CIDREE Arts Expert Group : Effective Resources to Support Arts Education. France Survey

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Introduction

This text will only present the analysis of French data gathered through the questionnaire designed by the CIDREE Arts group. No formal interviews have been conducted, due to the limitation of available workforce and time during the period scheduled for the survey. However, some informal interviews had been conducted in different contexts before, and will be used to complete the results of the online survey.

Target population

In France it is not possible to have a direct access to teachers professional web mails, this could only be authorized and organized by local authorities, at two levels : regional (the "Recteur", direct representative of the French Minister of Education in each of the 18 French "regions") and sub-regional levels (One Inspecteur d'académie in each of the 101 "départements"), each Inspecteur d'académie remaining free to authorize access to the individual professional webmails.

So the survey has been proposed to 4 French Regions (Montpellier, Marseille, Lyon and Bretagne) where we had personal contacts with officers in charge of Art Education and Culture, to gain help in the process. Only three Rectorates answered positively, but the localisation of respondents indicates that only schools in the Region of Lyon and Montpellier eventually received the survey.

However, this population sample can be considered as representative: Lyon is the 5th region considering the number of Primary school students (appr. 350 000 primary students in 2165 schools; 17300 Primary teachers); Montpellier is not far (appr. 270 000 pupils in 2078 schools; 14200 teachers) (for comparison: France: 6,8 students in Primary; 378 800 teachers).

Online Questionnaire

The online questionnaire was open from 2019 February 12 April 25, a longer time has been given due to delays in launching the process.

2606 persons have viewed the online questionnaire, but only 537 completed it. So all figures below are given in percentage of this population of respondents. The small number of respondents can be seen as a limitation, but we can consider, from the quality of the open answers, that we had access to a sample of teachers the most interested in our issues and concerns.
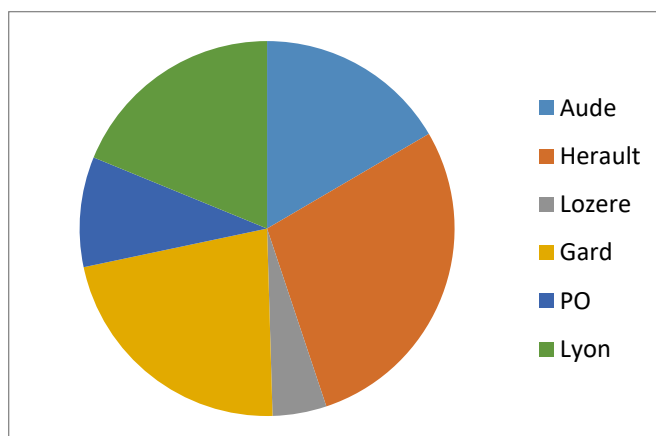
Geographic repartition of respondents

Par regions :

Montpellier	436	81%
Lyon	101	19%

Detail for Montpellier region :

Aude	89
Herault	152
Lozere	25
Gard	119
PO	51

School levels

Pre-elementary (3-6)	210
Cycle 1 (one level P1 or P2)	168
Cycle 3 (one level P3 or P4 or P5)	212
Double level	22
	4
Special needs	11
Multilevel (P1 to P5 together)	7
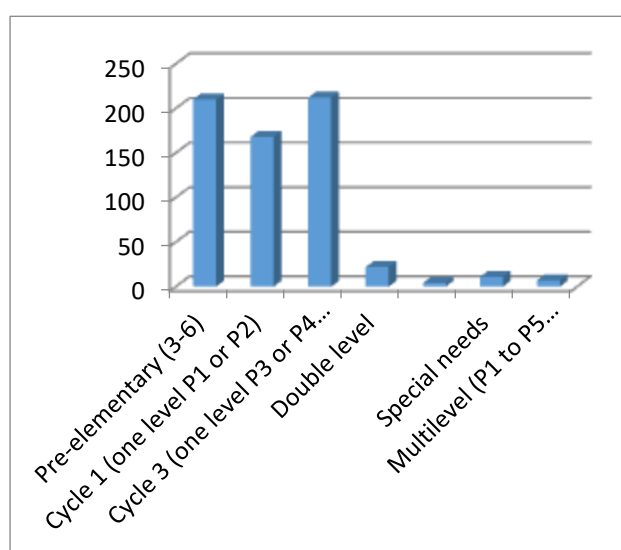
Professional experience

