DOCTOR OF PHILOSOPHY

Curating Curiosity

an exploration of visual art experiences and self-identity formation through the voices of young children

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Award date:
2019

Awarding institution:
University of Dundee

Link to publication

Curating Curiosity: an exploration of visual art experiences and self-identity formation through the voices of young children

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Doctor of Philosophy (PhD)

University of Dundee

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Acknowledgements

Thank you to the pupils, teachers and parents who agreed to participate in the research and without whom the research would not have been possible. In particular, I would like to give special thanks to the pupils; your commitment and enthusiasm was hugely motivating and it was a privilege to work with you and to learn from you!

I am also grateful to the participants of the Children's Research Advisory Group and their parents for making time to talk with me and share their thoughts on the research.

To my supervisors, Divya Jindal-Snape and Susan Levy, I would like to say a special thank you. Your support, encouragement and feedback throughout the last five years was invaluable and I will miss our supervision sessions!

It is also necessary to thank a number of academic staff throughout the University of Dundee for the opportunities to discuss progress and for providing words of encouragement when needed.

To my friends and family, for sticking by me over the last five years, and listening to my woes, thank you! Your support has been integral to keeping me grounded and reminding me that there is a world outside of the PhD 'bubble'.

Finally, a special thank you needs to be made to my parents, David and Elizabeth. My career path has never been straightforward but I do not think any of us ever imagined that completing a PhD would be part of my life story. You have always made time to listen to me and you have provided calm, sensible support and love throughout. Thank you!

Declaration

I, Anna Robb, am the author of the thesis. All references cited have been consulted by me. The work, of which the thesis is a record, has been completed by me, and it has not been previously accepted for a higher degree.

Signature: Date: 17 December 2018

Anna Robb

Abstract

As human beings our identities are formed from birth as we draw on our connections to people, places and the experiences we encounter in life. For young children, adults are crucial in directing these experiences, whether this is at home, school or further afield and therefore they play a key role in identity formation. In the world of education this means that decisions are made by adults based on what is considered best for young children in order to succeed in the future. This has the potential however to have both an enabling and a limiting effect on children's lives. In a climate where arts education funding is being cut and awareness of children's voice and rights is growing in strength, this PhD seeks to explore experiences of visual arts and perceptions of self-identity from a child's perspective with the aim of informing adult perspectives of arts education policy and practice in primary schools.

The main argument focuses on children as autonomous identity curators continuously drawing on their curiosity of the world. By engaging them in dialogue about their experiences and lives, adults will be presented with an alternative perspective of the world that can be used to genuinely meet individual needs in young children.

The research question *'How do visual art experiences interact with children's self-identity?'* is addressed drawing on the principles of *bricolage* to discuss and analyse the issues through multiple lenses, including the work of Dewey, Bourdieu, and Giddens. A small-scale, multiple case-study, interpretivist approach has therefore been adopted focused on nine participants drawn from four classes from two schools in a Scottish city. Data were gathered during the academic session of 2016-2017 employing narrative inquiry and arts-informed, participatory methods and analysis.

Each participant presented a uniquely different relationship with visual art, with some indicating that it was an integral part of their identity and others not so much. Adults, both at school and home, were key in informing this and in one sense the children lacked autonomy and agency in their visual art experiences. However they were autonomous when it came to determining the value of these experiences in their lives and in their identity, with each drawing on their curiosity of the world in

different ways to determine this. Rather than create identity, they curated it. They presented a reasoned perspective of their experiences, and highlighted an awareness of aspects of visual art that in some cases came more from their experiences outside of school than from within. Thus at times the perspective was at odds with the intentions of the adult world, particularly from education and creative industries viewpoints; the children created their own meaning and learning from their experiences which were in contrast to the intended learning of the adult world. They also demonstrated a curiosity and open-mindedness in relation to visual art which was not necessarily developed fully by the adults in their lives.

This PhD is therefore important because it demonstrates that children do have a degree of agency and autonomy in the formation of their identity and that they develop interests and knowledge that is independent of adult intentions regarding teaching and learning. It is a key piece of research which also presents the voices of children who are not currently represented in academic research in this depth. Finally it raises questions regarding the effectiveness and relevance of current art education practice in education and cultural institutions for children in the contemporary world.

Chapter 1: Introduction

In this opening chapter the main themes and context for the research will be outlined along with the aims and objectives. This will be followed by the main research question and a brief overview of the research approach that has been adopted will be outlined. Finally, a discussion of assumptions that have been made and an outline of my own position in relation to the topic will be presented.

1.1 POET – presenting the context

The photograph (Image 1) and following reflection form the basis of the Point Of Entry Text (POET) (Kincheloe and Berry, 2004) which will be reflected on throughout the thesis as a key component of adopting the *bricolage*. This initial reflection provides the context for the area of research undertaken.

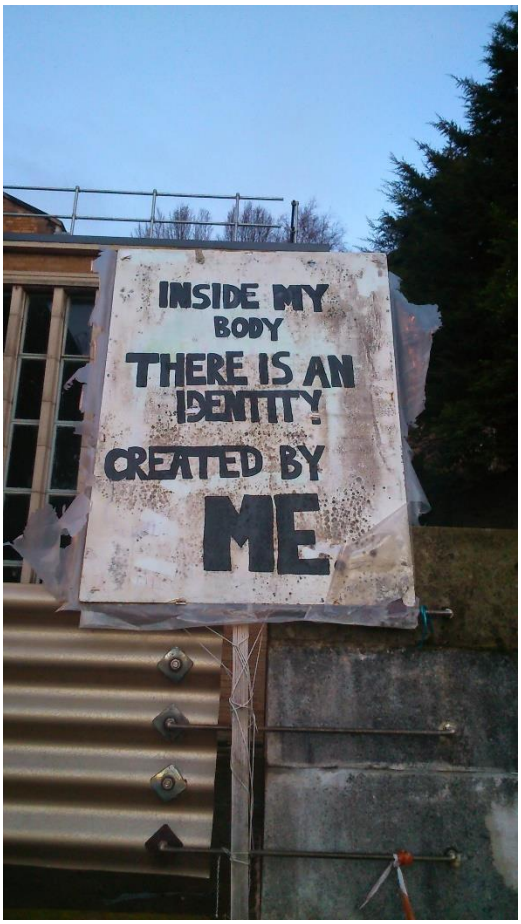


Image 1: Inside my Body (2014)

I walk past this sign every day on my way to work. Someone had positioned it in the car park outside the University Art School; I presume it is a remnant of a student's

art installation that has disappeared and either this sign has been forgotten about or someone has chosen to leave it where it is, though it could have been placed here by someone who has no connection to the Art School. This image encapsulates the essence of the literature review and of the entire thesis. Firstly, it provides an example of how identity, and self-identity, is a commonplace subject for the artist; we do not know what has prompted this sign or art-work however we can assume that the topic of identity is important to the creator and they need to express this to the outside world. Also, we can presume that discussions have taken place within the walls of the Art School concerning identity and art for this to be exhibited here.

Secondly, this exploration of identity by artists is not new; historically, artists have used art to create and express identity as well as explore their own identity. As Desai (2005) posits over the years there have been many major art exhibitions dedicated to groups of people who have expressed their identity through art, most obviously through the artistic tradition of portraiture.

Thirdly, this sign expresses a definite statement about identity and this artist's beliefs of how identity is created. Ultimately, they believe that they are an active agent in creating their own identity. To an extent every human being has this capability: we can all manage our identities through our clothes, through what we say, the activities we choose to partake in, the content we create on Internet pages. As Lawler (2014) states, despite mankind's need to categorise and fix identity, it has always been a changing, fluid entity which is becoming a prominent topic in today's world as the range of means with which we can express our identities to a broader audience widens and becomes accessible. This provides endless opportunities for artists and researchers to explore.

A discussion concerning identity is a challenging undertaking due to there being many different philosophical viewpoints and identity labels. The anti-essentialist view of identity believes that forms of identity are changeable, linked to time, place and usage (Barker, 2003). It becomes our project, our creation, created by ourselves based on what we think of what has gone before, and what we would like the future to hold for us. The statement made by the artist in Image 1 appears to believe that

we are active agents in our individual identity projects. However, the anti-essentialist view of identity also claims that language provides the regulatory factors required to create our identities in the existing world (Barker, 2003). This is done through social interaction with others and with the surrounding environment that a person inhabits at any one time. This social constructionist perspective allows people to be reflexive and to adopt different notions of identity when they choose. It also means that identities are not fixed and will change over time depending upon people's understanding. The anti-essentialist view has therefore given rise to many differing theories of identity construction.

The statement in Image 1 sparks off a series of questions about the artist's own thoughts on identity and presumably the work is designed to do this having been displayed in a public place for anyone to see; for example we are unable to determine clearly whether the artist is adopting an essentialist view of identity by stating that they have one core identity that belongs within them or, by using the verb *create*, whether they are adopting an anti-essentialist view of identity which means that their identity is fluid and a self-creation. By using the word *identity* it is also not clear whether the artist means this in relation to conventional identity labels or whether they are referring to their *self-identity*, a complex identity composed of social and personal identities and self-concept (Bennett, 2011; Giddens, 1991; Snow and Anderson, 1987). Certainly, for such a simple statement, a myriad of thoughts and ideas regarding identity and art are inspired in the viewer.

Another further aspect of postmodern identity concerns the notion that each person has multiple identities at play all at the same time, which can be sympathetic or contradictory to one another (Barker, 2003). We might believe we have a unified identity however that is our creation. Art provides us with the opportunity to select and present our multiple identities. We do not even need to make art to begin to explore this. For example, as a member of an audience or an art museum visitor, I take on an identity as a viewer, but I am also a woman, a daughter, a sister, a lecturer and a student. We are also the product of identity actions, conscious and unconscious, which have left their imprint, mentally and physically. When we look in a mirror, we see these identity creations reflected back at us. Art allows us to capture

those identities, express them in a multitude of ways, explore them and change them. It is this aspect of identity which makes portraiture a fascinating branch of art history to examine (Freeland, 2010; Hall, 2014).

But are we active agents in the creation of our multiple identities, and however much we use art to explore these identities, how much control does our identity have on our relationship with art? The artist behind the placard seems so certain that they have control of their own identity. What fascinates me is who they thought they were when they made the sign and then placed it in the car park. Firstly, did they think of themselves as a person wanting to make a statement to the world or an artist creating a piece of outdoor art? The person made something and exhibited it, therefore I would identify this person as the artist, however even the term *artist* and what it means as a label is confusing; is the person a professional artist therefore an *Artist* or an amateur artist and therefore an *artist* and which identity would they adopt? What motivated them to make that sign in the first place? Were they having a crisis of identity or did they feel that their identity was being undermined in some way and they needed to publicly remind people that they existed? If an *Artist*, what made them decide to adopt this identity and how did they become this? What were the person's experiences prior to this and how did this shape their relationship with art? Who and what has influenced them on their journey to becoming an *Artist/artist* and not something else? If the *Artist/artist* is so certain of being an active agent in the creation of their identity, why does the person feel the need to say so, publicly? Finally, how did they create their *art identity* and what experiences has this person had as a child and adult which led them to this point?

