including examples of performance art were shown to the 18 pupils aged between seven and ten. Initial discussions with the pupils included their conception that contemporary art cannot be made in the classroom as it is unpredictable. Through further discussion and making, the pupils' responses to the artworks became more substantial, they made connections with prior knowledge of artworks and constructed meaning for themselves and engaged with the concept that "meanings of artworks are not fixed" (ibid:64). Limitations of the research, as identified by Vahter, was that the class size was smaller than average (usually 24 pupils and 1 teacher), that an assistant teacher also worked with the class, and that a usual school environment was not utilised, rather the research was conducted in a space designed for children's creative practice. The framework has scope for implementation across different art concepts though constraints as previously considered may be due to teachers and ADSLs own lack of knowledge of contemporary art concepts, movements and artists and therefore their lack of confidence in facilitating children's discussions about art.

Similarly, research by Blagoeva (2019:197) "confirms that contemporary art forms with their integrative nature can enrich the educational process by adding different experiences and viewpoints to previously acquired knowledge." Their action-research as an art teacher, researcher, artist was conducted in after-school hours which Blagoeva (ibid:195) identifies as a "flexible after-school environment, free of the constraints of curriculum requirements." This poses questions as to why this form of practice cannot be integrated into the day-to-day art and design curriculum and

pedagogy, and why space peripheral to the school day has more potential for integrative teaching through artist-led teaching practices. Also, what are the potential barriers to preventing school leaders and ADSLs from adopting such an approach.

3.5 doing and making art

For Dewey (1943) curriculum was about content and process, what was integrated and how it was integrated into ways that mattered to the student, with knowledge as a “by-product of the process of learning” (Sellers, 2013:31). Content was therefore not fixed, rather it was in a state of flux and changed constantly and therefore rhizomatic and becoming. Dewey (1966) argued that activities which follow prescription, dictation or involve the reproduction of ready-made models, may result in developed muscular dexterity but the use of judgment in selecting and adapting materials, and risk taking becomes minimized. He advocated that play and active work correspond with the traits of the initial stages of knowing which consists of “learning how to do things” (ibid:195) and becoming acquainted “with things and processes gained in doing” (ibid). In art and design making becomes more than just giving something a concrete form, it is a process of embodied inquiry where “the workings of the mind and body are unified” (Jacob, 2018: 23). Both Dewey (1934/2005) and subsequently Biesta (2020) considered possible pedagogical and artistic practices in relation to children’s art and design learning. Dewey’s (1934:48) “process of doing or making” involves an active experience between physical materials, with or outside the body, with or without tools. Biesta (2020) proposes a connecting of the head, heart and hands through making, doing and performing art, as a means for children to engage in dialogue with the world. The views of Biesta (ibid) are also situated in the context of Early Years Foundation Stage pedagogies or in the philosophies of Steiner Waldorf Education focused on learning by doing, feeling and thinking, where artistic activities form part of the learning process.

3.6 becoming... pedagogy, teacher, curriculum

Within an educational context rhizome implies that teachers and pupils are all learners. Learning is “enacted through relational manifestations of human and non-

human agency” (Filho and Tillmans, 2023:7), including teachers, pupils, different times and different spaces. As rhizome, social interactions within a school setting are viewed as a “complex rhizomatic process” (de Freitas, 2012:557) where “educational systems and subjectivities” (ibid) emerge, interact, disconnect and rupture within an interconnecting assemblage.

Youdell (2010:1) describes a pedagogy of becoming which constitutes bodies, spaces and a flow of movement,

The teacher’s pedagogy, and the classroom are marked by movement and flows of bodies, practices, affectivities and subjectivities.

Though an ethnographic study of a teacher during an ICT lesson in a special school where lessons were prepared, and resources organised, Youdell identified that conformity and normativity did not prevail. Non-linearity was evident in the teacher’s role as negotiator, cajoler, conversationalist, and assistant, opening spaces for the students to work more freely but still with purpose. Though situated within the context of inclusive education and a special school, Youdell (ibid:315-316) suggests “thinking about possibilities of pedagogy that move beyond normative notions of school, the teacher and student”. A view which has traction within the field of art and design education. For example, Cazeaux (2017:9) advocates that art and design pedagogy needs both spontaneity and careful planning, and the embodiment of “reflection, creativity and an interest in the process.” Atkinson (2017:7) further adds that pedagogy may involve an element of risk where art practice or engagement with art is a “force of becoming that often involves unlearning.”

In contrast, the physical art space may become too striated when the teacher makes choices about which resources the child will use, thus limiting their explorations. Scanlan further adds that only viewing children’s art in terms of their observable ‘artistic dispositions’ may result in only some children being ‘seen’ as artists. Whereas as all children may be seen as becoming-artists “with boundless artistic possibilities” (ibid:38) and as they engage in a rhizomatic process. In turn, by embracing difference and celebrating what is not teachers may deviate from what is

considered the norm “as a way of become/teach/being” (ibid:37). Reconceptualizing ADSLs and all teachers of art as becoming situates them as always in the middle, always desiring and always in flux (Taylor-Webb, 2012). This requires a curriculum policy that accounts not only “teacher-beings” but also for “teacher-becomings” (Hofsess, 2014:273) and a curriculum structure that is rhizomatic, resists hierarchy and challenges traditional boundaries and dichotomies (Kennedy, 2012).

This inquiry builds upon the views of Hofsess (2014) and Kennedy (2012) and considers whether a more flexible and rhizomatic approach to the primary art and design curriculum structure, content and pedagogy may be possible.

3.7 balancing, bridging and boundary crossing

The complexities of decisions that teacher must make, balancing both context and content in the curriculum are highlighted by Lambert and Biddulph (2014) and Alvunger (2021). Identifying teachers as ‘boundary workers’, the premise is one of constantly balancing competing school priorities (such as curriculum, knowledge and pedagogy). Lambert and Biddulph (2014:221) suggest that for teachers to be effective curriculum makers they need to build bridges between “young people’s (existing) geographies” and to engage with them and the subject discipline, and with knowledge that may be counterintuitive to their everyday knowledge. Work undertaken in Sweden by Alvunger (2021) utilised empirical data based on studying two classes in two different schools over a period of one year. The data illustrates that teachers are in constant movement “between subject-disciplinary knowledge” and the students’ “experience-based knowledge” and “must balance between these in their curriculum making” (ibid:623). This balancing act also involves the crossing of disciplinary boundaries by exploring new meanings through the “integration of horizontal knowledge structures” (ibid) of other subject disciplines. Similarly, in the context of art and design teaching, Green (2021) surmises that teachers of art face a balancing act, the merging of policy and practice which represents the child and their internal competencies and the external social structures of school and disciplinary knowledge.

Balancing and boundary crossing and decisions about curriculum making are determined by Lambert and Biddulph (2014) to be the moral responsibility of the teacher regardless of the social and political external factors. They state that it is still up to the teachers and students to realise the opportunities that a discipline can offer. Research by Sturrock (2022:1229) appears to counter this suggestion with curriculum making boundaries becoming more restrictive as opposed to fluid. Interviews conducted with 22 primary teachers in the South-East of England perceived “diminishing prestige” and worth potentially borne out of “a constrained and unbalanced curriculum” and threats to a “child-centred” curriculum. Though the study is limited in terms of the geographical context, Sturrock believes that the findings may resonate in other contexts.

The research outlined in this sub-entry relate to teachers of art and design, however when considered in respect of the ADSL’s role, potential constraints in their decision making about the art and design curriculum and the boundaries or thresholds they may have to navigate are considered through the inquiry.

3.8 reconceiving and reclaiming the art and design curriculum – musings

Kraehea (2020:4) uses the term “art curriculum futurities” to define an approach that involves creative and critically thinking about “possible, probable and preferable futures”. It can “draw inspiration from what came before to innovate and renovate curriculum frameworks for subsequent generations” (ibid). As Walton (2023:581) suggests, art has historically adopted different stances towards its own “normative structures.” As such, I determine this to mean that art does not repeat the past but is ever evolving, fluid and subject to interrogation, (re)interpretation and (re)invention, influenced by political, social and cultural factors. It is also about what is to come. Whether the evolving nature of art in relation to society, education, theory and practice is reflected in the primary curriculum will be an area for consideration within my research.

Atkinson (2024:433) proposes a reclaiming of art education that us “beyond ourselves towards new creative assemblages and possibilities of becoming-with.” It

is about endorsing art practice which embraces elements of risk, experimentation, “achievements, failures, surprises, contingencies and rhizomatic connections within art’s education in its particular milieus of practice” (ibid). By reclaiming the art curriculum, Atkinson suggests that internal parameters which determine that art objects created by the maker (student) are measured in terms of the ability of the maker, should be put aside. Reclaiming emerges within the “now” and looks to prepare students for the future. His notion of “seeding” is based around concepts of innovation and care and the idea that practice becomes like seeds, with new modes of growth, germination and modes of distribution. Reclaiming of the art curriculum involves practitioners in the weaving together of assemblages around common interests and collective response-ability (Harraway, 2016, Baan Hofman, 2023) and potentially learning through what may be inadvertently marginalised or excluded. The challenge of pedagogy is in being able to acknowledge and work within existing modes of practice but being attentive and open to “emerging possibilities and potentials” and to “new modes of thought practice” (Atkinson, 2024:440). Such a future may pose challenges as Atkinson suggests that ideally, they are not controlled by “economic imperatives” (ibid:434) or by authority that defines or dictates practice. And who will be prepared to take that leap?

I return to Sellers (2013:173) who proposed that in a curriculum for becoming-children, “the curriculum as (a) milieu(s) of becoming generates space-times for becoming-childr(ren) to negotiate their becomings” (ibid:174). By employing Deleuzo-Guattarian readings this inquiry may unlock spaces for the ADSLs to consider the possibility of a becoming art and design curriculum, and to revise, critique and reconceive their school’s art and design curriculum in multidirectional and multidimensional ways.

ENTRY 4: MAPPING THE PROCESS

This entry outlines the process of the inquiry from ethical considerations through to the post-methods employed in the doing-data, data creation, data reading and analysis, and draws upon the philosophical and theoretical reasons for the choices made.

4.1 ethics

Given the emergent and relational nature of rhizomatic and postqualitative inquiry, consent was approached as an ongoing ethical process rather than a singular event. Participants were provided with detailed participant information sheets and completed consent forms prior to engagement, while retaining the right to withdraw from the inquiry or remove contributions at any stage until the final stage of data collection was completed. A preference to keep cameras and microphones on in meetings to enable dialogic-material interactions to be captured was expressed and notice of meetings being recorded was given, however choice to turn off cameras and microphones or to leave or not attend a meeting was determined by the participants.

As discussions frequently related to professional practice, schools, and institutional experiences, careful consideration was given to anonymity, confidentiality, and the sensitive handling of participant contributions. Letters were used instead of names where appropriate, identifying details were removed, and all recordings, rhizo-maps, transcripts, JPEGs, PDFs, and associated materials were securely stored within password-protected institutional OneDrive systems according to institutional approaches at Birmingham City University. Copies of participant information sheets, consent forms and ethical approval documentation are included within the appendices (Appendix 18).

Ethical responsibility also involved continual reflection upon representation, interpretation, relational dynamics, and the potential implications of knowledge creation within fluid postqualitative spaces where boundaries between researcher, participant, and data may become increasingly blurred. “From an ethics perspective,

postqualitative inquiry holds a great deal of potential” (Clay, 2025: 818) as it can encourage postqualitative researchers to reconsider and reconfigure what ethical conduct might look like. However, it is not without risks and the researcher “must be able to embrace the complicated entanglements of social reality while also being able to present data clearly and cogently” (ibid).

4.1.1. recruitment and participation

The recruitment of participants was open to ADSLs working in a range of school contexts that covered the primary age phases, including local authority-maintained schools, foundation and volunteer schools, academies and free schools, privately funded, special and faith schools. Through purposive sampling my aim was to recruit a group of ADSLs who worked across England in a range of different geographical localities, categories of schools and socio-economic contexts. Conducting an inquiry with a far scoping group has potential to provide a broader yield of data and access to a more diverse range of experiences, practices and views on the primary art and design curriculum in England’s schools. I was prepared that this may not be a reality as the nature of research recruitment is dependent on who is interested in the topic and who can commit time. I wanted to ensure that the time the participants committed to the inquiry was valued, and of value to both the participants and me.

The process of recruitment began with an expression of interest, through a variety of routes, including my own links with subject leaders in primary schools and through my colleagues in university. The initial search was somewhat successful, but I needed to recruit more participants beyond the Midlands locality where I am based to form a more diverse group in terms of school context and leadership experience. The use of social media platforms as a tool for generating research awareness and to support the recruitment of participants is increasingly recognised as a valuable instrument for researchers (Ashfield et al., 2023). Access to the NSEAD Primary Expert Facebook group and a post placed on my behalf on the NSEAD Primary Subject Leaders’ Facebook group did generate further expressions of interest, resulting in fourteen interested participants. To facilitate space and time for dialogic-

material interactions, in the one-hour timeslots I had allocated for the group meetings, I opted to limit the group to a maximum of ten on a first come basis, with a reserve list. With a deadline to begin the data gathering process, availability to participate resulted in a group of nine, with a tenth member having to withdraw before consenting to take part. The nine soon became a core group of seven (Appendix 1 and 2) after two group meetings. One was unable to continue due to work commitments and the other could not attend further meetings due to lack of available time.

As a group we met five times out of regular school hours, with a sixth meeting split across three separate meetings due to work commitments and availability. Meetings were arranged through Doodle © polls, by using an online voting system I was able to provide a range of dates and times for everyone to choose from and we would then go with the majority vote. Although I initially looked at times during the school day this proved impossible given the differing working hours of the group and their available time out of class. I was also conscious of the ADSLs' workload, not wishing to infringe on the protected time they had for school-based commitments. We soon settled into a regular one hour after school hours' timeslot with flexibility built in. Being flexible was key to ensuring that group members understood that all their contributions were valued, whether they attended all meetings, some or part of a meeting. I also shared links to maps for those who could not attend enabling all ADSLs to view the maps, whether to look at the content, to post or edit. It also supported an equitable approach where absent group members could still access content and contribute if they wished to before and after meetings.

Ethical approval for the inquiry was through my higher education ethics' committee and initially covered a seven-month period of data collection across two terms of the school year. Following ethical approval for additional time to evaluate the inquiry, two further meetings took place during the early autumn term of the next school year, extending the data collection period by three more months. These meetings were conducted in smaller, separate groups due to the availability of the ADSLs.

4.1.2. co-creation

As part of the recruitment process all participants in this inquiry have consented to being acknowledged as a co-creator in the research and in any subsequent publications. In response to requests for anonymity in the data, all of the participants names will be replaced with initials A.A., A.B., A.C and so forth. Where participants' names' or initials' are referred to or recorded in the data these have been digitally or physically erased.

In their international study, Opstoel et al. (2024) focused on models of educational research between teachers and researchers. They identified that co-creating was found more in school-and-researcher collaborations, as opposed to those which were directed by the researcher. In the former model of collaboration, they found the notion of privileging of academic knowledge was less prevalent and teachers' "professional knowledge" was "equally validated by researchers as compared to academic knowledge" (ibid:6). Also, the teachers were more involved in the "collection and analysis of data" (ibid). As opposed to a directed, outcome driven, goal orientated transactional approach to research, engagement in collaborative research can "lead teachers to relevant outcomes for their own practice" (ibid). As a process, it supports an iterative, fluid relational approach to research (Fitzpatrick et al., 2023). Fitzpatrick et al. (2023:1744) acknowledge that "co-creation is messy and complex" and needs to be "dynamic" to ensure the views of participants "remain relevant and can shape outputs," (ibid).

In this inquiry, as co-creators, the ADSLs and I will collaborate by exchanging professional and academic knowledge and engaging in doing-data and data creation, thus contributing to the development of theory and practice. Co-created rhizo-maps, which will be downloaded off the MIRO boards in the form JPEGs and PDFs, and recording of meetings and interviews will be stored securely in One Drive following ethical guidelines from my supporting educational institution.

4.1.3. *ethos of care*

The rhizomatic nature of the data collection processes in this inquiry requires a response-able practice and an ethos of care (Baan Hofman, 2023) that enables experimentation with research responses within commonsense constraints. It is about “finding room” (Baan Hofman, (2023:10) to be able to actively respond, “*within* obligations and requirements” (ibid), rather than adopting a “business as usual” (ibid) approach that can be more rigid and limiting.

In my role as rhizome inquirer, I will be experimenting with the introduction and exploration of concepts and theory using post methods and responding to the ADSLs’ engagement and interests. By engaging in a continuous process throughout the data collection and analysis stages “the emergence of the new and unthought” (Gorodetsky and Barak, 2016:86) may evolve due to new perspectives, new connections and new knowledge being generated.

Consideration will be given to the ADSLs’ entanglement within the ‘usual business’ of school systems and structures, environment, ethos and the more familiar language of wider school discourse. As a teacher they are subject to moving in a linear developmental path (Adams, 2021), whereas working nomadically within the inquiry could offer them an alternative way of working from a fixed, stable identity to one that is “always transforming and in flux” (ibid:4).

As rhizome inquirer, I acknowledge that I bring my own related experiences and knowledge to the inquiry. Although I will be entangled in the data-doing and data creation, I aim to minimise contributing my personal perspectives through the provocations, concepts and theory I bring into the online space, and by stepping back to provide space and time for the ADSLs to express their thoughts and ideas, and to map. Potential risk of power relations between more experienced or more confident communicators could dominate, meaning others will be more reluctant to contribute. Monitoring by myself to ensure equity for all will be essential but also enabling each voice to be heard through the text and data in the data.

Through the inquiry the ADSLs may express ideas that are not the same as others in the group which may elicit a range of emotional responses or tensions. The collegiate exchange of ideas will be encouraged with an agreement on how we will communicate professionally and respectfully in the online space. If the ADSLs choose not to contribute or leave the online space, they may do so. As part of my ethical process, I acknowledge that, as rhizome inquirer, I may become party to information relating to schools and school practices. I recognise this as integral to the ADSLs' professional and familial knowledge and will therefore ensure that all contributions are handled sensitively, confidentially, and anonymously throughout the research process.

4.1.4. notion of the familiar

Young et al (2022:314) highlight the dominance of the humanist paradigm in educational research and its situatedness within curricula, classrooms and teaching and learning, despite its connections with “social issues and changing society.” Adopting a postqualitative approach to research “endeavours to imagine and accomplish experimental processes” (ibid) and requires a methodology that is uncertain and disrupts the positivist model. Working with participants who are more familiar with reflectively situated practices due to their professional roles as teachers and disrupting professional and personal boundaries can open-up new understandings about educational practice and research.

Drawing upon the theory of ‘reflection in action’ through ‘reflection on practice’ model (Schön, 1987), which is much utilised in teaching and teacher education, an emphasis is placed on the individual teacher who is reflecting on an unexpected aspect of their practice. Working alongside a more experienced practitioner, the aim is to reformulate their practice to shape future actions (Segal, 2024). Research undertaken by Segal (ibid:164) critiques reflective practice as often being “reduced to a forced ritual” and not accounting “for issues of context and identity” (ibid). This, Segal notes, is exacerbated when reflection is collective.

The research centred around in-school teacher pedagogical leadership, bi-weekly professional development workshops led by leading teachers. Data comprised of video and audio recordings of workshops (in person) and a final meeting (on Zoom), as well as WhatsApp messages and emails between the different parties (researchers, participants, facilitators). During a final meeting of the group, Segal notes that the participants were not given choice to speak, they were selected in order of how they appeared on the Zoom screen which added to the ritualistic and linear nature of the meeting. An element of performativity was identified in the presentations with leading teachers “pledging allegiance to the programs ideals” (ibid). Segal questions whether moving beyond the turn-taking cycle of the reflections and probing deeper would have elicited different outcomes, suggesting a hollowness to the ritualistic and performative nature of the meeting.

As an alternative to the ritualism and performativity highlighted by Segal (2024) this inquiry offers an approach to doing educational research which differs to the notion of the familiar, by drawing upon theoretical and philosophical concepts and using post-methods within a nomadic, online space beyond the school environment.

4.1.5. minor-shifts

According to Clarke and Parsons (2013:40), relinquishing control within a postqualitative inquiry, and allowing the inquiry to unfold without predetermined expectations, can be challenging for those engaged in the process, particularly when attempting to avoid ‘preconceived conceptions’ (ibid.:41) of the norm. Thinking through different perspectives with ADSLs who are predominantly situated in spaces where structural linearity plays out as the prevailing paradigm, may pose challenges to the myself as the rhizome inquirer, when introducing post qualitative concepts, post-methods and working rhizomatically. However, ethical consent, care, and ongoing ethical reflexivity remain central to the study throughout this process. As such, an ethically considered approach is required.

This inquiry aims to develop a postqualitative, non-linear ways of working with the ADSLs, through different stages of doing-data and data creation and by exploring

and disrupting familiar processes and conceptions through dialogic interactions and digital rhizo-mapping. Through this process boundaries across research paradigms may become more fluid and blurred (Kemberelis et al, 2018). Young et al. (2022:315) recognise that the shift from qualitative research which is uniquely framed in the human condition and “overwhelmed by order, reflexivity, validity, interpretivism, representation, and legitimation” to a postqualitative inquiry is difficult and requires a graduation from “an addiction to familiarity.”

Where changes occur as gradual ruptures of the familiar are enacted I utilise the term *minor-shift* to denote these. Though *minor* may be defined as having “little importance, influence or effect” (Cambridge University Press, 2025), within the philosophy of education minor philosophies and pedagogies are constructed (Gregoriou, 2004), and *minor* is recontextualised. *Minor* is about new encounters of ideas through the narrowness that it facilitates and the “comfort in becoming, changing, shifting, connecting” (ibid:245). For Deleuze and Guattari (1987/2021) representation is to be avoided, instead difference is primary and repetition of difference they define as the becoming minor.

At times in this inquiry a *minor-shift* in my thinking and working processes has been required, working within and between overlapping and competing paradigms to enable the gradual inclusion of postqualitative approaches with the ADSLs. As such a degree of flexibility has been required to incorporate postqualitative approaches whilst maintaining theoretical coherence.

An example of a minor-shift was in relation to the familiar notion of reflection on practice which was enacted by the ADSLs particularly in the earlier meetings when postqualitative theory and research, rhizo-mapping and digital tools for mapping were introduced, and interactions between the group members were not yet established. In turn I had to shift my thinking and practice an ethos of care by adopting a more graduated approach towards introducing the less familiar. What manifested over time was a progressive unfolding and entangling of postqualitative approaches into the inquiry which were not yet fully embedded by the end of the final group meeting.

This process of unfolding and entangling may be further explained by drawing upon the *Topoi of Figured Worlds*' model (Kamberelis et al., 2018:693) (Figure 1) and the concept of a dual perspective.

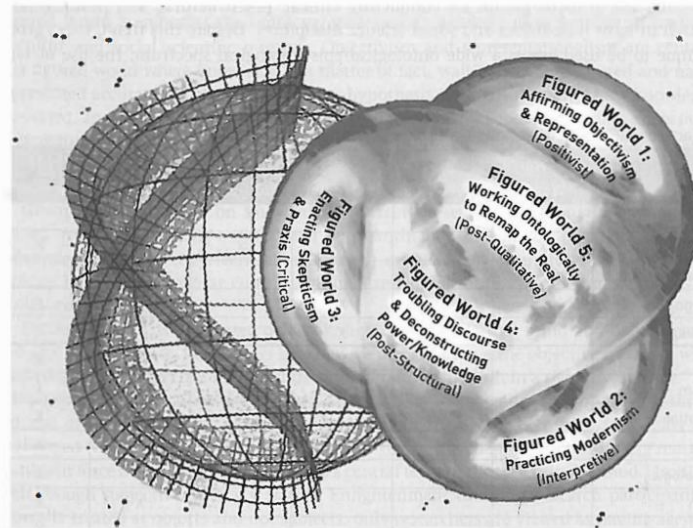


Figure 1: *Topoi of Figured Worlds* (Kamberelis et al., 2018)

In Figured World 3 (*critical*) dialogic interactions between members of the inquiry group contribute to the ability to visualise and consider possibilities. Through collective activities individuals can learn about each other's experiences whilst examining their own and understanding their "limit conditions" and "not-yet-realized potentials" (ibid:702). In Figured World 5 (*post-qualitative*) the ADSLs are provoked to see things differently, focusing on what might become rather than what is. This offers potential to bring new social, cultural and political formation into being.

4.1.6. *knowledge exchange, micro-E(e)vents*

The term "knowledge exchange" is used to describe a two-way research process undertaken by higher education providers and different partners to ensure that knowledge "can be used for the benefit of the economy and society" (Research England, 2024). Vitae (2024) highlights that university researchers collaborating with users of research in other sectors has several benefits including the capacity to

gather data which may be impossible for the university researcher or principal investigator.

In the first meeting with the ADSLs the term ‘knowledge exchange’ was introduced and explained from a research perspective and from a teacher perspective. I had considered that the ADLS would have a pre-existing concept and familiarity with the language of knowledge from their ADSL role, their school’s curriculum and the government’s wider agenda of knowledge rich learning. Priestley et al. (2015:34) refer to this as teachers “stock knowledge”, that which is gained from various sources and experiences including knowledge from elsewhere and the knowledge of the teacher. However, professional discourses which shape teachers’ beliefs about curriculum and pedagogy (Rosiek and Atkinson, 2005) can result in the privileging of certain discourses and the diminishing significance of others. It is important to note that the intent is not to devalue the professional discourse of ADSLs within this inquiry, in fact the work of Priestley et al. (ibid) is referenced to position them as valued contributors. Nevertheless, the disruption of professional discourse privileging seeks to refresh the dialogue between different parties. Creating a dialogic space which is non-hierarchical and where power relations are diminished, can support this.

Opting to use ‘knowledge exchange’ as a signifier for meetings is further example of a minor-shift based on using familiar terms utilised in the language of school and curriculum. However, within the postqualitative construct of this inquiry, I opt to use the term *micro-E(e)vent* in describing the stages of the inquiry process and within the analysis. It is more befitting as a rhizomatic, ever-changing and ongoing process of collaboration, co-creation and knowledge output (Beck and Gleyzon, 2016).

The term *micro-E(e)vent* is adapted from *micro-Event* which Beck and Gleyzon (2016: 329) define as events which can “spur change” and “reshape the conceptual and material fabric of connectivity, relationships, pathways and institutions” and may occur within individuals or in small groups. I further play with language to create the term *micro-E(e)vent* which encompasses both the term *Event* (a period of time) and *event* (the occurrences during each *Event*). Each *micro-E(e)vent* in this inquiry

therefore encompasses each time we met as a group (Event) and what occurred when we met. During each micro-E(e)vent the thoughts, ideas and actions of the ADSLs were actualized in dialogue and digital rhizo-maps with the ADSLs being offered “a field of play to experiment on” (Kinchin and Gravatt, 2020:6) by exploring ideas which could transform and grow. According to (Bozalek and Taylor, 2022), an Event, and similarly a micro-E(e)vent, should not be pre-planned or mapped out prior to it happening, to enable what might emerge, to emerge. Understanding the nature of micro-E(e)vents and their open and experimental nature and knowing what will, or will not work, is a consideration in this inquiry.

4.1.7. dialogic-material

Bakhtin (1984) proposes that inevitable dialogic relations come into play when different people encounter each other, whether it be through a common theme or idea. Dialogic relations go beyond dialogic speech; they are open ended, shared enquiry encompassing listening, changing one’s mind, disagreement, and agreement. Beyond the spoken, they encompass the “eyes, lips, hands, soul and spirit” (Moate et al., 2019:168), embodying the head, heart and hands. To have meaning, dialogue “has to be concretized in different ways” (ibid) and through encounters. These encounters may be between individuals and texts “within a specific space” (ibid) in “response to a particular context” (ibid). When anchored in the space individuals will respond to and influence each other drawing upon “points of contact” (ibid) from past and present, and present and future.

In this inquiry the online space for each micro-E(e)vent becomes the anchored space, and the context *is* centred around the focus of the inquiry. The points of contact referenced by Moate et al. (2019) are suggestive of the dialogue that may connect the ADSLs with boundaries between their past and present, and their present and future as teachers and subject leaders. As a result, they may share their own perspectives, influence one another and reflect upon each other’s responses.

Within a dialogic context there is no “first nor last word” (Bakhtin et al., 1986:170), much like the concept of rhizome, the words are part of a multiplicity of texts

connecting and entangling with each other. Interactions with these texts occur within a dialogic space; a “shared, relational space that emerges in a dialogue” (Chappell et al., 2019: 298). It may be conceptualised “as a place of encounter, perception and transformation” (Moate et al., 2019:186).

In this inquiry text is interpreted in the broadest sense, for example images, maps, spoken words and bodily gestures. Entangling dialogue and material emphasises that creating, thinking and doing with others in multiple ways “are as influential as words within education” (Chappell, 2024b:27). Drawing upon the work of Chappell et al. (2019), this inquiry aims to provides a place of encounter for participants in an online, relational space, where dialogue and digital maps form and entangle, and provocations (Pangrazio, 2017) serve to rupture and challenge ways of conceiving the primary art and design curriculum.

Re-referencing Rosiek and Atkinson (2005), the emphasis is placed on creating a dialogic space which is non-hierarchical, and where power relations are diminished resulting in a more collective interrogation (Kamberelis and Dimitriadis, 2013). By providing a space for risk taking, interrogating differences and being open to change (Boyd and Sherry, 2024) the ADSLs may engage in ways of creating, presenting, questioning and developing new knowledge. Within the space post methods will be employed to enable the ADSLs to consider their practice and curriculum beyond school thresholds.

4.2 post methods

4.2.1. [digital] rhizo-mapping

This inquiry is informed by theory and researchers working in educational contexts, who have employed mapping. Mapping is also a term that may be associated with a school’s practices of mapping out the curriculum where decisions are made about what will be taught, why and when and recorded in a linear fashion. The former perhaps offers a more fluid and open representation of mapping, such as *becoming-curriculum* (Sellers, 2013) where curriculum is a dynamic, evolving entity performed

within children's play. The latter, a process determined by tighter parameters such as school policies, systems and practices.

Deleuze and Guatarri (1987/2021:22) liken the rhizome to a map that "must be produced, constructed" with "multiple entryways and exits and its own lines of flight." The *rhizome-map* is "always detachable, connectable, reversible and modifiable" and is "orientated toward an experimentation with the real" (ibid:12). For researchers engaged in educational research mapping may be employed "to construct accounts of human activity in educational settings that is generative rather than representational" (Martin and Kamberelis, 2013:677). Repeated mapping alongside dialogue enables differences to be alive within research and to capture changing conceptualisations "without expecting closure or 'correct answers'" (Chappell and Craft, 2011:375). Mapping can also offer a space for co-creation and construction of ideas and knowledge (Cook et al, 2020).

The term "rhizo-mapping" is adopted in this inquiry from Sellers (2013:91) who describes it as "a complex interplay of following lines of flight and nomadically flowing through various territories." Rhizo-mapping "opens up possibilities for connections and generating a whole mass of interconnectivity" between "disparate thoughts, ideas or actions" (ibid). It involves the depiction of several points which "elaborate, shape and disrupt each other, encouraging readers to draw their own interconnecting routes or separating chasms between them" (Grellier, 2013:83). In a rhizo-map there are "no beginnings and endings, just middles" (Alvermann 2000:116), lines and channels. As such, rhizo-maps are "always becoming" (Sellers 2013:90). In their research data Sellers (ibid) revealed rhizo-mapping at work as children made maps (map play) used their own maps as a play resource (mapping playing) and to think through their games. During the games, the mapping continually changed ("becoming mappings"), as they were read and re-read by the children, "producing 'different matters and possibilities of engagement.'" In this enquiry an emphasis is placed on working in an experimental, open-ended way through playful map making (Perkins, 2009 and Sellers, 2013) to enhance creativity of thought and action.

During the inquiry rhizo-maps will be digitally created by myself and the ADSLs. There is scope for the ADSLs to freely add to, adapt and alter the digital rhizo-maps and to enter the online mapping space through different entry points, either through pre-placed provocations or a place of their choosing within an empty map space. As such, during micro-E(e)vents the maps can continually change forming *becoming mappings*, not fully complete and open to further change.

Rhizo-mapping (Sellers, 2013) defines the process of map making, but by including the word 'digital' in my naming of the rhizo-maps created in this inquiry I am making a distinction about the type of tools used. MIRO © software is used as a means of facilitating a more fluid and intuitive way of working. It supports a rhizomatic process as nothing is permanently fixed in position and posts can be edited, deleted and commented upon. By using MIRO, the ADSLs can engage in rhizo-mapping in the moment, and the maps can visually evolve and grow. Numerous entry points can be created to invite the ADSLs to engage, make connections or create a different pathway of their own into a different space on the map. It also has capacity for several individuals to communicate and share ideas through populating digital boards with text, images, and videos. There are a range of tools that can be accessed, including post its, drawing and writing implements, text, and comment boxes. Information can be moved around the board, edited, and commented upon. Pre-formatted templates are available for the boards, but I have opted to use unformatted to avoid constraining structures and to allow for data to be mapped prior, during and after meetings. Sharing a link to the board before and during meetings enables all ADSLs to view the boards, whether to look at the content, to post or edit. It also enables an equitable approach where absent group members can still access content and contribute if they wished to before and after meetings. I will regularly monitor mapping during meetings and in between, capturing stills of maps from screenshots of video recordings from the meetings in the form JPEGs and PDFs downloaded off the MIRO boards, and stored securely in One Drive. This process enabled me to capture the rhizomatic growth of the maps and any additions or changes which were made.

By adopting a rhizomatic (Deleuze and Guattari, 1987/2021) non-linear approach in the inquiry, a more fluid way of working within and beyond existing school structures might enable greater freedom and space for thought, expression, and the exchange of ideas through discussion and mapping. Initially the opportunity to meet in person was considered, with the intention that all co-creators would come together in one physical space. However, with the recruited group members living in different areas of England and the logistics of time, distance and financial limitations, this was not feasible. With greater access and knowledge of online spaces, including meeting functionality and digital communication tools, acquired during and post Covid lockdown, distance meetings could be therefore facilitated through MS Teams.

Questions however may be raised about whether doing-data and data creation in an online space may be considered disembodied due a lack of physical interaction. Embodied Inquiry is at least when “one part of the research process foregrounds that embodied self-awareness, of either the person or people doing the research, or those who are being researched” (Leigh and Brown, 2021a). However, although we may feel disconnected in an online space our bodies are still present and we can pay attention to their movements, feelings and expressions, and connect the body and mind. Embodied Inquiry is therefore facilitated in the inquiry by drawing upon one of the foci for embodied research suggested by Leigh and Brown (2021b), the “body as a communicator” which considers non-verbal communication, such as gestures and movements as data sets. This is enabled by connecting the minds of all co-creators with digital tools which can be translated into digital rhizo-maps, and their dialogue juxtaposed with bodily movements and gestures, which may be seen on screen.

4.2.2. provocations

Postqualitative inquiry can disrupt the boundaries of “traditional research” (Strom et al, 2019:9) and “established cultural and educational practices” (Chappell, 2021:499). My intent is to attune to the possibilities of disrupting the linear structures and barriers which may be present in primary art and design education so that new ways of thinking have space to emerge. As Young et al. (2022:314) attest, it is not

about shredding “past learning” but enabling “travel to a different destination.” Ethically the past learning of the ADSLs is acknowledged and valued and is entangled in the data, but the possibilities of doing things differently is considered through a non-linear, postqualitative approach.