Average	17,8
maxi	44,0
mini	1,0

Confidence in delivering the Arts?

n=537	Visual Arts	Dance	Music	Drama
Very confident	9%	6%	12%	7%
Confident	59%	37%	36%	44%
Not very confident	27%	36%	37%	33%
Not confident at all	4%	21%	15%	16%
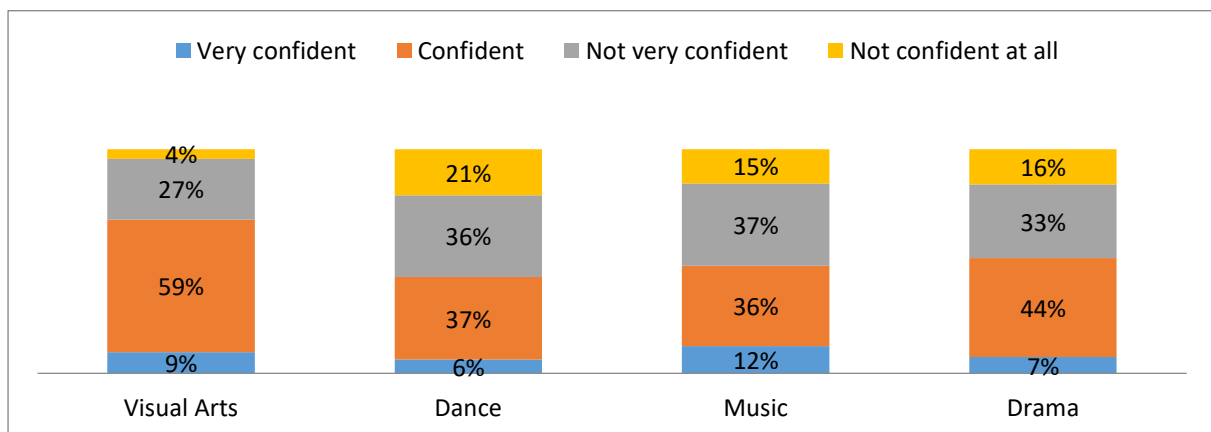
Qualification in one or more Arts subjects?

Academic education in the Arts (or else)?

n=537

	YES	176	33%

Visual arts	43	8%
Music	57	11%
Drama	17	3%
Dance	36	7%
Other	23	4%
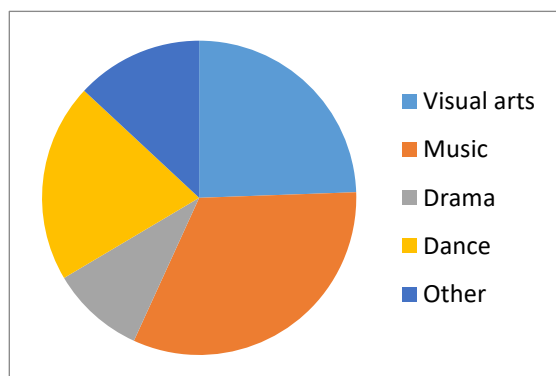
Key features in a useful Arts resource