1.2 Art and Identity in the Primary Classroom – the Issue

It is challenging to unpick the *art identity* of the artist in Image 1 due to the anonymity of the work, however the notion of an *art identity* can be explored in further depth. In order to do this however, and if we subscribe to an anti-essentialist notion of identity creation, we need to acknowledge that time is important (Lemke, 2008). Our identities change and morph as we experience and interact with the social world; this means that our identity at any point in time will consist of factors from the present, and an accumulation of factors and experiences from the past (Giddens, 1991). It

may be that at one point in time a person had an *art identity* but that this only lasted for as long as the person felt was necessary within the surroundings that they found themselves in. One could say that some people may never have had an *art identity* however if the person went to a school that is imbued with minority-world values (Madrid Akpovo, Nganga and Acharya, 2018), then it is highly likely that they will have encountered art in some form or another and therefore the experience will have had some impact on their identity and likewise, their identity at that point in time will have had some impact on their reaction towards art experiences in that classroom. The impact of those school experiences and encounters with art are therefore likely to have an influence on a person as they develop and change through time. For some it will have been a positive experience, but we can also assume that for some, the experience would not have been positive, despite best intentions by teachers and schools. We can also assume that some children will experience art outside of the classroom and others will not.

Knowledge of how children experience art and how these experiences inform their identity in the first instance would help to inform educational practice to ensure that the needs of individuals are truly met in the primary classroom. This knowledge could also inform immediate practice in learning teams in cultural institutions such as museums and galleries. As has been discussed, identity develops over time and so while this information may be beneficial for the present, connections to the past and the future also need to be considered. Ultimately, the arts, including the visual arts, are a key part of what it means to be human; we all have a right to access quality art education (UNESCO, 2006; UNESCO, 2015). There is a growing concern that the value of art education in our schools is continuously undermined by politics and policy (Adams, 2014; Baidak, Horvarth, Sharp and Kearney, 2009; Downing, Johnson and Kaur, 2003; NSEAD, 2016; NSEAD, 2017). While interest in art education seems to be diminishing, interest in the positive impact that the creative industries have on economies, and the need for this sector to thrive, is growing (Garcia, Klinger and Stathoulopoulos, 2018; Henley, 2013; Hewison, 2014; Holden, 2015; Neelands, Belfiore, Firth, Hart, Perrin, Brock, Holdway and Woddis, 2014). For this to happen, education, including art education, is key.

An emphasis is therefore placed on looking to the future. Our present and future is defined by our experiences in the past. Whether the economic argument or the 'art is a human right' argument wins out (Bob & Roberta Smith, 2017), and regardless of whether adults in the future pursue more careers in the arts or develop hobbies based in the arts, we each have the right to make that decision based on the experiences that we have from birth. From the perspective of the educator, the researcher, the policy maker, consideration needs to be given to how an adult's past contributes to their present and future as these experiences will inform their identity and the decisions they make regarding their future. We are unable to turn back time however and so a problem is presented. We need to reconsider time. Whether you subscribe to the labels of adult and child, essentially a child could be considered a past version of their future self; by recording their words you are therefore able to create primary sources of information from the past that can be used to inform the present and the future. In relation to the context of engagement with the visual arts and the creative industries, we therefore need to explore how a child experiences the visual arts and how these experiences interact with its sense of self, as this information would prove useful in meeting its needs in the present, in education-terms, but also in relation to its future engagement with the visual arts.

1.3 Visual Art and Identity in the Primary Classroom – the focus of the study

This section outlines the aims and the research questions which have guided the research. It also provides a summary of the context and methodology adopted as well as a set of assumptions that have been drawn from this. Finally, a reflection on my own art identity is presented.

1.3.1 Aim and Research Questions

The aim of the research is to explore child experiences of the visual arts and how they interact with identity and sense of self. This will be done by exploring the following main research question and sub questions:

'How do visual art experiences interact with children's self-identity?'

- What do children's words and stories reveal about their self-identity?
- What does the term *art* mean to the child?

- What do visual art experiences consist of for the child in the fields that they inhabit?
- To what extent are children active agents in visual art experiences?

In the main question the word *children* is used to denote children of primary school age in a UK school, aged between 4 and 11 years. The word *fields* is used to denote any domain that a child currently inhabits; this could include home, school and places within the local community or beyond. For *self-identity* the notion of a reflexive self as outlined by Giddens (1991) will be adopted. Finally, the term *visual art* is used to define an artistic discipline which encompasses fine art, applied arts and crafts, art and design, and contemporary fine art in addition to art history, art criticism and aesthetics.

1.3.2 The Setting

The scope of the question is limited by financial and geographical constraints of the PhD. For these reasons the research will be conducted in two primary schools in one city in Scotland. This means that the results will reflect the experiences of children within a particular locality and at a particular point in time.

1.3.3 A Child's World

When embarking on research where children are the focus, the researcher must consider their own philosophical assumptions with regards to how they view the *child* as this will dictate the design, the implementation and the analysis of the research conducted (Punch, 2002). The consideration of children as individuals in their own right, with their own voices, was initiated by the UN Convention of the Rights of the Child (United Nations, 1989; Woodhead and Faulkener, 2000). The impact of this in terms of research practice however is mixed with some believing that children are still treated as a marginalised group in society, reflected in the way that research is conducted today (Alderson and Morrow, 2011; Khoja, 2016). On the other hand there is a growing body of interest in children, their world and the need to capture this as authentically as possible (Fraser, Lewis, Ding, Kellett and Robinson, 2004; Greig, Taylor and MacKay, 2007; Nolas, 2015).

Linked in with this are paradigm issues concerning childhood and child development. The paradigm which dominates *western* thought of minority-world countries is that of the *developmental paradigm* based on the work of Piaget (Prout and James, 1997; Woodhead and Faulkener, 2000). People adopting this line of thought view children as *becomings* working through various developmental stages suitable to their age, acquiring knowledge in order to become adults of the future. The influence of this paradigm is strong and can be felt on curricula structures in place in the UK. In this situation, the adult is viewed as the one who knows what is best for the child in order to secure a promising future. This paradigm however assumes therefore that there is a finite body of knowledge that needs to be acquired and implies that there is a finite goal of completeness to aim for. It also assumes that there is a *normal* child who will meet the requisite levels at the appropriate time; any child who does not follow the developmental trajectory at the rate laid out is treated as an exception who requires additional support. Alternatives to this paradigm view children in a different light with the power balance between adult and child less clear cut; the ethnographic paradigm for example assumes that the child is very different from the adult and that one must therefore immerse oneself in this world, whereas a pragmatist would view the child as being similar to an adult but with different skills and strengths and finally a positivist would view the child as being no different from an adult (Harden, Scott, Backett-Milburn and Jackson, 2000; Punch, 2002).

However one views the child, the notion of the *child* and of *childhood* is essentially a social construct, the definition of which changes over time, according to different disciplines and legal constitutions. For the purposes of this research the paradigm of childhood as laid out by Prout and James (1997) will be used as the basis of the work undertaken. Their basic tenet is that "…childhood is both constructed and reconstructed both for children and by children" (Prout and James, 1997:7). Children here are viewed as having active agency in constructing the world within which they live and as a result it is worth studying their world and their social relationships from their perspective.

1.3.4 Research Methodology

The researcher can choose to adopt one approach to research or explore a wider range of possibilities. Adopting one approach is the equivalent of visiting an art gallery containing a range of paintings from different periods of time and viewing and judging them with a fixed mindset, and spending minimal time contemplating what is presented (Duncan, 1995). Although in reality this is something which people may do when viewing art, it is problematic as a work of art dating from the eighteenth century cannot be viewed in the same light as a piece of contemporary art (Berger, 1972; Berger, 1980); they need to be viewed in relation to the context within which they were created and in which they are viewed which means that from the point of creation, history, context and viewers are key players in interpretation. The alternative is to go and view an art gallery with a range of tools and knowledge which can be used depending upon the work of art presented at any given moment; not only does this allow the viewer to interpret the work of art in relation to those around it, it allows the viewer to arrive at a range of interpretations in order to gain a depth of understanding (Berger, 1980; Hustvedt, 2012). In relation to research, the researcher requires a breadth of knowledge and understanding, both in terms of philosophy and research methods, in order to achieve depth in interpretation of experience. This means that it would make sense to not only account for multiple versions of reality among participants but also to take account of the researcher version; an engaged acknowledgement of multiple interpretations, both in the present and in the past, the adoption of a range of tools to uncover multiple interpretations and a need to be reflective and reflexive in order to demonstrate awareness of the researcher's own subjective viewpoint then becomes necessary.

Throughout this thesis an intepretivist stance is adopted underpinned by a subjectivist ontology (Sarantakos, 2005). Using this lens, children and adults are considered to build and construct knowledge concerning the visual arts and their identity over time through interactions with their environment and the people that they encounter. The theory adopted, the literature analysed and the empirical data gathered should reflect this stance. The question set for this research requires an examination of two variables, identity and experience, from the perspective of

children and set within the context of the art world. The voices of children are core to the research also and so a theoretical perspective that remains true to these voices needs to be considered. In addition to this it is necessary to re-examine my standpoint on the notion of the *child* and how this is constructed. The result is a reflexive theoretical journey presented here and used to form the basis of the research subsequently planned and conducted using the principles of *bricolage* (Gordon, 2013; Kincheloe and Berry, 2004; Kincheloe, McLaren and Steinberg, 2011).

Researchers who adopt this approach do so because they believe that "we should use methods that are best suited to answering our questions about a phenomenon" (Kincheloe and Berry, 2004:4). Although on the surface this may appear to be another form of a pragmatic, mixed methods approach (Cohen, Manion and Morrison, 2011; Sarantakos, 2005), *bricolage* goes further in that it takes account of multiple methodologies as well as multiple methods. It also takes account of multiple philosophical and theoretical viewpoints and gives the researcher permission to construct a research framework which is truly inductive and not bound by the rigid framework of one methodology and one set of methods. Rather than aiming to arrive at an absolute truth, *bricolage* presents multiple understandings which will inform research and subsequently produce further understandings in the future (Gordon, 2013). Adopters of *bricolage* believe that mono-methodological approaches limit the range of voices that can be heard and as such exert power over the research (Kincheloe and Berry, 2004); the *bricolage* addresses this issue by freeing up the researcher to employ whichever theoretical or philosophical lens seems appropriate in response to the issues which arise during the course of the research. As such, it has commonalities with critical theory and action research approaches (Lincoln, Lynham and Guba, 2011). Critics would claim that this leads to a surface-level engagement with the phenomenon, however bricoleurs believe that the approach requires greater skills on behalf of the researcher than those who follow a fixed, mono-methodological approach, and as such leads to a more thorough analysis of the phenomenon (Kincheloe and Berry, 2004; Kincheloe et al., 2011).

Kincheloe and Berry (2004:108) present a framework which is based on a system which is inductive and relies on what is called "feedback looping". There are no right

or wrong ways to explore an issue through *bricolage*; the justifications for the choices made are based on the discoveries and the reflections of the researcher. In the Kincheloe and Berry (2004:108) framework, the process starts with the researcher identifying a "point of entry text" (POET) which acts as an anchor during the process; the researcher returns to the POET and analyses it with the new knowledge obtained from a different lens. In a sense the POET is the equivalent of a homepage on a website, with the pages on drop-down menus acting as the different lenses and directions. The POET also acts as a reflective and reflexive tool for the researcher. This means that the meaning of the POET can change but nothing will be erased, thereby creating depth of understanding. It can be anything "that has or can generate meaning" (Kincheloe and Berry, 2004:108) including a picture, a book, a social issue, a classroom; the format of the POET is wide-ranging. Once a POET is identified, it is then used to examine issues through different lenses; Kincheloe and Berry (2004:110) provide a map format with the POET at the centre which identifies possible lenses. There is no particular order to follow and it is not necessary to select each lens identified on the map. The key element however is that new knowledge and perspectives are threaded back to the POET in order to add another layer of understanding (Kincheloe and Berry, 2004:110).

For the purposes of the doctorate a POET and a selection of lens will be used to produce new understanding and knowledge. The POET will be the 'Inside my Body' photograph (Image 1). The written structure of the PhD will follow a traditional format to an extent, however a reflection on the POET will be introduced between sections. In an ideal situation, reflecting the topic of the PhD, it would be beneficial to create an exhibition of the PhD with the POET in the centre of the room and the various sections displayed on the perimeter, with some closer to the POET than others depending on the value of that section to the POET, reflecting an axiological approach.