To enable a non-linear approach, working within “fluid methodological spaces” and with “methodological fluidity” may promote deeper levels of engagement (Koro-Ljungberg, 2016:84). Provocation is regularly used as research tool in the creative arts but far less so in empirical social science investigations (Pangrazio, 2017). By example, the work of McLeod et al (2022) used artworks as a provocation to explore self-identity, with children aged 4 and 5 years old, using data which their responses to the artworks in the form of verbal dialogue, gestures and “embodied manner of experience” in order to capture a “complete picture of the children’s experiences.” They focus of the research was not on finding the ultimate truth but developing a number of possibilities.

When provocation is used in social science research, the rhizome inquirer can adopt “the role of provocateur, stimulator and/or agitator” and “can interrupt the flow of everyday life in order to illuminate and draw attention to complex social issues” (Pangrazio, 2017:225). Through this inquiry, I adopt the role of provocateur using provocation as a post-method to introduce multiple perspectives relating to subject leadership. Also, by introducing provocations which focus on localising the primary art and design curriculum aimed at challenging existing educational social inequalities to enable teaching and learning which is socially just, locally and globally relevant, and meaningful to the pupils. The intent of provocations is to create ruptions, which Chappell (2024a:4) describes as an occurrence of “breaking or bursting” implying “that there is more change to follow.” During each micro-E(e)vent provocations will be introduced to rupture potentially pre-existing, familiar notions and to initiate dialogic-material interactions with potential to “produce other ways of knowing” (Strom et al, 2019:29).

4.2.3. collag(e)ing, collag(e)d rhizo-maps and data analysis

In their research Reiger et al. (2022:8) collected “multisensorial data sets” including video footage, photographs, soundscapes, videos, audio walk recordings and interviews, as researchers wandered and dialogued through museum spaces with participants following non determined paths of data. Their collection and analysis of the data initially involved sketching line mapping/s which they identified as being too fixed and rigid and as such they struggled to draw movement. Instead, they opted “to create multiple mappings (some of which were three dimensional and tactile” (ibid:5) which enabled them to understand the layers of the research in relation to embodiment. Similarly to Rieger et al. (2022) this inquiry draws upon multiple data sets including digital rhizo-maps (visuals and text), transcriptions of dialogue and recordings of group meetings on MS Teams.

There were some opportunities during micro-E(e)vents when the ADSLs and I would discuss the rhizo-maps after the creation and times where I explained that I had analysed and re-presented the maps for further discussion. An example of this was at the start of micro-E(e)vent 3 when I explained that I had pre-populated a map with key words based on discussions in the previous meeting and invited the ADSLs to read the content and add to it as they wished.

Post data collection, the analysis of the multiple data sets was undertaken by myself and included the creation of collag(ed) rhizo maps. The use of physical materials proposes possibilities and provokes ways of thinking as we work with them in experimental ways. In this inquiry purposeful connections are made between the use of materials for collaging the rhizo-maps and research into young children’s encounters with materials. The term “mustering” (Holbrook and Pouchier, 2014:758) lends itself well to the ordered and chaotic process of gathering materials for the collag(e)d rhizo-maps. Mustering involves the sifting through of materials based on their visual qualities and is a continuous transaction “of making and thinking” (ibid: 759). A wide range of materials that may be used in primary art lessons are used to create the collag(e)d rhizo-maps, including more ‘traditional’ media such as paint, ink and charcoal, as well as textiles including string, yarn and fabric. Found materials

including packaging and recycled waste and fragments of digital rhizo-maps and text are also incorporated.

The process of collage in the process of inquiry supports thinking through concepts and helps to reveal what is hidden and convey meaning. Described by de Rijke (2023:304) as “transborder practice” collaging is determined as a process that involves the shifting of centres and margins. My use of the term *collag(e)ing rhizo-maps* is purposely used to define the fluidity of the process involved in my creation of the maps. Including fragments of digital rhizo-maps and dialogue in the collag(e)d rhizo-maps is significant in connecting and entangling the dialogical-material data of co-creation within the more tactile, physical collaged rhizo-maps. The maps were created in different stages (Figure 2) and evolved through different iterations. Entry 4.4 describes the iterations in more detail.



Figure 2: example stages of creating a collag(e)d rhizo-map

As rhizome, the collag(e)d rhizo-maps are unfinished, open to further modification but as an image they capture a moment in the time, a “cone of memory” (Bankston, 2017:126). The process of re-animating (Staunœs and Mengel, 2024) the data allows it to appear in a different way. By using the senses, a more affective engagement with the data reading process may occur as “*performative mapping*”

rather than representational. (ibid:91). The process of analysing the data is further expanded upon in Entry 5.

4.3 interludes

Throughout Entry 6 I have included interludes that focus one of the ADSLs. These may be likened to vignettes that represent participants responses and perceptions of social situations based on fixed criteria (Jenkins et al., 2021). However in a post-qualitative inquiry conventional approaches are disrupted and the inquirer may become entangled in the vignette thus enabling them “to observe complex and immanent relations of language” and action “in the creation of difference and how it matters” (ibid:985-986). The use of the term interlude is intentional, to denote the temporary and deliberate disruption to the flow of the thesis, to create a pause and an in depth examination of difference in the data. By working with the concept of difference it can encourage “generative thinking and movement” (Scanlan, 2016:35).

4.4 stages of the inquiry

In the first micro-E(e)vent, philosophical provocations through the concept of rhizome (Deleuze and Guattari, 1987/2021), research into dialogic space (Moate et al, 2019) and the use of playful map making (Perkins, 2009 and Sellers, 2013) were introduced to situate non-linear ways of researching. By familiarising the ADSLs with some of the theory and language that underpinned the inquiry, the aim was to prepare them for a way of researching and collaborating which was potentially different to any theory informed practices they had experienced up to this point. Using theory and research to provoke and rupture thinking about a localised art curriculum, following lines of flight that developed from our group dialogic-material interactions or pursuing an area of interest raised by the ADSLs, provided in-roads for the inquiry to rhizomatically evolve.

What followed was an introductory activity where I asked the ADSLs to find an object in space around them and introduce themselves. This was purely intended as an orienteering and familiarity exercise as the ADSLs had not met each other before. Similarly, a sharing activity followed, where ADSLs had been given a pre-prepared

brief by me to select an image that represented them as a subject leader of art and design or how they felt about their role or current priorities for the subject of art and design within their school.

The mechanics of using the MIRO software for rhizo-mapping was then explained, with time for some digital rhizo-mapping focused on subject leadership. Following this I asked the ADSLs if they wished to comment on the map, noting any particular connections or comments. This activity was pre-planned and semi-structured to support understanding of the capabilities of the software and to include subject matter that the ADSLs would feel confident and comfortable mapping out. Particularly in the earlier micro-E(e)vents, pre-populated entry points on the maps were used to support the ADSLs in their navigation around the online space and to familiarise themselves with software and rhizomatic process.

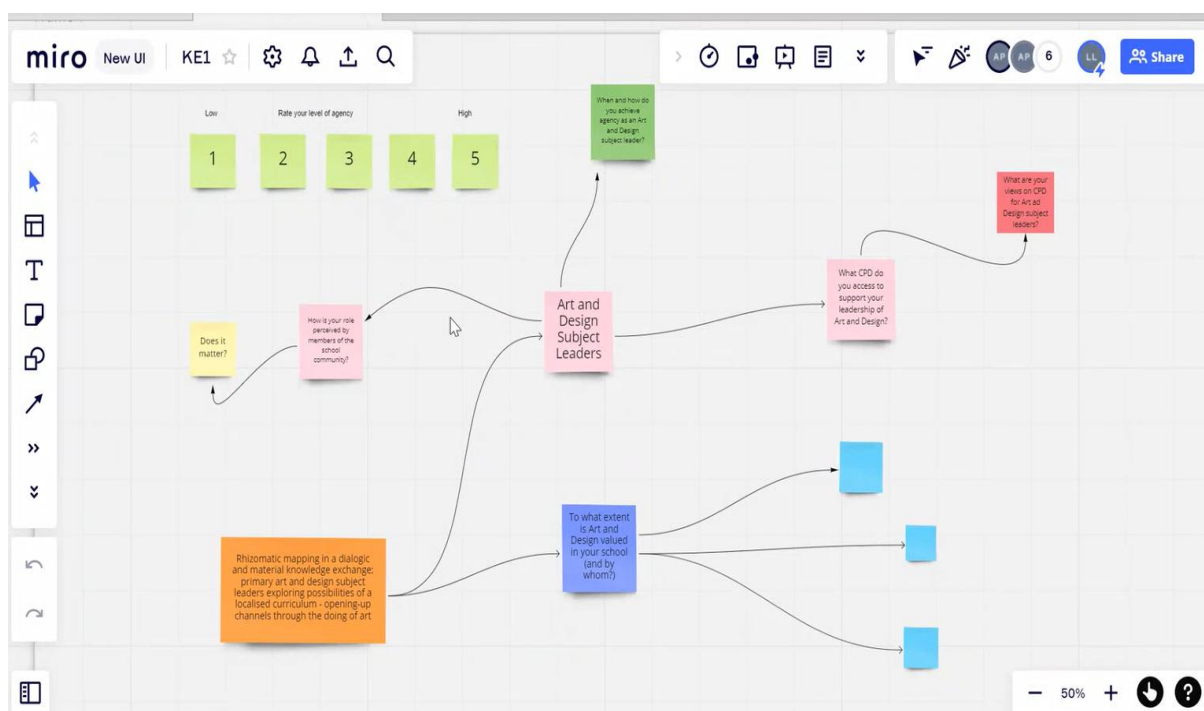


Figure 3: micro-E(e)vent 1 pre-populated map

Figure 3 exemplifies the first rhizo-map which was pre-populated with questions and prompts for the location of data. I also used strategies such as directing the flow of

the discursive elements of the meeting to support levels of engagement and comfort in discussion with the unfamiliar theory, space and individuals.

After the first micro-E(e)vent a shift in my approach as rhizome inquirer was required, as I felt the ADSLs were being overwhelmed with too much theory and open-ended structure, and that a more graduated introduction to postqualitative inquiry would be needed. The first micro-E(e)vent also resulted in greater division than anticipated between me as rhizome inquirer and the ADSLs. I found myself assuming a more traditional 'researcher' role, providing information and asking questions, whilst the ADSLs took turns to respond. To an extent the online environment also contributed to the turn taking culture with microphones turned off to avoid talking over each other or to cut out background noise.

In the second micro-E(e)vent following my analysis of the first map and dialogic interactions, provocations were introduced to the ADSLs. These centred around the role of the ADSL and the structure of the primary art and design curriculum. An ecological model of agency (Priestley et al., 2015), for teachers was reconceptualised within a subject leadership context, inviting dialogue and digital mapping relating to four key areas, beliefs, relationships, vocabularies and performativity. The use of an international model of curriculum from New Zealand (2017) aimed to provoke discussion about curriculum design and ways of addressing the needs and interests of the school and community. This was followed by an invitation to the ADSLs to visually map the shape of their art curriculum.

Micro-E(e)vent 3 began with an open invitation to map out the content of their existing art curriculum with a singular question on the board as a provocation, 'What content is included in your art and design curriculum and why? Mapping began and conversations about the mapping followed, at times the mapping continued on-screen whilst the conversations were in progress. Videos explaining the concept behind PBE (Tātai Aho Rau | Core Education, 2016) and of teachers and children talking about their experiences of PBE through an art project, were shown. The videos aimed to stimulate thinking and discussions about the connections between children's art making, place, community and diversity. Time was then given to

feedback verbally about what had been viewed with a prompt to consider their own school context and links between the school community and children's art making and appreciation.

At the start of micro-E(e)vent 4 the terms rhizo-mapping and dialogic spaces were reiterated to connect back to the research focus and the theory that underpinned the post research method being employed. The aim was to adopt a less guided approach with the ADSLs being asked to remain open to where the data would take them, following their own lines of interest. In previous Events the ADSLs had spoken about the use of artworks as a stimulus for children's ideas and introducing a more diverse range of artists into their curriculums. In response to this a pre-populated MIRO board was created with provocations in the form of contemporary art works, video clips, website links and short pieces of information about PBE, socially engaged art and environmental art, approaches that could connect children's art to local and global issues.

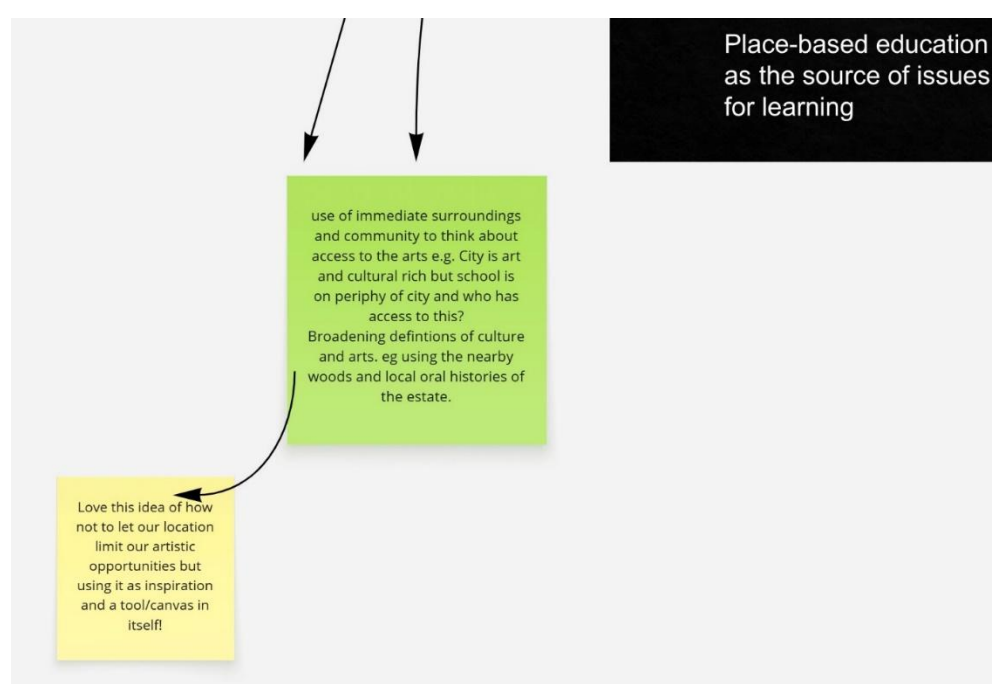


Figure 4: close-up of digital rhizo-map

What followed was an extended time for the ADSLs, to view the board, and respond through mapping (Figure 4). Verbal interactions were more limited but punctuated

throughout the mapping process and towards the end when discussing what areas of the board the ADSLs were drawn to.

Micro-E(e)vent 5 was split into two iterations due to the ADSLs availability, so the first iteration was attended by four and the second iteration by two. Time was given for a brief revisiting of the last map and an opportunity to read and add any further comments, before rupturing with a series of provocations which were as follows. A video from a Room 13 project (www.room13international.org) was shown to exemplify an art project inspired by a place in the local community. Also, to exemplify a model for valuing young peoples' worldviews and whose aim is to enable "young people to set their own creative direction." This led into considering the representation of children's 'voices' within the art curriculum and cultural capital, drawing upon a review of literature by Robb (2021) of children's experiences of visual art in and outside the classroom. Time to map in response to the new provocations was invited, before a new provocation was introduced which focused upon pedagogical approaches to teaching art and design. The writings of John Dewey (1934/2005) and Gert Biesta (2020) were introduced to consider possible pedagogical and artistic practices in relation to children's art learning. Brief prompts were used to provoke interactions about art as "a process of doing or making" (Dewey, 1934/2005:48), and as an active experience between physical materials, with or outside the body, with or without tools. Also, the connecting of the head, heart and hands (Biesta, 2020) through making, doing and performing art as a means for children to engage in dialogue with the world. This resulted in a developed dialogue between the ADSLs followed by further mapping. Whether it was due to the smaller group sizes, familiarity with each other and the research process and software, nature of the provocations or otherwise, these micro-E(e)vents were more rhizomatic in nature with greater fluidity of interactions between the ADSLs and the digital maps.

Following ethical approval for additional time, the final micro-E(e)vent 6, similarly to micro-E(e)vent 5 was run for separate groups (in this case, three iterations) due to the availability of the ADSLs. A period of three months had passed since the last

Event and this was offered as an additional time to meet up, revisit the research and analyse and evaluate the data. Initial dialogue was prompted by me as inquirer rupturing the interactions with open ended questions around the nature of researching with maps, contribution to new knowledge and understanding of what constituted data and of a localised art curriculum. There was an extended period of dialogue which was driven by the ADSLs, followed by rhizo-mapping.

By the end of the final micro-E(e)vent an assemblage composed of multiple data sets had been gathered. As I have mentioned, non-linear post-methods were used in this inquiry, however a more 'traditional' qualitative method was used prior to the first group meeting. One-to-one interviews between myself and each ADSL were held for the express purpose of identifying the spread of school localities, details about their current primary art and design curriculum, their length of time in role as ADSL and prior qualifications (Appendix 1 and 2). Though similarities and differences between the ADSLs could be compared and categorised, working against sameness resists "the coding imperative" (Jackson and Mazzei (2013:263). Instead, differences are considered through different theoretical concepts which are plugged into the data.

Dialogic-material interactions were captured in the form of video recordings on MS Teams alongside field notes jotted down in a notebook. The co-created digital rhizo-maps which were regularly downloaded and saved after and between micro-E(e)vents. Maps created during the micro-E(e)vents were also screenshot, as data and indicators of the rhizomatic growth of the maps. In addition, transcriptions of dialogue between all the co-creators were captured.

The creation of collag(e)d rhizo-map and the reading of the data evolved over a series of iterations, as I experimented with different ways of analysing the data. These were as follows:

Stage 1: Watching a recording of the first micro-E(e)vent on MS Teams and responding to the data that glowed by creating a collag(e)d rhizo-map. Appendix 4 illustrates my initial attempt at creating a collag(e)d rhizo-map; responding to what glowed and using the materials that were available to me. This proved challenging

as it was difficult to tune in and pick out hot spots (MacLure, 2011) from multiple data sets of dialogue and maps. I return to this map in Entry 6 and put it to work reading it through the concept of *multiplicities* Deleuze and Guattari (1987/2021).

Stage 2: Focused listening to the recordings of each micro-E(e)vent was followed by transcription. A transcription aid was not used with the express intent of engaging in mindful listening, tuning in not only to what was said but also what was not said. The result was a large body of text interspersed with stills taken from the video recordings of each micro-E(e)vent. Converting what is heard into text can isolate the words from their original context and result in a loss of presence (St. Pierre and Jackson, 2014). As such repeated listening and viewing took place to identify “data fragments” that glowed (MacLure, 2013:661), as well as data fragments within the transcriptions.

Stage 3. Watching recordings of each micro-E(e)vent on MS Teams focusing on the what could be seen including bodily interactions and movements and the growth of the digital rhizo-maps. This process moved away from the textualization of words to focus instead on the space and the body as an active subject of learning and knowledge creation.

Stage 4: A second iteration of collag(e)d rhizo-maps were created which involved the mapping of data from micro-E(e)vents (example in Appendix 10) mapping of concepts (example in Appendix 5) and mapping evaluations of the inquiry (example in Appendix 6). Collag(e)d rhizo-maps were created by incorporating ‘traditional’ art materials, found materials and fragments of the data (visual and textual), then reading the maps through concepts. I also experimented with creating digital maps.

ENTRY 5: READING WITH CONCEPTS

The aim of a postqualitative inquiry is to not utilise pre-existing data analysis methods. As this inquiry centres around rhizomatic ways of working, I take this opportunity to do just that, by experimenting with “post-coding analysis” (St. Pierre and Jackson, 2014: 717). Post-coding analysis resists more conventional methods that involves coding data and organising into categories and themes. Instead, I draw upon the concept of “plugging in” (Jackson and Mazzei, 2012, 2013) reenvisioning it as a process that can be “put to work” (ibid: 2012:1). “Plugging in” is a “constant, continuous process of making and unmaking” (ibid 2013:262) to generate something new but not yet final. Reiterating “reading with effort” (St. Pierre, 2024:1602), philosophical and theoretical concepts are recast to do different work in the reading of multiple data sets consisting of digital rhizo-maps transcriptions of dialogue, recordings of group meetings on MS Teams and collag(e)d rhizo-maps.

Approaching data from a macro perspective can lead to generalisation (Jackson and Mazzei, 2013) whereas narrowing down the field of data can support more purposeful reading. However, determining what to narrow down and what constitutes good data can be challenging (St. Pierre and Jackson, 2014) and can lead to bias if the inquirer selects data that they deem to be useful or relevant to the focus of the inquiry. This is particularly problematic when breaking apart data for the purpose of coding into categories and themes. Instead, plugging the data into theoretical concepts can bring a new perspective to the analysis regardless of what data is chosen, potentially leading to less bias. In narrowing down the data I also draw upon the work of MacLure (2011) and look for “hot spots” which may relate to a particular concept which is being put to work or vice versa, looking at data that “glows” (MacLure, 2013) and relating it back to theoretical concepts.

In this entry the concepts that will be plugged in when reading and analysing the data in Entry 6 are theoretically situated. Scanlan (2016:35) determines that working with concepts encourages “generative thinking and movement, not as ‘right and wrong’ but as ‘difference’”. Although reading the data through theoretical concepts as opposed to more conventional coding analysis may help to minimise bias, I

recognise that the choices of which data to read and analyse are made by me and acknowledge that the reading of the data through the same or different theoretical concepts by another inquirer could result in different choices of data and interpretations.

multiplicity/ies

For Deleuze and Guattari (1987/2021:291) “a multiplicity is continually transforming itself into other multiplicities, according to its thresholds and doors”. It is neither subject nor object. As a becoming art and design subject leaders, identities are not fixed rather they are “always transforming and in flux” (Adams, 2021:394). An ADSL can become and can be actualized as many beings (Taylor-Webb, 2012), by taking on multiple roles in a school; roles which are determined by the opportunities they are afforded and how they are enacted within both the internal school thresholds and the external thresholds, such as school policies and Ofsted inspections. As a multiplicity the ADSL may find that “the continuation of another multiplicity that works it” can stretch them and strain from the inside (Deleuze and Guattari, 1987/2021: 291) leading to uncertainty about what their role entails, and what, why and how they need to prioritise.

becoming

From a Deleuzo-Guattarian perspective if an ADSL is named according to specific “generic denominators that characterize them” (Deleuze and Guattari, 1987/2021: 308) then this does not take account of the “indefinite”, which constitutes the events and assemblages they are part of. Similarly, Adams (2021:203) argues that labels assigned to teachers are insufficient and does not fully articulate their professional identity, suggesting “*becoming teacher*”. Adams further reiterates that *becoming teacher* is “a way for teachers and teacher educators to rethink their professional identity for the fostering of justice and equity” (ibid:392). Applying Adams thinking and reading the data using the term *becoming art and design subject leader* instead may allow for new subjectivities to emerge. Historic governmental changes in the naming of and expectations placed upon the role of a subject leader as well the as

internally determined school parameters may be deemed as the generic denominators. However, reading the data as *becoming art and design subject leader* each ADSL can be seen to be following an infinite trajectory influenced by internal and external thresholds and determined by events and assemblages, they are part of.

assemblages

Teachers function as assemblages, “they are simultaneously a constellation of their own backgrounds, experiences, and pre-professional learning, as well as part of the larger classroom system” (Strom and Martin, 2022:2), which includes the pupils, space, curriculum content and school context. As a “becoming teacher” (ibid:3) they are also which involves with other assemblages such as teacher training programmes, schools, and policy working together to “produce teacher subjectivity” (ibid).

Taylor-Webb (2012:163) similarly notes that teachers are required to inhabit a “range of subjectivities.” Not negating teachers’ desires to “experience and perform specific subjectivities” (ibid), they question the involvement of *desiring subjects* (teachers) and *subject desiring* (semiotics found in teaching such as curriculum and policy) in authoring *teacher-becoming*. They argue that it is the immanence of subject desiring that situates teachers in a constant process of becoming, and as such they “cannot achieve a presumed state of identity” (ibid:164).

For most of the ADSLs the navigation of assemblages is twofold, both as teacher and as subject leader, experiencing *subject desiring* through differing degrees of involvement. As ADSL their involvement in *subject desiring* can be seen to be more prevalent during discussions about levels of involvement in curriculum development, policy and opportunities for subject networking and continuous professional development (CPD). This process of becoming is not just about involvement with abstract *subject desiring* (a policy, a curriculum document, a CPD programme). It is also dependent on “situated iterations that rely on prior iterations of a self” (Adams,

2021:401) and the recreation of themselves as “professionals in relation to others” (ibid).

smooth and striated

When describing a physical model of striation, Deleuze and Guattari (1987/2021:488) determine that the lines which run vertically are “more in the role of fixed elements or constants”, and the horizontal lines which “intersect perpendicularly with the vertical lines are “more in the role of variables” (ibid). The striation becomes tighter if the intersections are more regular, and this results in a more homogeneous, limiting space. In contrast greater irregularity of intersections results in a smooth space which is more nomadic and less sedentary.

The horizontal and vertical lines that form a grid may also be viewed as a structure that creates an order, by determining where points are located, such as the connecting points of a diagonal line. Deleuze and Guattari (1987/2021:44) describe this as a “punctual system,” one that is “arborescent” and “structural” and has limitations imposed, such as the external and internal thresholds that the ADSLs may encounter. Much like ruptures (Chappell, 2024a), if the punctual system is opened up to “lines of flight” that can create a “tremor through it” (Thornton, 2018:213), In the context of curriculum development this could enable a more rhizomatic curriculum to evolve and grow.

If contextualised as a primary art and design curriculum a tightly striated model would be prescriptive in terms of what subject knowledge the children are taught, when (in which year group) and how. Within a tightly striated art and design curriculum the freedom for children to explore their own art pathways and for content to be adapted by ADSLs considering new ideas, opportunities or in response to the local context would be limited, if not an impossibility. A tightly striated curriculum may equate to the pre-packaged curriculum materials that Apple (2013) refers to, which can lead to loss of control over curricular and pedagogic skills. Adopting a highly striated curriculum model could dictate what the teacher does and asks the children, and what the children are able to answer and do (Sellers, 2010) leading to a more

regulated and rigid outcome. Though defined separately, smooth and striated spaces exist in combination. Scanlan (2016) exemplifies this interplay in relation to children's exploration through art. Striated may be interpreted as a provocation set up by the teacher from where children can freely explore in the smooth spaces, returning to the striated space perhaps for security or to rest.

Striated and smooth spaces exist in a mixture (Deleuze and Guattari, 1987:475), constantly shifting between the two. They question whether a smooth space becomes "captured" and "enveloped by a striated space" or if a striated space "dissolves into a smooth space" or allows "a smooth space to develop." To move beyond the limitations of a tightly striated space, Deleuze and Guattari suggest that escaping "the limits" (ibid: 489) works on a continuum beginning with small deviations moving through to a spiral or vortex at the far end of the continuum.

knots

Deleuze (1990:57) describes how in Lewis Carroll's text 'A Tangled Tale', "*knots*" surround singularities that correspond to a problem. The singularities are embodied through characters in the tale, who are "displaced or rearranged from one problem to another" until they find themselves connected in the *tenth knot*. In the context of this inquiry, I refer to the tenth knot as a curriculum centred problem area that the ADSLs need to untangle. These knots may form due to school priorities, accountability and external and internal thresholds. Also, where the ADSLs' beliefs about art and design education do not align with the whole school priorities or may oppose existing curriculum and pedagogical norms. Responses to these conflicts of interest may be realised as an "act of resistance" (Campbell et al., 2024). Campbell et al. (2024) propose that caring as a radical act of resistance may be enabled through "care-ful educational environments" which "may provide the social conditions of creative, transformational learning."

Additional theoretical and research informed literature are included in the analysis process including the ecological agency model (Priestley et al, 2015) which was introduced to the ADSLs during the micro-E(e)vents and provocation (Pangrazio,

2017), which was employed as a post-method. During the reading and analysis of the data connections were also made to the theory of power and time (Foucault, 1975/1995), disruptions and ruptions (Chappell, 2024a), ethic of care (Gilligan, 2014, McLeod, 2017) and the ecological agency model (Priestley et al. 2015).

ENTRY 6: PLUGGING IN

In this entry the process of the data-doing and the creation of data by the co-creators is narrated, presented and analysed. Commentary on the unfolding of the micro-E(e)vents and the dialogic-material interactions of the co-creators are interspersed with textual and visual data in the form of digital rhizo-maps and collag(e)d rhizo-maps. I employ Deleuze and Deleuzo-Guattarian concepts to read the data including *multiplicity/ies*, *becoming*, *assemblages*, *smooth and striated* and *knots*, plus, supplementary theory and research.

As rhizome inquirer I will be experimenting with the reading and analysis of multiple data sets including digital rhizo-maps, video footage and transcripts, and collag(e)d rhizo-maps. This process will not always follow a linear order where each micro-E(e)vent is analysed separately and chronologically. At times theory or research is used to read a specific micro-E(e)vent, other times across multiple micro-E(e)vents to explore connections and difference. Interludes are presented intermittently to present and analyse difference in the data.

Where spoken words from transcriptions of the video footage of the micro-E(e)vents are used in the data these are indicated with a ***bold, italic font***.

Where words included in maps are relocated into the body of the writing these are indicated with a *standard, italic font*.

At times an individual ADSL's contribution to the data is indicated with initial letters (A.A., A.B. and so forth), other times a group of comments are presented and collectively analysed to explore connections or difference.

6.1 participants

I begin this entry with a linear, quantitative presentation of data to provide some context for the ADSLs who were co-creators in this inquiry. A summary of the data is in Appendix 1 and 2 (Tables 1 and 2) and sub-entry 4.1.1. provides a more in-depth explanation of the recruitment process. For the inquiry, the only limiting factor for

participating was to be in role as an art and design subject leader in a primary school in England and to be interested in the focus of the inquiry.

An initial one to one online interview was conducted between me and the participants. A series of pre-planned questions were used to gather contextual information about their school context, leadership of the subject and reasons for participating in the research. As mentioned, my intent was to recruit a diverse group of ADSLs. However, until I conducted the interviews, other than identifying themselves as subject leaders of art and design and expressing an interest in participating, the diversity of the group was an unknown. The participant data does not form part of the post-coding analysis, however during the micro-E(e)vents, some of the information is replicated by the participants through their dialogic-material interactions and this will have been integrated accordingly. Data from the recorded interviews was securely stored on One Drive following ethical guidelines from my supporting educational institution.

The core seven ADSLs work in a range of school settings across England, geographically covering the North, Northwest, Midlands, London Central, South and the Southeast. The types of schools include five local authority-maintained schools, an academy, and a privately funded school. All schools bar one, are in socio-economically deprived areas. School communities are made up of three schools who have a high percentage of EAL pupils from Southeast Asia, two schools with a high percentage of white working-class pupils and newly arrived communities of refugees. One has a higher percentage of pupils who are of East European, African Caribbean and Indian heritage and one which has a high percentage of European first language speakers.

Six members of the group have an art and design qualification from 'A' Level to degree level and three did not; all had a keen interest in developing the subject. The spread of experience across the group ranges from relatively new to role to several years in post. Four of the group with one working across two school settings with different roles, two taking responsibility for leading and teaching art and design across all year groups in their school and the other four leading an additional

curriculum subject or holding an additional responsibility. The art and design curriculums in place at the time of the research varied from ready-made curriculums brought in by the school which included lesson plans for all year groups, an academy wide curriculum and school developed curriculums. All were under a level of development whether trialling, transforming or under consideration for change.

Three of the group felt that taking part in the inquiry was opportune as they would be contributing to a field of research that they felt was underrepresented, they had concerns about the subject's lack of status and the wider issues of reducing funding for the arts. Some felt that the opportunity to network with other subject leaders would be beneficial in terms of exchanging ideas and learning from each other particular for those who were relatively new to the role. Out of the seven that participated, two had engaged in some form of educational research since they qualified as a teacher. Being part of a community of professionals was valued by all and a number had engaged in some form of networking or arts' partnership, apart from two. At the time of recruitment, we were in post Covid lockdown and many of the group spoke of the avenues to CPD which had opened as a result. They found they were able to access online training and workshops out of hours by organisations such as Access Art and those provided by NSEAD. Social media networks (such as the NSEAD Primary Subject Leaders' Facebook group) were also mentioned, as these provided channels for communication with others in a similar role.

6.2 becoming art and design subject leader

6.2.1. multiplicities

I begin with micro-E(e)vent 1.

After an initial introduction to myself and providing some context for the inquiry, the opportunity for the ADSLs to contribute and suggest areas to explore further was reiterated, as well as emphasising the co-creation aspect of the data and potential for co-creating new knowledge.

What then followed was an introductory activity where the ADSLs were asked to find an object and introduce themselves and then select another ADSL to repeat the process. The objects used as an introductory activity were sourced from the space which the ADSLs were inhabiting. The fspoken words that accompanied the sharing of the objects are considered collectively as follows,

I'm a primary school teacher and the lead for art and design in my school

I'm a primary art and design teacher

I am an art and design teacher teaching in a primary school as a specialist teacher of art.

I'm a primary school teacher. I'm also art lead...my role is deviating in quite a lot of different places at the moment

I am an infant teacher, at the moment I am working in a Reception class in an independent school, but I am also an art and design lead in a state school

So, I'm leader of the arts, which is music obviously and art and design and then D&T

When first meeting as a group the ADSLs' multiplicities (Deleuze and Guattari, 1987/2021) are explicitly expressed through their words and choice of images. The words spoken provide insights into their different roles within school, and beyond. A

number have clearly transformed from a singular multiplicity to more than one, for example “a primary school teacher and lead for art and design in my school”. The repeated use of the phrase “I am also” indicates how the ADSLs becomes actualized as many beings (Taylor-Webb, 2012), by taking on multiple roles in their school.

From the objects shared further multiplicities are identified which extend beyond the professional thresholds into the personal. For example, the parental role is exemplified in an object made by the children of one of the ADSLs. The role of a maker and learner is exemplified in the sharing of an object made by an ADSL who explains, “I grabbed this because it was taught to me by a really talented teacher”.

Essentially the introductory activity became a linear turn taking exercise, a form of show and tell, with each group member talking, as others listened with their microphones turned off.

Following micro-E(e)vent 1, in response to the activity, I created a collag(e)d rhizo-map (Appendix 3) which includes references to objects shared and key words that exemplified the ADSLs professional multiplicities. The map’s appearance is linear due to the bold, black lines which connect one ADSL to the next to show the order in which they spoke. Fainter, overlapping pencil lines trace connectedness through the vocabularies used to identify their role/s in school. Whilst difference is evident in their choice of object which adds both a personal and professional dimension to their presentation of self. This was their first time meeting as group and in an online, arguably less personalised space.

Following the introductory activity, theoretical content about the inquiry was introduced focusing on dialogic spaces and rhizo-mapping and aimed at providing further context for the inquiry.

Another activity followed, where the ADSLs had been given a pre-prepared brief by me to select an image that either visualised them as a subject leader of art and design, or how they felt about their role or their current priorities for art and design within their school.

Micro-E(e)vents are not intended to be pre-planned or mapped prior to happening (Bozalek and Taylor, 2022), such as the first activity, however my intention was to give the ADSLs something tangible to contribute to the first meeting which they could feel confident in sharing and talking about. What resulted were some images shared with me via email before the meeting and others during the meeting (Table A). The collag(e)d rhizo-map in Figure 5 records the images shared, the majority of which were physically shown on screen, with others being verbally described.