n=537 (multiple choice)	Easy	Clear	Concise	Easily applied	Balance text picture	Attractive design	Easy layout	Easy access
YES	40%	30%	18%	51%	16%	7%	7%	33%
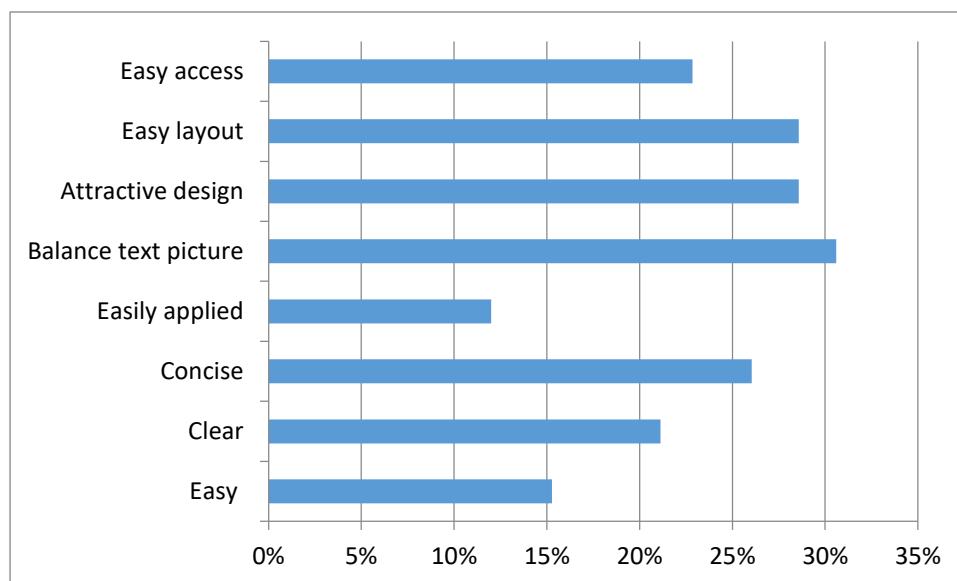
n=537 (multiple choice)	Easy	Clear	Concise	Easily applied	Balance text/ picture	Attractive design	Easy layout	Easy access
YES Choice1	27%	16%	11%	41%	5%	6%	6%	13%
YES Choice2	29%	39%	18%	15%	14%	9%	9%	19%
YES Choice3	15%	21%	26%	12%	31%	29%	29%	23%
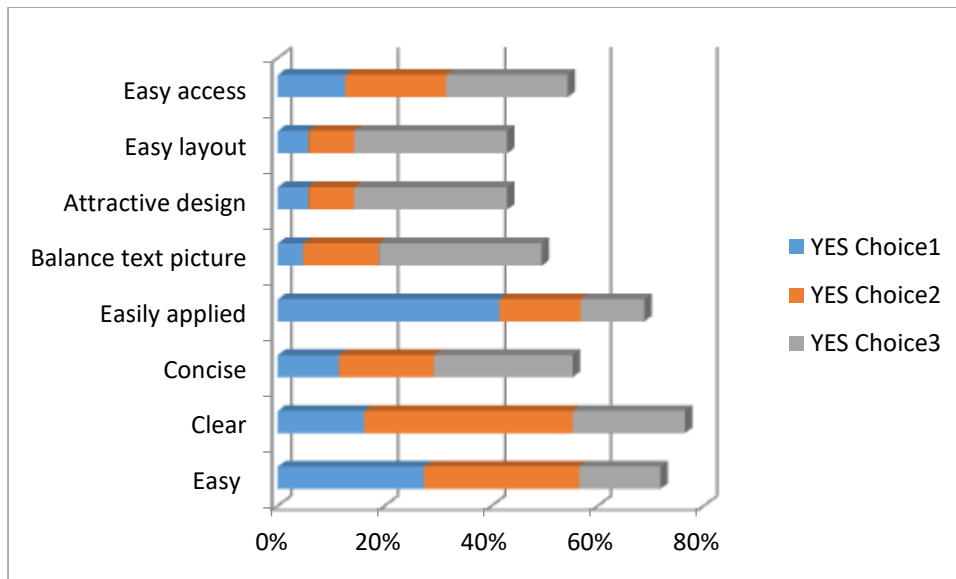
Types of resources used most frequently