1.4 Key Assumptions

The following assumptions have been drawn from the discussion in the previous section. They have guided the research and as such, in line with adopting the *bricolage*, it is necessary to make them explicit at the beginning of the thesis

- The *child* is a social construct created by adults.
- The *child* has a voice which should be listened to.
- Adults cannot presume to know more about the child's voice than the child herself.
- Everyone has a story to tell about themselves.
- Identities are fluid and multiple, created consciously and unconsciously by the individual throughout their lives.
- Visual art and images allow us to create and inform our story; our story informs our relationship with visual art.
- Visual art experiences in schools in the UK are delivered in accordance to a curriculum based on the notion of a 'normal' child.

1.5 Reflection – My Art Identity

The subject of this research came about through personal reflection examining my own relationship with the visual arts and my *art identity*. I associate positive feelings with the visual art experiences that I have had. In addition two other factors became prominent; I link the visual art experience either to the people that I shared it with, or to the location of the place where it occurred, or with both. Interestingly the majority of my art memories are linked with places outside of the classroom; I have few memories of art lessons in school. I did however pursue a degree in art history as a result of spending endless time in the art department at school. I am not an Artist, and at times I have wondered whether I can therefore legitimately write about art education. However the majority of teachers in Scottish primary classrooms are not Artists and they will draw on their own experiences to inform their teaching, as did I, and so I have experienced what many teachers in Scotland have done when teaching art in the primary classroom. Over the years I have developed a relationship with visual art which makes me happy and I drew on this to inform my practice in the best way that I could. I believe that this relationship was formed through experiences which combined a visually stimulating event linked to people and locations that were significant to me at that moment in time.

My personal belief is that every human being can draw on something rewarding and meaningful from not only visual art, but all the expressive arts. In my classroom as a

primary teacher I planned and delivered art lessons which I felt reflected this. Yet today I am conscious of children who did not find those art lessons a rewarding experience; rather they were trials that needed to be endured as quickly as possible. I am even more conscious of the fact that I did not spend time with those children to ask them for their views or opinions on what would turn those lessons into a more rewarding experience. My classroom was not the inclusive environment that I believed it to be at the time. I did not understand their relationship with art or their individual *art identities*.

By engaging in research for my PhD, I have come to realise that the perspective that I bring to this work could potentially be narrowed by my own experiences, particularly if I do not acknowledge this or try to consider issues from other viewpoints. By this I mean that my experiences of visual art are very much embedded in the traditions of a curriculum based on minority-world superiority, traditions that my family and friends were also influenced by. For example, I thoroughly enjoyed completing my art history degree but realise now that the content was very much restricted to exploring High Art with the Italian Renaissance reigning supreme. I was also born as a white person into a conventional, academic, middle class family for whom visits to galleries and museums were considered to be normal events. The result of this is that rather than broadening your mind you are actually narrowing it towards a particular viewpoint where you begin to classify art into categories of worthiness and assume that everyone should enjoy such cultural experiences if the opportunities were open to them. For example, the artist Banksy, renowned for his graffiti installations, wrote an article saying that he believed that museums were the worst places to view art because a work of art was being viewed beside other works of art (Banksy, 2015b). Perhaps he has a point, in that exhibitions and shows are curated by people with particular viewpoints thereby adding a layer of meaning to the viewing experience, however Banksy is a curious character as it is not clear whether he is genuinely trying to subvert the art world through his work or purely enjoying the celebrity status which surrounds him and has emerged over the years. Does it matter? For his fun fair exhibition, which he curated, drawing together artists such as Damien Hirst, queues of people were waiting to get in (Banksy, 2015a); I

wonder how many of them would consider themselves regular viewers of art or instead were drawn to the one-off, immersive experience on offer which could be stored as a memory to discuss in the future? Did they understand the message that Banksy wanted to convey? Also, does any of this matter, if primarily viewers came away having had an experience which they could talk about inspired by the art that they viewed? Thinking about issues like this, along with the academic reading and the working towards the completion of the PhD, has meant that I have been made to confront the attitudes towards art that I have developed over the years. How they have changed as a result is difficult to determine at times, however I have become more conscious of my own identity and the influence that this could have over the work that I have chosen to undertake and research.

1.6 Structure of Thesis

- Chapter 1: Introduction. This chapter presents the aim and questions to be explored in the research as well as providing a summary of the context. The philosophical assumptions and methodological approach are introduced. A series of reflections punctuate the main text, the first of which is presented in Chapter 1 in relation to exploring my own art identity.
- Chapter 2: Theoretical Position. In line with the adoption of *bricolage*, this chapter examines a selection of different theories associated with the notions of experience and identity.
- Chapter 3: Review of the Literature. This chapter presents the literature review methodology and explores the notion of voices in research. This is followed by an examination of the texts compiled from the review, separated into two sections: visual art experience for children; art, identity and the child-self.
- Chapter 4: Methodology. An overview of the methodology is presented and then discussed in detail following the research process from research design through to data analysis. Ethical considerations are also presented.
- Chapter 5: Findings. This chapter presents nine case studies, separated into two groups representing the two schools that volunteered to take part in the

research. Each case study consists of texts and images drawn from the words and photographs of each participant.

- Chapter 6: Discussion of Findings. A discussion of the findings is presented in this chapter linked to the main research question.
- Chapter 7: Conclusion and Recommendations. In addition to drawing together the work of the previous chapters, this section identifies the original contribution to knowledge made by the research as well as outlining some recommendations for practice. This chapter also examines the limitations of the research focusing in on the challenges of *voice* in research, the influence of place, and the methods employed. Recommendations for practice, policy and research are also made. The chapter ends with a final POET reflection.

Chapter 2: Theoretical Position

In terms of theory, *bricolage* gives the researcher permission to analyse the issue and the research from a variety of theoretical positions rather than a mono-theoretical one. This chapter is therefore focused on the two key aspects of the research question – experience and identity – examining them from alternative theoretical viewpoints through the context of engagement with the visual arts. On the surface each will appear to be disparate with little connection to each other. However this completed thesis, from the opening chapter to the case study findings and discussion, has been influenced by the principles of narrative inquiry and as such the selected theories connect through the illumination of the key elements of continuity and interaction in narrative (Clandinin and Connelly, 2000). Adopting various theories also mirrors the way that narratives in children and adults are subject to change and inconsistency. The notion of experience will first be examined drawing on the pragmatism of Dewey, the tenets of phenomenology, and the psychological work of ecological systems theory. Identity will then be examined from three perspectives: the sociological, the narrative and the structuralist.

2.1 Experience

Experience is a term which has been interpreted in multiple different ways in research and theory. In this section, three definitions are presented each providing an alternative viewpoint through which to view child experience, particularly of the visual arts. Dewey is accredited with being one of the first to discuss in depth the role of experience in aesthetics and education (Dewey, 1934; Dewey, 1938; Dewey, 2005; Kolb, 2014; Moon, 2004) and as such his work will be discussed in the first section. This will be contrasted with a focus on the phenomenological, hermeneutic approach to experience which is important to consider as it focuses on the meaning of the experience to the individual and the ability of the researcher to identify and isolate this. Finally, a consideration of experience in relation to place and environment will be outlined drawing on ecological systems theory and Funds of Knowledge theory.

2.1.1 Pragmatism and Experience

Essentially, the researcher needs to explore the nature of the visual art experiences that children have, set within the context of time and space. Dewey outlined and

discussed his concept of experience in three key texts: *Experience and Nature* (1929), *Art as Experience* (1934) and *Experience and Education* (1938). In *Experience and Education* (1938) Dewey opens by describing a traditional classroom space where authority and the dissemination of knowledge is firmly in the hands of the teacher, the adult, with the aim of preparing children for the future. Dewey wanted to move away from this method of teaching towards something more progressive (Efland, 1990) and as a result, his work is considered, alongside other texts, as providing the foundations for experiential learning in contemporary pedagogy (Kolb, 2014; Moon, 2004). This PhD is focused on experiences as they occur in and out of the classroom and one could argue that there have been minimal changes to the classroom environment over the last century (Baldacchino, 2014). The relevance of Dewey's notion of 'experience' is therefore worth exploring as an entry point into a child's view of the contemporary world.

In *Art as Experience*, Dewey (1934:18) states that:

> "Experience in the degree in which it *is* experience is heightened vitality…it signifies active and alert commerce with the world; at its height it signifies complete interpenetration of self and the world of objects and events".

For Miettinen (2000) Dewey's notion of experience comprises of two parts outlined in *Experience and Nature* (1929): primary experience and secondary experience. Primary experience concerns the direct interactions with the surrounding environment, as seen in the quote 'it signifies active and alert commerce with the world' (Dewey, 1934:18). Secondary experience arises from primary experience and occurs through assimilation of reflection and knowledge, outlined in the quote as 'complete interpenetration of self and the world of objects and events' (Dewey, 1934:18). Individuals encounter experience throughout their lives but Dewey makes a distinction between this everyday experiencing and events which can be considered meaningful experiences to the individual; key to this is embodying a conscious presence in the experience itself brought about through direct, meaningful interaction (Dewey, 1934). This however does mean that Dewey places limited expectations on children and their capability to undergo a real experience as they

have little prior experience or history to build upon (Dewey, 1938). The adult, in this case Dewey, makes judgements on the quality of a child's experience based on assumption rather than evidence. It could be that a child is limited by the tools available to them to communicate the depth and breadth of the experience but that does not diminish the quality or its credibility as an experience. Following this line of thought, the onus would therefore be on the adult to provide the support for communication and understanding, a role which Dewey does concur with (Dewey, 1938). For some, Dewey's view of the child will be still relevant today, however there are alternative viewpoints, which tie with contemporary thought on children's rights and voice (Lundy and McEvoy, 2012a). We therefore need to acknowledge that Dewey's thoughts are of his time.

There are three features of Deweyan experience which have close links with the tenets of narrative inquiry (Clandinin, Huber, Huber, Murphy, Orr, Pearce and Steeves, 2006), and which also emerge in a range of theories linked to experience and identity: temporality, social interaction and place. Dewey (1938) viewed the 'experience' as something which occurs both on its own and within a continuum, drawing on previous experience and informing future ones. Of importance was the quality of that experience as it was affected by the past and would impact on the future. The experience itself will have an impact on the internal person but this will inform external conditions also (Dewey, 1938). In addition to this his definition of the environment within which an experience occurs is fluid, dependent on the needs and thoughts of the individual at that moment in time and implies that both children and adults play their part in constructing the world that surrounds them and their identities within it (Dewey, 1938).

In terms of the power dynamic between adults and children, Dewey presents a compromise, perhaps as a response to critics of his progressive schools programmes (Dewey, 1938; Efland, 1990). He acknowledges that adults will have a level of knowledge concerning subjects that children will not have, however all individuals have something to offer and so it is the responsibility of all within an environment to contribute and support each other in building knowledge, with the teacher taking a positive lead in this, primarily in ensuring that there is purpose to the learning and

relevance for the learners (Dewey, 1938). This emphasis on co-construction of knowledge between adults and children, purpose to learning and relevance to lives, are tenable concepts for the analysis of children's art experiences across different microsystems and children's spaces. How does a researcher capture this social world particularly from the perspective of the child, where concepts such as *experience* and *identity* and *art* will not have been explored to the depth that has been in these pages? Focusing in on the individual, we need to consider aspects of human nature which are inherent in all of us and distinguishes us from animals; in this instance, I have decided to focus in on our natural ability as human beings to tell stories about ourselves and the world that we inhabit, an ability which as a primary teacher I observed children had in great strength.