Table A: list of images shared by ADSLs

Artwork by Joan Miró
Artwork by Piet Mondrian
An artwork made of stained glass made by one of the ADSLs
Photograph of a location
Image of cave art
Image of a person looking at an artwork that is composed of lots of colours
Own sketchbook
A child's sketchbook
Image of a head with colours and objects bursting out of the top

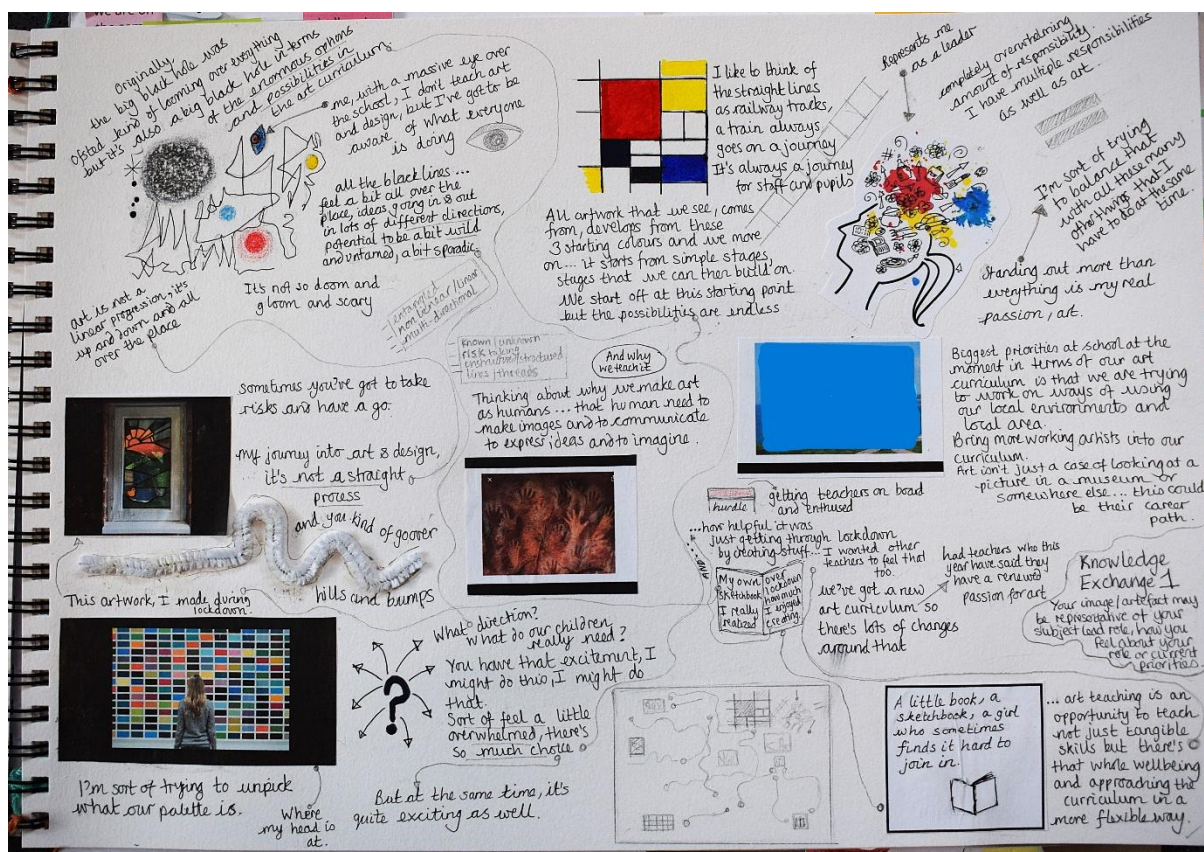


Figure 5: collag(e)d rhizo-map, subject leader of art and design

Compared to the introductory activity, the ADSLs spoke at greater length, drawing out similarities and interweaving metaphorically with their chosen image and their leadership role, or in some instances their beliefs and priorities for the subject. Through their choice of images and dialogue their agency as ADSLs is as Ball and Olmedo (2013) suggest, in a process of *becoming*. The focus of the introductory activity shifting from identifying *what they are* in terms of naming their in-school roles, to the second activity which focuses on *what they do* in their subject leader role. The latter also encompassing how they feel about their role

I return to my first collag(e)d rhizo-map (Appendix 4) and read it through the concept of multiplicities. In creating it I have watched the video recording of micro-E(e)vent 1, looked at the digital rhizo-maps and read through the transcribed words searching

for hot spots in the data, which relate to the concept of multiplicities, specifically the roles and responsibilities of the ADSL.

In Figure 6 I include close ups from the map which includes drawings and words created in response to A.G. who is sharing an artwork by Joan Miró which they identify as '*The Diamond Smiles at Twilight*'.

The words I include are,

massive eye over the school, be aware of what everyone is doing

big black hole Ofsted looming

down a rabbit hole

big black hole of options and possibilities

darkness diminishes, less scary

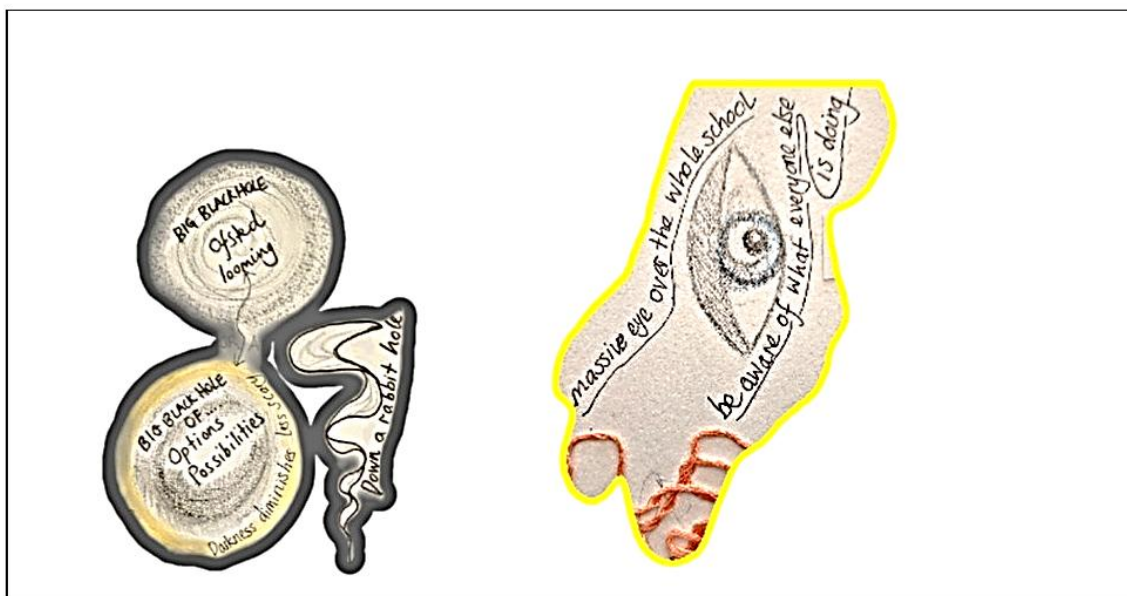


Figure 6: multiplicities 1

For A.G. having responsibility for monitoring the subject presents as a panoptic role and the reference of a '*big black hole*' takes on dual characteristics as '*Ofsted*' and '*options and possibilities*'. Through a Foucauldian lens, reading the words suggests a

diffuse form of disciplinary power where the expectation for A.G. is to operate within the compliance of the school who in turn are ever mindful of the expectations placed on them by the external threshold of Ofsted (Bradbury et al., 2025:6).

Reading the collag(e)d rhizo-map in Appendix 4 and transcribed words from micro-E(e)vent 1, I focus on A.B. who posts an image of themselves as a subject leader and explains their choice of image and why. Their spoken words include the following,

This is just a random image I found on Google that I feel represents me as a leader...

So that's me with all of my different things going on, sort of trying to balance everything but then in the background behind everything but also standing out is more than everything is my real passion, art.

They compare their role as a balancing act between their “real passion, art” and “all of my different things going on”.



Figure 7: multiplicities 2

Around the image chosen by A.B. (Figure 7) I include more of their spoken words including,

completely overwhelming amount of responsibility

other things I have to do at the same time

For A.B. the strain between their personal and professional feelings about art compared to their other roles in school presents as the stretch and strain from inside that Deleuze and Guattari (1987/2021) explain can occur when one multiplicity is worked by another.

In their role, the ADSLs may be subjected to both external and internal *thresholds* such as school policy and systems that determine what they must prioritise and how. For A.G. they are deliberating over the impact of external, and accordingly internal thresholds on their practice as a leader and what this means in terms of their role and responsibilities. Despite their awareness of external and internal expectations placed on them A.G. sees a way through the ‘*big, black hole*’ and explains,

and then the longer I stared at this picture all the dark (like I was saying about the Ofsted thing) was becoming diminishing and the red, blue, yellow, green seemed to get bigger and brighter, and they’ve also got halos around them as well, and I just saw more and more and more detail, and I thought actually it’s not so doom and gloom and scary as I’ve been feeling. Actually, there’s lots of good stuff going on and feeling brighter about it all.

Towards the end of micro-E(e)vent 1 the ADLS participated in a digital rhizo-mapping activity using MIRO © software. My initial thoughts were to open a blank board and provide a space for a co-created map to evolve following a research-based provocation about subject leadership and agency (Priestley et al, 2015). However, as it was the first time using the mapping software, I had pre-prepared a skeleton map which included provocations in the form of questions (Figure 8).

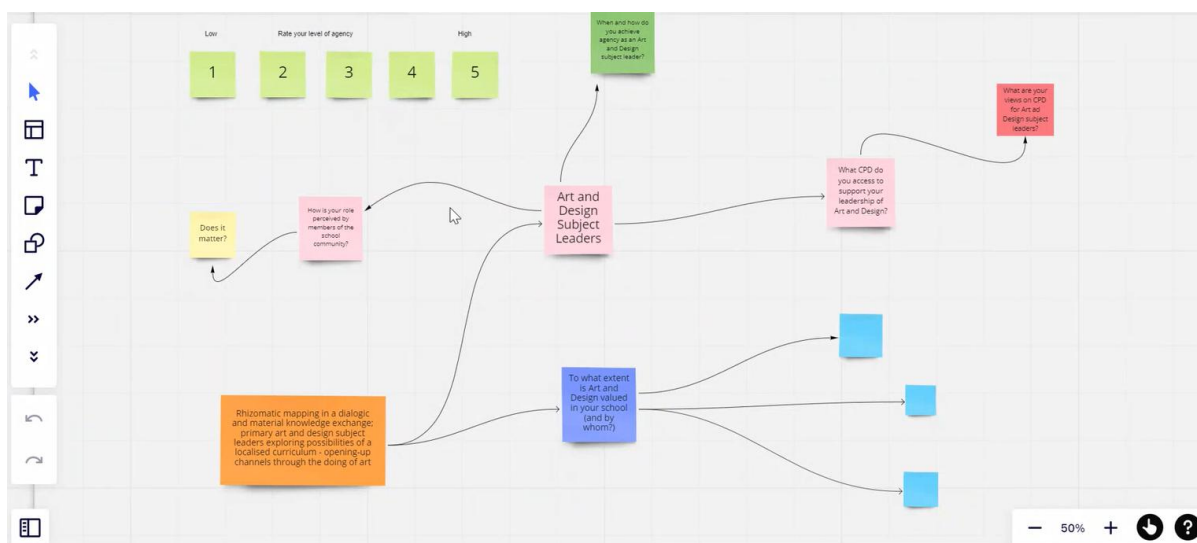
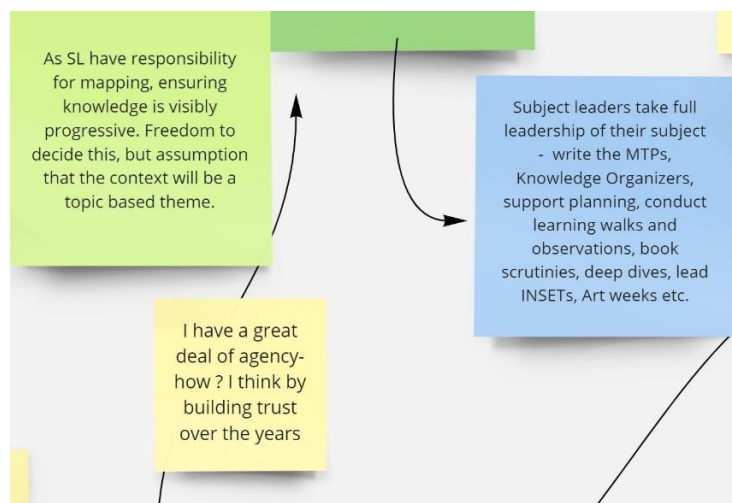
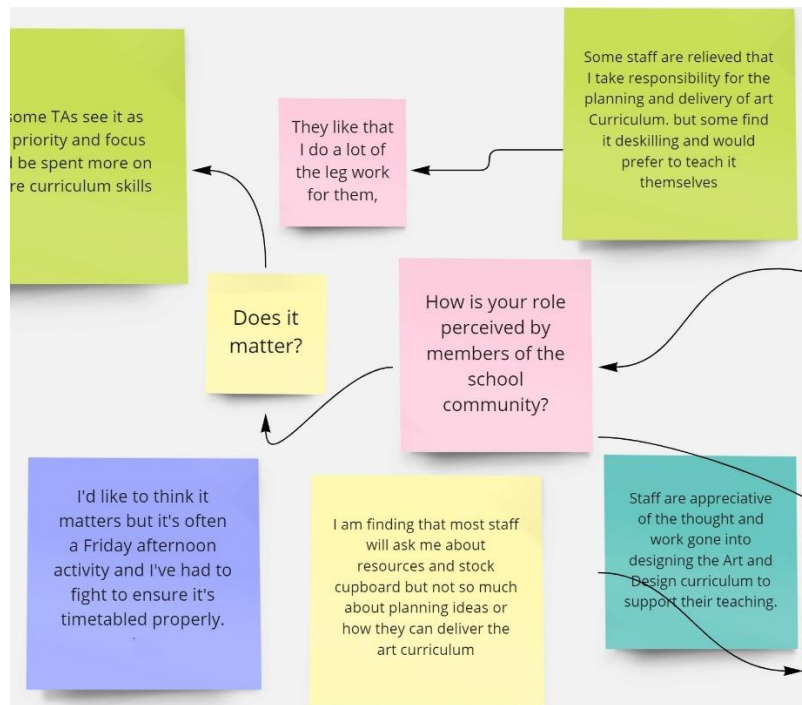


Figure 8: pre-populated digital rhizo-map

By using a question as provocation, the intent is to create an opening for responses to move in a “multitude of directions and dimensions” (Camiré, 2024:3). Though the ADSLs did post responses on the map these tended to be mapped in silos rather entangling with each other or leading in new directions. This may have been due to the unfamiliarity with the rhizomatic process and the mapping software. Also, that they were drawing upon what they knew, that is familiar professional knowledge related to their own context.

Sections from the rhizo-map and extracts of dialogue (Figure 9) provides insight into the multiple responsibilities that the ADSLs associate with their role. Those who teach art and design across the whole school take full responsibility for planning and teaching of the subject, others who have additional roles in school, such a class teacher or year leader, also have ADSL responsibilities for planning, resourcing, monitoring the subject and leading CPD.



I do have a lot of staff come to me and say I'm going to do it this way, would that be OK?

Figure 9: multiplicities 3 (sections of rhizo-map + extracts of dialogue)

The data also indicates that for some of the ADSLs art and design is seen as a *low* priority by some of the staff in their school. Reference is also made to their role as a resource provider rather than a curriculum advisor. Perceptions of how other members of the school community value their role are varied, some feel they are valued in terms of their input on curriculum planning and delivery and subject expertise, and others in terms of how they support teachers' workload as evidenced in this written comment on the map,

they like that I do a lot of leg work for them

By pre-populating the map with entry points (Figure 8) my intention was to support the ADSLs in their navigation and co-construction of the map, as this was their first introduction to digital and rhizo- mapping. To an extent I felt this aided their orientation and familiarisation, but it did result in more structural placement of the post its. It was also noticeable how each ADSL chose to use the same colour for their post its therefore individualising and distinguishing themselves from others. Connecting lines have been drawn on the map. They are mainly connected to a pre-positioned entry point or between the ADSLs' own comments as opposed to one another's.

Reading the maps (Figures 9 and 10), I notice difference in some comments such as,

I have a great deal of agency-how? I think by building trust over the years

Whereas in other sections of the map there are clusters of connecting comments around certain entry points such as this question that I posted,

What CPD do you access to support your leadership of art and design?

At this early stage in the inquiry the map primarily reveals each ADSLs' thoughts about their own role and possible indicators of difference and connectivity between these. It is also an experimental springboard for the inquiry, a data output that is partially pre-planned, partially structured, and partially experimental.

[illegible]

6.2.2. thresholds and disruptions

Is there anything missing?

Individual responses to the question can be seen on the map (Figure 11) spreading out in different directions. A singular line leads from the question to a post it and small clusters of comments have formed. Reading the data, external and internal school thresholds (Ball and Olmedo, 2013) are identifiable. These constitute both human and non-human limitations, such as a lack of time to teach art and design, not maximising the use of space beyond the classroom including the outdoor and local environment and a lack of connectivity with other ADSL through networks and CPD opportunities.

Thresholds may also cause disruptions which Chappell (2024a:4) describes as a “feeling of interruption and therefore halting of a process”. This may result in a sensation of pulling in different directions leading to fragmentation for the *becoming ADSL* who is aiming to enact change. Examples of thresholds that disrupt include senior leaders implementing a whole school strategy on teaching and learning that does not synchronise with the ADSL’s vision for art and design or placing structural limitations on the teaching of art and design.



Figure 11: section of digital rhizo-map, *Is there anything missing?*

When reading the same rhizo-map the words '*jam packed curriculum*' glow in the data. I use this as a starting point for a literal drawing of a jam jar filled with words of disruption including '*school priorities*' and '*timetable*'. I also include the names of other curriculum areas, with subjects such as English in a larger font suggestive of the amount of time allocated to it in the school timetable. I surround the jam jar with words spoken by the ADSLs (Appendix 8).

The data is textually dense so I re-map to narrow the data down and create a collag(e)d rhizo-map which begins with the selection of a piece of origami paper with a symmetrically recurring pattern. I cut into it, creating six openings for lines of inquiry to take flight. Embroidery threads are connected to the newly formed entry points and spread across the map, connecting with different data which is composed of post it notes from the digital rhizo-map and fragments of dialogue (Figure 12). Reading the data sets, one of the thresholds identified by the ADSL is a structural limitation, lack of time. Several references to time within different contexts are recorded. These include,

art is still seen as a Friday afternoon subject

some inconsistencies in how often art is happening

teachers are struggling to find time

time for delivery! coverage of textiles is scant – resources and time hinders this, constraints of timetable.

It appears that time is a debilitating factor for the teaching of art and design, hindered either by lack of allocated time or teachers not giving, or being given, sufficient time to teach the subject. Or prioritisation of other curriculum subjects.

It's interesting that there's a lot more dialogue now about the subject leadership and foundation subjects now and I think that's driven by the Ofsted interest, but the thing that's kind of worrying about that is making things deep dive ready... there was this scramble to get all the foundation subjects that had been slightly marginalised Ofsted ready for their deep and people were making these knowledge notes...so how do we do that without losing the integrity and magic of the subject. So, it's interesting that we are all talking about it now but I'm worried if there's not enough time given to it, that we might lose the beauty of the subject.

The second discussion is around evolving agency for the ADLSs and taking ownership of the curriculum. A.B. states,

I've been doing a lot of research into the knowledge-based curriculum which is obviously a big thing in Ofsted at the moment. We have progression maps and assessment frameworks for all subjects, so I've been updating the art progression frameworks and assessment maps aligning it with the substantive, the disciplinary knowledge, using the Ofsted framework language that they are expecting to see.

The expectation to work within external thresholds is present in both dialogues. For A.F. this presents as a concern around school expectations of a one size fits all approach being placed on the art and design curriculum. Whereas A. takes a normative approach, prioritising the alignment of progression and assessment frameworks for their school curriculum with the language of knowledge in Ofsted's art and design subject research review (2023a). A.B. is clearly aware of external thresholds, such as Ofsted and their expectations. A.B.'s comment may be perceived as a response to the power of the norm (Foucault, 1975/1995) which can result in a more homogeneous approach to curriculum. It could be argued that a singular approach to the art and design curriculum across primary schools may lead

to less inequity, but it could also lead to the individualising of schools through performativity, by providing a measure of their difference and gaps in performance.

6.2.3. ecological agency

During micro-E(e)vent 1 the work of Priestley et al. (2015) on teacher agency was introduced as a research informed provocation. A slide with an overview of the four aspects of the model, *beliefs, relationships, vocabularies and performativity*, was shared with the ADSLs and recontextualised through the lens of subject leadership of art and design.

Priestley et al. (2015) propose an ecological teacher agency model which focuses less on agency being something that a teacher possesses and more on what they do or achieve. This view resonates with the work of Ball and Olmedo (2013:87) who posit that engagement as “processes of becoming” shifts the focus from what teachers are to what they do. After introducing the ecological model, a discussion followed with the ADSLs, using the four aspects of *beliefs, vocabularies, relationships and performativity* as a basis for contextualising their role.

Performativity: This was presented to the ADSLs in terms of what level of involvement they have in internal and external performativity, including the writing of policy, and curriculum, and monitoring and accountability for the subject.

As a collective extracts from their verbal responses are considered to identify any connections or difference. These are as follows,

I have been involved in writing the art policy.

I get quite a lot of choice, and I am allowed to make my own changes.

It's pretty much in my hands. I am trusted to review things and go back to SLT and the head and say what I think is the best way forward.

I'm trusted by SLT because they said they want me to do for art what I did for music.

[I am] the arts specialist and have helped write the programme for them, for the curriculum, for the school.

I don't feel personally that I have a whole lot of say in policy because we recently got a new curriculum, and it was just bought in by SLT.

Trust is mentioned by most of the group, in relation to being trusted by the senior leadership team (SLT) to enact their role as ADSL. This resonates with the work of Bush and Glover (2012) and may imply a distributive approach to leadership where attributes such as 'trust' are more likely to be present. What constitutes 'trust' is difficult to determine from the dialogue but may equate to the ADSLs experiencing *subject desiring* (Taylor-Webb, 2012). This may be experienced through differing degrees of responsibility and involvement in curriculum development, policy writing and opportunities for subject networking and continuous professional development (CPD). Acknowledgement of their subject knowledge/ specialism, and prior experience or successes as a subject leader may also be a constituent of *subject desiring*. The ecological aspect of *relationships* is also referenced in the comments, specifically in regard to the SLT who appear to be pivotal in enabling, supporting and trusting the ADSLs to enact their role.

Vocabularies: If ADSLs are to be recognised as transformative leaders Weiner (2011) suggests that there will be a degree of expectation upon them to have not only a developed knowledge of the subject but will have formed an educational discourse. This will be related to ecologies, which encompass the cultures and structures in which the leaders work, their personal and professional experiences and their engagement with current research and debate. In this inquiry *Vocabularies* was contextualised for the ADSLs in terms of what they say and how, when talking about art and design education with others.

In the data transcripts that follow I have identified, underlined and recorded the hot spots which relate both to development of the self and others:

A.A. I feel I can talk a lot about art, about art education, what we do in school around art. I feel like they have a lot of comfort in knowing I am there.

A.B. I've been doing it for a long time. In terms of vocabularies, I know the curriculum pretty well. I know my subject really well. I am an art specialist, and I know what I have talking about and I do share a lot with the staff.

A.D. I would say vocabulary the least. It was a subject I was given, and I will try my best and I will do whatever I need to do to hopefully make sure I know what I am talking about. I suppose it's the one I have to work hardest on.

A.G. People expect me to know things so often I find myself going leave it with me. I'll go and find out and get back to you. I've done so much work looking into art that it's less scary.

A.C. I do feel perhaps I have a little more knowledge around the art curriculum that I can support staff with.

Referencing Adams (2021), *becoming ADSL* is not just about their involvement with *abstract subject desiring* such as policy and curriculum documentation, but also dependent on prior iterations of a self" (Adams, 2021:401) and the recreation of themselves as ADSL in relation to other staff in school. Most of the discussion between the ADSLs revolved around knowing and understanding the subject and having curriculum knowledge, which they mostly associated with their levels of confidence and expertise. In turn this equated to being able to share subject knowledge with other staff and utilising their own knowledge as a means of support. During the discussion A.D. and A.G. recognise they need to work harder on their vocabularies due to being new to the role, and in turn feel the pressure of accountability, and the expectation from staff to "know things" about the subject.

When considered through the lens of an ethic of care (Gilligan, 2014, McLeod, 2017) the hot spots of *comfort, support, share a lot* reveal less of a focus on individualism and responsabilisation and more on relationality, care and responsibility. This highlights the complexity of the ADSLs' role in needing to balance accountability with relationality. Ethic of care is not just evident in their *vocabularies* with others (including teachers, SLT, children, community) but also in their mapping and discussions about pedagogy and curriculum, which are considered in later entries.

Following micro-E(e)vent 1 I watched a video recording of the dialogic interactions between the ADSLs, looked through the transcriptions and the digital rhizo-map that had been created during and after the micro-E(e)vent. Again, I looked for hot spots in the data, extracting words and phrases relating to the four aspects of the ecological model. In response I created a digital rhizo-map and included the extracted data, positioning it around definitions of the four aspects of teacher agency recontextualised for art and design leadership (Appendix 9).

Value: During the start of micro-E(e)vent 2, I used the digital rhizo-map as a visual prompt to elicit further exploration of the ecological model with three of the ADSLs who were present, focusing on *value*, which had been recurrently referenced in the previous micro-E(e)vent. I began with a question as provocation,

What do you understand to mean by value?

This resulted in responses from three of the ADSLs. The following collective extracts of dialogue relate to discussions about the value placed on art and design within their schools,

..from what I gather from the children is that they absolutely do value it...teachers input to it in terms of talking to the children, giving them feedback that they would naturally do in other subjects...so, I think the children they love it, and so I think they value it more than us, more than the staff. But then I think, I wonder if it is partly because they are not as afraid of creating and of art as maybe adults are, I don't know if that's part of it.

staff training, staff talk in general and much of that is around art and creativity, whether there's enough around art and creativity...is creativity and art something that does get discussed regularly and reflected on?

is it actually celebrated...is it something that is automatically timetabled because it's seen as a subject that's as valuable as others. How much time do you actually get provided with as a subject leader to develop it.

Views about what constitutes value vary for all the ADSLs, though issues relating to lack of value are expressed by all such as differences between how the pupils and staff value the subject. The ADSLs are questioning the normative processes and systems in school including whether art and design is given equal priority to other subjects from the time allocated for teaching art and design and staff CPD, to leading the subject.

6.2.4. assemblages

As *becoming ADSL*, an ADSL will become involved with different assemblages (Strom and Martin, 2022) such as training programmes, teaching staff and pupils, SLT, the school environment and school context. I create a collag(e)d rhizo-map in response to the concept of assemblages (Appendix 5) drawing upon multiple data sets to explore which assemblages the ADSLs are involved with and how.

The map begins as a drawing of a grid, imagined as the linear, structural school systems and practices that the ADSLs are part of (Figure 13) I then partially erase and replace some of the straight lines with curved lines to indicate the possibilities of shifting one's thinking and practice to a less linear approach. Digital post it notes, from rhizo-maps created during different micro-E(e)vents, are temporarily positioned then moved as my thinking shifts and I further engage with the data. The process of creating the map rhizomatically grows as I add more fragments from rhizo-maps, including questions, dialogue and connecting arrows. Assemblages surface including SLT, staff, curriculum and CPD. Pupils are not included in the map but are

considered in a later sub-entry. I select one of the assemblages, CPD, which was regularly referenced throughout the different micro-E(e)vents, and explore it in more depth in the next sub-entry.

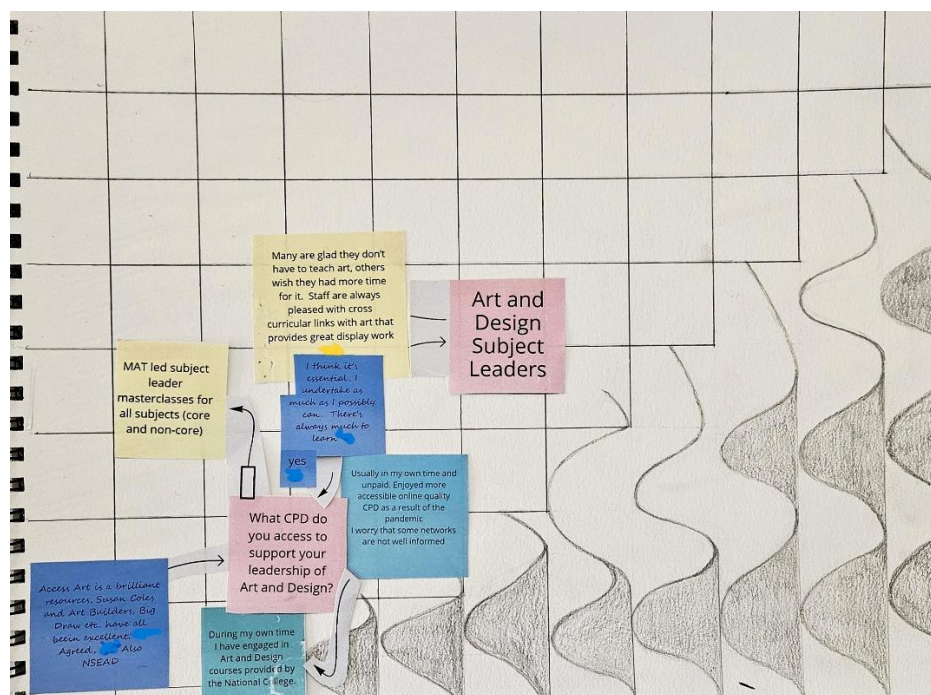


Figure 13: section of collag(e)d rhizo-map, assemblages

6.2.5. continuous professional development

In the process of *becoming ADSL*, CPD is regularly referred to during different micro-E(e)vents. Figures 14 and 15 include extracts from maps and dialogue where CPD is mentioned. Engagement in CPD encompasses relationships or social structures established within school and through professional networks. As an internal threshold CPD may work within determined parameters. Examples referenced by the ADSLs include in-house CPD organised across an academy cross school network, and CPD provided by the local authority and county. In response to these two types of provision the former is viewed with positivity by one of the ADSLs due to the

specialist subject provision offered, and the latter with more reticence due to the generic nature of the CPD.

Written comments on the digital rhizo-map indicate that beyond the school day engagement with CPD occurs with more regularity when ADSLs access it in their own time, with comments such as,

Usually in my own time and unpaid...

I have to search for it myself and usually in my own time..

This resonates with the findings of the APPG (2023), who found that only one in three of subject leaders of art and design felt fully supported to attend CPD by their schools. Access to CPD outside of school hours received positive comments from the ADSLs with examples posted on the map. Many of these they had accessed and benefitted from during lockdown, and continued to do so, noting their ease of accessibility. Much of the provision was through art and design subject associations (NSEAD and Access Art) and the National College. The CPD was mainly accessed for curriculum development support or for their own knowledge and skills development, but for all ADSLs a caveat of quality provision around subject specific content and expertise was essential.

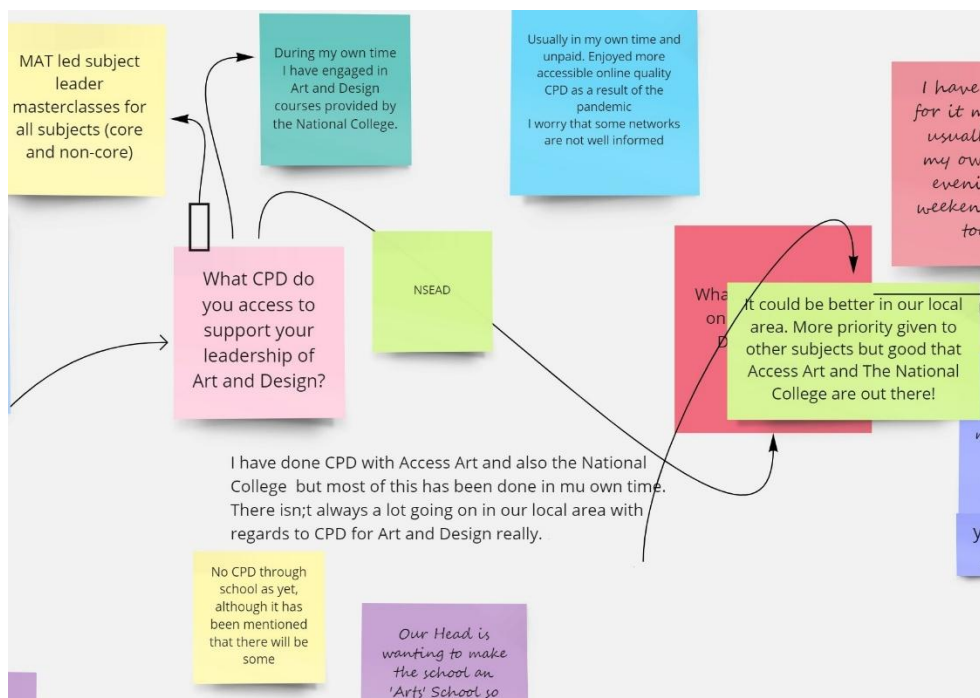
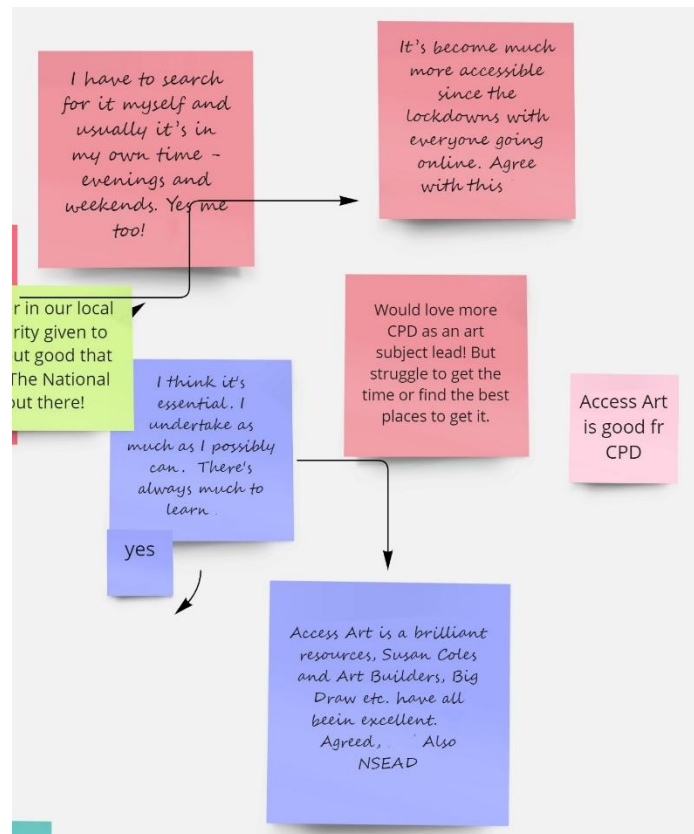


Figure 14: continuous professional development 1

We've just started a cluster group in our area so that's been going this year with other schools in the area and that's quite useful.