n=537	YES / 537	YES %
Visual resources	514	96%
Case study	169	31%
Video	368	69%
Presentation	103	19%
Other	126	23%
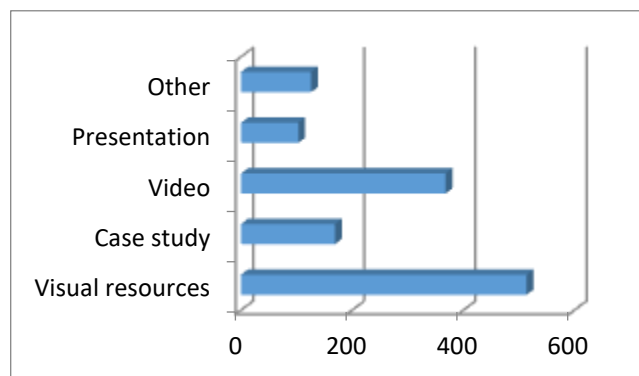
There were 40 items to this question and respondents could choose more than one option. Nearly all respondents (96%) choose Visual resource as the type they would use the most in class. 69% chose Video and 19% chose Presentation. 31% respondents stated they would use Case studies as a resource in class (but note that "case study" might have in France meanings differing from other countries). 23% respondents chose the "other" option and mentioned the use of many different resources, but the analysis will be done with more precise data gathered with the "open answer" below.

Qualities of a good resource

This was as an open question.

We applied a manual content analysis method: sequencing original recorded texts to obtain a list of minimal content units; grouping these units on the basis of semantic equivalence; application of one tag for each semantically equivalent set (category); iterative merging of synonyms; counting and listing tags using Excel.

Typical minimal content units (expressed in an unambiguous form as concise as possible using one	FREQ. (n=517)	Proposed synthesis ?

utterance out of the corpus or rephrasing it)		
easy to be used in classroom	95	EASYNESS
giving precise indications	76	EASYNESS
proposing high quality reproductions of artworks	45	MATERIAL
giving ideas/opening ways	27	FOSTERING
modifiable, adjustable	23	EASYNESS
mobilizing students/arousing mobilization	22	FOSTERING
easy to use for students	20	EASYNESS
easy to access on internet	16	EASYNESS
not requiring expensive supplies	15	EASYNESS
concise, compact	14	EASYNESS
giving informations on artworks contexts	14	MATERIAL
saving lesson planning time	14	EASYNESS
allowing self education	13	FOSTERING
easing access to artworks	12	EASYNESS
compatible with digital devices like Interactive whiteboard	12	EASYNESS
giving examples of tested classroom practices	11	REALIST
adjustable to different class levels (especially pre-elementary)	10	EASYNESS
realist	9	REALIST
compatible with official curricula requirements	8	EASYNESS
easy to use by beginning teachers	7	EASYNESS
expliciting precise learning outcomes	7	EASYNESS
challenging	4	FOSTERING
good balance between texts and images	4	MATERIAL
helping to creat links between discipline	4	FOSTERING
fostering creativity	3	FOSTERING
arousing emotion	3	FOSTERING
offering links	3	EASYNESS
giving access to authentic artworks	2	MATERIAL
going beyong mechanical activities like "à la manière de"	2	FOSTERING
project based pedagogy	2	FOSTERING

Others items are present, but only one occurrence. Of course, the synthesis process can go farther in order to identify a limited set of categories. This will be try with the following open questions.

The main benefits from using Arts resources

Another open answer, same method applied.

n=824 minimal unit contents

Typical utterance	freq.	%
Information for teacher, self-instruction, opening mind	159	19,2%
Idem	142	17,2%
High quality of reproductions or recordings, "without them we can't work"	123	14,2%
Guiding	100	12,1%

Examples of (real) practices in (real) contexts, tested material	46	5,6%
more serenity, reassuring me	33	3,9%
something to mobilize students, produce interest, even enthousiasm	31	3,7%
something to help to take the first step, to dare to engage oneself	25	3,0%
[this category bring together the critics, refusals to answers : "I don't use resources", etc.	20	2,4%
easiness	18	2,2%
cultivate students' mind,	16	1,9%
spurring, incentive for the teacher	13	1,6%
making the teacher capable to answer students' questions	10	1,2%
easy to adapt to other classes or levels	8	0,9%
help me to get a clearer view of these art disciplines, to step back	7	0,8%
giving informations on artwork context, or artist, or notion, etc.	7	0,8%
compatible with digital device like Interactive whiteboard	7	0,8%
help to create links with other disciplines	7	0,8%
help me to gain time	6	0,7%
give me pleasure	5	0,6%
fostering project based learning	4	0,48%
ready-to-use	3	0,36%
fostering language	3	0,36%
giving me landmarks for progression	3	0,36%
bringing vocabulary	3	0,36%
adapted to pre-elementary	2	0,24%
helping rural schools in the Arts domain	2	0,24%

Which specific Arts resources do you find most useful?