2.1.2 Phenomenology and Experience

Phenomenology in its classic form examines experience and separates the first-person reality from the reality of the experience in the present world which can give it meaning (Grbich, 2013). This approach "advocates a study of direct experience taken at face value; and one which sees behaviour as determined by the phenomena of experience rather than by external, objective and physically described reality" (Cohen et al., 2011:18). The focus is on the individual, the processes they use to intuit and create meaning from experience and their awareness of this (Atkinson, 2003; Grbich, 2013). An experience only becomes an experience when the individual is consciously aware of it; without consciousness the individual experiences something but it has no significance and therefore cannot be considered an experience (Smith, Flowers and Larkin, 2009). For an experience to have meaning, consciousness, and reflection on the part of the individual, are therefore necessary; reflection creates the internal connections that gives meaning to the experience. Put simply, this explains why individuals react differently to works of art, as individuals place different meaning and significance on different objects (Atkinson, 2003); multiple versions of reality therefore exist. It also supports the importance of devoting time to viewing or making art to allow an individual to think and reflect on what they are doing. The awareness of consciousness and becoming conscious is termed

intentionality (Grbich, 2013; Sarantakos, 2005), “the experience of engaging directly with the world” (Moran, 2000:6).

As individuals our lived reality is linked to the context which we inhabit at any given moment. We are subject to social norms, of which we are unaware but these norms will govern the way we interpret and interact with the world around us (Sarantakos, 2005). Grbich (2013:94) uses the phrase “ ‘taken for granted’ reality” to describe this. For example, when we view an art work we experience two realities; a pure form of what we experience when we look at a work of art, and the experience of looking at a work of art as dictated by the conventions of society at that given moment, i.e. the conventions of being in an art gallery and the classifications of culture into different forms. There is a sense in this approach where the unconscious mind dominates the conscious and the participant becomes a pawn rather than an active agent in the construction of their world. The visitor to an art gallery will adopt cultural norms without realising why; for example, one may contemplate works of art in silence, move at a slow pace, complete the viewing experience in a sequential order. While doing this however one will be reflecting on the experience and constructing meaning. Phenomenology places emphasis on this constructed meaning for the viewer rather than the proposed intended meaning by the artist (Atkinson, 2003). This could mean however that the constructed meaning of the experience by the individual is completely at odds with the intended meaning of the experience. This is of particular interest in relation to learning, teaching, the construction of curricula and assessment, where structure is created and placed on these activities and where learning is guided by intention, with the belief that learning will be achieved if a learner undergoes specific guided activities put in place by a knowledgeable Other. Rather than focus on the output of a learner, a phenomenological examination would focus in on the actual *true* meaning for the individual which could be at complete odds with the intended. Learning led by the learner therefore becomes a consideration, one which Early Years practitioners are experts in (Clark and Moss, 2011). Interpretation of meaning plays a key role in phenomenology, however this is not a straightforward act as essentially there are two layers of interpretation occurring from a research perspective: there is the interpretation by the individual

of the experience, and there is the interpretation by the researcher of the interpretation by the individual. This is what is known as a "double hermeneutic" with hermeneutics being "the theory of interpretation" (Smith et al., 2009:3).

The goal for the researcher is to isolate the pure experience which will undergo interpretation, and for the majority of phenomenological approaches this is enacted through *bracketing* (Grbich, 2013; Sarantakos, 2005). From the perspective of the researcher this means that they need to attend to experiences in the immediate present, putting to one side preconceptions and allowing the experiences "to speak for themselves" (Gray, 2014:24). By doing this the power dynamics at play are acknowledged and to an extent neutralised (Grbich, 2013; Sarantakos, 2005). Adopting a phenomenological approach means a complete focus on the individual, their interpretation of an experience and the researcher's interpretation through interaction with the individual. The result tends to be presented in the narrative form of case studies (Smith et al., 2009).

It is argued however that social and cultural factors that influence the individual's interpretation of the experience are minimised with phenomenology (Atkinson, 2003; Cohen et al., 2011; Sarantakos, 2005); focus is placed on the isolated experience and its interpretation by the individual and the researcher, with the social and cultural factors effectively removed and given no further consideration. Considering and interpreting experiences by the individual in isolation in this way could prove limiting in terms of the depth of understanding that is achieved. For example, an experience such as viewing a work of art will be different depending on the context whether this is in a conventional art gallery or a local street in the community. To not acknowledge this and to focus in purely on the meaning of the experience of the viewer is to set aside a layer of meaning which could prove informative and have an impact, however minor, on the world today. Surely the aim of all research is to produce new knowledge and while not all research approaches and paradigms fall under the critical research category, this new knowledge should be productive. If this is not the case, what is the purpose of conducting research other than to build up a bank of knowledge? The usefulness of phenomenology in guiding research is therefore called into question. For the purposes of my PhD the

exploration of a phenomenon through experience is considered because of its emphasis on the meaning to the individual however the social and cultural context is also deemed important as adding meaning. *Bricolage* allows for the opportunity to examine issues through alternative theoretical lens in order to provide increased depth of understanding to inform change (Kincheloe and Berry, 2004). In addition to a theoretical consideration of identity in relation to experience in Section 2.2, a discussion of ecological systems theory as way of examining experience in context is also provided in the following section.

2.1.3 Environment and Experience

The context of an experience is key to the interpretation of that experience by the individual and by the observer. Bronfenbrenner's Ecological Systems model (Bronfenbrenner, 1979) addresses this, primarily in relation to children, by placing the individual at the centre of a series of concentric circles, each depicting a group of environmental settings that has an impact on the development of the child, directly through a microsystem and indirectly through the macrosystem. A key aspect of the theory is that learning and development is not context-free (Fabian and Dunlop, 2002). Bronfenbrenner believed that it was necessary to understand the connection and interactions between settings in order to understand children's views and perceptions of the world and their behaviours (Bronfenbrenner, 1979; Misoska, 2014). His work at the time, in relation to developmental psychology, was also significant because he highlighted the need to take the study of child development out of the clinical environment of the laboratory and into the real world, a messy and subjective place (Bronfenbrenner, 1979; Darling, 2007). The model has been used to examine a range of contemporary issues including the transitions that individuals experience through life with an emphasis on the socio-cultural contexts in which children live (Dunlop and Fabian, 2002; Jindal-Snape, 2010) and the ecological nature of culture in the UK (Holden, 2015).

One of the main criticisms of Bronfenbrenner's model is that it does not reflect the actuality of modern living and the socio-cultural context within which children grow up (Neal and Neal, 2013). Some would argue that the model presents too simplistic a view of the world, with the macro-system engulfing the exosystem with little

thought given to the interactions between these two levels or acknowledgement of the historical perspective or background of the ideologies present (Houston, 2002). As Darling (2007: 204) states “different environments will have different affordance and will be responded to in different ways by different individuals…one will find ecological niches in which distinct processes and outcomes will be observed”. The Darling quote draws attention to the individual existing within different environments, subject to different influences. Although Bronfenbrenner (1979:22) states that the setting consists of “a place where people can readily engage in face-to-face interaction”, current thought believes the model emphasises static location over dynamic interactions within locations and is therefore not representative of modern living. Rather than a set of nested circles therefore, a set of intersecting, overlapping circles is proposed, connected together by the social interactions that take place between inhabitants (Neal and Neal, 2013: 728). This model therefore accounts for the changeable way that human beings interact with each other, regardless of the relationships that are established. For example, a child and a parent may interact with each other in the same way whether they are in the home or in an art gallery, however they may also act differently with one another if other people are present.

Although it is not present in Neal and Neal’s model (2013), the macro-system is a key feature of Bronfenbrenner’s model. In Bronfenbrenner’s model the inclusion of the macro-system illustrates the increased awareness that an individual has in relation to their surroundings as the individual grows and develops (Bronfenbrenner, 1979). These issues are not clearly dealt with by Neal and Neal (2013) who justify their position, in relation to the exclusion of the macrosystem, by stating that these aspects of systems are recognised as social interactions and analysed within the existing model: they believe this is acceptable because not all macrosystemic interactions will have a direct influence on the individual. However, not all exosystemic interactions will have a direct influence either yet are included in their model. As the focus of this thesis concerns the visual arts and children’s relationships with this, it has to be determined that the concept of the visual arts is a construction that reflects the identity and culture within a group of people at any one time and

that this is determined by actions that take place in settings which are broader than those found within the microsystems and exosystems that link with the child.

Both original models lack the sense that experiences and interactions with different settings will change over time. Bronfenbrenner acknowledged this and revised his model to include the chronosystem (Bronfenbrenner, 2005); rather than an additional concentric circle, this is characteristically presented as a horizontal arrow placed over the model to demonstrate the passing of time. This is a limitation of two-dimensional models; if we begin to think in in three-dimensions the model can then demonstrate dynamism and also present the individual as an active participant. For example, the two-dimensional circles could be replaced with spheres which increase in size as the individual encounters an increasing range of experiences which are effectively banked over time and have an impact on the present and the future. Here there are parallels with Funds of Knowledge learning theory (Gonzalez, Moll and Amanti, 2005) which encourages educators to take into account the wealth of experiences that children and learners have outside of the traditional learning context in order to make learning within the classroom as relevant and as meaningful as possible. A three-dimensional model would merge the banking of experience over time with the experiences and interactions encountered in different systems. To some extent Neal and Neal's (2013) model seeks to address this issue by highlighting social interactions and the influence that a set of interactions within one system can have on the individual in their own microsystems but there is no indication of the extent of the impact on the individuals particularly in relation to their own sense of identity and acknowledgement of the role that they play within the world. In summary then, while the theories assist in the creation of a picture of the environments and people that children encounter in their daily lives, we are still unable to examine the impact of them on the child hence the need to consider alternative theories focused on experience.

2.2 Identity

Identity theory is complex, contradictory and ambiguous. The aim of this section is to discuss and define particular aspects of identity that are the focus for the thesis. Firstly it is necessary to define what is meant by self-identity however in order to do

this it is essential to discuss this in relation to the broader concept of identity and its constituent parts: self-identity, personal identity and social identity. This will be followed by a discussion concerning self-identity and narrative theory. Finally an examination of self-identity in relation to the structuralist notion of power from the perspective of Bourdieu's cultural capital theory will be presented.

2.2.1 Identity of the self

Identity theories generally fall under two categories: essentialist and anti-essentialist (Barker, 2003) or social constructivist (Lawler, 2014). The essentialist perspective views identity as a fixed entity, something which is part of a person's nature and independent of the external world. The social constructivist perspective takes an opposite view; believing in the interdependence of beings (Markus and Kitayama, 1991) in a social world, identity becomes something which is constructed in relation to the context that the individual is placed within. It is therefore subject to social and cultural norms that are present in a moment in time and indeed cannot exist without these elements (Barker, 2003). This means that identity is not fixed but fluid and it also opens up the possibility of multiple identities. The contrast between the two viewpoints leads to questions of power relations as an essentialist perspective supports an autonomous version of identity creation, whereas the social constructivist perspective would postulate that an individual has limited control over their identity as it is subject to the power and constraints of the social world within which it exists (Ball and Lai, 2006; Giddens, 1991). The social constructionist perspective however does not ignore the individual; power in identity leads to conformity and yet individuals are individuals and people resist conventional identity labels as a response to their perception of difference from others (Lawler, 2014). The perceptions of the identity-holder and how this is viewed by the external world become ever more important (Atkinson, 2003) and informs a person's notion of who they are and who they have set out to be. This also leads to theories regarding the performance of identity in a social world (Beech, 2011; Goffman, 1959). The interesting question therefore is to what extent can a person resist control and create their own identity and if this is possible, how much of the resistance is done consciously and unconsciously (Woodward, 2004)? From the perspective of children,

they are subject to the same social constraints and labels as adults, but these restrictions have the potential to have more power as they are continuously reinforced by the adults who care for them as they grow and mature. As Bennett (2011) outlines however the social conventions and labels linked to identity have less meaning for children and they are also more likely to be fluidly applied as children change and develop in time. For the purposes of the thesis, a social-constructionist view of identity is applied with a focus on how this manifest in children. In order to do this though, the different constituent parts of identity need to be defined and discussed.