I did a county course on subject leadership...it was an online one...it was ok but I found they pretty much created this course on subject leadership then did more or less the same for geography...science...history. I don't think you can do that for art.

Other CPD I did off my own back.

We have subject masterclasses where all subject leaders [in the academy] get together and there's a specialist comes in and does training for us.

A couple of my friends are artists, they're quite a good resource for me, and actually one came in to schools and did some workshops.

I really identify with the relationship part and the associations involved, I'm part of the network xxx, there's secondary teachers as well as primary art teachers.

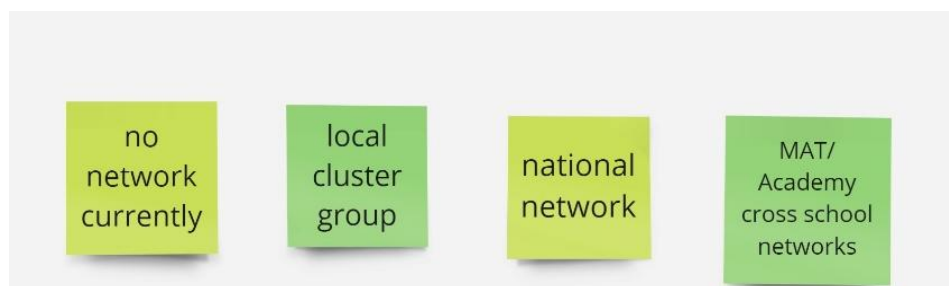


Figure 15: continuous professional development 2

National subject networks were mentioned by two of the ADSLs, as groups who provided opportunity for art and design education professionals to share good practice. This is further explained by A.E. during micro-E(e)vent 6 when referring to a subject network they are a member of,

lots of the things you were discussing, we were covering...so I found that quite fascinating at the time, cuz I was seeing it from your side, you were obviously talking about the theory of it all and we were trying to find practitioners to inform us..so I was kind of seeing it from theory and then the practical

There is clearly a need for CPD particularly for those who find themselves in role with no or limited prior art and design subject knowledge or personal art-based experience. However, the data also identifies that regardless of prior experience, all ADSLs have a desire to engage in ongoing subject specific CPD.

interlude 1

This interlude focuses on A.A., as *becoming ADSL* by reading their data through the four different aspects of the ecological agency model (Preistley et al., 2015), *relationships, performativity, beliefs and vocabularies*. To summarise, during micro-E(e)vent 2, A.A. explains that they are “relatively new to the role” of ADSL and in response to a question I pose to the group, “Where do you feel you achieve most agency?”, A.A. refers to three of the four aspects, *vocabularies, relationships and beliefs*. During micro-E-(e)vent 6, the four aspects of the ecological model are revisited with all the ADSLs where I ask if there have been any shifts or changes in their role. A.A.’s responses relate to all four aspects.

Extracts from transcriptions of A.A.’s dialogue with other ADSLs during both micro-E-(e)vents were read and mapped out by experimenting with a macro to micro approach to narrow down the data and facilitate more purposeful reading (Jackson and Mazzei, 2013). This process involved the creation of a series of rhizo-maps using ‘traditional’ art materials, pencil, pen, paint and both cartridge and tracing paper. Figures 16 and 17 include the first and last maps I created.

Rhizo-map a. (Figure 16) is composed of quotes taken from A.A.’s transcriptions written on separate pieces of paper. They all connect to the four aspects of the ecological model. I draw in pencil different types of connecting lines between the quotes. Rhizo-map a. is textually ‘heavy’ however the quotes are not fixed in a position to enable a non-linear process of exploration and movement and around the map space. Traces of rubbings out and redrawing in pencil also reflect the non-linear nature of the mapping process, indicating where changes have been made.

Next, I look for hot spots in the quotes and reduce them down to key words and phrases and move them around the map, adding different connecting lines between the key words and phrases. The next stage is the removal of all text to leave just lines and shapes on the map which I then trace. Deleuze and Guattari (1987/2021:13) describe tracing as a process of reproducing what already exists and

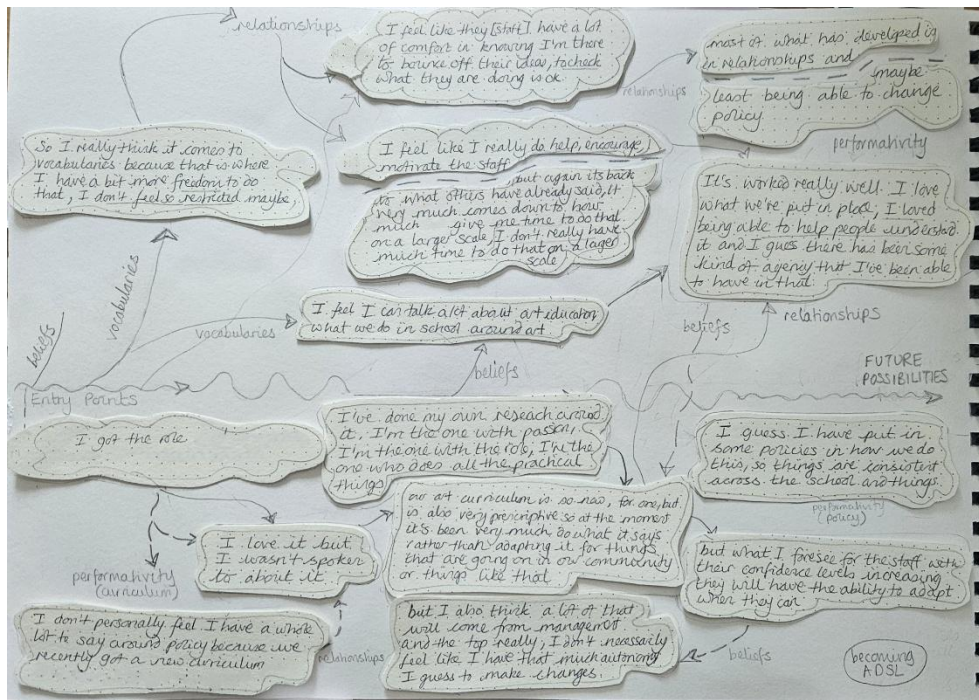


Figure 16: rhizo-map a

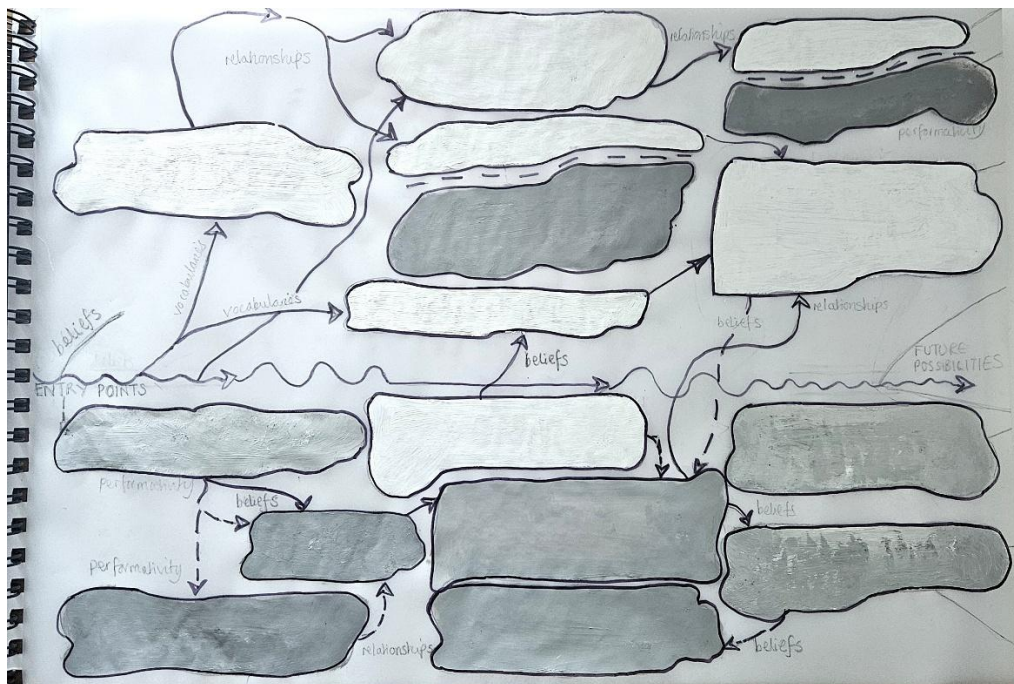


Figure 17: rhizo-map b

suggest a “tracing should always be put back on a map”, effectively plugging it back in and connecting back with the first rhizo-map. In rhizo-map b. (Figure 17) only the spaces once inhabited by the text remain, outlined in black pen and painted in white and different shades of grey. Also remaining are the lines and the words *relationships, performativity, beliefs and vocabularies* which form separate entry points to the left-hand side of the map.

The reading of the maps that follows involves reading it through the concept of becoming and through the different aspects of the ecological agency model. Lines drawn on rhizo-maps a. and b. follow different paths around the space and are formed of wavy, broken, straight and curved lines. Solid lines, whether straight or curved and illuminated white shapes in map b. are periods of stability. Wavy lines, broken lines and areas of grey are periods of flux or uncertainty. Stable areas in white on map b. connect to *vocabularies and beliefs*, and to some extent, *relationships*. An example of stability is A.A.’s consistent beliefs about art education and their relationships with the staff, illuminated in white on map b. and evidenced in the text of map a. as follows,

I feel like I really do help, encourage, motivate the staff

I feel I can talk a lot about art education, what we do in school around art

However, these are countered with periods of flux indicated in map b. by broken lines and grey areas. For example, *relationships* can appear more fractured due to the aspect of *performativity* which relate to an ADSLs agency in areas of policy making, accountability and curriculum development.

In map b. performativity is only found in grey areas of the map or is connected to other areas by a broken line. An extract of text from map b. indicates that N. feels they have less autonomy in this aspect,

I don't necessarily feel like I have that much autonomy I guess to make changes [to the curriculum].

Though periods of flux may be associated with internal thresholds, it can also present as opportunity for a change in practice. For example, the buying-in of a published art and design curriculum presents as a ruption (Chappell, 2024a). In response to the ruption, A.A. follows a non-linear “line of flight” (Deleuze and Guattari, 1987/2021:4) by conducting their own research around the school’s new art and design curriculum. A.A. alludes to the impact of their actions in the text of map a, as follows,

I guess I have put in some policies in how we do this [implement the curriculum] so things are consistent across school

They surmise that after a year it is has ‘*worked really well*’ and projects that staff with increased confidence levels will ‘*have the ability to adapt it when they can*’.

I return to Taylor-Webb (2012) who questions the involvement of *teachers in subject desiring* and how they may serve to author the *teacher-becoming*. In the illuminated spaces and curves of the map, the ADSL may be seen to be ‘self-authoring’ by following less linear, curving pathways where they are more confident, whilst being ‘authored’ in aspects of *subject desiring* such as in making decisions or influencing policy and curriculum, indicated by the wavy or broken pathways.

6.2.6. summary

As *becoming ADSL* there are periods of stability and moments of flux and these occurrences will vary between each ADSL. External thresholds associated with performativity can determine priorities that the ADSL has to focus on and can work with or against their own beliefs and priorities for the subject. Similarly internal thresholds can support or disrupt how the ADSL enacts their role, affording them greater or lesser degrees of agency within the four aspects of *relationships, performativity, beliefs and vocabularies*. Balancing the need for accountability from external and internal thresholds with the relational nature of their role and their own priorities for the subject can be complex. Also, balancing more than one multiplicity which requires them to take on multiple roles and responsibilities, such as class teacher and ADSL.

For the ADSLs recognising thresholds and their impact on practice could be the first stage of a process that invites them to consider the possibilities of what could be or needs to be different in their role and in the development of their art and design curriculum. This may then act as a springboard for the ADSLs to focus on which thresholds are negotiable and those which are not, or not yet.

Not being afforded time to enact their role was recognised as a limiting factor by some of the ADSLs in this inquiry. Also, regular access to subject specific CPD which can support the growth of the *becoming ADSL* regardless of their level of experience and knowledge of the subject.

6.3 mapping curriculum

6.3.1 what shape is your curriculum?

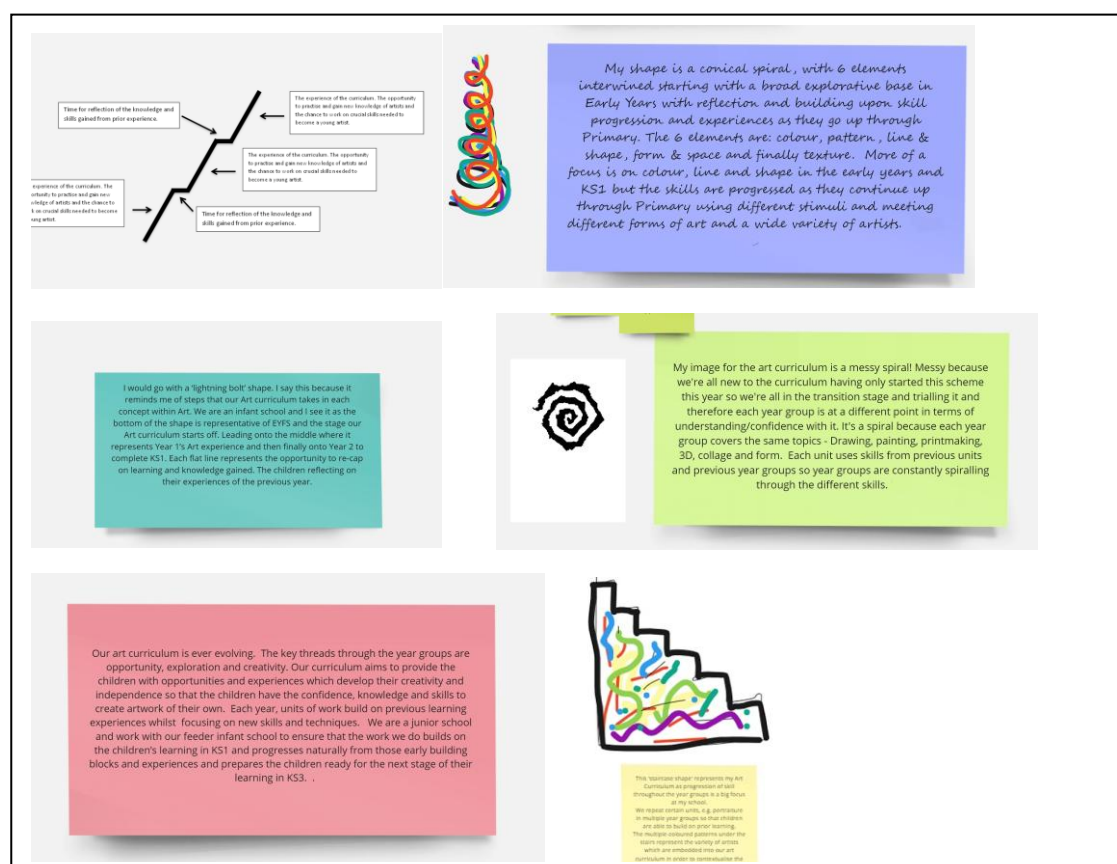


Figure 18: what shape is your curriculum?

Prior to micro-E(e)vent 2 I had invited the ADSLs to create their own entry points on a new rhizo-map by uploading an image, or drawing or text that described the shape of their curriculum (Figure 18). I had pre-populated the map with the following questions to prompt their thinking,

Structured, unstructured, linear, non-linear, other?

What shape is your curriculum? What threads connect it together?

Is there anything missing?

What internal and external influences shape it?

Five entries had been added to the map with accompanying text on a post it (ADSLs made the decision to add these). Following provocation in the form of an explanation and image as metaphor using the woven mat/ Te Whāriki for the New Zealand Early Childhood curriculum document (2017), the mapping process continued and became six curriculum shapes, with further content added. One of the ADSLs opted to write a description of their curriculum rather than using an image.

When reading and mapping in response to the digital rhizo-map, I connected with the data by re-animating (Staunøes and Mengel, 2024) it with a range of materials to create the rhizo-collag(e)d map (Appendix 10). The images were positioned first then enclosed and surrounded by words, some which were hand-written and some which were print-outs from the rhizo-maps. They overlap in some areas of the map.

Lines glow and populate the map. There are spiral shapes, spirals with prongs shooting off them, a staircase shape with an entangled mass of lines beneath it, and a bottle filled with bubbles, some which are popping out. There are arrows and lines shooting in different directions.

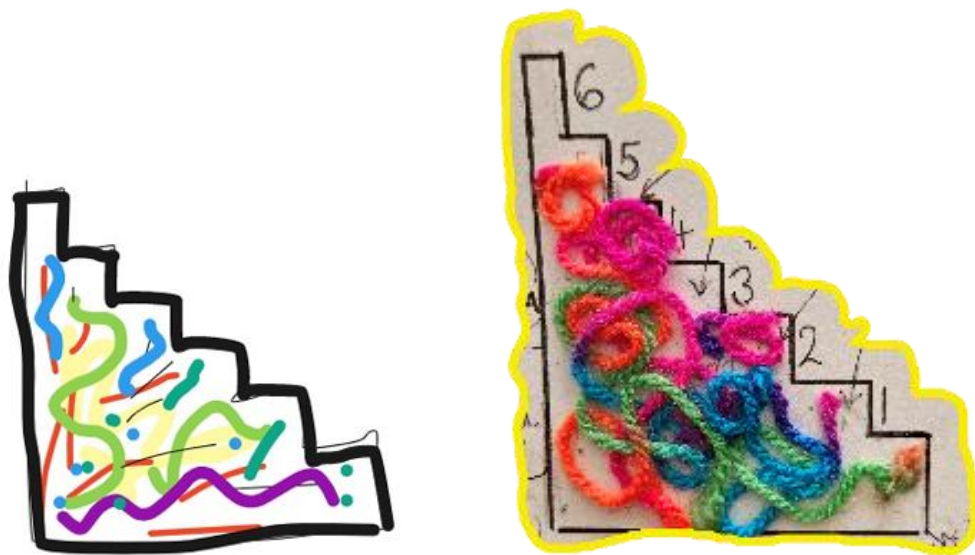


Figure 19: curriculum shape 1

Two of the curriculum models visualised and described by the ADSLs are like a staircase made up of vertical lines and horizontal or diagonal lines. I draw a staircase shape and collage (Figure 19) choosing multi-coloured wool which I entangle in response to the image and the words written by A.B. on the digital map,

the multi-coloured patterns under the stairs represent the variety of artists which are embedded into our art curriculum in order to contextualise the learning

the staircase shape represents my Art curriculum as progression of skills throughout the year groups. Is a big focus in my school.

Three of the models are based on a spiral (Figure 20), two spiralling vertically like a spiral staircase, with smooth spaces forming within and between each step or curve. Next to their model, A.G. writes:

little diversions...as there is room for personalisation.

Their use of the term ‘little diversions’ may be compared with the views of Deleuze and Guattari (1987/2021). When applied to a curriculum model escaping “the limits” (ibid: 489) of its structure can begin with small deviations which move through to a spiral or vortex at the far end of the continuum.

When describing their shape A.G. verbally expresses their own views and beliefs about art and design, and how it should be taught alluding to a smooth model of curriculum which is less linear and more rhizomatic,

art is not a linear progress is it; it's up and down and all over the place...I want it to continue evolving

there is room for teachers to take it in their own directions

A.E. verbally describes their model as a “conical spiral” referring to the progression of skills through the primary years with the use of different stimuli, different forms of art and a variety of artists. In comparison to a striated model of curriculum the conical spiral appears looser, with the progression in skills as the more stable and

constant verticals, and the stimuli, art forms and artists as the rhizomatic, horizontal lines offering variety in learning and new experiences.

The spiral that A.A. uploads to the map is Archimedean in its form with constant spaces between each coil, but the edges are uneven. A.A. writes:

My image for the art curriculum is a messy spiral



Figure 20: curriculum shape 2

They use the metaphor for the teaching staff who are getting used to the new curriculum scheme which is being trialled in the school. In dialogue with the group, A.A. explains:

each year group they cover the same thing and each group then it kinda builds on the skills they built the previous year group

Described as “quite prescriptive”, A.A. acknowledges:

there’s not a lot of room for the teachers to follow another theme or go where they might want to

However, they feel there is a “bonus”, commenting that the curriculum is:

very helpful for non-specialist art teachers or non-specialist teachers because all the planning is done for them

This presents as a possible twofold impact, on teacher workload (planning) and supporting non-specialist teachers’ lack of subject knowledge/ confidence in teaching art and design. This suggests that ADSL may need to have an awareness of the confidence levels of teaching staff and the wider expectations placed on them in terms of planning. However, the implications of this as Stacey et al. (2024) attest could lead to the potential deskilling of teachers. In contrast, A.G. is placing more autonomy and responsibility on the teaching staff to take the planning in their own direction.

It is perhaps not surprising to see the spiral as an image of the art and design curriculum with references by the ADSLs to revisiting and developing skills, and knowledge development, given the two main competing models for curriculum design are spiral and non-linear (Ireland and Mouthaan, 2020). Analogies may be drawn with Bruner’s (1960:13) spiral curriculum, where “basic ideas” are revisited repeatedly as the curriculum develops, enabling pupils to revisit and deepen the complexity of their learning and to connect older learning to new learning. A non-linear model offers greater flexibility in sequencing and learning objectives, with pupils having greater decision-making power in their learning. However, the lack of boundaries may pose challenges to learners. Considering Deleuze and Guattari’s (1987/2021) view that the spiral is at the far end of the striated continuum, the spiral models presented by the ADSLs appear to align with a more structured and linear approach to learning with the revisiting of topics or skills and pre-planned objectives as “vertical integration” (Ireland and Mouthaan, 2020:11). However, it appears there are differing degrees of weaving through of “horizontal connections between ideas

and knowledge domains” (ibid) which opens spaces for non-linear learning. By example, the curriculum model presented by N. is more striated in terms of the curriculum content to be taught, but a horizontal weaving through is revealed in the form of “a smoother pedagogy” (Sellers, 2010). This is evidenced in a later micro-E(e)vent when A.A. says,

For the majority of the time children should be doing

However, they acknowledge that time constraints on the curriculum has meant in their words,

it’s maybe not as effective as it could be

For A.D. they explain that they did not draw or upload an image for their curriculum but the model of the New Zealand curriculum that was used to provoke the groups’ thinking resonates with them:

I didn’t have a shape, I was struggling with that one, but I quite like that weaving idea from the New Zealand curriculum because someone said something to me yesterday, we had a meeting with an external advisor and she was talking about progression, about how it needs to not just be linear. It needs to be linear down the year groups but also needed to be weave across the units in a particular year group, so I suppose it is that weaving idea that we just saw, wasn’t it.

Our art curriculum is ever evolving. The key threads through the year groups are opportunity, exploration and creativity. Our curriculum aims to provide the children with opportunities and experiences which develop their creativity and independence so that the children have the confidence, knowledge and skills to create artwork of their own. Each year, units of work build on previous learning experiences whilst focusing on new skills and techniques. We are a junior school and work with our feeder infant school to ensure that the work we do builds on the children's learning in KS1 and progresses naturally from those early building blocks and experiences and prepares the children ready for the next stage of their learning in KS3. .

Figure 21: curriculum shape 3



Figure 22: collag(e)d curriculum shape 3

Mapping in response to A.D.'s dialogue and their written content on the digital rhizo-map (Figure 21), I draw in pencil first to process and visualise the data, then select a found material constructed out of loosely woven plastic (Figure 22). The vertical lines are each year's units of work that focus on new skills and techniques, and the horizontal lines are the '*opportunities and experience which develop...creativity and independence*'. Overall, the visual presents as a lattice that is loosely striated.

This may be likened to the curriculum model described by Efland (1995:146) where concepts are revisited but in a "wide array of differing directions and contexts, learning in their interconnectedness" such as moving from learning about the formal qualities of art to applying this knowledge in a social or cultural context of art.

In contrast, when A.C. visualises their curriculum model they draw freely and directly onto the digital rhizo-map (Figure 23). Unlike the spirals, staircases and lattice models that the others have presented they draw a champagne bottle, filled with different size bubbles inside the bottle and popping out of the neck. Similarly, as I collage in response to the data, I enjoy playing and creating with the materials available to me.

A.C. maps the words,

definitely non-linear

some skills may be developed more than others so bubbles not all the same

When talking about their model they explain that curriculum is going through a transition period from what was previously a topic led ready-made curriculum:

the art didn't seem to be a real focus, it sort of just fitted in and we sort of, the way the art curriculum is hopefully going now has sort of come away from that a bit more so it's not just fitting in with a topic but its more around the development of skills and giving children lots of opportunities to try different skills and have different experiences within art.

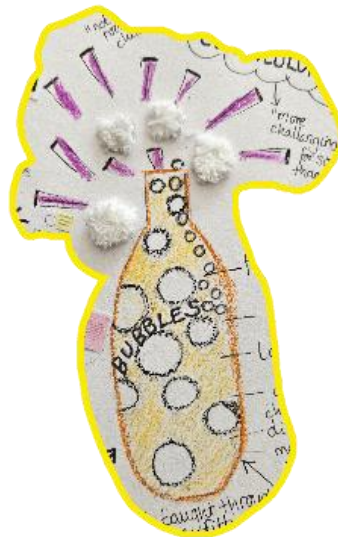
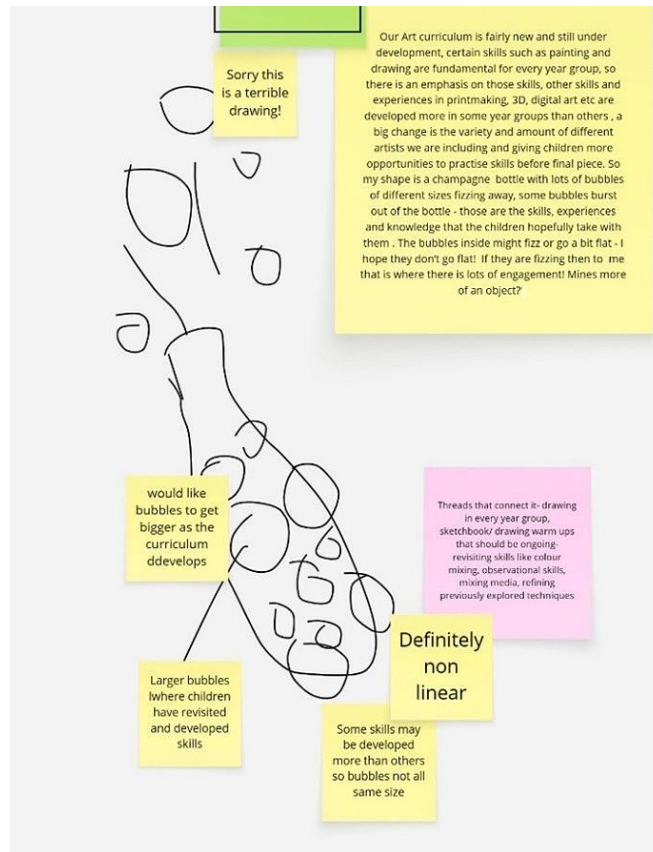


Figure 23: curriculum shape 4

Skills development is central to the curriculum, but smooth spaces are enabled through different opportunities and experiences within art, and also through the children's enjoyment.

***I want them to be enjoying it, and I want it to be something like art!
We really want to look forward to doing this and have fun with this
and for them to be able to take that love of art and that fun,
experience and confidence with them.***

Using the concept of smooth and straited (Deleuze and Guattari (1987/2021) as a model for the art and design curriculum reveals the complexity of curriculum design and the many factors (both externally and internally) that shape it. When given greater autonomy and the opportunity to make decisions and changes, the ADSLs lean towards a non-linear model of curriculum, whilst still being mindful of the vertical, progressive linear threads of skills and/ or knowledge that need to be integrated.

6.3.2. curriculum drivers and curriculum knots

Through mapping and discussion another factor emerged that was shaping the schools' art and design curriculums. I use this term *curriculum drivers* to describe either a whole school initiative, strategy or ethos that is being embedded across all curriculum subjects within the school and therefore needs to be integrated into art and design too, or a driver that is intended to move the art and design curriculum forward. This may be an area identified by the ADSL or/and in communication with the school's senior leadership team.

During micro-E(e)vent 3 I share a map where I have posted one question as provocation,

*What content is included in your art and design curriculum and why?
What/ who determines the content?*

Prior to the micro-E(e)vent I had shared a link to the map. The decision to share the link prior to the micro-E(e)vent was to enable those who could not attend to add

content if they wished. It was interesting to note that A.G. and A.B. who were in attendance had already added post it notes with comments to the map. This could be due to a time limiting factor and posting their contribution in case they were time short; on occasions A.G. and A.B. could only attend part of a micro-E(e)vent. Or it may be a preference to map when they had more time available to them. A.D. alluded to this in a later micro-E(e)vent stating a preference to return to map after we had met as a group,

I liked coming back to it, that's when I found it more useful, when I was trying to do it on screen, I found that quite difficult. I liked coming back to it because I could see what everyone else had put, it got your cogs turning a bit more, you could add on from a point that somebody else had made.

The ADSLs begin to map in response to the question using post its, independently colour coding their contributions as they map. In Figure 24 the growth of the map can be seen, as post its are written and moved into position forming silos around the board. Another ADSL adds to the map, using the same colour as another, then changes it. Two arrows from one post it are used to form connections with two others.

We pause to discuss what has been mapped and I then introduce a new provocation in the form of research and videos relating to the concept of a localised curriculum, aimed at rupturing the ADSLs thinking. These included a video about place-based pedagogy and an exemplification of its application through the art and design curriculum. I add information to the notes section of the map and invite the ADSLs to also record in here if they wish to.

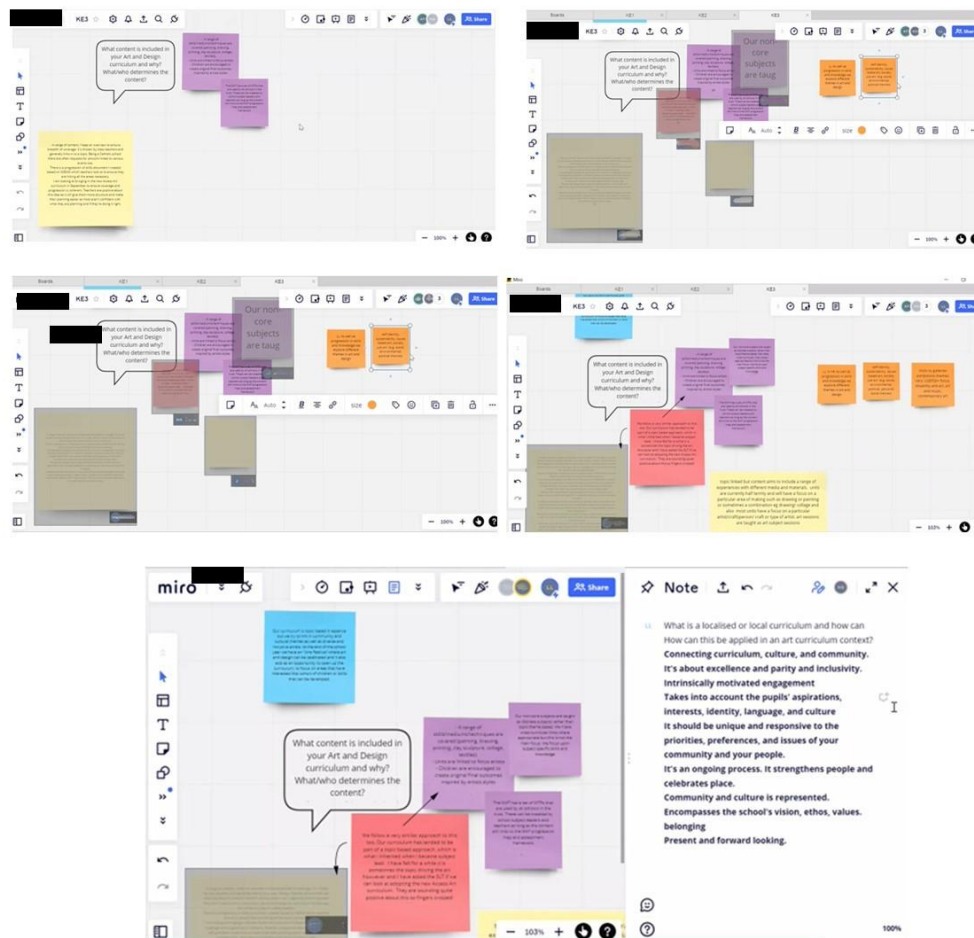


Figure 24: growing maps

Mapping continues and another ADSL adds to the map using connecting arrows between their own posts.

Reading the rhizo-maps and dialogue from micro-E(e)vent 3 I create a collag(e)d map (Figure 25). It begins with curriculum drivers as singularities identified in the data which I name: *topic, oracy, art skills, knowledge of artists, children, pedagogy, community, art* and *well-being*. I encase each of the curriculum drivers within a coloured box, forming silos like the post it notes that the ADSLs added to the rhizo-map. Each curriculum driver has become an entry point for the map. I add in text

linked to each entry point, some are the transcribed words of the ADSLs, some are hot spots in the dialogue and rhizo-mapping.

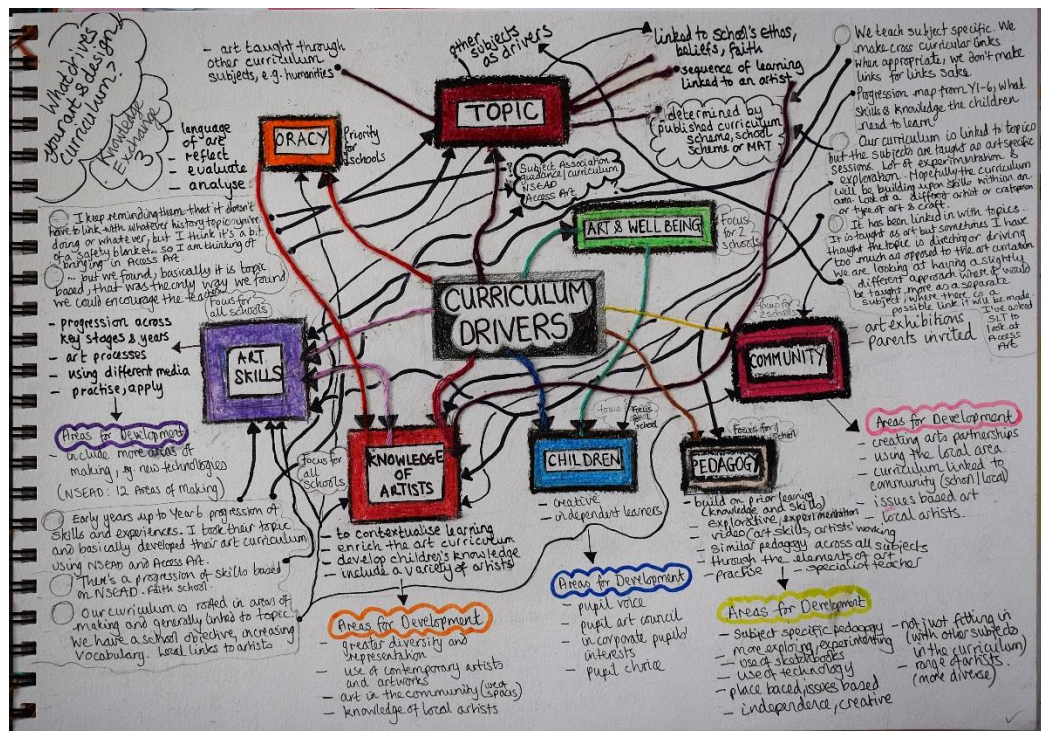


Figure 25: collag(e)d rhizo-map of curriculum drivers

Using randomly selected, coloured embroidery threads I begin at the centre of the map and connect each thread to an entry point. As I attach the thread, I see connections from one entry point to another and using black pen I add in lines which join onto or cross over one another forming a rhizo-map (Figure 26).