This was a completely open question, aiming at collective "emblematic" examples, that is, giving access to the typical features defining a "useful resource" from the point of view of practitioners' real practices and real interests. This is quite different than starting from a list of abstract concepts.

So have lists of concrete resources, and the analysis is an attempt to induce characteristics. We used the same content analysis method. 980 minimal content units have been listed and we try to create a minimal list of categories. Approximatively a quarter of these 980 are direct reference to a website.

The respondents refer to (more than 1% of 980):

Paper resources produced by cultural institutions like museums, exhibitions…	229	23%	PAPER RESOURCES
Publishers specialized in education, and especially collections of pedagogical resources (textbooks, teacher's guides, workbooks…)	178	18%	PUBLISHER
Websites : 39 without precision; museums (57); official websites (Ministry of Education or Culture) for cinema (10), dance (11), pedagogical videos (13); artists' personal websites (4); etc.	146	15%	WEBSITE
Collaborative work between colleagues (school	141	14%	COLLAB WORK

scale): mainly 131 references to a dozen of teachers' personal websites; rare references (6) to direct exchange in the school			
Generalist search engines or generalist databases (in decreasing order: [not precised], Google, Wikipedia, etc.)	72	7%	SEARCH ENGINE
Video databank: generalist (Youtube...) and specialized (French educational TV channels : france.tv...) and shot clips art series (D'Art d'art...)	71	7%	VIDEO-DATAB
Official Art Edu databanks produced by the MOE : 37 at a national scale (Eduscol, edutheque...) and 29 at a regional level ("academies")	66	7%	DATABANKS MOE
Image banks : 15 paper posters; 40 online image databanks including 30 Pinterest	55	6%	IMAGE BANKS
Resource persons as being more important than paper or digital : in decreasing order : artist in the classroom or local scale; pedagogical counsellor (local scale); visiting practitioner	39	4%	RESOURCE PERSO
Declare using paper resources that are not initially produced for pedagogical uses : illustrated books (Art thems); fine books/ catalogues. Some declare using their personal books	35	3%	NON PEDAG TEACHING MATERIAL
Declare using resources for : dance (21); other arts are underrepresented : i.e. drama (1), cinema (1), etc.	29	3%	OTHER
Resources for music, including disks, and radio recordings	25	2,5%	MUSIC
In-service training session (school district scale)	22	2%	TEACHER EDU
I don't use/Idon't like (digital) resources for EA	20	2%	CRITICAL
Personal experience (visiting exhibitions, museums)	8	1%	PERSONAL EXP

Biases : The French survey is someway biased by the respondents' interpretation of the central term "resource" translated into "ressources". It could have been understood in different ways, because the term is not formally defined in that context : resources may be only digital or include any medium; resources may be something developed for teachers' use exclusively, or for students; resources may include anything that could be used as material for lesson design, or on the contrary may be limited to material that has been designed for pedagogical or instructional use; etc.

In brief, some not surprising results : paper resources are still in large useg, especially pedagogical material developed by cultural institutions; Visual Arts resources are more frequently cited, and Music in second rank; other arts resources are rarely cited. Aside from reference to "internet" at large and to the usual search engines, the digital databanks are mainly institutional, that is, developed on behalf of the French Ministry of Education, at national, regional or sub-regional level. UOn behalf of Ministry of Culture we have some renowned databases : dance (Numeridanse, 11 occurences) and cinema.

Less expected : exchanges of information and material between colleagues are appreciated, and the impact of "human resources" : artists sharing projects; pedagogical counsellors (in France, only in Primary, and in each sub-region there is always some of them specialized in Arts).

And 20 respondents out of 583 were critical of the question itself, answering something like "I don't use resources" or "I do it myself".

Teacher follow-up interviews

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