In addition to the two perspectives outlined previously, identity takes a further turn into the complex as it consists not of one entity but three; social identity, personal identity, and self-identity. Social identity is defined as identity by membership of a group (Bennett, 2011); it is therefore linked to the external world and subject to defined categories of identity that have emerged from the social world. Conventional identity labels linked to ethnicity, gender and race would commonly fall under the social identity umbrella (Barker, 2003; Beech, 2011; Haslam, Jetten, Haslam, Pugliese and Tonks, 2011; Lawler, 2014; Rubaru, 2015). The thoughts and opinions of other people are key to this aspect of identity and as such can lead to negative associations such as stereotypes (Barker, 2003). Social identity is also therefore linked to the notion of Othering which emerged in the work of Spivak (Landry and MacLean, 1996; Spivak, 1985) and focuses on power over the subordinate and the emergence of intersectionality (Jensen, 2011). Personal identity is linked to our nature as a person and our "personality traits" (Bennett, 2011:353); it is based primarily on our direct relationships with people and their interactions (Haslam et al., 2011). An example of this would be to consider a person in relation to their ties to other members of their family. The final aspect of identity is self-identity and this is focused on the internal rather than the external. It is also the main focus of this thesis.

Self-identity is linked specifically to our thoughts and feelings about ourselves and how we see ourselves as a result. Giddens (1991) defines this as a *project*, one based on continuous reflexion on experience, filtered through our interactions with others and the environment. Essentially it is an internal, dialogic construction of the self

(Beech, 2011) drawn from how we view ourselves and how others view us (Barker, 2003). Giddens (1991) linked self-identity to social identity, by identifying social identity as the external version of the internal self thus individuals can create and present multiple identities to the external world based on their self-identity. He also considered the role that power played in identity creation and put forward the theory of structuration; the theory explained how people at a micro level live with the social structures of the macro, with one feeding into the other to create structure and security. Here similarities with the systems theories of Bronfenbrenner (1979) can be seen.

Giddens (1991) believed people place trust in everyday life and are disturbed when life does not conform to everyday expectations. The structures within the systems could be changed if people start to do things differently (Gauntlett, 2008). The self is therefore active rather than passive; it responds internally to the social context and also contributes to the social context, by reacting and interacting (Giddens, 1991). This could imply though that the self is disjointed and fractured in some way but the notion of a project provided by Giddens (1991) addresses this as it implies development over time and this is where narrative plays a key role. In order to make sense of themselves and the world they are present in, individuals create a narrative biography drawing on what has happened in the past and in the present, and their hopes for the future (Barker, 2003). The narrative biography adjusts to the experiences it encounters, and assimilates and accommodates through a process of reflexion, in order to create a narrative self-identity that makes sense to the individual. This means the individual is aware of what they are doing and why (Giddens, 1991). The role of narrative is that of sense-maker (Beech, 2011) and it is therefore key to a person's sense of wellbeing (Rubaru, 2015; Spencer, 2005; Warin, 2010).

2.2.2 Self-Identity and Narrative

The completion of a PhD is a personal undertaking and one which stems from an individual's interest in a particular topic. My interest in the topic of art education and identity in the primary classroom stems from not only my experiences as a teacher but also from all the experiences leading up to and continuing from that point. Bound

up with this is a sense of myself changing over time, adopting different characters or identities to suit different purposes, sequentially and concurrently. In a sense there is a belief that completion of the PhD will provide some insight into my own *art identity* story. When re-evaluating the theoretical stance of the PhD to ensure that children's voices were heard with minimum interference from adults, narrative identity theory and narrative inquiry, grounded in the work of Paul Ricoeur, provided an avenue worth pursuing further, mainly as I viewed my own identity project as a story worth exploring. This avenue also provided a link with Dewey's theory of experience over time. It provides a way of focusing in on the individual while acknowledging the different internal and external forces at play.

The premise behind narrative identity theory is that as human beings we continuously tell stories about ourselves drawing on the things we experience, the people we encounter and the actions of ourselves and others (Gauntlett, 2007; Lawler, 2014). Through the telling of these stories, we make sense of our world and create our identities at that moment in time; it is therefore a creative process heavily reliant on the interpretation by the subject in order for it to make sense to the outside world. This is a key point from the perspective of this research; narrative identity theory relies on the perception and interpretation of the individual rather than someone imposing their own philosophical viewpoints concerning identity theory on them (Gauntlett, 2007). In this case, it would allow the child to discuss their own identity and relationship with art on their own terms with the child and the researcher working together to ascertain meaning and significance. The focus here is upon identity from an individual perspective rather than identity drawn from identification with particular constructs and labels, a distinction that Ricoeur (1991b) makes between identity as selfhood and identity as sameness. Temporality again plays a role, as one's identity evolves over time, and it is through this that the notion of narrative is then applied providing the flow and connection from one experience to another in order to explain how we come to be who we are (Lawler, 2014). The narrative allows for self-interpretation which in itself requires self-knowledge, and all this is based on an hermeneutic understanding of symbols and signs (Ricoeur,

1991b); by some it could be viewed as a work of historical fiction but the value lies in what it means to the individual rather than to a researcher looking in.

Central to narrative identity theory are *plots* and what Ricoeur termed as *emplotment* (Ricoeur, 1991a). A plot consists of connecting a series of events into a sequential and coherent unit which has a point and meaning; emplotment is the term used to describe this creative action of bringing events together. History and tradition play a role however as we draw on narrative models to inform the story and assist in the sense-making process (sedimentation) though over time small changes or experiments may occur (innovation) which ensures that stories constantly evolve rather than remain static entities (Ricoeur, 1991b). In relation to our identities, it means that while we cannot create truly original identities and claim to be the authors of our story, we can narrate our stories, drawing on the stories of the social world surrounding us, making sense of them within the point of time. Therefore what it means to be a child now compared to what it meant to be a child a hundred years ago will have commonalities and differences (Lawler, 2014). In contrast to the developmental paradigm presented at the start of this section, Ricoeur (1991a: 27) states that "A life is not more than a biological phenomenon as long as it has not been interpreted. And in interpretation, fiction plays a mediating role"; as we interpret, we make sense of instances and experiences and then try to synthesise them with the result that we present a narrative fiction. If one chooses to adopt an interpretivist, ethnographical stance, it seems that narrative identity theory and narrative inquiry are worthy of serious consideration for the researcher. There is a precedent for its use within the world of schools with researchers using narrative inquiry as a way to explore teacher and pupil identities (Clandinin et al., 2006).

Critics of this theory would argue that narrative lends itself open to complete works of fiction which may be incomprehensible to the researchers (Lawler, 2014). In response to this it is worth noting that narrative identities are not created in isolation but rely on social interactions (Giddens, 1991) with reflexion playing a key part in how an individual makes sense of themselves in relation to others, using narrative to enable this (Beech, 2011).

From a psychological perspective, autobiographical memory also plays a role, through episodic and semantic self-knowledge (Bauer, 2012; Fivush, 2012; Haslam et al., 2011); although two different things, memory is significant to narrative identity in that the range and quality of the memories that are recalled provides an indication of the significance for the individual, fuelling the sense of self that a person may have (Bauer, 2012). Memory is only reliable with corroboration however (Conway, Loveday and Cole, 2016). When conducting research in this manner therefore it would be essential to involve not only participants but significant people in their lives, providing a suitable link back to the network arrangement in systems theory (Ricoeur, 1991b).

In relation to children then, stories on the whole play an important part in their lives from the minute that they are born (Engel, 2005). It is therefore a type of construction that is meaningful and relevant to the child, though it may present issues for the researcher in terms of interpretation as a child's sense of time and narrative convention may be idiosyncratic due to a limitation in experience (Bauer, 2012; Engel, 2005). Adopting a narrative inquiry approach however does allow the researcher to enter the story during a particular chapter, with the narrator being in control of presenting the story to date in terms of identity and their thoughts on visual art.

2.2.3 Identity, power and experience in the world of art

Throughout the theoretical discussion so far the emphasis has been placed on the individual and the experiences that they have in the world. The role of context and its inclusion in terms of exploring experience has been debated in Section 2.1 but the need to discuss and explore the social and cultural context has been reinforced rather than diminished through the discussion. An examination of the context however cannot take place without considering the role of power that is exerted across systems and this has so far been limited in the discussion. When we consider the world of art and design and the experiences that occur within it, then an examination of the force of power is necessary. For example, an individual's view of art will be contingent on how the concept of visual art is established within the macrosystem that an individual lives in. This means that it will be necessary to consider the

discourse produced by bodies and organisations such as governments, media and collectors of art who determine what is fashionable, collectable and classed as quality visual art (Fyfe, 2007; Perry, 2014) in addition to how the people within their microsystems think about art and discuss it (Atkinson, 2003; Bresler, 2007). Essentially art is a socially constructed representation of the world (Barker, 2003; Rolling, 2013), bound up in historical tradition and cultural identity and the notion of the self. For example, Western attitudes towards art are seen to dominate the art scene bound up with notions of the independent, self-actualising self (Walsh, 2002). Even the term *western* is problematic as it denotes an identity based on traditional historical imperialism; the impact of globalisation on the planet means that terms such as *western* are gradually being eroded despite the need by groups of people to use it as a distinguishing feature of their culture (Barker, 2003; Hall, 1992). In this thesis the term *minority-world* has therefore been used (Madrid Akpovo et al., 2018). People behave both consciously and unconsciously within the boundaries of the forces that are exerted over them; Bourdieu spent his career exploring this aspect of people's lives (McRobbie, 2005). Bourdieu's work on society was very much focused on the formation of social class and how unconscious thought reinforced class boundaries (Bourdieu, 1979). The notion of power here was viewed as oppressive, reductive and constraining on the individual (McRobbie, 2005). In particular Bourdieu explored class boundaries in relation to culture and it is that which is the focus of this section.

A key strength of his work is that he was keen to emphasise the role of empirical application of theory and so his texts consist of constant chop-change from theory to practice; his empirical work took place in a variety of environments and the consequence of this is that he covered both the world of education and of museums and galleries (Bourdieu, 1979; Bourdieu and Passeron, 1977). However he does not appear to have conducted research within the home setting, therefore his theories of society are based upon the world outside the domicile of everyday people; Bourdieu perhaps felt that the way people behaved outside the home reflected what happened in the home, that people project the way they lead their lives internally upon the way the lead their lives in the external world. This is an issue which will be

explored in this research however it is perhaps a weakness in his work in that Bourdieu did not conduct empirical work in the home environment to support his theories. The other key aspect of his work which should be acknowledged is the emphasis he placed upon reflection and reflexion, particularly from the perspective of the social researcher (Fyfe, 2007); he believed it was important that the researcher acknowledge their own position when analysing the lives of others in order to be as objective as possible. There are two aspects of Bourdieu's work which will be discussed and used to underpin the analysis of the literature and empirical data: the notion of *capital* linked to the concept of the macrosystem, and how this feeds into a notion of *practice* and *habitus* within microsystems.