In the process I note that each entry point has a problem or problems that the ADSLs needs to address and record these as *areas for development* for five of the curriculum drivers. These five are the drivers which have more threads connected to them, *art skills*, *knowledge of artists*, *pedagogy*, *community* and *children*.

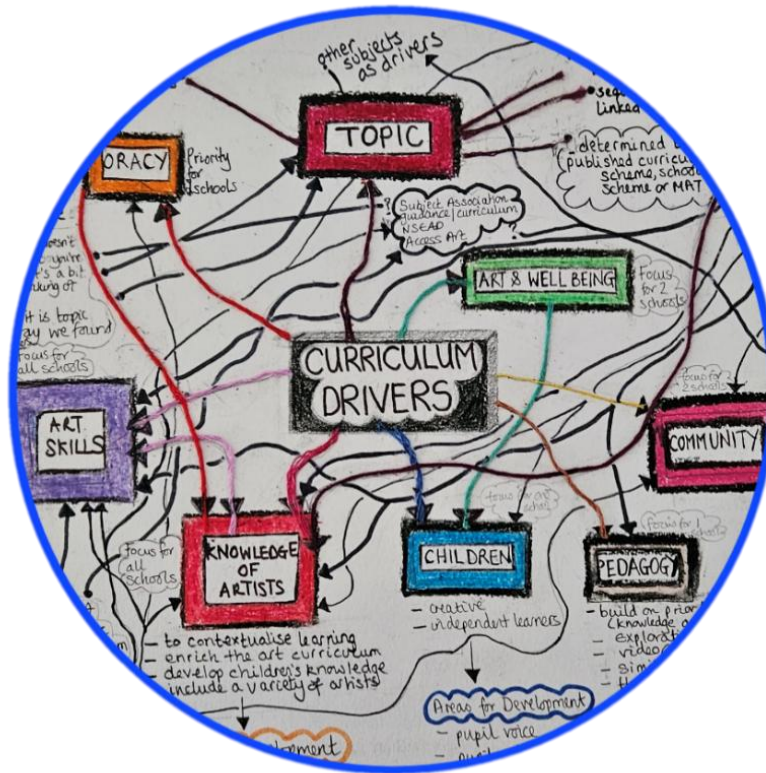


Figure 26: knotted curriculum drivers

Reading the map through the concept of *knots* (Deleuze, 1990), I return to the different curriculum drivers and re-consider the areas of developments as knots to be untangled (Table B). In *art skills* the knotty problems are mostly associated with introducing more areas of art making to the pupils including use of new technologies, whereas in *knowledge of artists* there are more *knots* to untangle. These include integrating a greater diversity of artists, contemporary artworks and local artists' work into the curriculum, and more engagement with art in the local community. Following a thread from the latter point connects to the *community* curriculum driver, where a further *knot* of *creating arts partnerships* is identified by two of the ADSLs. The use of spaces in the local area and integrating issues-based art are also mentioned.

Table B: knots

Curriculum Driver	Knots
Art skills	Include more areas of making, e.g. new technologies
Knowledge of artists	greater diversity and representation of artists, use of contemporary artists and artworks, knowledge of local artists, art in the local community
Pedagogy	Subject specific pedagogy, more exploring, experimenting, use of sketchbooks, use of technology, independence, creative
Community	Creating arts partnership, using the local area, curriculum linked to community, issues-based art, local artists
Children	Pupil voice, pupil art council, incorporate pupils' interests and choice

The *children* curriculum driver was focused on pupil voice and setting up an art council, which some ADLSs mentioned they had already done, and others felt it was something they would like to develop. Also, considering pupils' interests when curriculum planning and providing more opportunity for pupils to make choices when creating art. Pedagogical knots included a greater focus on subject specific pedagogy, more opportunity for pupils to explore, experiment and to use sketchbooks. Developing the use of technology was cross-referenced in three of the drivers, *pedagogy*, *art skills* and *knowledge of artists*.

Two of the ADLSs (A.F. and A.B.) identify *oracy* as a whole school priority, which they had been tasked to integrate into the art and design curriculum. Though A.F. describes that they are "given freedom" to determine the art and design curriculum content, the subject is entangled with other curriculum subjects through a shared whole school *knot* and an expectation to demonstrate a clear progression in pupils' knowledge and skills (Figure 27).

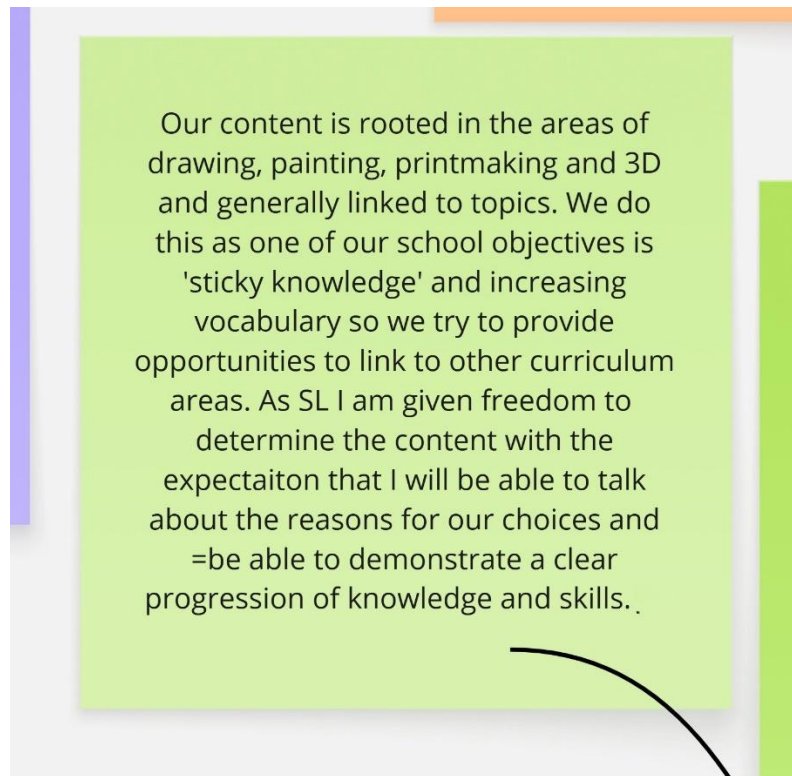


Figure 27: knot 1

For A.B. oracy is contextualised through the bought-in curriculum that the school is implementing, and how this aligns with a *knot* that N. wants to untangle,

Yes, a lot on skills but what I also really like about it is very heavily focused on different artists as well, so each unit will have a focus on a different artist and they will be exposed to different artists but also around vocabulary, so it's really encouraging oracy around art and evaluating their art which is something I wanted to bring in anyway, so there's a lot of focus around those things.

In a later micro-E(e)vent, A.A. comments on the development of children's skills and knowledge of artists since the curriculum has been implemented, and the role of oracy, stating,

Whereas now children understand the different artistic techniques they can use and being able to apply those, understanding more about colour theory, about different artists, so I think there's a lot

around vocabulary and oracy, which I think will help them to go in their own direction with it. If they are able to pick up the basics and talk about the basics then they will be able to add their own creativity.

There is a sense of progression through the steady untangling of different knots. By untangling the pupils' development of artistic skills and knowledge of artists during that process the *oracy* knot has begun to untangle too and for A.A. this process opens channels for pupils to "be able to add their own creativity".

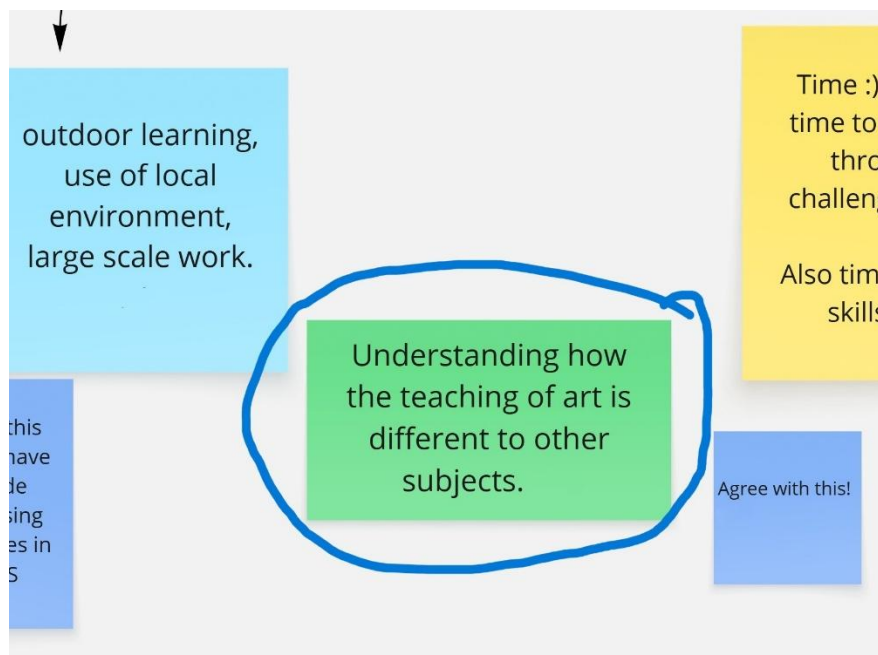


Figure 28: knot 2

During the micro--Event 6, A.D. has been in role for over a year. They have attended subject CPD through a county course and other online CPD courses in their own time. A.D. is continuing to develop their own subject knowledge through the online courses and during a discussion with the group comments,

they make sense, they make the whole subject makes sense and simplify it

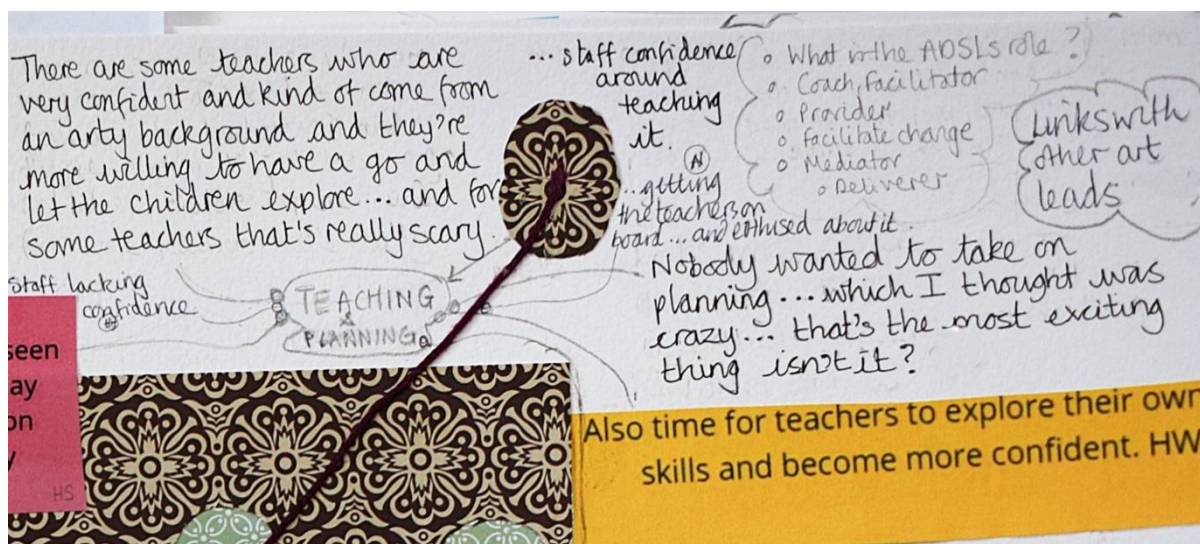
A.D. has bought-in a new art and design curriculum for the school which they state is “a work in progress”. One of the knots A.D. was working on was teachers understanding how the teaching of art and design differs to other subjects (Figure 28) and working with an existing school curriculum where other subjects are driving the art and design provision.

This comment by A.D. indicates a process of untangling the knot,

I found this picture...an artist who made this sculpture of a tap and basically it was all plastic objects, milk bottles, all objects coming out of this tap and he moves this sculpture all around the world to promote this message about plastic pollution...and I thought well actually using something like that is also a good way to go into it with the geography topic [oceans, plastic pollution], so I've convinced two of the teachers I work with to try and use the art sculpture and as an opening into geography they will be doing next term, rather than art having to fit in with everything else.

A.D. is aiming to use artwork to transform the way in which art and design is integrated with other subjects, whilst developing the pupils' disciplinary knowledge of art and design through meaningful, socially responsible learning. This requires A.D. to support other staff to navigate a way of learning that differs to the norm.

A final curriculum knot to consider, which connects with A.D. and their work alongside teaching staff, is what I refer to as *resistor to practice*. This relates to teachers who are experiencing difficulty or a lack of confidence in implementing artistic, creative pedagogical practice into their art and design teaching, brought on by limiting factors. To consider this knot I return to and connect with a collage(e)d rhizo-map (Figure 13) and extracts of dialogue from micro-E(e)vent 2.



Because it is messy, potentially messy and could get out of control, and for some teachers that's scary.

...trying to get away from those recipe type lessons...and I think sometimes teachers can be quite frightened of that can't they, because in their heads as well they're thinking what's the point of this, what's the end product.

Understanding how the teaching of art is different to other subjects.

*Figure 29: Is there anything missing?
collag(e)d rhizo-map and dialogue extracts*

The extracts of the map and dialogue in Figure 29 indicate resistors to practice which include class teachers lack art skills, knowledge of planning and art pedagogy and having the confidence to teach art and design differently to other curriculum subjects. Words such as 'scary' and 'frightening' suggest the heightened extent to which the ADSLs perceive their teachers feel in relation to teaching the subject. These disruptions equate to issues raised by Taguchi (2011:36) who identified that pedagogical practices had remained relatively unchanged over the past few decades and did not consider "creative and experimental that incorporate body and material artefacts as a part of the learning environment".

All the ADSLs are working through curriculum centred knots that they need to untangle. Though they have their own localised, school centred knots the process of mapping reveals less differences in their knots, compared to more connectivity between their knots. Having sufficient time and resources to untangle the knots may vary between different school contexts and disruptions caused by internal thresholds such as lack of art and design CPD for all teaching staff, can exacerbate the process. Other limiting factors may be that ADSLs' beliefs about art education do not align with the whole school priorities or come into conflict with school discourse around curriculum and pedagogy. Responses to these conflicts of interest may be realised as an “act of resistance” (Campbell et al., 2024) and are considered in the next sub-entry.

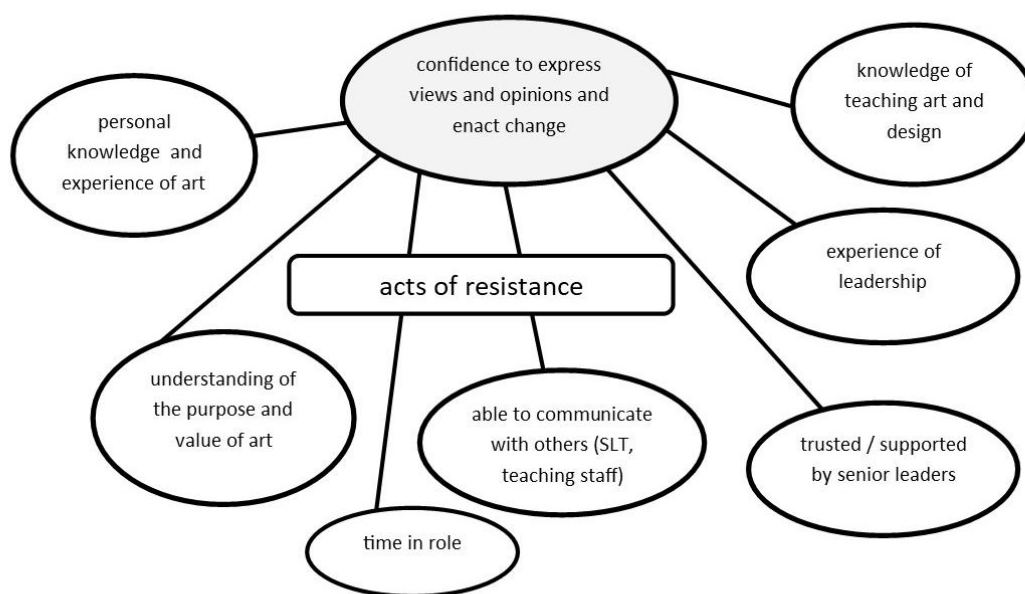


Figure 30: acts of resistance

6.3.3. acts of resistance

Reading the data across all the micro-E(e)vents, I search for acts of resistance considering if the ability to engage in these correlates with where the ADSL is situated within the continuum of *becoming ADSL* and whether as Cera (2013) states they are pushed to the “path of least resistance” due to entrenched institutional cultures. Acts of resistance require a level of confidence from the ADSL to be able to express what needs to change, why and how. In Figure 30 I have mapped out the factors that contribute to the ADSL’s levels of confidence and knowledge.

These have been further narrowed down into four different types of acts of resistance as follows.

Resistance One: Recognising and Asserting the Purpose of Art and Design

A.F. comments in discussion,

So, I was kind of arguing that history and geography have got very clear sets of closed knowledge and skills whereas art is kind of the nature of the subject. So how do we do that without losing the integrity and magic of the subject.

...they had subject road maps...I might be asking if my road map could not be the same shape as everyone else’s.

In micro-E(e)vent 6, A.F. who is no longer in their role as ADSL is reflecting on what were the school priorities. Their comments suggest attempts at small acts of resistance and a desire to make changes. They do so by drawing upon their own knowledge of the purpose and value of art and art education. A.F. is questioning the status quo in the school, caring about what is taught and how, and considering possibilities for change which could move the art and design curriculum forward. Similarities may be drawn with the work of Cera (2013) who identified that leaders of art and design who desire to be agents of change may find they are encouraged to take the “path of least resistance” (ibid:95) due to existing practices which are already instilled within the “institutional culture of the school” (ibid).

Resistance Two: Experience of Leadership. Time in Role

A.B. explains,

My first leadership role was art, my degree is in art, so art is where my real passion is.

I feel that I've been leading art for a long time in my school and I think everyone knows I specialise in art...

Resistance Three: Knowledge of Teaching Art and Design

During micro-E(e)vents 1 and 2, A.B. describes their prior personal experience of art and design and of leading it. When discussing art pedagogy, A. B. explains the school norm for teaching art and design when they started as ADSL as follows:

...it was very much this is your learning objective, this is your success criteria, and this is what you've got to learn by the end of the lesson. There was no real room for exploring and letting the children find out about material capabilities and their properties, and to find out all the different ways they can work...

Resisting what already existed, A. B. explains a process of change which involved drawing upon their own knowledge of art practice and experience in Early Years.

I had to sort of change that mindset a little bit for my school, but I still say it's a work in progress.

Resistance is not without its challenges but A.F. and A. B. who are both more experienced ADSLs appear to draw upon their pedagogical content knowledge of art and design and experience of leading the subject to put forward a view that may counter the school norm. A. B. particularly has confidence in their capacity to enact change, whereas A.F. having left the role, is more reflective of what may have been possible.

Both A.D. and A.G. express a lack of personal experience of art and design prior to taking on the ADSL role though they have teaching and leadership experience.

There is a professional and personal awareness of the need to develop their own subject knowledge, also a sense of responsibility and accountability to the teaching staff and senior leaders.

A.D. expresses,

I am in no way, shape or form a specialist and the last time I would have done art was probably in year 8 or 9. So you know it's not a subject I would have ideally, would have chosen for myself to lead, but it was a subject I was given and I will try my best...

So, I suppose it's the one I have to work on the hardest. You know my subject knowledge and things like that.

A.G. explains,

I've done so much work into looking into art that it's become less scary.

Resistance Four: Trust. Relationships with Senior Leaders

In terms of their leadership role A.D. and A.G. are entrusted by the school's leadership team to enact change. This may be due to prior successes in leadership within another subject. Their comments also relate to internal performativity and their level of involvement.

A.D. comments,

I am trusted to review things and to go back to SLT and the head and say what I think is the best way forward.

A.G. similarly states,

I'm trusted by SLT

If some of the factors referred to Figure 30, are not in place, are acts of resistance still possible? It would appear it can place limitations on the ADSL, such as A.D. and A.G. who are aware of the need to develop their own subject knowledge, so they

have the confidence to know what they are talking about. Comparatively, it is pertinent to consider if all the factors are in place would acts of resistance still have relevance. Yes, quite possibly. By example, A. describes how they are working on changing the staff mindset on art pedagogy, but it is still a work in progress, and A.D. is working on localising the curriculum and a focus on outdoor learning.

interlude 2

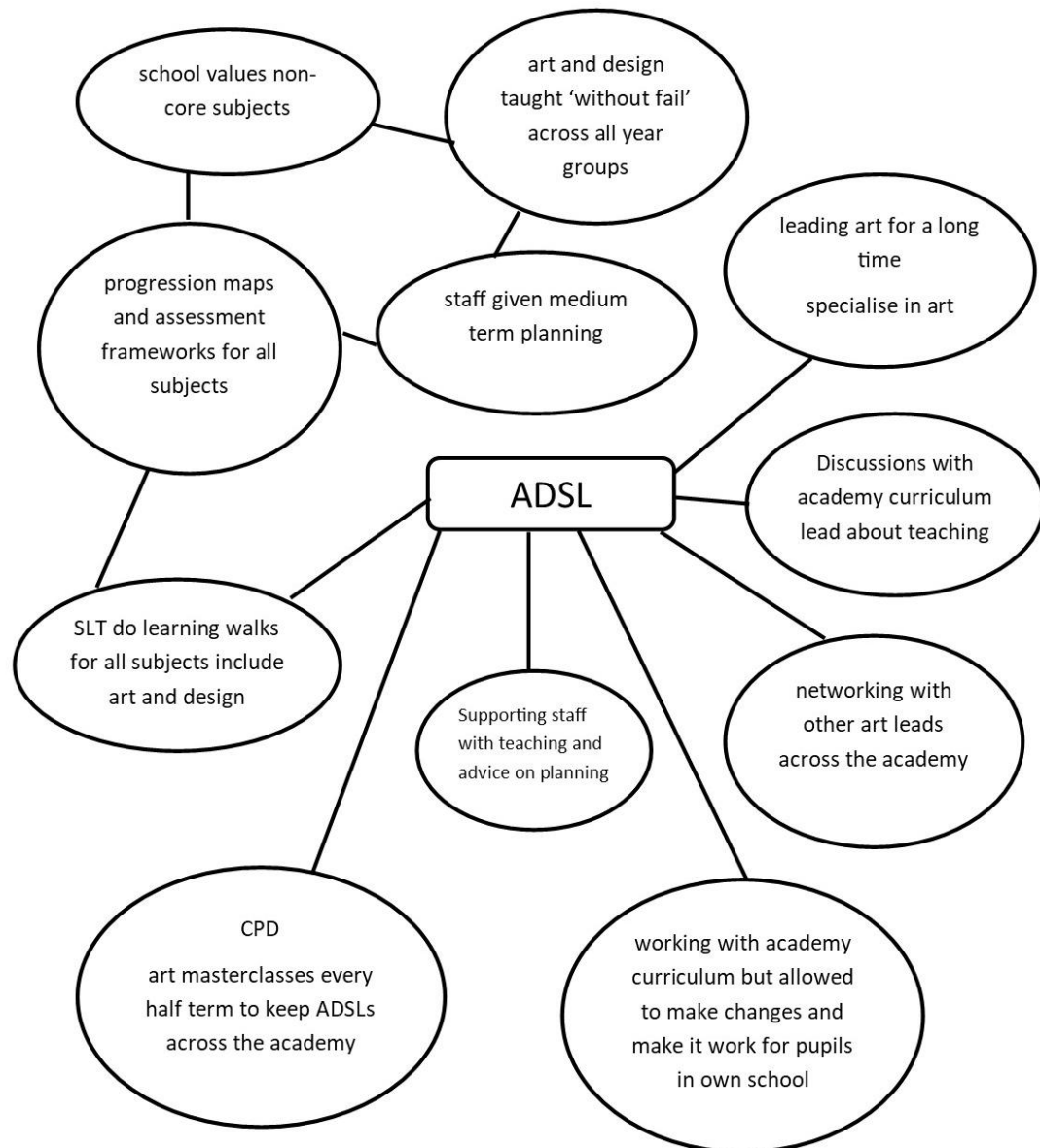


Figure 31: mapping ADSL

In this interlude I pause the flow of the inquiry to create a new map (Figure 31) out of data for an ADSL (A.B.) whose responses to the disruptors of *time* and *resistance to practice* differ to other ADSLs. During dialogic interactions they explain the level of support given to staff and the expectations for teaching art and design for all staff:

They do try and improve themselves and better themselves and if they're not confident with it they will come back to me for support in order to improve their skills

Art and design is taught without fail

Figure 31 is a map which was created by reading rhizo-maps and dialogue across all of the micro-E(e)vents that A.B. attended. The map includes indicators that suggest why there are less disruptors in the enactment of A.B.'s role and the teaching of art and design in their school. Connecting lines from the middle of the map indicates that open communication channels with senior leaders is reciprocated through A.B. being '*allowed to make changes*' to the curriculum for their school. A.B. has a qualification in visual art, has extensive knowledge of the subject and has been leading art and design for a long time so is experienced in the role. In terms of CPD, they regularly attend subject specific training and networks with other art leads within their academy. This would appear to equate with some of the findings of the RAPS project (Thomson et al., 2025) and the components of an arts-rich primary school. Although it is not clear from the data whether A.B.'s school culture supports and promotes the arts, art and design is afforded equal status with other non-core subjects and given protected time for it to be taught and monitored and appear to be operating a distribution of leadership.

Of note, though not recorded on this map, but referenced in Figure 13 is A.B.'s comment,

multiple responsibilities as well as art and trying to balance everything

Even with all the connections and support in place, multiplicities in the form of different roles and responsibilities can still impact on the ADSL who desires to lead the subject well.

6.3.4. *summary*

The possibilities of developing the art and design curriculum requires the ADSL to consider what is already in place and what is possible within their school context. As identified in the data, schools work with a range of curriculum models and structures, some being more flexible to change than others. The impact of the wider knowledge rich discourse is evident in discussions and visual models shared, though it appears that many ADSLs are looking to create a balance that also integrates their professional knowledge of the subject and their school context and needs.

The untangling of certain curriculum knots may be more straightforward for ADSLs, such as integrating the work of more diverse artists into the curriculum, however some knots may be more problematic to untangle due to lack of experience or knowledge, or disruptions which the ADSL may have less control over. Thinking through Ball and Olmedo (2013) and Chappell (2024a), I argue that acts of resistance are integral to the ADSL role regardless of the levels of support and agency they have. Seeking questions and questioning the status quo, thinking creatively and considering what is possible can help untangle knots and support a rhizomatic curriculum that continues to grow rather than remaining static. However, capacity to enact acts of resistance will vary between ADSLs. Arguably for those who have supportive internal thresholds in place, they may be afforded more opportunity and agency to tackle knots, and others less so.

By combining theory-into-practice and collaborative thinking around acts of resistance it may be possible to support ADSLs in challenging “existing structures, thinkings and practices” Chappell (2024a:17).

6.4 provocations

During each micro-E(e)vent and as the inquiry progressed, I experimented with different formats for presenting provocations to the ADSLs. These included questions, artworks, videos, philosophical, theoretical concepts and research-informed content. Some were used as entry points on the rhizo-maps for the ADSLs to freely explore and follow their own path, and others were in response to a question or suggestion from an ADSL that would provoke and take the groups' thinking into a different line of flight (Deleuze and Guattari 1987/2021). Enabling time and space for this was important to enable the inquiry to rhizomatically evolve. This was particularly prevalent in the latter stages of the inquiry, perhaps as familiarity with each other and the research process evolved.

Up to this point I have already referenced several provocations that I introduced in the earlier micro-E(e)vents. This entry focuses upon localising the art and design curriculum, children's voices and pedagogy.

6.4.1. localising the art and design curriculum

Most ADSLs in this inquiry had identified aspects of their curriculum that they wanted to develop prior to meeting as a group and shared these in the first micro-E(e)vent. These were either content, or pedagogy focused or both. Some were centred around working more with pupils, supporting staff or changing their perceptions of the subject, others were interested in connecting art with the local community and integrating more diverse artists or local artists into the curriculum. In essence all of these ADSLs were focusing on the localised context of their school and curriculum

In micro-E(e)vent 3 provocations were introduced following the ADSLs' mapping of the content of their art and design curriculums. The concept of a localised curriculum was defined and a video on place-based education (PBE) was played (Tātai Aho Rau | Core Education, 2016) In the video Professor Penetito describes how place-based education begins "where your feet are". He proposes that by knowing the place where they [children] stand and beginning with the children's community and histories, they can move outwards into the world. I then played a further video which

explored the use of language, symbols and texts to explore art and identity (Ministry of Education New Zealand, 2017) and included pupils talking about the art they have created. After watching the videos A.D. and A.C. comment:

I loved how they could articulate about their artwork .

I was impressed by the way that they could talk, using that visual language, interpreting what they are seeing and having ownership over it as well. They seemed to be really confident and to really express what it means to them.

I add information to the notes section of the map and invite the ADSLs to record in this section of the map if they wish to. Mapping continues and another ADSL adds to the map using connecting arrows between their own posts.

Whilst mapping, without prompting, A.D. talks about a local photography exhibition which has now ended and featured photographs of areas local to the school:

I really wished I'd been able to take them because obviously when we are doing landscapes and things like that you are often picking faraway landscapes whereas if they could have seen their local area had been presented in these photographs and what the photographer had done, I thought that would be really useful.

The comment from A.D. creates a ripple effect and leads to a response from A.E. who comments on the impact of children in their school when they meet a local artist:

That really made them connect and to see that creativity is really fostered a valued.

I provoke with a further question about transient and new communities, which elicits a response from A.D.,

The past few couple of year more refugees from Syria have been located in the area of the town and we have some in our school...so just thinking about what you were saying about thinking about which

artworks and artists to use, sort of bringing in more of that culture...To benefit those particular children and open up the eyes of others a bit more.

A.C. responds by talking about an idea they have for making more links to work by present day craft makers based in the city where the school is located. The micro-E(e)vent ends with A.G. asking the group a question, about celebrating the diversity of their school community more through art, without being tokenistic.

The provocations have ruptured the ADSLs' thinking about their school community, art and design curriculum content and its relevance to the children.

After a revisiting of rhizo-mapping and its theoretical context with the ADSLs at the beginning of the micro-E(e)vent 4, I explain, "we will be adopting a less structured approach to our data collection today". I have pre-populated a map with entry points composed of video links, definitions of art-based pedagogies, images of artworks and links to resources designed as provocations. Some of the provocations relate to the curriculum knots that the ADSLs have identified such integrating contemporary works of art, issues-based art and making links between art and the local community. Unlike previous maps, the ADSLs have not been sent the link beforehand. This is intentional, to capture their thinking and actions in the moment.

After revisiting and discussing information about what constitutes a localised curriculum the map is shared with the ADSLs, followed by a brief explanation and an invitation to explore and comment:

What are you drawn to? Zoom in, have a look and comment, you can use the pen and write on here or draw on here as well; you are able to upload any content from your device, if you want to play around with the board that's fine too; if you want to chat about anything you come across, please do.

There follows a period of silence as the ADSLs navigate the map, reading and commenting. A.G. arrives later and after a brief update they join in with the rhizo-mapping.

Viewing back the recording of the micro-E(e)vent I am afforded the time to experiment with Embodied Inquiry (Leigh and Brown (2021a, 2021b) to see what happens in the online space whilst the rhizo-mapping is in progress. I can pay attention to the connecting of the body and mind as I observe and listen to the rhizo-mapping in action, the movements of objects on the map and the movements of the ADSLs. I see which provocations they are drawn to, where they travel, what they add and change.

Silence. A.G and A.C. have their cameras off. Annotations on post its and arrows move next to the words 'emotional well-being'. Next to the PBE slide comments can be seen indicated by a post it and a name. The sound of a glass being placed down. Keys tapping. Eye moment (reading or writing?). An image is uploaded and moved. Text is resized and moved below one of the artworks. Keys tapping. A.F. looks down (writing?) Eye moments (reading?) Keys tapping.

I add in a provocation question to the map:

Do you think children can be art activists?

In response I observe,

Heads moving. Clusters of post it notes form around the question. Post its grouped around emotional well-being, PBE, issues-based art sections of the map.

Observing the bodily movements and materially interactions with the map I see which provocations the ADSLs are drawn to, where they travel, what they add and change. For now, it evidences non-linear mapping in motion. I determine this is something of potential interest post-thesis, to consider the impact of rhizomatic, online spaces for subject leaders. I move on.

After over twenty minutes of rhizo-mapping, I invite the ADSLs for their thoughts on what they were drawn to on the map (Figure 32). The dialogue below expands on the content in the rhizo-map.

A.A. I think the board very clearly shows that art is very much about the whole child, it isn't just about techniques and just the knowledge of it, it is about them more (A.F. smiles), and I think that is just super important not just for us as leaders, but for the whole school to just grab a hold of.

A.C. I surprised myself where I was drawn to on the board particularly about giving children that voice and you asked a question about whether children can be art activists and I was drawn to that idea of children being empowered through art and being given opportunities perhaps through art, that they would find hard to get in different areas perhaps.

A.F. Following on from what you said about accessing things it's that thing, because it's such a visual thing (A.C. nods in agreement), it's like another language isn't it (A.C. nods in agreement)...So I think just that thing of remembering the space, and it's different, you know, kind of protecting, it's different this, it's really important (N. and A.C. nod in agreement).

A.G. I am interested in how you go about sharing this and getting your class teachers on board with yeh, making their curriculum more relevant in this way.