Bourdieu (1986: 241) believed that every individual, over time, acquired *capital*, in material and immaterial form described as "accumulated labor" which could be converted, or made real, to provide them with substance, or credibility, in the society within which they lived. Acquiring capital is viewed as profitable and positive for the individual (Bourdieu, 1986; Hauberer, 2011); it has value. Bourdieu identifies three types of capital; economic, social and cultural. Economic is essentially a material form of capital, which can be acquired through the symbolic form of social capital. Both types feed in, or can assist in the accumulation of cultural capital, which is both symbolic, in the form of taste, manners and style, and material, in the form of educational qualifications for example (Merriman, 1989). Individuals have varying levels of each which are only of value if they are recognised by others. It is through this social recognition and construction of value and power that the notion of social class is created and also notions of what is and is not art is promoted.

In *Distinction* (1979) Bourdieu is seen to make an effort to draw his thoughts, ideas and terminology together, providing a sociological analysis of taste, aesthetics and class: he presents the commonly cited 'formula' " [(habitus) (capital)] + field = practice" (Bourdieu, 1979: 101), where capital is collected together with habitus, a term that has been used widely by philosophers and theorists across the centuries (Rawolle and Lingard, 2013). Bourdieu (1977: 72) defines this as "systems of durable, transposed dispositions…principles of the generation and structuring of practices and representations which can be objectively "regulated" and "regular" without in any

way being the product of obedience to rules…" He believed that we unconsciously govern ourselves by living within the constraints of a particular group, culture or society: we instinctively live our daily lives abiding by unacknowledged boundaries placed on us through the social interactions we have with each other (McRobbie, 2005). He linked this with the notion of *field,* where *field* represents the different social, non-physical, environment that an individual partakes in. In terms of education today, we can view this as the philosophical and theoretical boundaries which influence the physical happenings on the ground. Similarly, the current tastes, thoughts and fashions of the art world represent the field that visual arts education in primary schools works within. The different fields provide structure and sense to everyday living as well as being connected to one another and playing against each other (Fyfe, 2007). For example the field of politics or economics can be seen to have direct influence on the fields of art or education. Bourdieu's fields begin to explore the macrosystems of Bronfenbrenner's systems theory, however rather than one macrosystem influencing the interactions between individuals within the various sub-systems, there is a play between a variety of fields within a macrosystem that then exert influence. A layer of power dynamics is produced.

These three elements, habitus, capital and field, combined together produce *practice*, where the individual reveals itself, and its acquired levels of capital, through discourse, thought and activity; Bourdieu's attempt to combine them into a mathematical formula is arbitrary, the feeling being that this was done to assuage critics of the lack of definition of the terms and their connections with one another (Warde, 2004). However, Bourdieu and Passeron (1977) believed that groups of people exerted concealed power over other groups, and on themselves, by producing and submitting to symbolic and cultural strictures, thereby creating a sense of order in society. The fluid, socially-constructed, definitions of capital provided unconscious self-regulatory structures that individuals live within. The result is that Bourdieu did not believe that radical social change was possible (McRobbie, 2005).

What does this mean in reality though for the child? From a child's perspective it would seem that the family that you are born into would determine your cultural

status, one which you would be unable to escape from. Certainly the life of the child would be governed by the way its parents live their lives: it would develop a mental habit or dispositions which would be appropriate for the world that they live in (Fyfe, 2007). They would however also come into contact with other adults: to what extent would this influence their habitus? For example, according to Bourdieu and Passeron (1977), a school or an art museum, would be classed as sites of symbolic violence, places where meaning is imposed on others and made legitimate, through concealed power. This means that definitions concerning the visual arts, the quality and legitimacy of one art object compared to another, are projected through the curation of art exhibitions or the choices of art works used as examples in the primary art classroom, as determined by the adults who inhabit these places (Fyfe, 2007). These arbitrary meanings are thereby projected onto the child. This then feeds into the habitus of the child and reveals itself through practice; as the child becomes the adult, they impose their views on their own children and the cycle continues. However this might be acceptable, if the messages received by the child from home, school and art museum are the same. How does a child reconcile contrasting messages, say from a home with a majority-world cultural background, but living in a minority-world country (Atkinson, 2003)? In addition to this as children become adults, some make a very conscious decision not to follow in the path set by their own parents, for a variety of reasons. In relation to cultural capital, what does an adult do with the capital they have acquired, if they choose to resist cultural experience and likewise how do they acquire cultural capital if it has not been possible to acquire it through the family?

Bourdieu's work was written at a time when the effects of globalisation and rapid technological advances were still to be felt. The world is becoming increasingly multicultural, diverse and complex, and class divisions are no longer simple categories based upon money. In response to this the social construct of art will necessarily change too (Joseph and Southcott, 2006). Having acknowledged that, however, there is a sense that certain groups of people in countries such as the UK still exert dominance over others, and this can be seen in the make-up of the people who inhabit parliament, government bodies and the art world (Hewison, 2014).

Bourdieu believed that in order to access particular works of art, one needed specialist knowledge which was obtained through education, a way of breaking through barriers put in place (McRobbie, 2005).

In terms of identity theory, Bourdieu's work goes some way to supporting understanding how social identities are created as part of a person's self-identity (Snow and Anderson, 1987). An important element of a social identity is the capital that is ascribed to it by people at any one point in time (Bourdieu, 1986). It is this capital which creates distinctions between social identities and social groups (Bennett, 2011); it is this capital which can limit the opportunities for some and not of others. According to Bourdieu (1986) cultural capital in particular is transmitted through discreet hereditary forms which means that children inherit it from their parents, however because it is discreet and often invisible, means of regulating through external controls are limited with the result that it is a particular strong form of capital in terms of influence and power over identity. For a child, the accumulation of cultural capital is therefore very much dictated by their parents and their home environment both in terms of resources made available to the child and also in terms of how these resources are accessed. For Bourdieu (1986) this meant that a child who belongs to a family where money is not an issue, tends to have more opportunities to explore and accumulate cultural capital, with the support of adults, whereas a child who lives in a family where money is an issue may not receive the same level of support as adult attentions may be focused elsewhere and there may not be the same level of resources with which to access cultural capital. Whether Bourdieu's theories are still relevant today is an issue which will be explored further in the research, however the basic premise that the more money one has the easier it is to access a cultural world would seem to resonate today in the UK. Of course the measure of quality of that cultural world may now be different from Bourdieu's notion as clear cut class distinctions appear to blur in the face of recent political and economic events (Hewison, 2014).

2.3 Conclusion

In order to explore the experiences of children in relation to visual art as fully as possible, one needs to be aware of approaching the issue through an adult lens and

also a child lens. The adult lens, using the work of Bronfenbrenner and Bourdieu, provides a mechanism with which to analyse the literature written by adults and also the perspective of adult participants in the research. At the centre of the research however is the child, and while, as an adult researcher, it would be impossible to eradicate the adult influence entirely, it is possible to adopt a theoretical perspective using the notion of Dewey's theory of experience, narrative identity theory and narrative inquiry approaches, stemming from the work of Ricoeur, in order to encourage the voices of children to emerge authentically in relation to the complex issues explored in this research. The child lens is also a useful perspective from which to analyse the literature already written, particularly in respect to empirical studies which have presented and represented the voices of children. Finally, the narrative inquiry approach requires me, the researcher, to reflect on my own art identity and the influence that this has on the research that I am conducting.

POET Reflection

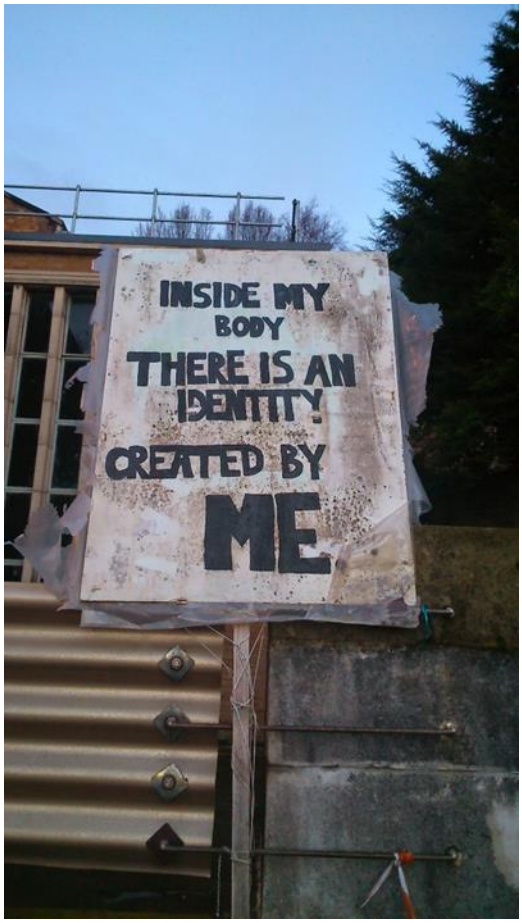


Image 2: Inside my Body (2014)

Highlighted through the literature review is the bias on behalf of the researchers and authors towards visual art and the need to highlight the positive impact that the arts can have. I have an educational background entrenched in minority-world country values. I have realised that I set out to find a way to encourage more people to access this world rather than to find a way to access visual art on their own terms. In this sense, I am reflecting the cultural demarcations that Bourdieu (1979) draws attention to. However in today's world cultural capital is not so easily defined and has significantly broadened in definition reflecting the wider access that people have to resources and digital technology (Savage, 2015). The classification of culture can also be viewed as a controlling mechanism, a way of making people feel they need to aspire to something and putting them in their place if they appear to not understand or are not interested. From my perspective this means I have to be aware of not imposing my beliefs regarding culture and visual art on my participants, and this is

particularly important when designing the research and gathering data. Adopting the *bricolage* and reflecting throughout the PhD is one step towards minimising this.

In addition to this, I believe that adults need to reflect on the role of power that is exerted over children and acknowledge that children are experts of their world. Adults should make a concerted effort to engage with children fully, to listen to them, to engage in dialogue with them and to learn from them as much as possible, and to use their informed opinions to make positive changes in today's world. Ultimately I believe that we are each experts of our own worlds at any given moment in time, whether we are children or adults. This value has guided me when reading the literature and it is at the heart of the research design and data gathering process; the aim is to gain increased knowledge of the world of primary school children in Scotland today, their relationships with visual art and their experiences of the world both in and out of school. Research has to involve dialogue with participants, it has to reflect the world as they see it, and I therefore have to be flexible and prepared for organised disorder.

Chapter 3: Review of the Literature

This chapter consists of a review of literature exploring the role and prominence of the visual arts in the everyday lives of children both in primary school and in the environs that they inhabit outside of school. This will be followed by a broader examination of how children identify with art set against social and cultural policy. Prior to these discussions the literature review methodology will be outlined and justified. As the voices of children are paramount, an attempt has been made in Section 3.2 and 3.3 to contrast the voices of children from research with the voices emerging from the adult world.

3.1 Literature review methodology

A systematic approach to conducting a literature review was adopted and conducted in phases (Booth, Papioannou and Sutton, 2012). The benefit of this approach is that the review is planned in detail before the search is conducted in order to ensure that all possible texts are found, included and analysed (Bearman, Smith, Carbone, Slade, Baik, Hughes-Waerrington and Neumann, 2012).

The first step was to define the scope of the review using a set of inclusion/exclusion criteria based upon three key aspects of the research question (Table 1): art education; microsystems inhabited by the child; identity. All identified texts were written in English and published from 2005 onwards. This part of the review was designed to build on the systematic review conducted by Mason, Gearon and Valkanova (2006) which examined the timeframe 1980-2004.

In this review, the term *art* was used to mean *visual art*, and the term *art education* was used to encompass the teaching and learning of practical activities connected to fine art, applied arts and crafts, art and design, and contemporary fine art in addition to art history, art criticism and aesthetics. The categories of music, drama, and dance were excluded. In terms of practical activities, those commonly experienced in the primary classroom, following traditional, minority-world notions of fine art and applied arts and crafts were included; for example, drawing, painting, sculpture, printmaking, photography, textiles, paper craft, pottery. Contemporary fine art was also included in the scope of the review. An increasing range of diverse media tends

to be embraced by contemporary artists and craftspeople and for this reason were included in the review; examples include time-based art using film, video and computer art, live art, installation art and mixed media.

The review focused on children aged between 4 – 11 in primary schools and examined national and international papers to ensure that the breadth of the scope of the review includes studies and texts from across the globe. The age parameters were determined by global compulsory school ages; the lowest is 4 years in Ireland and by 11 most children will have moved on to secondary school education.

Children can develop their relationship with art through a variety of environments. For the purposes of this phase of the review, microsystems that were considered most likely visual art learning environments were included; school, the home, and community-based venues (i.e. museums, galleries, or other venues where the displaying of art plays a prominent role). Studies which have taken place in educational settings which solely meet the needs of children with ASN (i.e. Special Education schools and Enhanced Provision Units) were excluded as the identity of these children has already been determined to some extent resulting in the child being placed in a specialised learning environment that may have undue influence over the relationship, particularly if art is used in a therapeutic manner.

In this thesis the meaning of *identity* is focused on self-identity rather than on labels associated with personal or social identity. *Self-identity* was first considered as a research term however an initial search produced a minimal number of papers. To gain a picture of how identity is discussed in relation to art education and children it was necessary to use the broader term *identity* instead. This means that the papers gathered dealt with several different aspects in relation to identity. In the full-scale text review, they were then filtered down by excluding any papers which focused on the singular cause-and-effect relationship exerted by art education on cultural or social identity, and included any papers which discussed a reciprocal relationship between art education and self-identity.

Table 1: Inclusion/Exclusion Criteria

Research Themes	**Art education - past and present**	**Learning Environments (school, home, local community)**	**Identity**
Key sources (e.g., policy, research, theoretical)	Both **discursive** and **empirical** texts have been considered. This includes **research reports, books, articles, conference papers, dissertations** and **theses.** In addition **policy documents and curricula** pertaining to primary/elementary school were included. **Reviews of books, magazines, research or journals; instructional materials, bibliographies** and **visual resources for teaching, incomplete research studies** were not included.	Both **discursive** and **empirical** texts have been considered. This includes **research reports, books, articles, conference papers, dissertations** and **theses.** In addition **policy documents and curricula** pertaining to primary/elementary school were included. **Reviews of books, magazines, research or journals; instructional materials, bibliographies** and **visual resources for teaching, incomplete research studies** were not included.	Both **discursive** and **empirical** texts were considered. This included **research reports, books, articles, conference papers, dissertations** and **theses.** **Reviews of books, magazines, research or journals; instructional materials, bibliographies** and **visual resources for teaching, incomplete research studies** were not included.
Inclusion/ exclusion criteria	The term 'art' is understood to be activities and practice which fall under the auspices of **visual art**. Particular attention was given to the art curriculum applied at primary school age, and the activities most commonly associated with the teaching of art at this level. This included the categories of **fine art**, **applied arts and crafts**, and **art and design** in addition to **art history**, **art criticism** and **aesthetics**. **Contemporary fine art** was also included. The expressive arts categories of **drama**, **dance**, and **music** were not included. Other curriculum areas were not included.	The review focused on **learners aged 4 to 11.** International texts were included in this review. The learning environments examined were primarily be associated with the Microsystem level of Bronfenbrenner's Ecological theory. These included **school, the home and community-based venues** (i.e. museums, galleries or other venues where the displaying of art plays a prominent role). Studies which focused **solely on learners in the early year (0-3 years)** or on **learners aged 12 -16** were not included. Studies which have taken place in educational settings which solely meet the needs of children with ASN (i.e. **Special Education schools and Enhanced Provision Units**) were excluded. Studies which focus on **art therapy** were excluded.	Papers which focus on the role of art education as a facilitator of identity creation and papers which examine identity in relation to the pedagogy of art education were examined. Papers which focus on children's voices on art education were included. Papers which used art to express children's voices were excluded.
Search methodology	Electronic databases were searched using a combination of terms Grey literature and unpublished literature were then searched. Bibliographic and reference lists of texts were also checked. **Empirical texts** are in **English** and published from **2005 onwards**. **Discursive/theoretical texts** are in **English** and published from **2005 onwards**.		

Table 2: Key Search Terms

Code	Search Terms
KS1	"art education" and "primary"
KS2	"art education" and "primary school"
KS3	"art education" and "elementary school"
KS4	"art education" and "junior school"
KS5	"art education" and "first school"
KS6	"art education" and "infant school"
KS7	"art education" and "home" and "child*" and "identity"
KS8	"art education" and "local community" and "child*" and "identity"
KS9	"visual art*" and "primary school" and " and "child" and "identity"
KS10	"visual art*" and "primary school" and "identity"
KS11	"visual art*" and "elementary school" and "identity"
KS12	"visual art*" and "junior school" and "identity"
KS13	"visual art*" and "first school" and "identity"
KS14	"visual art*" and "infant school" and "identity"
KS15	"visual art*" and "home" and "child*" and "identity"
KS16	"visual art*" and "local community" and "child*" and "identity"
KS17	"art and design" and "primary school" and "identity"
KS18	"art and design" and "elementary school" and "identity"
KS19	"art and design" and "junior school" and "identity"
KS20	"art and design" and "first school" and "identity"
KS21	"art and design" and "infant school" and "identity"
KS22	"art and design" and "home" and "child*" and "identity"
KS23	"art and design" and "local community" and "child*" and "identity"
KS24	"art*" and "child*" and "voice*"
KS25	"art education" and 'child*" and "voice*"
KS26	"visual art*" and "child*" and "voice*"

Table 3: List of Databases

Databases Searched	
Art Bibliographies Modern (ABM)	ERIC
Art Full Text (AFT)	SCOPUS
ASSIA	World of Science
British Education Index (BEI)	

Seven databases were searched using 26 different key term searches (Tables 2 and 3): ASSIA, BEI, ERIC, SCOPUS and World of Science were selected as key social science databases which cover education, ABM and AFT were also searched as these databases focus on historical and contemporary art and design topics. A log sheet was compiled for each search undertaken and filed according to the search term code (see Appendix 1 for an example). An electronic reference database library was set up using Endnote with details of each text identified given a separate record; notes were made as the search progressed including details of reasons for exclusion and dates.

Applying the exclusion/inclusion criteria, the initial title search highlighted 492 texts from 2005 to 2018. Two further review stages were then completed (See Figure 1). A bibliographic database, Endnote, was used to compile reference information. It has the capability to rate texts according to a five-star rating system; this was applied to the texts with five stars being deemed 'Very Useful – return to for more detailed analysis' to one star as 'Not relevant'. A total of 80 papers were highlighted for in-depth analysis.

These papers were categorised and 31 papers were identified as including the voices of children (Appendix 2 and Figure 2). The discussion in Sections 3.3 and 3.4 focuses on these papers with context provided by the additional 49 papers highlighted for analysis.

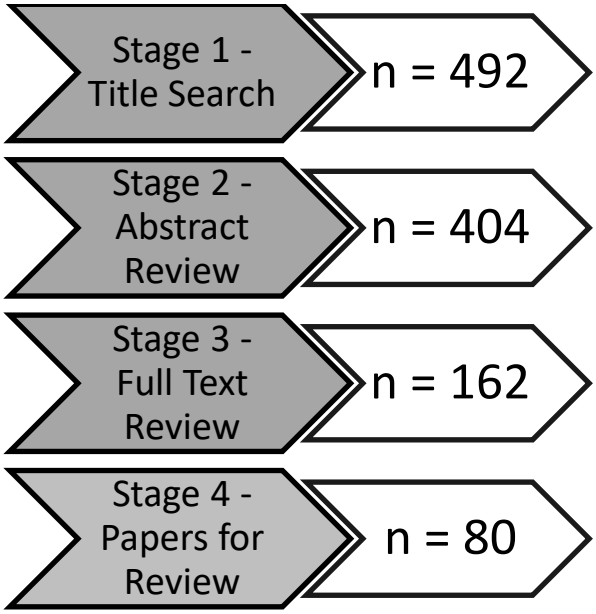


Figure 1: Stages of Literature Search

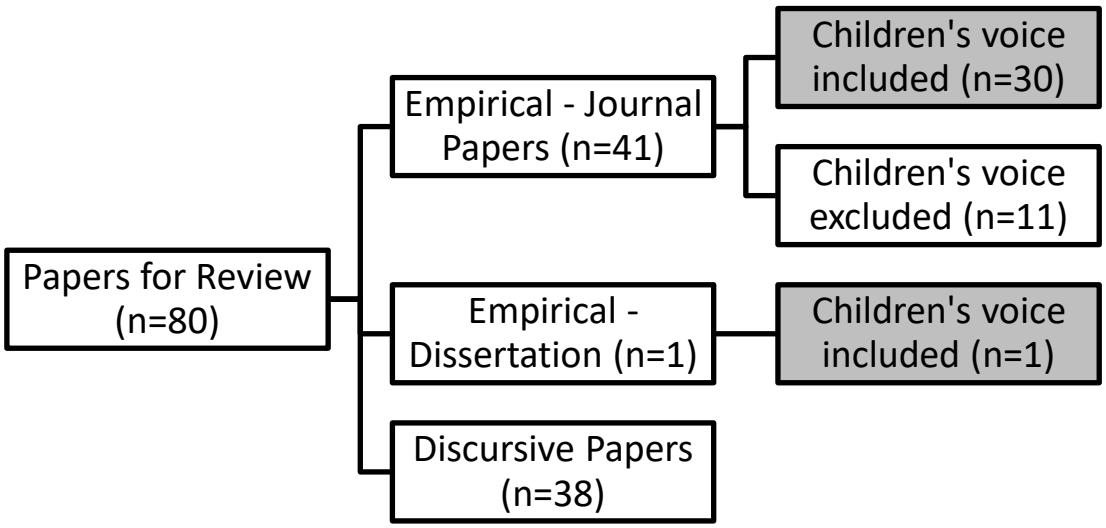


Figure 2: Map of Literature

Analysis began with the 31 papers identified as including the voices of children. It focused on how children expressed their thoughts in relation to the two areas of experience and identity in the visual arts. Initially two themes emerged connected to experience: how children defined art, and how they defined art in relation to place. It was then possible to subdivide the latter by location of home, school and the surrounding local environment. In relation to identity, a theme emerged focused on children's thoughts on being an artist. However, the papers were limited in terms of providing a context to this theme. It was therefore necessary to analyse the additional 49 papers, in relation to visual art, identity and power, and include them in the literature review.