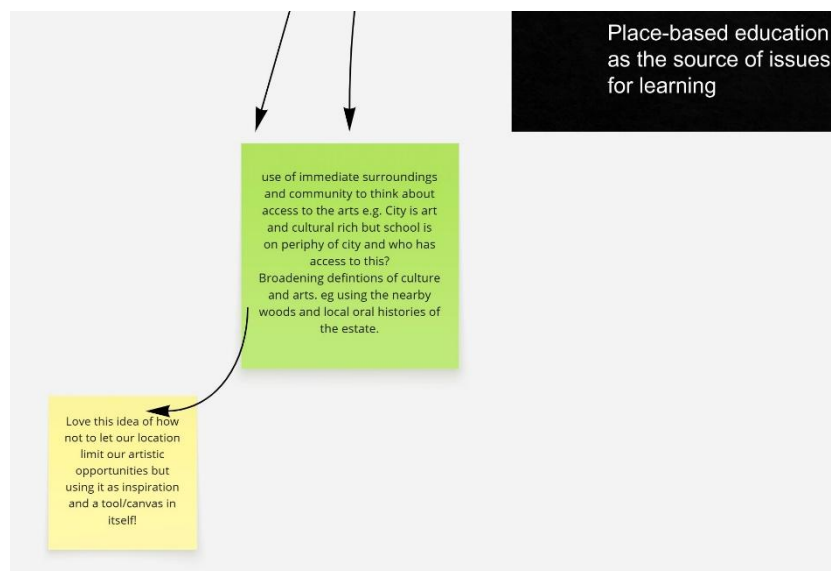
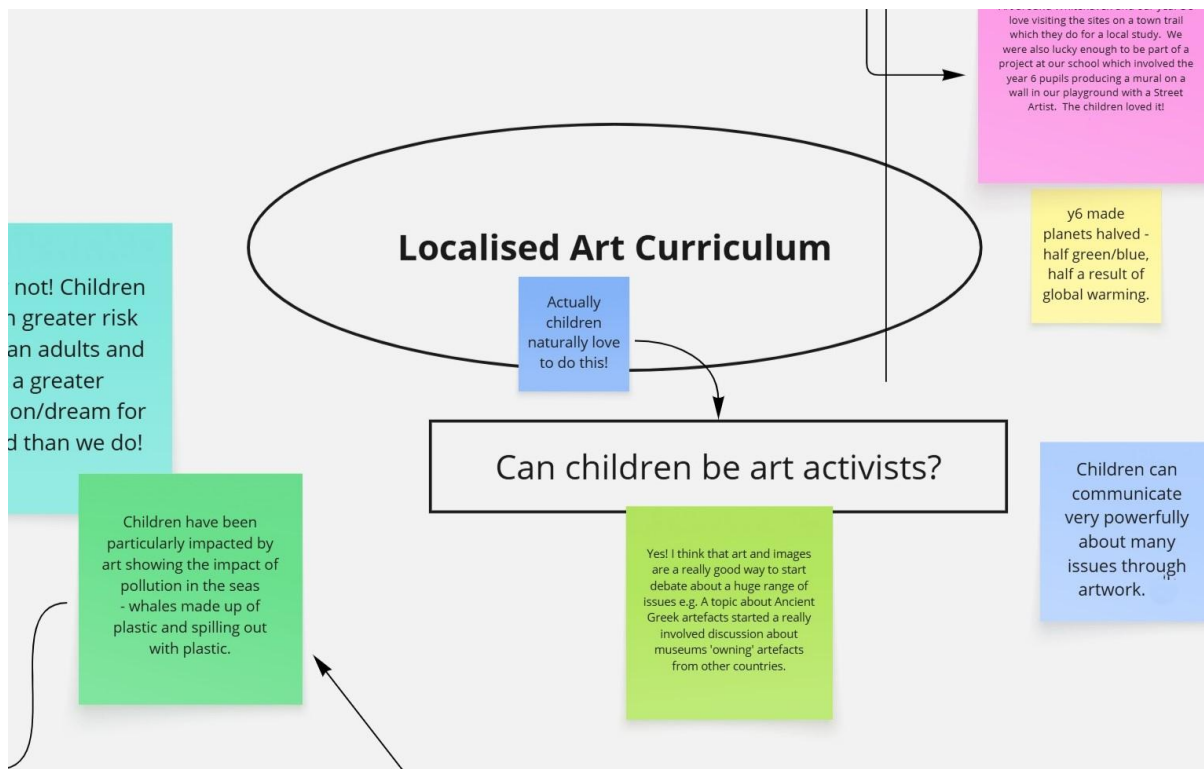


Figure 32: sections of digital rhizo-map, responding to provocations

In the dialogue of the ADSLs, I have accentuated the non-verbal responses to each other's comments in the brackets. These highlight the connections between the group through their mutual acknowledgement and understanding of the knowledge they are exchanging and generating, and the importance of collegiate interactions.

The notes section of the rhizo-map contains written comments added by the ADSLs and questions I have included to provoke further thinking and actions (Figure 33). Connecting arrows are added and comments on post it notes form clusters around different entry points on the map. A close-up of a post by A.C. captures an affirmative response to an entry on the map about socially engaged art and children creating art in response to global warming. A.C. writes:

*absolutely, we are trying to help our children connect with the environment
and be inspired*

A.C.'s response draws similarities with Pavlou and Kadji-Beltran (2022:21) who advocate that teachers should actively engage in unlearning the old as much as learning the new by championing sustainability. This may be achieved through "art-making and responding to art" to identify social issues "as a means for promoting social justice" (ibid:6). The issue in wanting to champion an approach such as sustainability and art is that the ADSLs may need to counter a lack of "top-down" (ibid:21) stimuli. Having the knowledge of what is possible to integrate into their art and design curriculum may lead to greater confidence in addressing this with senior leaders in school.

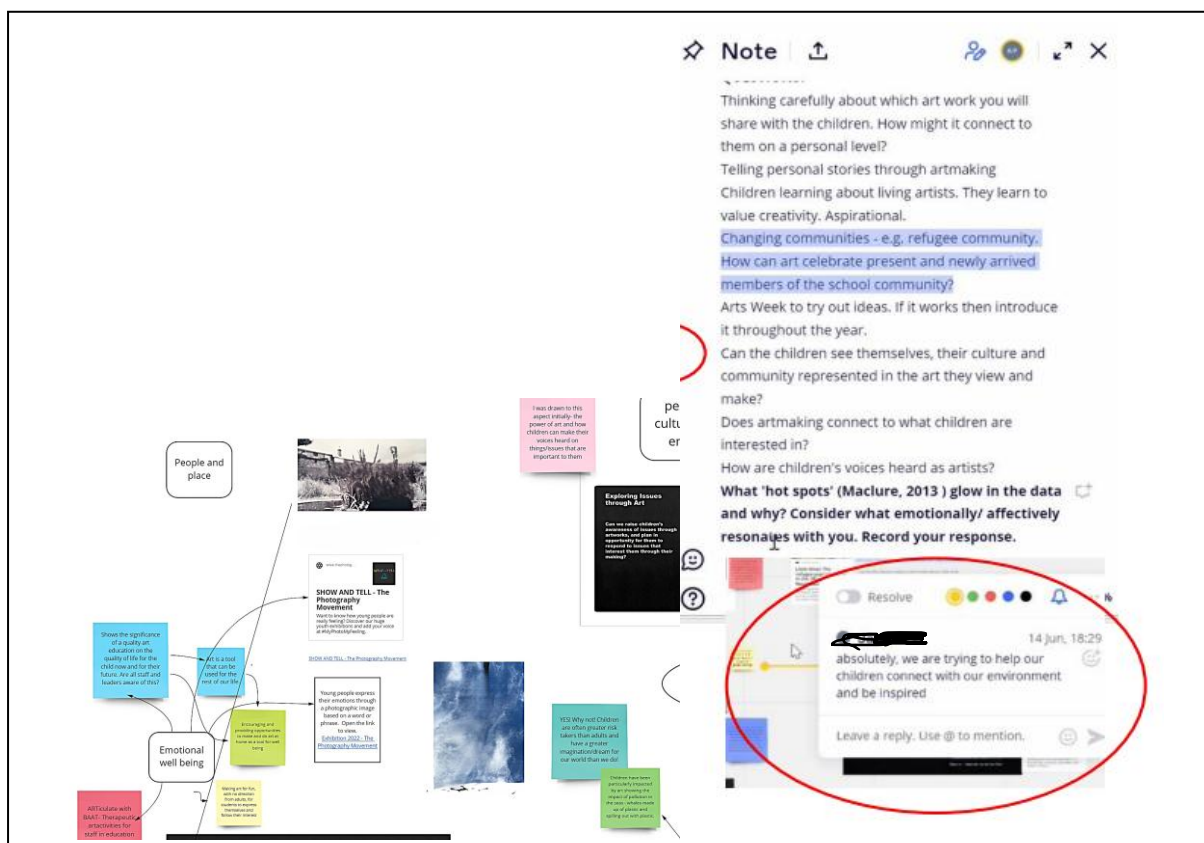


Figure 33: section of digital rhizo-map, provocations and entry points

6.4.2. children's voices

In micro-E(e)vent 5 I introduce new provocations which are linked to two new entry points that came out of the mapping and dialogue in micro-E(e)vent 4. The purpose of doing this was to acknowledge, value and respond to the ADSLs contributions to the data, and to extend their thinking in areas where they have shown interest. The two entry points are *children's voices* and *pedagogy*.

Children's voices in this context is considered not just in terms of their physical voice but also in their presence within the art and design curriculum and whether their interests, culture, community are considered and integrated into what is taught and how they learn. By bringing young children's understanding into the equation, a decentralizing of teachers' perception of curriculum is required (Sellers, 2013). Reference to the UN Rights of the Child Article 31 is made, "Every child has the right to rest, relax, play and to take part in cultural and creative activities" (UNICEF, 1990/2025).

This is followed by an explanation of the concept behind Room 13, as a space for “young people to develop as creative individuals” and “have the freedom to pursue their own interests, rather than a prescribed curriculum” (Room 13, 2025), whilst working in collaboration with artists. A video of a Room 13 (Bristol2015, 2015), project linked to the local area and community is shown as a provocation followed by a synopsis of research into children talking about their experiences of visual art in and out the classroom (Robb, 2021).

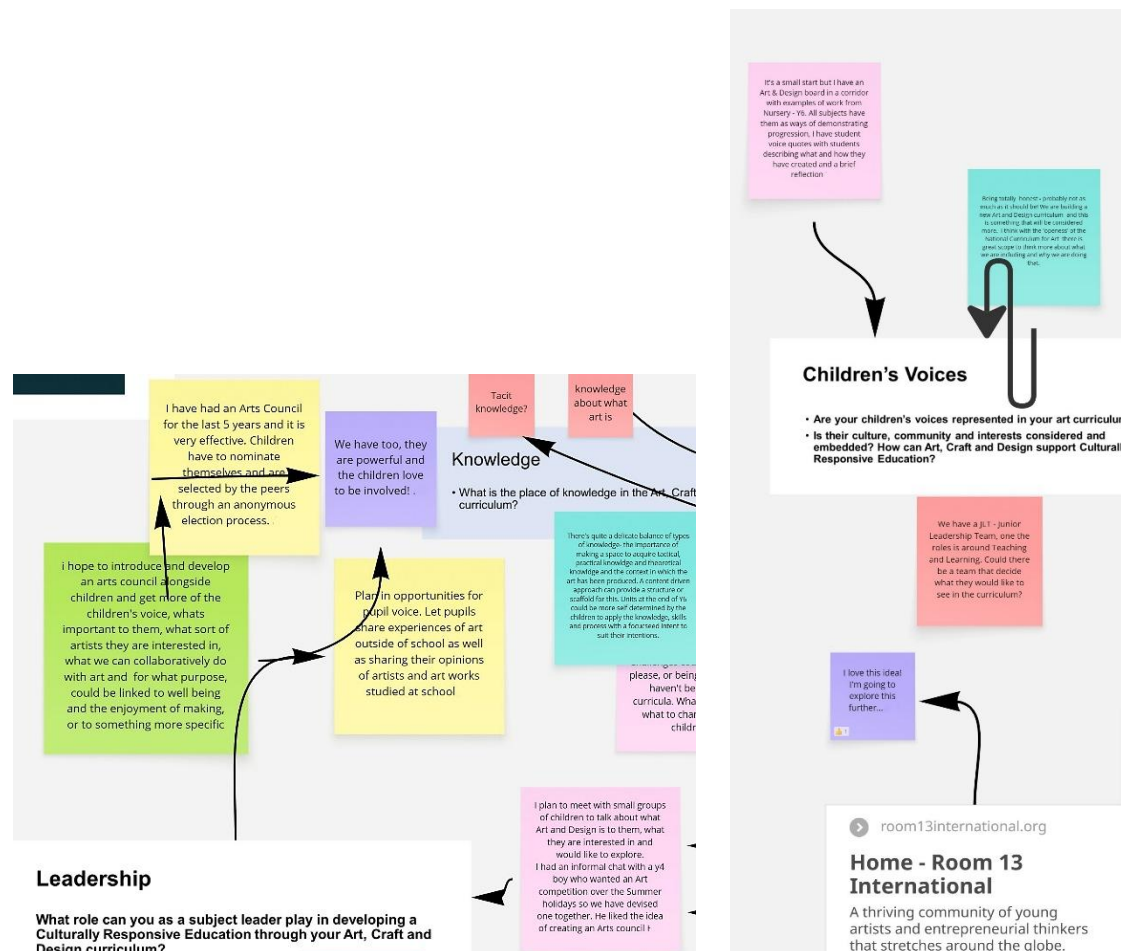


Figure 34: section of digital rhizo-map, children's voices

I add some questions to new map which is pre-populated with video and web links to the provocations I have introduced, and the ADSLs begin to rhizo-map. It is noticeable that there is more communication on the map between the ADSLs, their

shared thinking, rhetorical questions and possibilities are recorded on post its that overlap and connect with arrows to each other's comments and to the provocations (Appendix 11). Mapping reveals different views of children's voices, from children's work being displayed with commentary in their own words to a school arts' council (Figure 34). The latter elicits a number of responses from a recognition of the same approach by A.E. ('*we have too, they are powerful and the children love to be involved*') to those who hope to integrate children's voices further. The Room 13 provocation prompts an interest to explore further from A.E. acknowledged with a 'thumbs up' from another ADSL. For A.D. they identify that children's voices within the art curriculum were 'probably not as much as it should be' adding in their post it that it is 'something that will be considered more' as they are building a new art and design curriculum.

6.4.3. pedagogy

Up until micro-E(e)vent 5, references to pedagogical practices in art were mostly mapped and discussed within the context of *knots*, considered to be due to staff lack of confidence or understanding of art, and time for children to explore and focus on process. The knots were perceived to place limitations on the children's creative and artistic practice. I had briefly introduced the work of Sellers (2013) in micro-E(e)vent 1 and their views on the curriculum emerging from children's experiences when they play and interact with each other. Returning to Sellers in micro-E(e)vent 5, and provoking with other theories of learning and research around art pedagogy (Dewey, 1966, Biesta, 2020) and Reggio Philosophy in Early Childhood Education (Vecchi, 2010) was intentional, to explore the *pedagogical knot* that the ADSLs had identified.

A provocation taken from Biesta (2020) and the work of the head, the heart and the hands was introduced as a new entry point,

Art is closely connected to the work of the hands – it needs time, it needs material – and is anything but an idea...But the arts also 'work' in the domains of the heart – art, doing art, encountering art, can also touch us, can enthuse us, can move us...art has the potential to deepen and broaden the ways we

are 'in touch' with the world beyond the thoughts we think in the world (Biesta, 2020:81)

This prompted a ruption and flow of dialogue between the ADSLs, enthusiastic responses, punctuated with positive gestures and smiles.

A.E. I think this whole head, and heart thing really resonates with me and I've been teaching Early Years a lot recently and somehow that's really, where the basics of Early Years comes from, so that part really resonated with me.

A.C. In Early Years you are very much encouraged to look out for how the children are using their hands, their hearts and heads to aid their learning, so it's really interesting how that ties in with the thinking around art and creativity and children's learning, all children, all ages really.

A. B. I think it sounds like we are all from an Early Years background to be honest ...I talk a lot about exploring and using the environment and becoming that holistic view of art, not just skills based, but having that holistic view. Very much an Early Years' perspective.

The ADSLs are drawing upon their exisiting knowledge, expertise and experience, by making connections with the provocations. This results in a collegiate connectiveness between their views, indicated through their non-verbal responses, smiles, nods and arms in the air 'cheering'.

In response A.G. identifies with the teaching of music in Early Years,

...I think it's the same idea really, coming from a creative way of doing things, not using any kind of exercise book or anything but I think it's a challenge isn't it for a lot of class teachers, expecially those who may have been teaching for a long time in a particular way, to ask them to change and be more open to children taking things in their own direction.

What A.G. is identifying is the need to teachers to unlearn the old (Pavlou and Kadji-Beltran, 2022), to rethink what children's art practice or engagement with art can be. This requires a "force of becoming that often involves unlearning" (Atkinson, 2017:7). In response to the comment from A.G., a question about how the *knottiness* of the teacher's pedagogy can be addressed, provokes a response from A.G., who suggests staff training and modelling a lesson from an open starting point, to enable the class teachers to understand the pedagogy from a child's perspective.

Figure 35 is composed of two sections of a rhizo-map from micro-E(e)vent 6 which took place in a new school year, approximately three months after the last group meeting. Following discussion about different aspects of the inquiry, including pedagogy, the ADSLs rhizo-map on what begins as an empty space, recording their thoughts however they wish.

The knots that impact on pedagogy are still present, in the written comments:

art is still seen as a Friday afternoon activity

creativity doesn't start in the Spring term of the academic year

but there is sense of collaborative, shared thinking about what constitutes art pedagogy which is entangled within the map. These include:

learning by doing

learning through exploration

art is messy

process over product

tacit learning

non-linear mapping

giving children growing autonomy over their learning

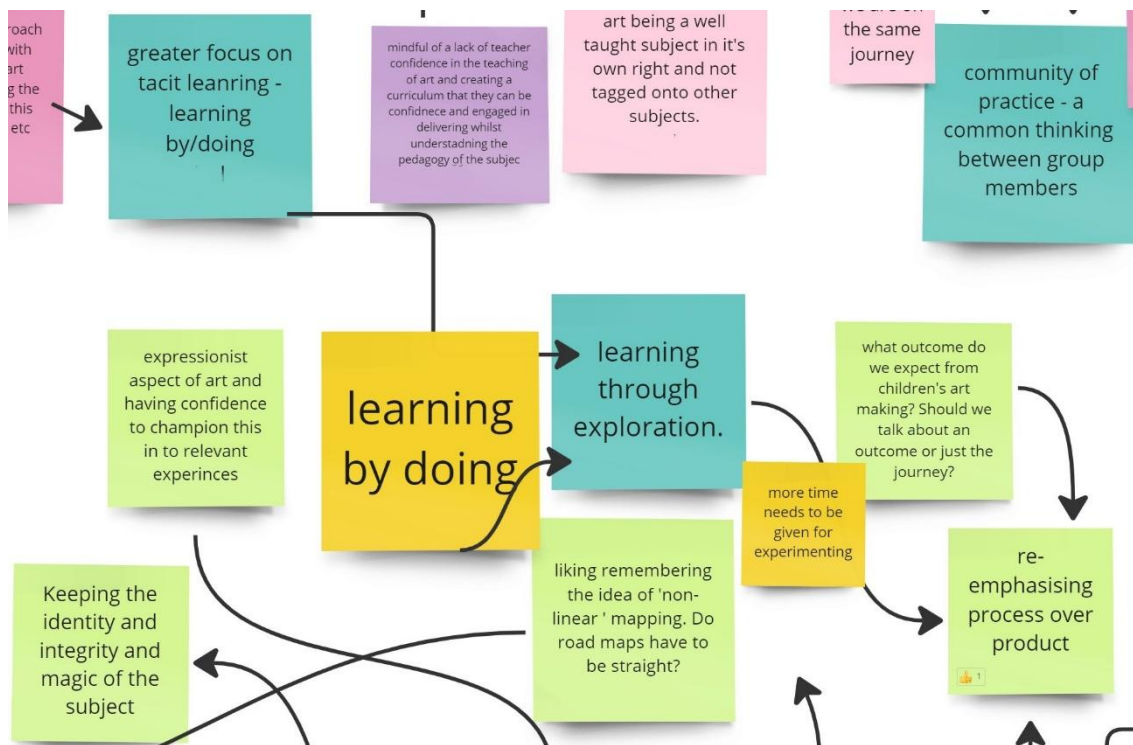
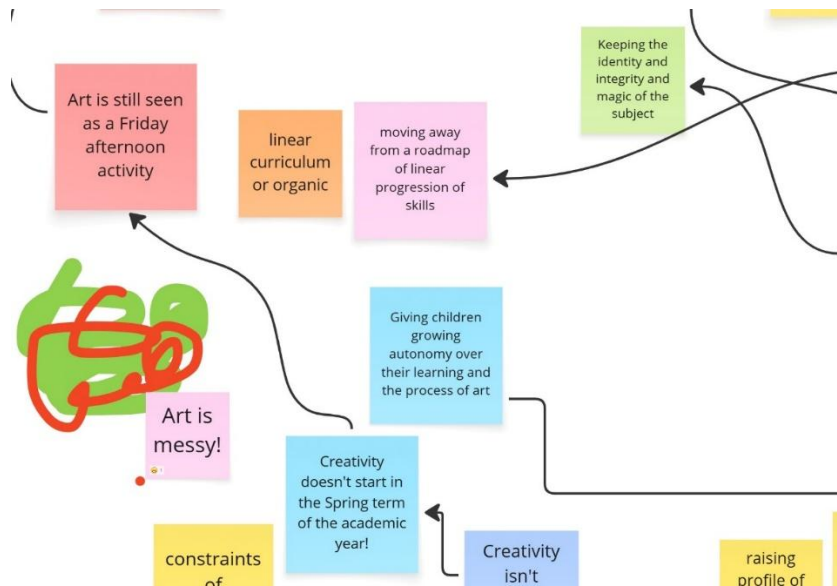


Figure 35: sections of digital rhizo-map, 'learning by doing'

As Atkinson (2024:440) alludes to, the challenge for the ADLS is in being able to acknowledge and work within existing modes of practice but being attentive and open to “emerging possibilities and potentials” and to “new modes of thought practice”.

Figure 36 is a section of digital rhizo-map created during micro-Event 6, where some of the provocations used during the inquiry were revisited. It includes the words used by Professor Penetito in the video that explored place-based education (Tātai Aho Rau | Core Education, 2016). The words on the map ‘start with where your feet are’ are accompanied by other written comments related to issues-based art, and the use of the immediate locality and surroundings. It appears that the provocations have ruptured the ADLS’s thinking particularly about the presence of the child in the curriculum, culture and community and the importance of the subject on a social and emotional level.

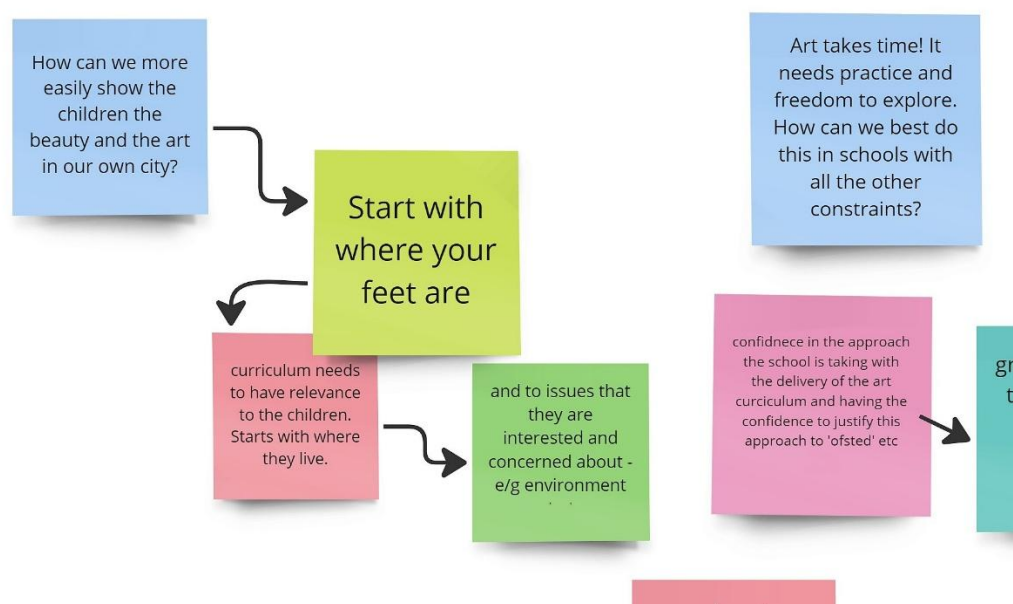
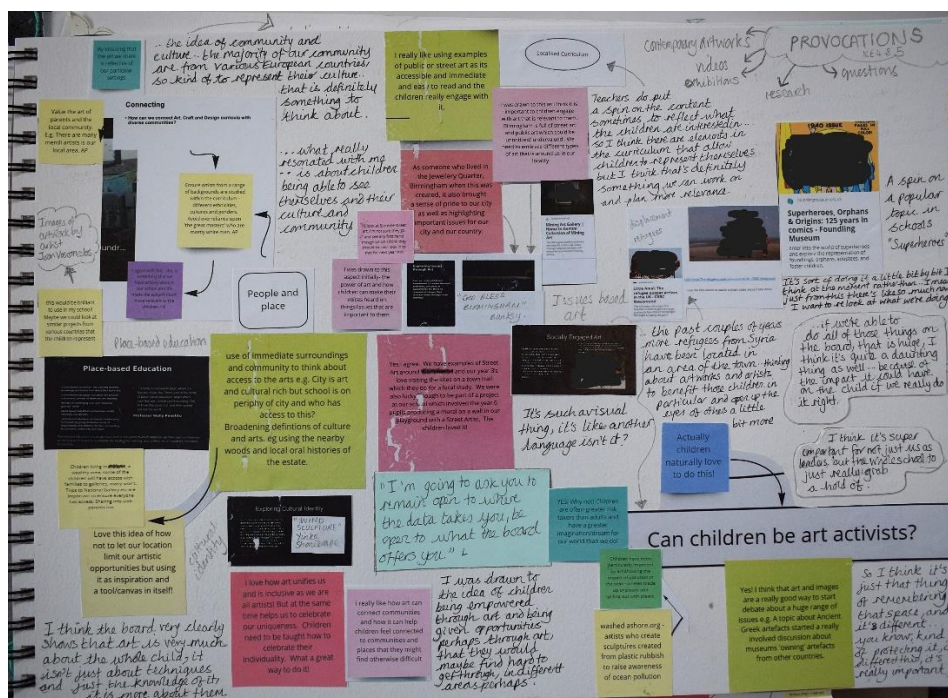


Figure 36: section of digital rhizo-map, ‘start with where your feet are’

The ADLS’s views of what is important in their art and design curriculum resonate with ethic of care and responsibility (McLeod, 2017). It is evident that they are

The use of provocation as post-method in this inquiry included a variety of sources including theoretical and pedagogical content, questions, videos and web links to exemplify art-based pedagogy and artist practice and images of contemporary works of art. When posting the provocation on the maps we shared, I was conscious of overwhelming the ADSLs with too much content, and not enough time for them to read and map in response. In retrospect I would have posted less provocations. Despite this, the opportunity to look for what interested them or what may be relevant to their school context and curriculum was apparent in their movement and additions to the map.



In response to provocations posted on maps (Appendix 11) and discussed, I create a collag(e)d rhizo-map (Figure 37). As I create, I am drawn to hot spots in the data relating to pedagogy, localised curriculum and children's voices, threads that come

through the maps as having interest or significance to the ADSLs. I include extracts from digital rhizo-maps and dialogue into the map including comments such as,

I think the board shows that art is very much about the whole child, it isn't just about the techniques and just the knowledge of it, it is more about them.

I was drawn to the idea of children being empowered by art and being given opportunities perhaps through art, that they would maybe find hard to get through in different areas, perhaps.

What really resonated with me...is about children being able to see themselves and their culture and community.

So, I think, it's just that thing of remembering that space and it's different, you know, kind of protecting it, it's different, it's really important.

I think it's super important not just for us as leaders but for the whole school to just grab a hold of.

These comments indicate that the provocations are enabling the ADSLs time to think and draw conclusions which may support them in future decision-making about the focus of teaching and learning in their art and design curriculum, its value and who is responsible for ensuring this.

interlude 3

At the start of the inquiry A.D. was relatively new to the role of ADSL and in terms of prior iterations of self, identified as not being a 'specialist'. They had been given the role and trusted by the senior leadership team to enact change, to review what was already in place and suggest ways forward. They wanted to improve the curriculum, so it was more relevant to the pupils and their local area, and to develop their understanding of the purpose of art. I read through the data for A.D. including rhizo-maps, transcripts of dialogue, and use the digital mapping tools to create a rhizo-map of *becoming ADSL* (Figure 38, Appendix 12) to capture the journey of becoming prior to the start of the inquiry to the point where the final micro-E(e)vent concluded. I also include below extracts of dialogue from various micro-E(e)vents relating to *knots* and *thresholds* identified by A.D. that needed to be untangled. In an earlier micro-E(e)vent A.D. commented on their curriculum and pedagogical priorities:

We are sort of wanting to look at as well, is how we can bring in more working artists into our curriculum...so artists that are alive, work in our community and that you know they make their job ...to sort of show children actually you know art isn't just a case of looking at a picture in a museum or somewhere else, and ... this could be their path forward really as a career

Teachers' understanding that the teaching of art is different to other subjects.

Other *knots* and *thresholds* raised by A.D. included lack of time for teaching art and design, to enact the role of ADSL and for staff art and design CPD.

... something that is just automatically timetabled because it's seen as a subject that's as valuable as any other.

Like the curriculum is so jam packed...creativity and art, something that does not get discussed regularly and reflected on.

I work rhizomatically using posts its and drawing tools, text boxes, lines and upload an image to create entry points. I begin from the left-hand side of the map adding in content, moving it, deleting it, resizing it and adding in more content. The map grows and I add in lines that connect different entry points in proximity. Some lines (in green) connect to a later entry point as indicators of passages of time and the continuousness of *becoming ADSL*. *Subject desiring* (Taylor-Webb, 2012) in the form of curriculum, CPD and leadership role) reoccur in different iterations. Self-development continues to grow through access to specialist CPD.

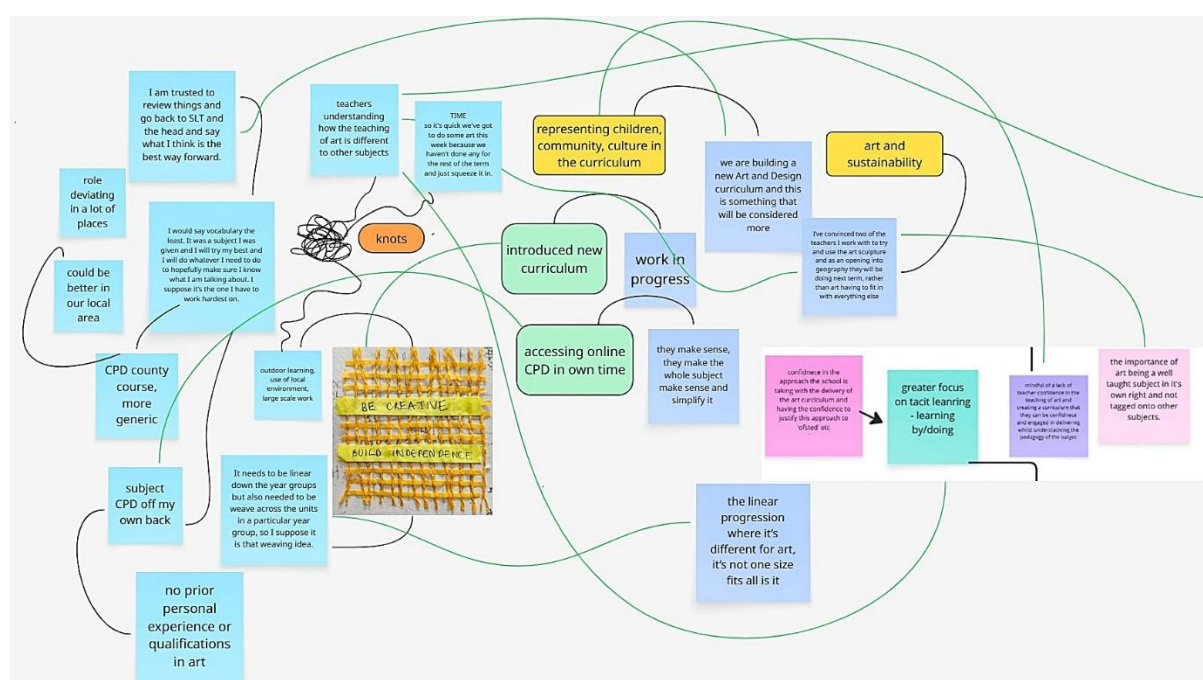


Figure 38: digital rhizo-map, *becoming ADSL*

From a less confident and knowledgeable starting point A.D. has continued to engage in CPD to develop their own knowledge of the subject and curriculum development. They have implemented a new bought-in art and design curriculum which the staff are following, and they are also making adaptations and adjustments, describing it as a 'work in progress'. There is a continued understanding that the art curriculum is not linear. *Knots* relating to concerns about staff confidence and knowledge of pedagogy have begun to untangle, as an understanding of how this

may be addressed through the new curriculum, and greater confidence in what it should look like in practice.

In a written communication sent later in the academic year, A.D. explains,

We are now on I think the 3rd version of our yearly overview for Art. It is definitely a working document!... The curriculum we have now is definitely more ambitious and exciting than what we previously had in place.

References are made to addressing some of the art curriculum priorities identified by A.D. at the start of the inquiry, including children working with a local artist, visiting an exhibition of artwork by a local artist and taking inspiration from the local surroundings.

As Adams (2021:4) alludes to the process of becoming is not complete, it continues “always transforming and in flux”.

6.4.4. summary

In the context of this inquiry a localised art was design curriculum was presented as one which is amongst others, contextually relevant to the school community, responsive to the priorities, preferences and issues of the school community on a local or global level and is forward looking. Though some of the practice-based provocations were familiar to some of the ADSLs the theory, research and pedagogical examples were mostly unfamiliar to all. This enabled all the ADSLs to both explore something new or something familiar from a different perspective. For example, A.E. expressed how the theory helped to validate their understanding of the practice-based elements of the subject,

I found that quite fascinating at the time... I was seeing it from your side; you were obviously talking about the theory of it all and we were trying to find practitioners that would inform us...so I was kind of seeing it from the theory and then practical. It was a great validation in that we were kind of going in the right direction

It's different to what I thought it would be, but in a good way. Not just reflecting on what we've been doing but other possibilities and it's opened up a lot of thinking for me, I think.

Using provocation as post-method with the ADSLs experimentally connected them with “ontology, epistemology, theory and worlds by putting them into knowledge generating action” (Aradau and Huysmans, 2014:605). By using different provocations as ruptions the ADSLs could follow their own “line of flight” (Deleuze and Guattari 1987/2021) whether it was relevant to their school context or something they were interested in.

The dialogue after mapping, indicated that the provocations had generated action, whether that was through an expression of interest, expanding on what they were drawn to or thinking about how they could apply it in their school context. Personal and professional views were more populous during these mapping activities, expressed both in the rhizo-maps and through corresponding dialogue.

The moral and ethical care and responsibility (McLeod, 2017) of the ADSLs towards the pupils also glowed in the data, during discussions and mapping about child centred pedagogies, opportunities for pupil voice, protecting spaces for art making and developing an art and design curriculum which nurtures pupils as individuals but also fosters responsibility and openness to others.

ENTRY 7: OPENING UP CHANNELS

In this entry, questions posed at the beginning of the inquiry (What If?) are revisited and conclusions are drawn. Limitations are considered, contributions to new knowledge are outlined and possibilities of new entry points for future inquiries and educational practice are opened-up. During micro-E(e)vents 5 and 6, time was spent dialogically and materially evaluating the inquiry which resulted in the creation of digital rhizo-maps. Extracts of the digital maps and dialogue are included in Appendices 14 to 16 and will be intermittently referenced throughout this entry. The data co-created during both micro-E(e)vents was also analysed, and a collag(e)d rhizo-map constructed (Appendix 6, 13 and 14).

limitations

Working online during the inquiry enabled all the ADSLs to join in despite their locality in the country. However, engaging rhizomatically in the online space could be problematic particularly during dialogic interactions. When sharing content there was only capacity to share one person's screen and the rest of the group were not always visible, some choosing to turn off either cameras or microphones or both. This happened particularly in the earlier stages of the inquiry which may have been due to unfamiliarity with each other and the inquiry methods. Also, partly due to the technology where dialogic interactions could result in a turn taking culture as individuals waited to be invited to talk or for the opportunity to talk. When groups were smaller in number and as familiarity with each other and the inquiry methods developed, dialogic interactions became more fluid.

Employing post-inquiry methods with participants who have none or very limited prior research experience per se or of postqualitative theory, is an ambulant process. It requires time, and a responsive, considered and scaffolded approach. Consideration of the participants, their professional experiences, school contexts and circumstances is essential.

Extending the timescale of the inquiry may have provided more opportunity for the process of mapping to rhizomatically evolve by enabling the ADSLs to take the lead on mapping by following their own lines of flight.

Less of a limitation, but as Deleuze (1999:38) expresses, writing is to “struggle and resist.” As I wrote this thesis, like the minor shifts in my practice as rhizome inquirer, I did the same with the process of writing by cutting into it, cutting out, restructuring and redrafting, to “draw a map” (ibid).

conclusions and contributions

The aim of this inquiry was to focus on thinking about the possibilities of primary art and design curriculum through a broader, situated, postqualitative lens, as opposed to an instrumental, outcomes driven model. There was not an expectation for the ADSLs to implement and evaluate a specific tool or model in their practice. Rather the aim was for them to think about what exists in their curriculum, to make choices about their direction of flight during and after the inquiry, what they wished to or could take forward, develop or explore and what they chose to leave behind.

Though the inquiry sought to remove instrumental school measures from the process, they were present in the data through dialogue and the digital mapping. By acknowledging these and identifying them in the analysis as both supportive and limiting *thresholds* to curriculum change, is recognition of what exists in different school contexts.

The inquiry surmises that converting thinking into change may require ADSLs to engage in acts of resistance against the status quo, and for some ADSLs the opportunity to enact change is more achievable than for others. School cultures that value art and design, and the levels of support and autonomy afforded to ADSLs to enact their role by senior leaders, are identified as contributing factors to enabling change.

By giving time to consider the thresholds and knots that are intertwined with curriculum change, ADSLs may think about future possibilities for enacting their role and developing their art and design curriculum

Opening-up non-linear channels of communication and interaction between the ADSLs to share existing knowledge and create new knowledge was facilitated through an online space. Facilitating an online, nomadic space (Gorodetsky and Barak, 2016) for dialogic-material encounters enables a process of change and movement. Through rhizo-mapping the intent is that ideas can be expressed, mapped out and changed through playful experimentation (Perkins, 2009, Sellers, 2013), risk taking and openness. Comments made by the ADSLs would support this view, with one expressing that the process of creating data in the space felt “more organic” (Appendix 16) and could be put to work in their own context. Other comments including “because it has no specific end or entry points it’s quite a low pressure; you go where it takes you” (Appendix 17) and “low pressure way of working” (Appendix 16) suggest that rhizo-mapping can serve to remove any barriers of expectations on the ADSLs to produce specific data outcomes.

As Chappell et al. (2019) allude, within a dialogic space a multiplicity of texts may become connected and entangled. By engaging with the content of each micro-E(e)vent the ADSLs were able to respond to and influence each other by drawing upon “points of contact” (Moate et al., 2019:168) that were familiar or new and unthought. By enabling the “new and unthought” (Adams, 2012:403) space for becoming was enabled to accommodate the ADSL’s *becomings* and generate new knowledge.

Within this inquiry the connection and entanglement of texts including dialogue and digital rhizo-maps enabled a transformation into actions for ADSLs, either through a deepening or shift in their thinking, a connecting of views or by considering ways to develop their curriculum and practice.

The process of interacting with rhizo-mapping and dialogue in this inquiry generated rich data sets and a means of doing data differently. By doing data differently the

intent was to shift from the more familiar notions of data collection in traditional, technocratic educational research practice or school-based data collection practices. When reflecting on perceptions of data one ADSL associated it with familiar school data, “numbers, percentages, graphs, lines, greens, reds, oranges. Measuring children.” Another commented that data can be “contrived” whereas within the inquiry they felt the data collection process felt “more natural”. One described how the data was both “collective and individualised” (Appendix 14) and represented what was happening and what was possible, and another commented that they had not collected data in their role as primary art lead but considered, “collecting data from other schools and using that as a way to build and develop” their curriculum.

This inquiry concludes that by rhizomatically doing and creating data with co-creators, ideas may flow more freely, and connections may arise more naturally to open up channels for considering future curriculum iterations and practice and generating new knowledge.

The role of the rhizome inquirer involves asking difficult questions that might challenge “educational hegemonies” (Clarke and Parsons, 2013:40). In this inquiry as rhizome inquirer, I acted as a provocateur (Pangrazio, 2017), introducing provocations through theory, research, art pedagogy and art-based practice. The aim was to rupture and challenge the ADSLs more familiar notions of the primary art and design curriculum and leadership. The nature of provocations is that they are experimental and unpredictable. Being open to this and acknowledging the different levels and types of responses they elicit is integral to non-linear inquiry practices. Though examples of art education and artistic practices were considered and resources were shared between the ADSLs to inform the *what* of their art and design curriculums, the theory and research provocations focused their thinking on the *why*.

By focusing on the why of curriculum different perspectives on art and design education can be opened-up to support ADSLs in making informed choices about curriculum and pedagogy.

Experimenting with creating collage(e)d rhizo-maps supported a postqualitative approach to analysing the data in this inquiry. The process enabled a disruption of conventional approaches to exploring connections and difference in educational research, whilst also decentring the wider discourse of art and design leadership in primary schools.

By plugging in philosophical and theoretical concepts to read data and by creating collage(e)d rhizo-maps as an analysis tool and to visualise thinking, connections and differences may be identified to convey meaning.

A strength in this inquiry was in bringing together ADSLs from different parts of England into a community of thinking, to exchange different knowledge and experiences and to develop new knowledge. It should be noted that prior to the inquiry, some of the ADSLs were already members of subject networks which they had voluntarily joined, but others were not. The latter expressing one of the reasons for engaging in research was to network with other ADSLs. Many had attended CPD in their own time provided through subject specialist providers, which included the development of technical and artistic skills (specifically those new to the role or with less prior personal experience) and the exchange of knowledge with subject experts and other ADSLs.

The ADSLs recognised the solidarity in the group's views and beliefs about the value of primary art and design education and their shared understanding of the expectations of the ADSLs role, which provided reassurance that they were moving in the right direction. They all demonstrated a commitment to leading the subject in their school and providing the best opportunities for the pupils. Learning about each other's approaches to leading and developing the art and design curriculum and considering barriers and possibilities, as well as validation of their practice supported by theory and research were also recognised and appreciated (Appendix 17). Being part of educational research which raises the profile of primary art and design was also considered to be of importance (Appendix 13). Through collaborative doing-data and data creation the ADSLs were able to make connections between their thoughts and actions, and to "bounce off each other's ideas" (Appendix 16).

Through the process of data creation and analysis the difference and connectivity between primary schools' art and design curriculums has been highlighted. The extent to which the art and design curriculum is localised is determined by a number of factors including school priorities, wider educational discourse, relationality with school staff and the becoming ADSL's levels of involvement in curriculum development. These factors can impact on how and why changes are made and the extent to which they are implemented.

Though the inquiry was not presented as a CPD model, the possibilities of what might emerge for developing a non-transactional model of continuous professional development for primary art and design subject leaders was posed in the early stages of the inquiry and merits further consideration.

During micro-E(e)vents 5 and 6 the ADSLs, extracts from rhizo-map (Appendix 15) include the following comments:

I always find theory interesting, and it helps to clarify ideas in my mind and makes me really focus on the 'why'.

As a non-specialist it has been really interesting to hear the theory, and it has helped me give my curriculum meaning.

These views would support a theory-into-practice approach to CPD aimed at enabling ADSLs to learn about different perspectives on curriculum and practice and enhance their understanding of why and how they can transform and drive their curriculum forward. Theory and research could also support the *becoming ADSL* to develop their subject knowledge and understanding, which in turn could build their confidence and agency when interacting with their colleagues in school. By example, one of the ADSLs explained in the later stages of the inquiry that they had used CPD time in school to challenge beliefs with staff about what art is and had used "feedback/ comments from the children to support points made" (Appendix 14).

Integrating theoretical and research-informed provocations as part of CPD provision could also help support a rhizomatic model of art and design curriculum development

(Kennedy, 2012, Sellers, 2013) that is flexible and future looking, with ADSLs making considered choices about what to change, when and why, based on local and global contexts. In turn this could provide greater scope for innovation and consideration of future possibilities for the content, context and delivery of their art and design curriculum.

The engagement of a 'provocateur' in the CPD provision who has a breadth of current knowledge of theory, research and practice, and can introduce contemporary and innovative art-based practices to challenge the groups' thinking, has potential to offer greater scope for innovation and consideration of future possibilities for curriculum content and provision. To be effective, the provocateur would need to exercise an ethos of care (Baan Hofman, 2023), adopt a non-judgemental role with the ADSLs and facilitate a low-pressure, relational environment where collaboration is integral and contributions are valued and responded to.

This thesis has responded to the recommendations made by Harris et al. (2019) and De Nobile (2017, 2018) for research into middle/ subject leadership to adopt more complex methodological designs and of Niesche and Gowlett (2014:382) to incorporate new methods of inquiry into educational leadership which captures practice "as it happens", that is "contested and fluid" and "open to change". In doing so it contributes to the growing body of non-linear, nomadic conceptualizations of educational research and "minor (social) science" (Fox, 2024:1103), whilst raising the profile and understanding of the role of the primary art and design leader, and of primary art and design curriculum development

By adopting an inquiry model of collaboration and co-creation situated in a postqualitative paradigm, space to integrate emergent methodologies in the form of dialogic-material post-methods has been enabled. In turn, channels have been opened up to enable primary art and design subject leaders to think and connect, to examine and consider future possibilities for localising their primary art and design curriculum.

future possibilities

Using rhizo-mapping with groups of primary art and design subject leaders within the same physical space Could enable different forms of dialogical-material interactions to take place and the co-creation of data. It Could also provide the opportunity for ADSLs to engage in the analysis of the data and creation of collag(e)d rhizo-maps.

Developing a sustainable, non-transactional model of CPD for primary ADSLs to have access to where they can share knowledge and ideas and engage with current research and thinking about different aspects of art and design education and curriculum with other ADSLs. This would work most effectively as a cyclical process to ensure that curriculum development does not stagnate and continues to evolve and align with the schools' local context and needs. It could also support the development of agency of ADSLs by valuing their contributions and positioning them and their school context as a central driver for the CPD.

With the development of AI and its use to support and generate lesson planning, providing CPD that introduces ADSLs to theory, research, artist-based practice and pedagogies that can be applied to art and design education, such as place-based and ecopedagogy, will enable them to make more discerning decisions about *why*, *what* and *how* adaptations or change can be made to their school's art and design curriculum. This would enable a rhizomatic 'living' curriculum that is responsive to current thinking, research, policy and practice in art and design and is applicable to the localised context and needs of the school, its community and beyond.

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Young, M. and Muller, J. (2013) On the powers of powerful knowledge, *Review of Education*, Vol. 1, No. 3, October 2013, pp. 229–250.

APPENDICES

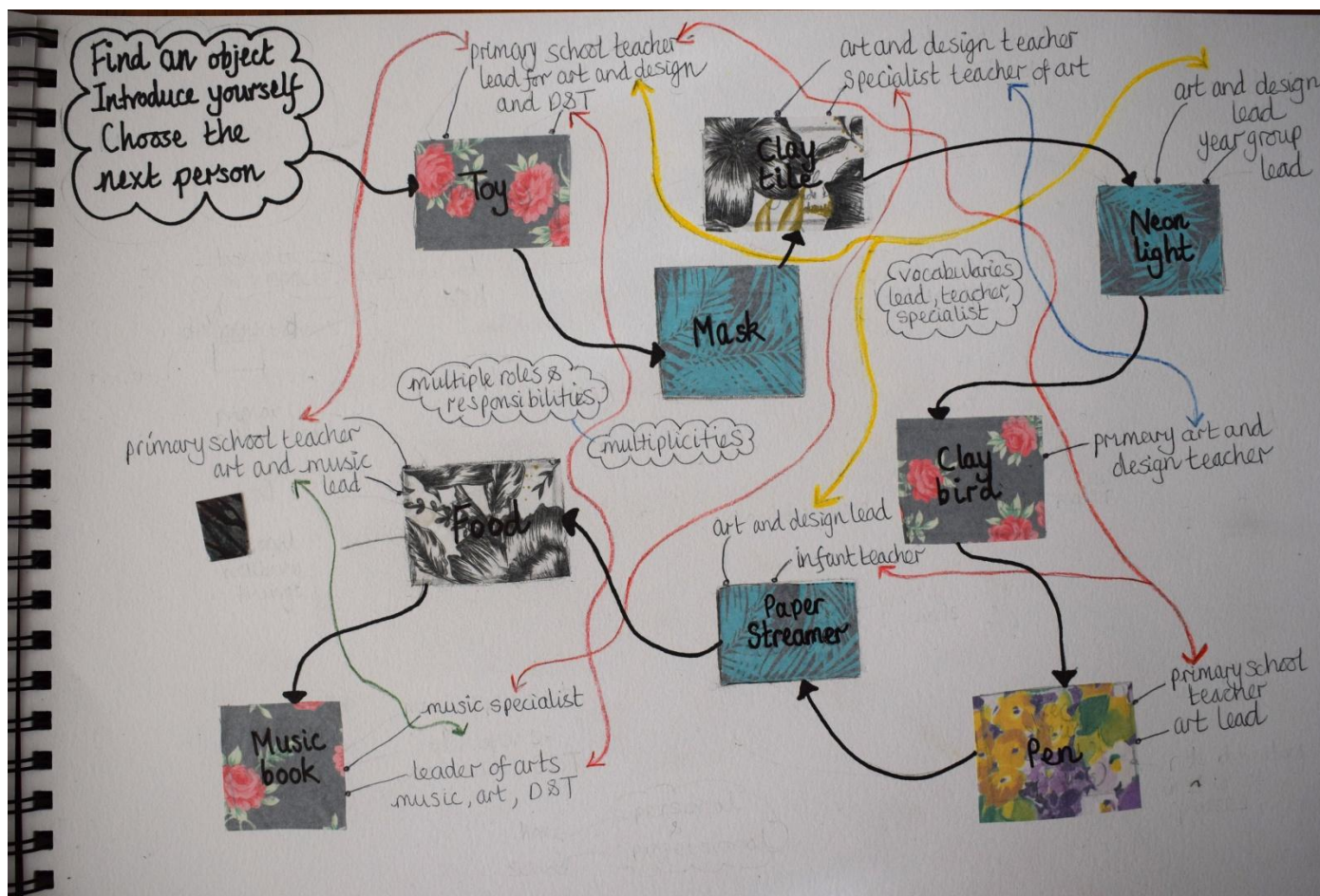
Appendix 1: Participant Information 1

ADSL	AA	AB	AC	AD	AE	AF	AG
School Locality	Inner city Midlands	Inner city Midlands	Inner city Midlands	Coastal Town Northwest	Suburb South	Town Southeast	City Central London
School Type	Primary, school with Nursery	Academy with Primary/ Secondary	Primary School	Junior School	Nursery and Primary School	Primary School	Nursery and Primary school Private
Years in ADSL Role	New to role (also leading another curriculum area)	6 years (also leading on other aspects of the primary curriculum)	2 years (also leading another curriculum area)	New to role (also leading another curriculum area)	2 years in current school. Prior experience	2 years in current school. Prior experience.	New to role (also leading another curriculum area)
Art Qualifications and Experience	NO but has an interest particularly in art and well-being	YES Fine Art Degree PGCE Primary Art Route	YES Illustration. BAQTS primary with Creative Arts Specialism	NO Just has an interest in the subject/ enjoys	YES Freelance work	YES Degree in Design and Technology Previous Head of Art – International School	NO but starting to focus on developing own knowledge of art
Art and Design Curriculum	Bought in new curriculum. Being trialled.	Academy wide curriculum. Being reviewed.	Bought in curriculum. Under development/ change by ADSL	School curriculum Under development/ change by ADSL	School curriculum. Created and taught by ADSL and staff	School curriculum created and taught by ADSL	School curriculum. Under development/ change by ADSL

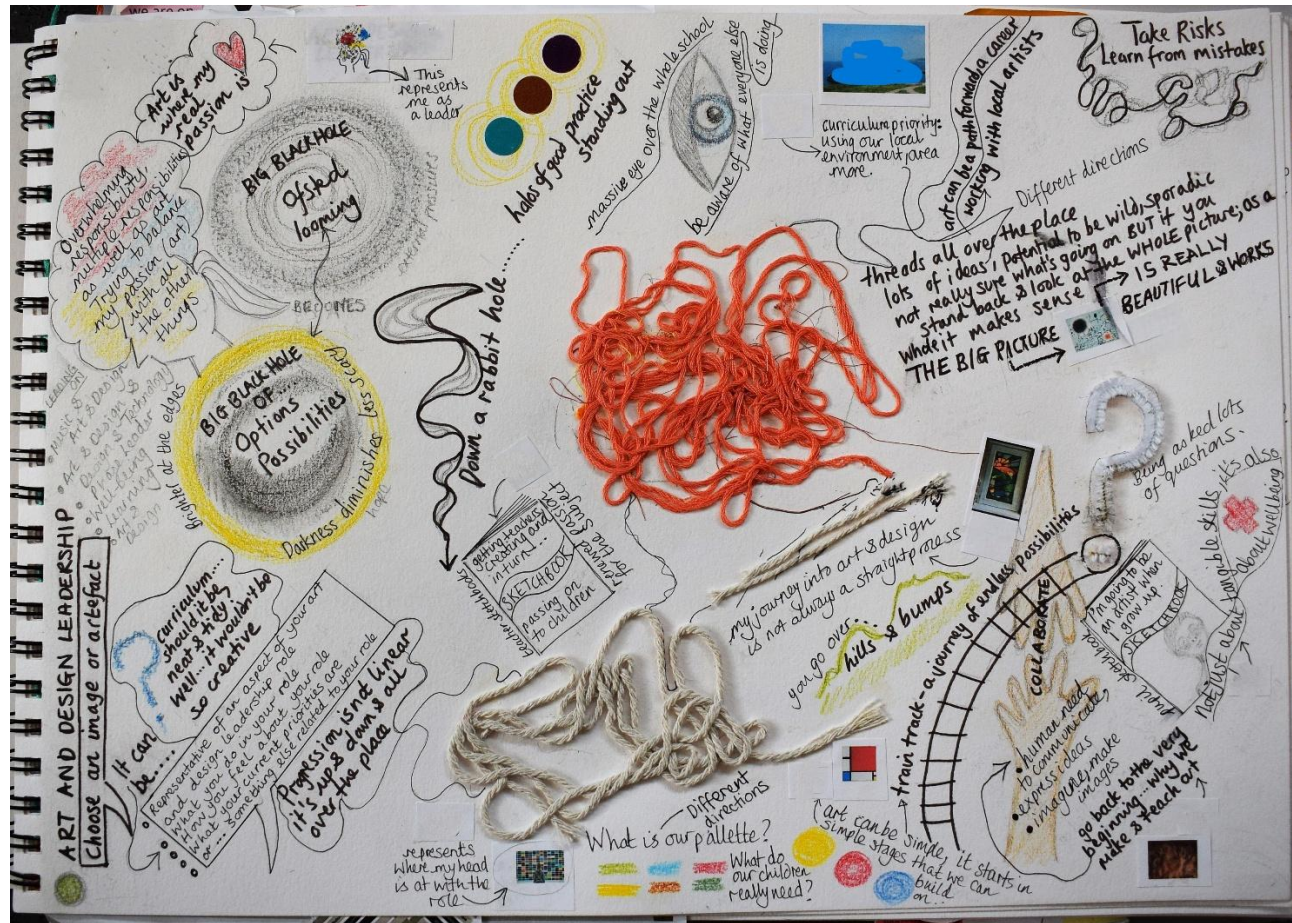
Appendix 2: Participant Information 2

ADSL	AA	AB	AC	AD	AE	AF	AG
Previous Engagement in Research	none	some	some	none	none	none	none
Personal Gains	Learn from others about artists/ schools First time as subject lead No connections beyond school Forging own path	Interested in research. Happy to be involved in anything to do with art. Like to better myself Considering master's in leadership Interested in academia	Learn from others	Developing more awareness of the subject. Develop subject knowledge further. County courses not so focused on the subject. Interested in different approaches to developing art curriculum	For own CPD Good to network with others Keep abreast of research in the subject	Concerns about narrowing of arts funding. Advocating the arts. Concerns about status of the arts. Research can support raising the profile	Sounded interesting Link with others Nothing to lose Making most of art CPD opportunities
Partnerships	Musician/ Music service No visual art partnerships Secondary school – art teacher used to visit	Previously had a community engagement team for families Now: Academy involved with local community e.g. charity events	NO	Joined new local cluster group with Art Leads once a term. Hoping to make links with secondary school art leads/ CPD. Project with museum	Member of A&D regional network	Work with local Arts and Crafts institution Member of A&D regional network	No Have access to galleries/ museums due to school locality No local group for Art but there is a Music Hub
CPD	Difficult to go during school time due to staffing Subject leader training in school (not subject specific) National College Articulate – Therapeutic Art Course	Previously: Artslink Local gallery Arts Events Research project Now: Training through Academy (masterclasses; not had art one yet)		Online has been useful due to remote location. Access Art (skills based) National College. Only offers are out of county. Accessed more in past 2 years. County – subject leadership course. More generic linked to Ofsted.	Online access due to limited funding. NSEAD/ Access Art Regional A&D network	Through regional A&D network (self-initiated, own interest) Subscribed to Art Builders NSEAD	Recently joined NSEAD. Attended some online sessions.

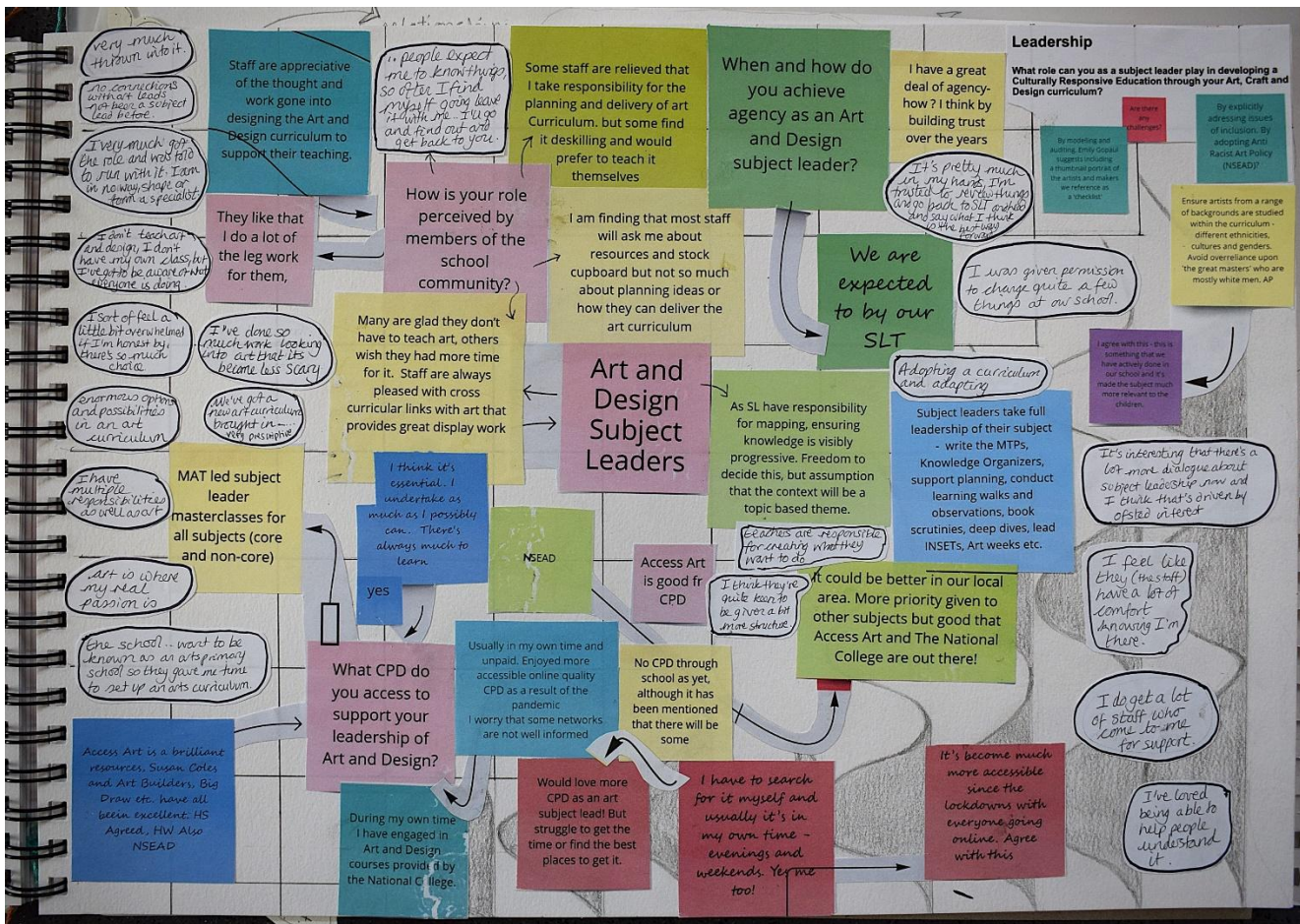
Appendix 3: collag(e)d rhizo-map of 'introduce yourself' activity, objects shared and extracts of dialogue



Appendix 4: collag(e)d rhizo-map, first iteration



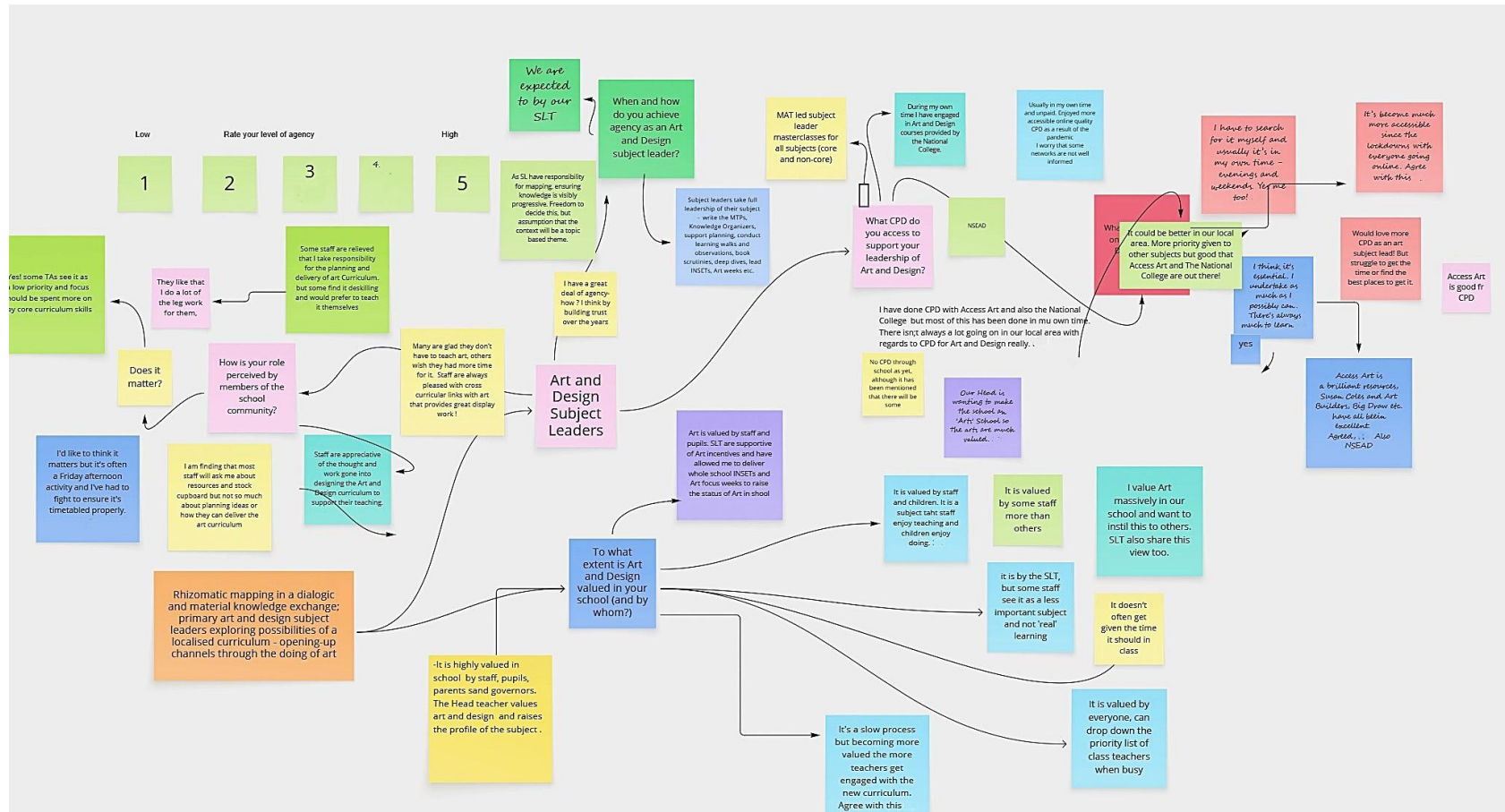
Appendix 5: collag(e)d rhizo-map of assemblages



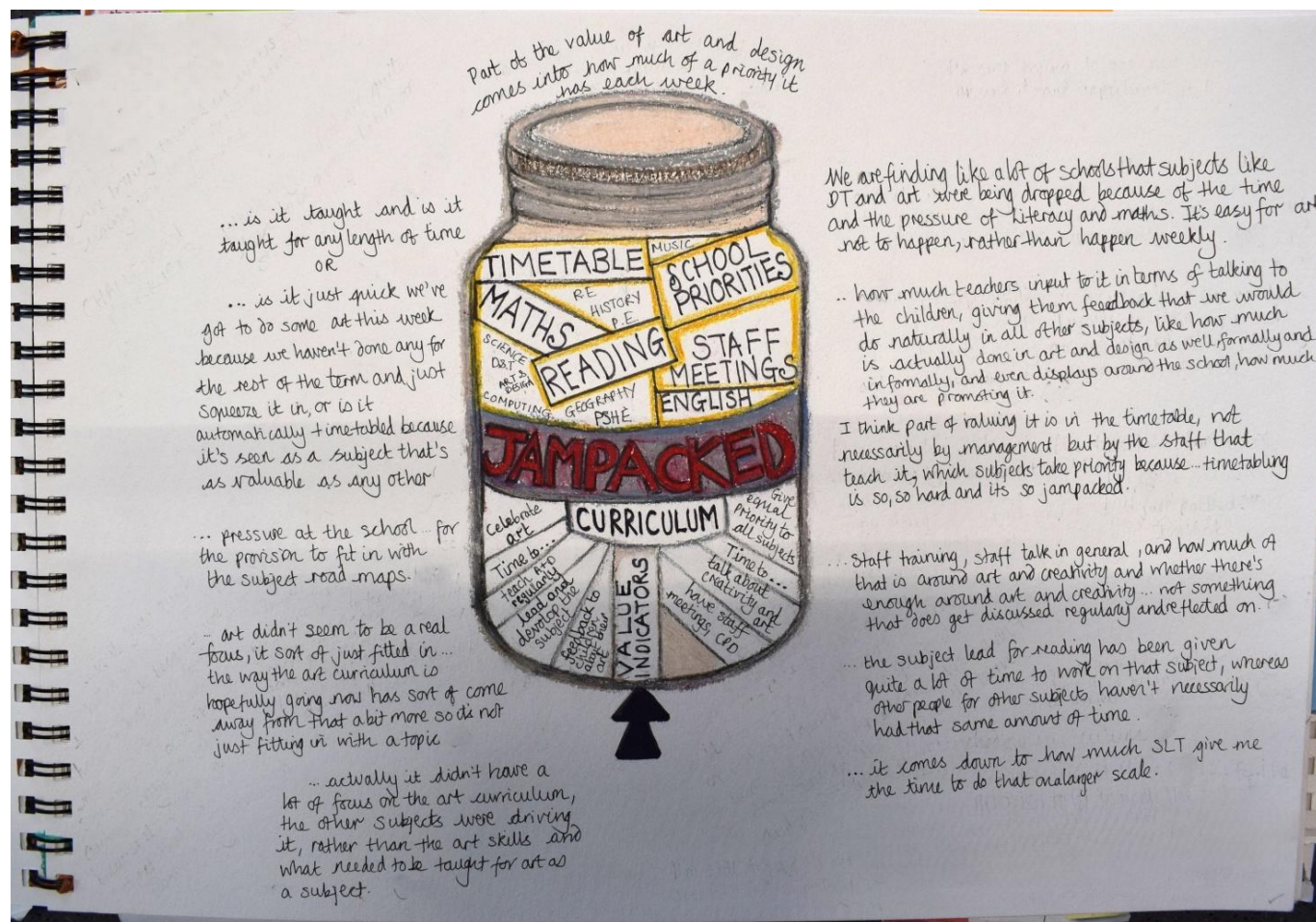
Appendix 6: collag(e)d rhizo-map of ADSLs' evaluation of the inquiry



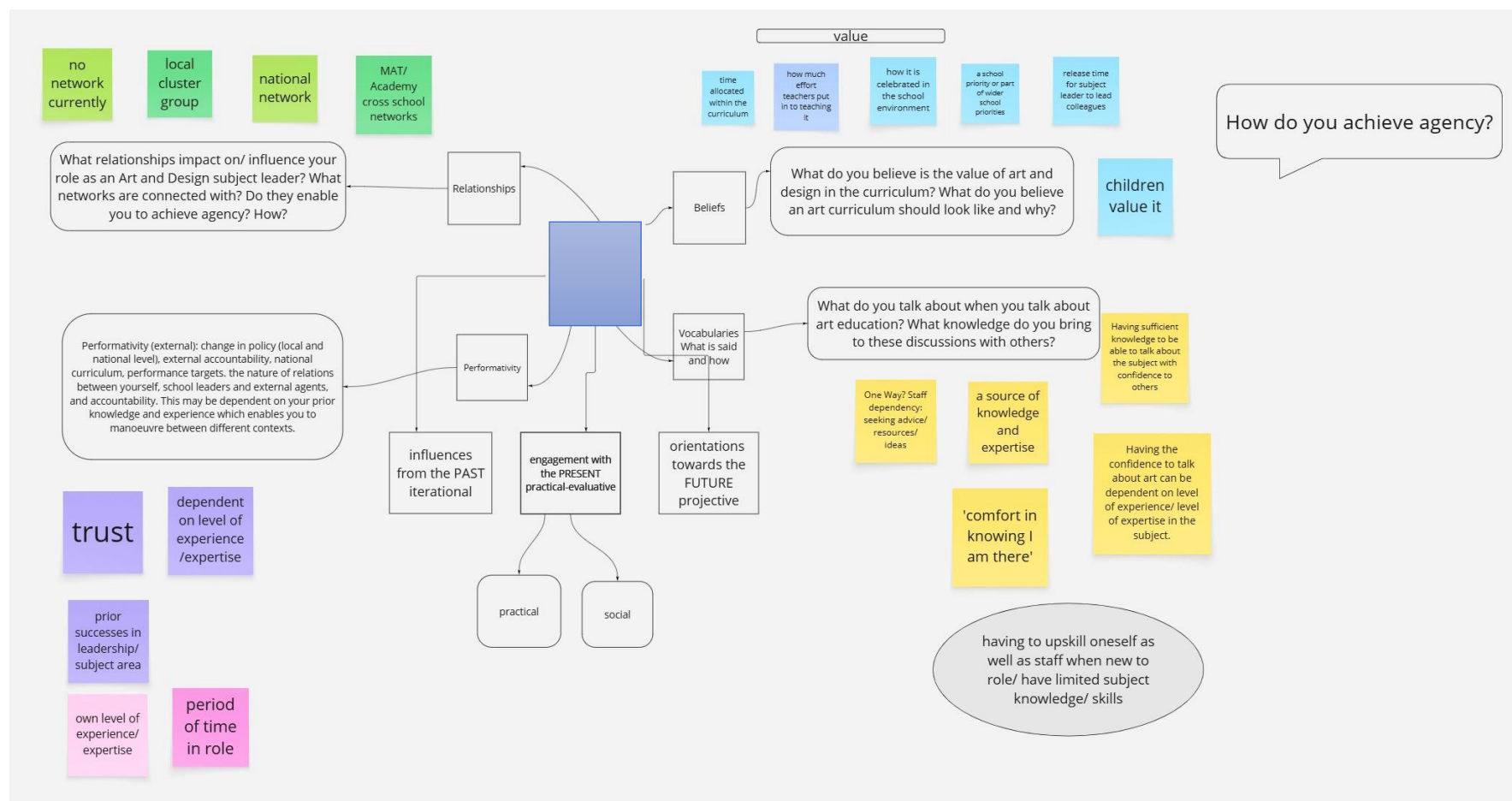
Appendix 7: final iteration of digital rhizo-map created during Micro-E(e)vent 1



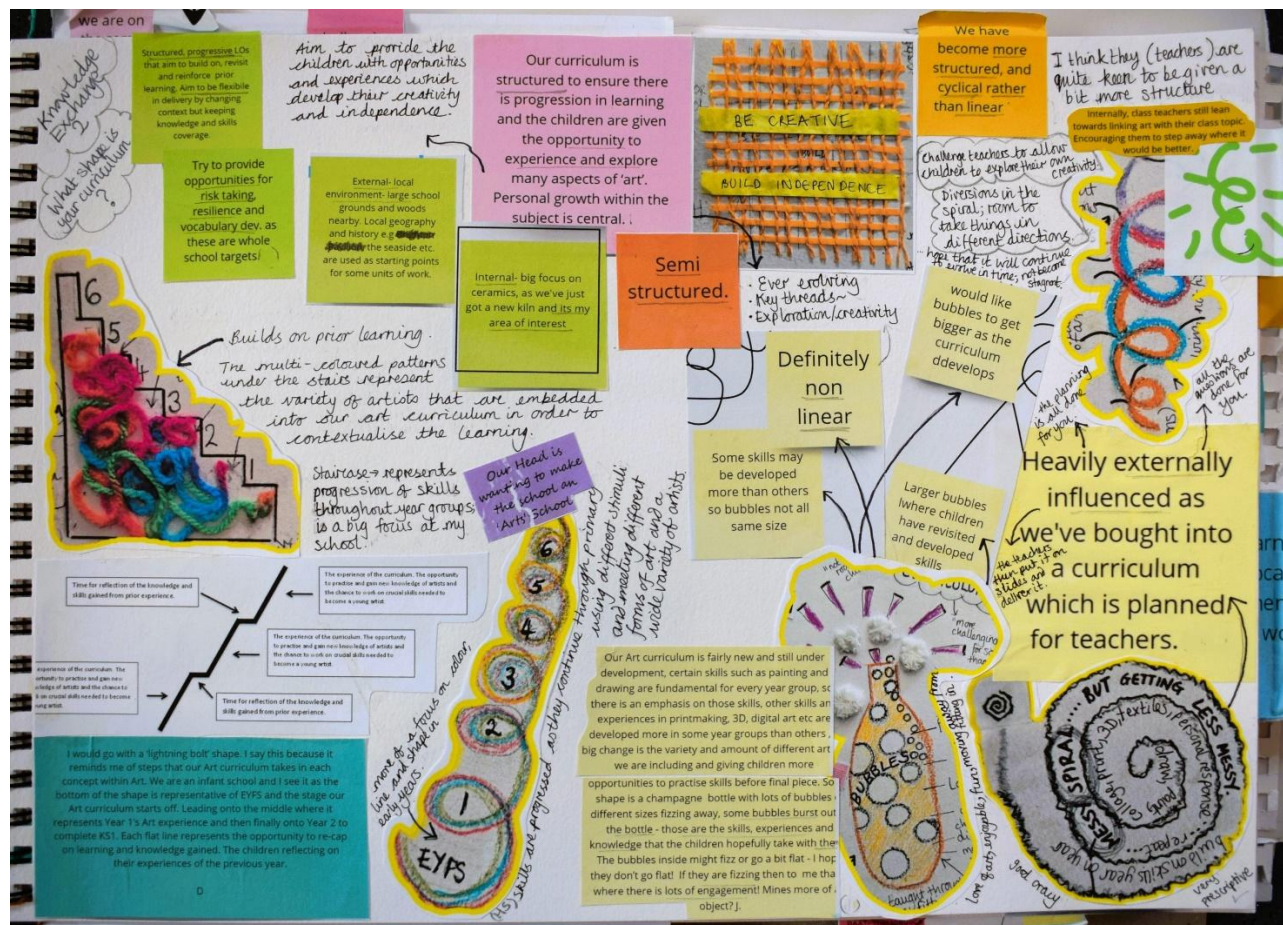
Appendix 8: 'jam packed', collag(e)d rhizo-map of curriculum barriers



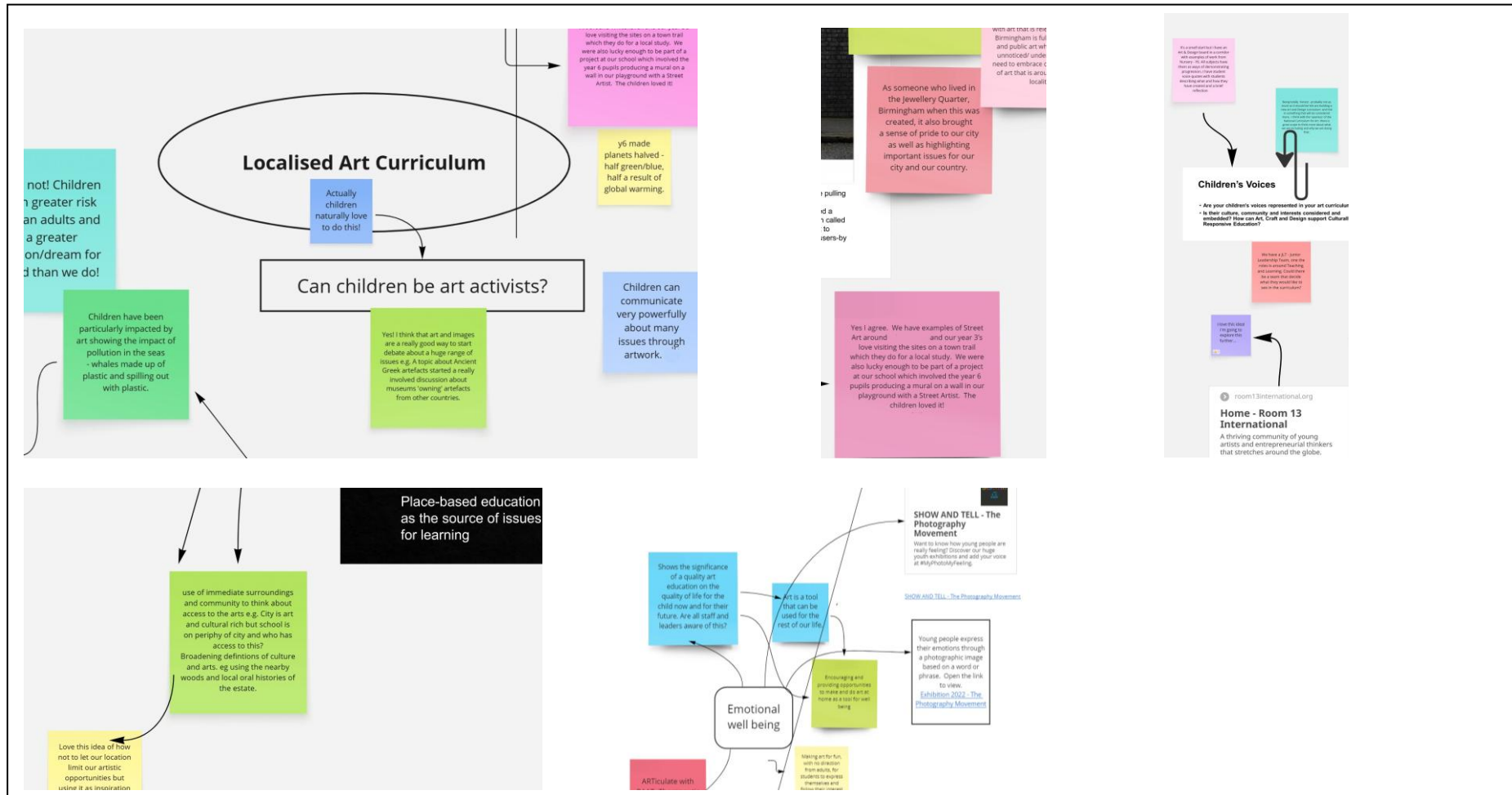
Appendix 9: digital mapping of ADSLs' responses to the 4 aspects of the ecological agency model (Priestley et al. 2015)



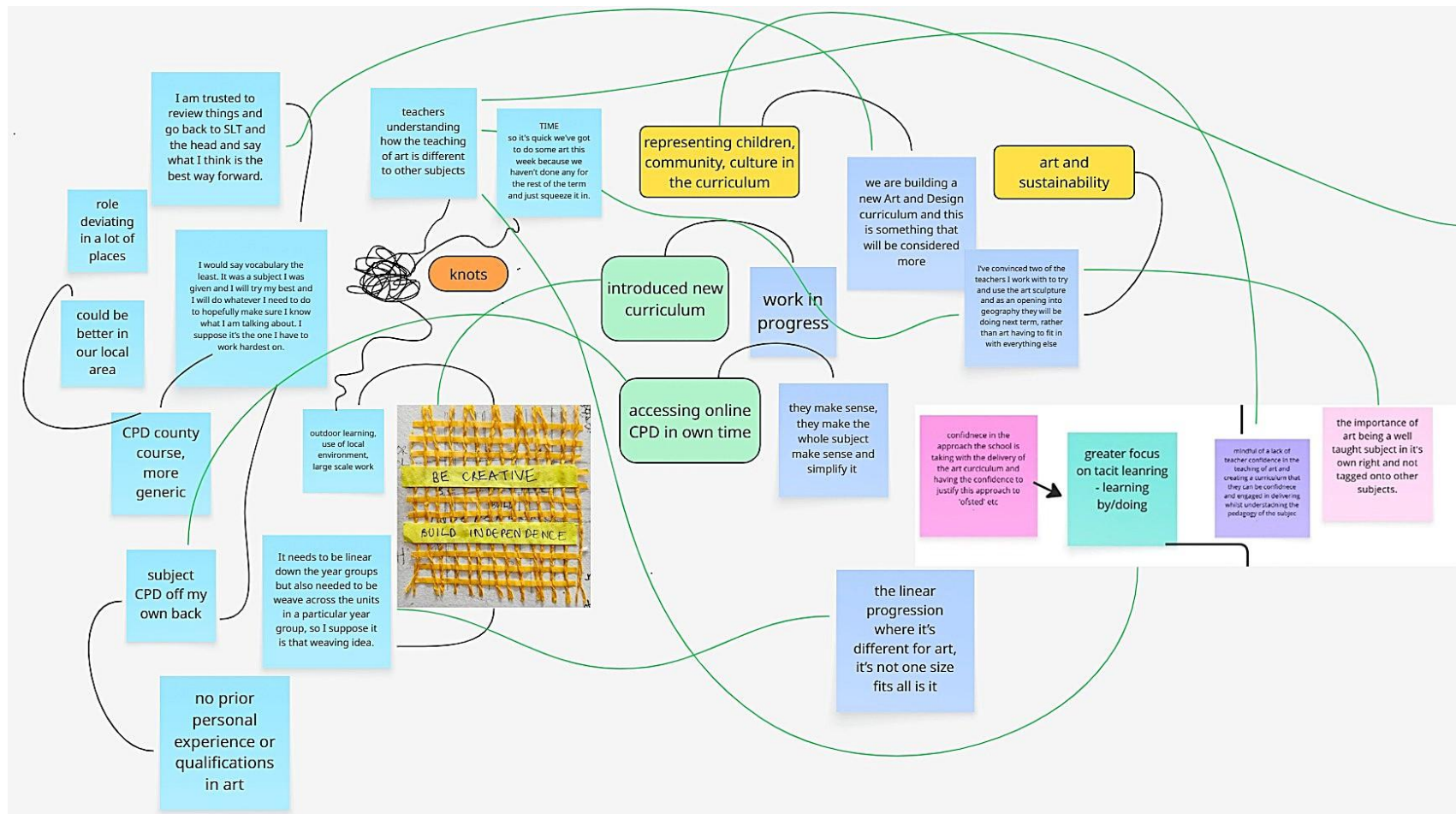
Appendix 10: collag(e)d rhizo-map created in response to ADSLs' mapping and dialogue about the shape and content of their curriculum



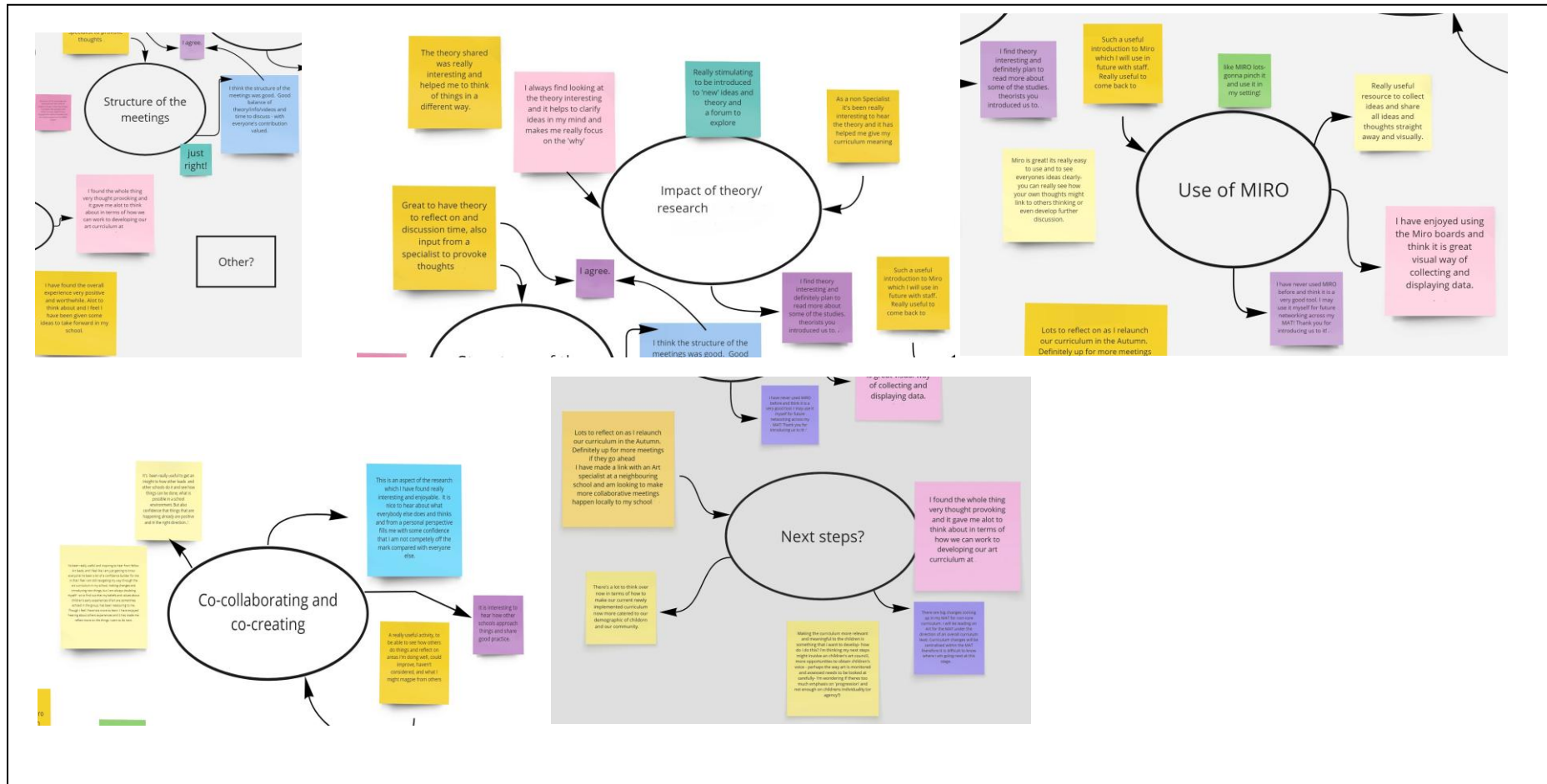
Appendix 11: sections of digital rhizo-maps, mapping provocations



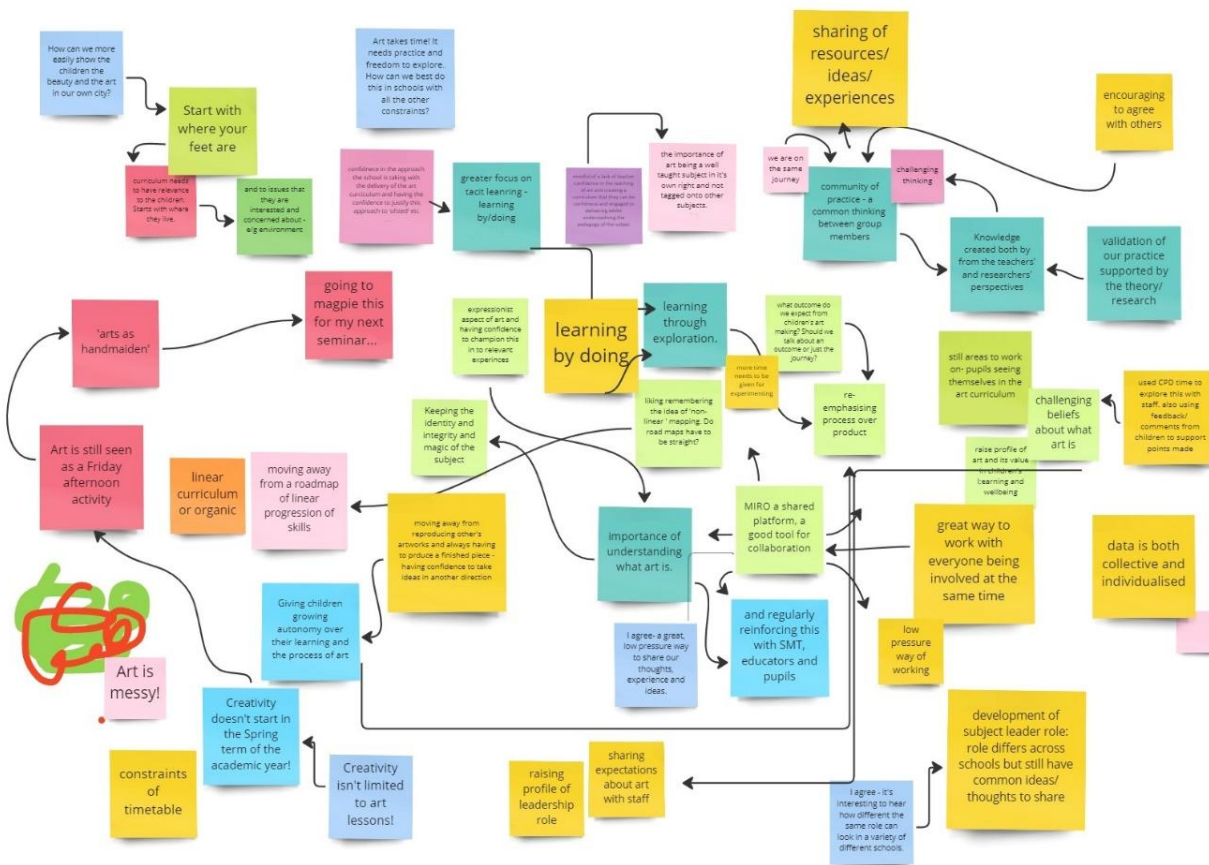
Appendix 12: digital rhizo-map, becoming ADSL



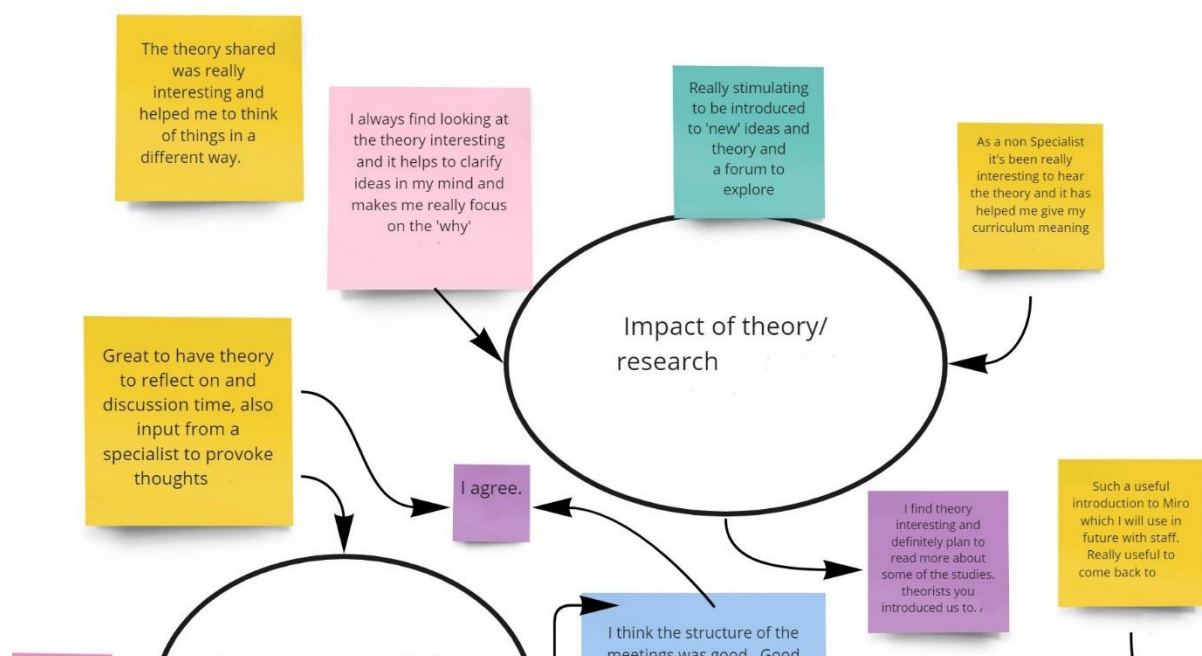
Appendix 13: sections of digital rhizo-map of ADSLs' evaluation of the inquiry (1)



Appendix 14: digital rhizo-map of ADSLs' evaluation of the inquiry (2)



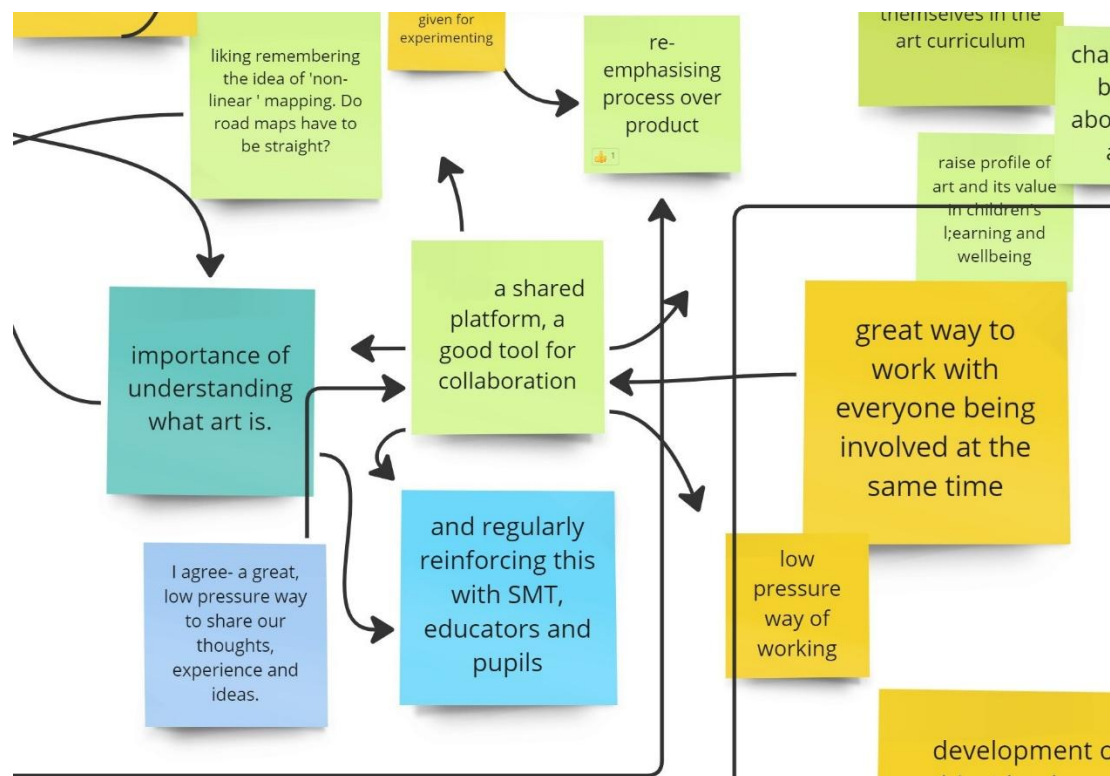
Appendix 15: ADSLs' evaluation of the impact of theory/research in the inquiry (section of digital rhizo-map and dialogue)



HS: I found that quite fascinating at the time... I was seeing it from your side; you were obviously talking about the theory of it all and we were trying to find practitioners that would inform us...so I was kind of seeing it from the theory and then practical. It was a great validation in that we were kind of going in the right direction

It's different to what I thought it would be, but in a good way. Not just reflecting on what we've been doing but other possibilities and it's opened up a lot of thinking for me, I think.

Appendix 16: ADSLs' evaluation of digital rhizo-mapping (section of digital rhizo-map and dialogue)

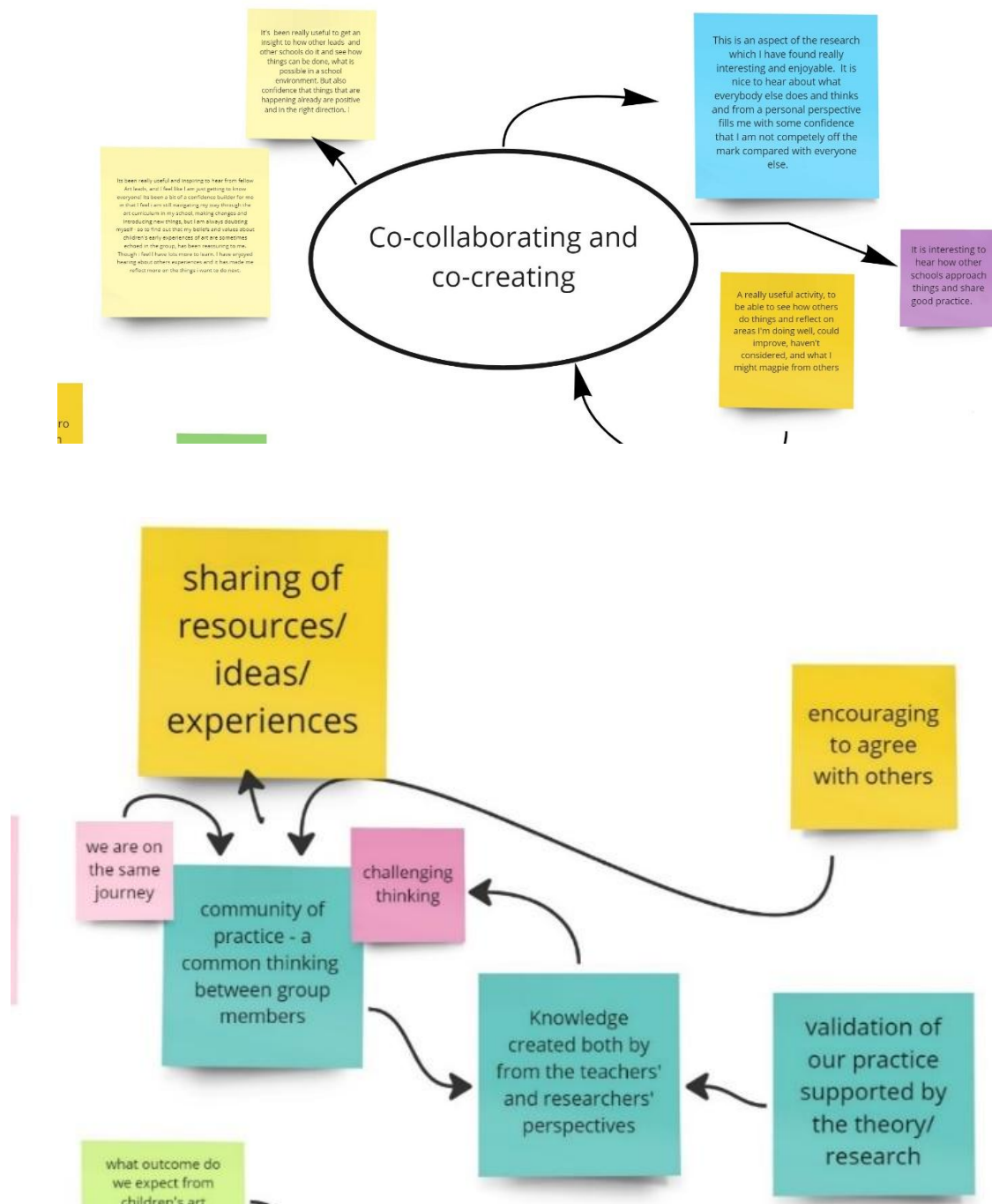


- ***It's really accessible, it gets everybody's thoughts altogether and things bounce off each other.***
- ***...it enabled us to reflect not only on our own thoughts and practice but because it was shared platform and we could see everybody else's comments and all the other things that has been added to the board it got us thinking, so it's a good tool for collaboration really because we were able to bounce off each other's ideas and especially when people got more used to it and they were able to sort of add sticky notes coming off other people's comments, sort of to respond to each other really, and really collaborate with one another rather than us just given individual responses we were able to respond to each other as well.***

- *It didn't feel like we were producing data because it felt more organic, like sometimes data can feel a bit, what's the word I'm looking for, a bit contrived sometimes but this didn't, it feels very natural.*

- *I think that in terms of collecting data it's not something I've really ever done before because generally as a primary art lead you don't really have people to collaborate with and have these conversations with... I think I would like to start doing and collaborating more with other schools and sort of collecting data from other schools and using that as a way to build and develop our curriculum.*

Appendix 17: ADSLs' evaluation of co-collaborating and co-creating in the inquiry (section of digital rhizo-map and dialogue)



- *were kind of sparking off and it was more like an organic thing, so you go back to it, and it was quite safe.*
- *it makes me really focus on why*
- *because it has no specific end or entry points it's quite a low pressure, you go where it takes you, because there was so much, it wasn't necessarily one thing, that you could look at and ponder... if I couldn't think of something, if nothing jumped out at me there I'd go somewhere else and then that leads me back to the first place.*
- *I liked coming back to it because I could see what everyone else had put, it got your cogs turning a bit more, you could add on from a point that somebody else had made.*

Appendix 18: Ethical Consent Documents

ETHICS CONSENT LETTER

Faculty of Health, Education & Life Sciences Research Office

Seacole Building, 8 Westbourne Road

Birmingham

B15 3TN

HELS_Ethics@bcu.ac.uk

06/Dec/2021

Miss Liz Lawrence

Liz.Lawrence@bcu.ac.uk

Dear Liz ,

Re: Lawrence /#9409 /sub2 /R(A) /2021 /Nov /HELS FAEC - Rhizomatic mapping in a dialogic and material knowledge exchange; primary art and design subject leaders exploring possibilities of a localised curriculum - opening-up channels through the doing of ar

Thank you for your application and documentation regarding the above activity. I am pleased to take Chair's Action and approve this activity.

Provided that you are granted Permission of Access by relevant parties (meeting requirements as laid out by them), you may begin your activity.

I can also confirm that any person participating in the project is covered under the University's insurance arrangements.

Please note that ethics approval only covers your activity as it has been detailed in your ethics application. If you wish to make any changes to the activity, then you must submit an Amendment application for approval of the proposed changes.

Examples of changes include (but are not limited to) adding a new study site, a new method of participant recruitment, adding a new method of data collection and/or change of Project Lead.

Please also note that the Health, Education and Life Sciences Faculty Academic Ethics Committee should be notified of any serious adverse effects arising as a result of this activity.

If for any reason the Committee feels that the activity is no longer ethically sound, it reserves the right to withdraw its approval. In the unlikely event of issues arising which would lead to this, you will be consulted.

Keep a copy of this letter along with the corresponding application for your records as evidence of approval.

If you have any queries, please contact HELS_Ethics@bcu.ac.uk

I wish you every success with your activity.

Yours Sincerely,

Dr Loukia Tsaprouni

On behalf of the Health, Education and Life Sciences Faculty Academic Ethics Committee

ETHICS AMENDMENTS CONSENT LETTER

Faculty of Health, Education & Life Sciences Research Office

Seacole Building, 8 Westbourne Road

Birmingham

B15 3TN

HELS_Ethics@bcu.ac.uk

12/Aug/2022

Miss Liz Lawrence

Liz.Lawrence@bcu.ac.uk

Dear Liz ,

Re: Lawrence /#9409 /sub1 /Am /2022 /Aug /HELS FAEC - Rhizomatic mapping in a dialogic and material knowledge exchange; primary art and design subject leaders exploring possibilities of a localised curriculum - opening-up channels through the doing of ar

Thank you for your application for approval of amendments regarding the above study. I am happy to take Chair's Action and approve these amendments.

Provided that you are granted Permission of Access by relevant parties (meeting requirements as laid out by them), you may continue your activity.

I can also confirm that any person participating in the project is covered under the University's insurance arrangements.

Please note that ethics approval only covers your activity as it has been detailed in your ethics application. If you wish to make any changes to the activity, then you must submit an Amendment application for approval of the proposed changes.

Examples of changes include (but are not limited to) adding a new study site, a new method of participant recruitment, adding a new method of data collection and/or change of Project Lead.

Please also note that the Committee should be notified of any serious adverse effects arising as a result of this activity.

If for any reason the Committee feels that the activity is no longer ethically sound, it reserves the right to withdraw its approval. In the unlikely event of issues arising which would lead to this, you will be consulted.

Keep a copy of this letter along with the corresponding application for your records as evidence of approval.

If you have any queries, please contact HELS_Ethics@bcu.ac.uk

If you would like to provide feedback on the ethics process, please complete the feedback form using this link.

I wish you every success with your activity.

Yours Sincerely,

Miss Nimrah Khan

Research Ethics Officer

On behalf of the Health, Education and Life Sciences Faculty Academic Ethics Committee