3.2 The voices in the research

Table 4: Summary of papers including voices of children

Year	Author	Country	Focus of VA experiences	Participants	Age of children	Approach
2005	Savva & Trimis	Cyprus	Art Museum	32 children	5-6	QLT
2005	Watts	England	School	316 children	7-11	QLT
2006	Eckhoff & Guberman	USA	Summer Programme	3 children	7-8	QLT
2006	Kuster	USA	School	Children (3 5th Grade classes)	10-11	QLT
2006	Pavlou	Cyprus	School	16 children	11-12	QLT
2006	Rose, Jolley & Burkitt	England	School Home	270 children 246 parents 44 teachers	5-14	QNT
2007	Bhroin	Ireland	School	21 children	4-5	QLT
2007	Crum	USA	School Home	Stage 1 – 250 children Stage 2 – 8 children/5 families	7-11	MM
2007	Szechter & Liben	USA	School Home	40 children and parents	7-13	MM
2007	Toren	Israel	School	Undefined: Child Parent Teacher	5-6	QLT
2008	Gibson	Australia	School	130 children	5-12	QNT
2009	Debenedetti et al	France	Pompidou Centre	Undefined: Child Parent	5-11	MM
2010	Haanstra	Netherlands	Home	52 children 8 teachers	10-14	QLT

2011	Binder & Kotsopoulos	Canada	School	12 children	5-6	QLT
2011	Greenwood	New Zealand	School	16 children	10-12	QLT
2011	Melnick et al	USA	School	Undefined: Child Parent Teacher	Undefined	QNT
2011	Rusanen et al	Europe	School	Undefined: Child Parent Teacher	3-5	Summary of projects
2012	Antoniou & Hickman	Cyprus	School	7 children	11	QLT
2012	Barrett, Everett and Smigiel	Australia	School	140 children	5-8	QLT
2013	Lemon	Australia	Art Museum	29 children	8-12	QLT
2013	Shaban & Al-Awidi	UAE	School	25 children	4-5	QLT
2014	Hallam, Hewitt and Buxton	England	School	24 children	5-16	QLT
2014	Kisida et al	USA	Art Museum	10,912 children from 123 schools	Not stated	QNT
2014	Richards	Australia	School Home	4 children	4-5	QLT
2015	Lekue	France	School	397 children (156 aged 10-12)	10-17	QNT
2015	Oguz	Turkey	School	60 children	10-11	QLT
2016	Mansour et al	Australia	School Home Local Community	1172 children	Not stated (Primary and Secondary age)	QNT
2017	Ferm Almqvist and Christopher sen	Norway Sweden	School	9 children 5 teachers 2 principals	10-11	QLT
2017	Roth	USA	School	Undefined: Children	9-10	QLT
2017	Tan and Gibson	Australia	School Home Local Community	4 children	5-6	QLT
2018	Kim	USA	School	1 child	5	QLT

The 31 texts (Table 4) were selected because an attempt was made to speak to children and present their words in the research. While it can be assumed from this that the researchers valued their input and their words it was noticeable that during the last ten years the rhetoric surrounding children's rights and voices has become more prominent, with no clear acknowledgement of this at the start of the search period, but a full range of relevant terms being used towards the end of the search period. This does not mean that the researchers conducting research ten years ago were not aware of these issue however the conscious use of language associated with children's rights and participation in the later years would indicate that this has become a more visible issue from 2011 onwards (Barrett, Everett and Smigiel, 2012; Ferm Almqvist and Christophersen, 2017; Greenwood, 2011; Hallam, Hewitt and Buxton, 2014; Lemon, 2013; Tan and Gibson, 2017). Interestingly though, despite a concern by these researchers to capture children's voices, only one paper identified stated that an attempt was made to involve children in the research process (Barrett et al., 2012: 187) who state that a key aim of the project was 'to position children at the centre of the investigation, as knowledgeable informants in respect to the phenomenon under investigation' and describes the methods used as 'participatory'; to an extent the methods employed could be said to *capture* the voices of the participants however they appeared to be pre-determined by the researchers. It would seem that the research was conducted with the children but the children were not co-researchers (Greig et al., 2007).

Table 5: Papers by Country of Origin

Country	**No. of Papers**	**References**
Australia	6	Gibson, 2008; Barret, 2012; Lemon, 2013; Richards, 2013; Mansour, 2016; Tan and Gibson, 2017
Canada	1	Binder and Kostopoulous, 2011
Cyprus	3	Savva and Trimis, 2005; Pavlou, 2006; Antoniou and Hickman, 2012;
England	3	Watts, 2005; Rose et al, 2006; Hallam et al, 2014
Finland, Italy, Portugal, Spain and Sweden	1	Rusanen et al, 2011
France	2	Debenedetti, 2009; Lekue, 2015
Ireland	1	Bhroin, 2007
Israel	1	Toren, 2007
Netherlands	1	Haanstra, 2010
New Zealand	1	Greenwood, 2011
Norway/Sweden	1	Almqvist and Chistophersen, 2017
Turkey	1	Oguz, 2015
UAE	1	Shaban & Al-Awidi, 2013
USA	8	Eckhoff & Guberman, 2006; Kuster, 2006, Crum, 2007; Szechter & Liben, 2007; Melnick et al, 2011; Kisida et al, 2014; Roth, 2017, Kim, 2018
	31	

Table 5 consists of a summary of papers by Country of Origin and demonstrates that the majority of papers originate from minority-world countries, particularly the USA and Australia; the term *minority-world* countries is used here as opposed to *majority-world* countries which replaces terms such as *developing* or *third-world* (Madrid Akpovo et al., 2018). A conclusion can therefore be drawn that the visual art experiences, and voices, of children from majority-world countries are not represented in the literature. Of the minority-world papers, only three originate from the UK and neither Scotland or Wales are represented: the last paper to be issued from the UK was in 2014. A gap in terms of the voices of children from the UK,

particularly from Scotland, has therefore been highlighted in this overview. It also highlights however that this is a significant under-researched area in parts of the world other than Australia or the USA.

Table 6: Summary of Location of Studies

Location of Study	**No. of Papers**	**References**
Art Museum	4	Savva & Trimis, 2005; Debenedetti et al, 2009; Lemon, 2013; Kisida et al, 2014
School	22	Watts, 2005; Kuster, 2006; Pavlou, 2006; Bhroin, 2007; Toren, 2007; Gibson, 2008; Haanstra, 2010; Binder and Kostopoulos, 2011; Greenwood, 2011; Melnick et al, 2011; Rusanen et al, 2011; Antoniou & Hickman, 2012; Barrett et al, 2012; Shaban et al, 2013; Hallam et al, 2014; Lekue, 2015; Oguz, 2015; Mansour et al, 2016; Almqvist et al, 2017; Roth, 2017; Tan and Gibson, 2017; Kim, 2018
Home	0	
Home/School	4	Rose et al, 2006; Crum, 2007; Szechter and Liben, 2007; Richards, 2014
Summer Arts Programme	1	Eckhoff and Guberman, 2006
	31	

Table 6 summaries the location of the studies as this is a factor that could influence the thoughts and words of the participants. The table shows that most of the papers were conducted in schools with only four focused on home and school. In terms of visual art experiences in the local community four were conducted in an art museum, and one from a summer arts programme. The influence of a school context needs to be highlighted as it may have had an influence on the content of the answers that the children provided particularly in relation to questions pertaining directly to the experiences that children had in school. It could also influence children in terms of how they value art in their lives. Although some children did acknowledge negative experiences in the classroom (Pavlou, 2006), overall they indicated that experiences were positive, particularly in relation to the support and feedback received from

teachers (Greenwood, 2011; Hallam et al., 2014). The influence of the school environment may have contributed to answers from the children which did not necessarily reflect their true feelings. Schools provide a relatively easy way for researchers to reach children and invite them to participate and so this may be the reason for such a significant number of studies originating from this location. At no point in these studies were children asked to explain or explore factors that would have influenced their answers, so it is impossible to determine the influence of school activities on a child's notion of what art is. The concentration of school studies does provide evidence for the need to increase the number of studies in home and local community locations or in locations that could be considered neutral.

The final point to consider is how the methodology for the papers influenced the responses of the children. This will be discussed in further depth through specific papers in sections 3.3 and 3.4 however it is worth highlighting in this section also. It became an issue in relation to the way questions for the children were constructed as there were questions which were framed with a positive bias towards art which could reflect the personal positive bias towards the visual arts from the researcher.

3.3 Visual Art Experience for Children in the Contemporary World

This section focuses on the words of children and how they describe and define the visual art experiences that occur in their everyday lives as opposed to how children have responded to art intervention projects that they may have participated in. A discussion regarding how children define art will first take place and this will then be followed by an examination of everyday art experiences that occur in school, in the local community and at home.

3.3.1 What is art?

The purpose of this section is to present the thoughts and opinions of children with regards to how they define the term *art*. Only Gibson (2008) directly asked child participants the question 'What is art?'; the question was directed to 103 participants from Early Stage 1 (5 years old) to Stage 3 (12 years old) in a school in Australia. The most common response across all stages was 'painting and/or drawing' however the responses became more diverse as the age of the child increased with older children

focusing more on the intrinsic value of art. Gibson (2008) concludes that children apply a set of wide-ranging definitions which are narrow in the younger years but become more diverse and thoughtful as children age. There is no explanation however as to why this occurs or what influences children in their responses as they increase with age. Also it cannot be assumed that this conclusion could be applied to all children, as each will have had varying degrees of experiences from which to draw on that could influence their responses. Barrett et al. (2012) came to a similar conclusion following a survey that was also conducted in Australia exploring children's perceptions, aged between 5 and 8 years, of the meaning and value of the expressive arts and the role that they play in their lives; the focus of the survey meant that art was included along with music, drama and dance. They discovered that while children's definitions of the term *the arts* varied widely, terms relating to the visual arts dominated descriptions; they acknowledge that this is perhaps an indicator of the emphasis placed on the visual arts in schools in comparison with the other expressive arts. The children also emphasised the active nature of the arts process rather than the seemingly passive side of the expressive arts such as viewing art, perhaps a further indicator of the emphasis placed on art making in schools and at home.

Rather than ask children to define art, Watts (2005) conducted a study with over 300 participants focused on the attitudes to making art in school, exploring the value of the subject to the children. The study focused on Key Stage 2 (aged 7-11) pupils and one of the questions they were asked was 'How is art important?' A wide range of answers was provided however the older participants focused more on communication while younger participants felt personal development was key. Watts (2005) draws the conclusion from the range of responses that essentially the value of making art in the lives of children is that it is an enjoyable activity; the evidence in the paper to support this conclusion is however limited. None of these papers explore how the children arrived at their answers; the answers themselves are perhaps unsurprising but it is not clear the extent to which a school environment or a home environment has influenced them.

Linked to enjoyment is appeal and in the papers this appeared to be connected to familiarity for children across a range of art experiences, making or viewing. The role of the familiar is important as it provides grounding for the children, something concrete upon which to base understanding. Both Savva and Trimis (2005) and Szechter and Liben (2007) found that when discussing preferences for works of art children had a tendency to be drawn towards subject matters that were familiar to them. It was this rather than artistic concepts such as mood or style that appealed suggesting a need to make sense of what is in front of them by making links to their own world. Having said that though scale, texture and colour were all also reasons for selection preferences of works of art, though one could argue that these are again more tangible, aesthetic reasons which are easily made sense of when compared to thinking about mood or style, which both require an ability to empathise with other people, or at least be able to imagine what other people are trying to express.

One would presume therefore that children would be drawn to works of art considered to be conventional as a result, however this appears not to be the case with children having a tendency to be drawn towards large-scale, 3D works rather than works considered to be traditional or classical in convention such as 2D paintings (Debenedetti, Caro and Krebs, 2009; Savva and Trimis, 2005). Pavlou (2006) also highlighted the attraction of art activities that were novel, unusual, complex and challenging for children. It would seem that the more playful and interactive the work of the art the better. The familiarity of these works derives from the level of interactivity which children draw on from their relationship with technology, where animation, sound and colour figure predominantly (Debenedetti et al., 2009). A conundrum is presented here between the need for familiarity and fascination with the novel that children demonstrate; what is not evident in the papers is the extent to which the levels of cultural capital that the children have influences their reactions and responses. For example, does the level of cultural capital that a child possesses restrict or encourage an open-mind to the novel and the complex when engaging in art activities? Although cultural capital is linked closely to social status (Bourdieu, 1986) could it be that it restricts and fixes opinions in a way that discourages the pursuit of an enquiring and open mind?

Familiarity with art is also derived from the prior experiences that children have. Savva and Trimis (2005) acknowledge this as they explored children's responses to a contemporary art exhibition. They considered the viewing experience for the young child, 32 participants aged between 5-6, in an art museum from beginning to end by conducting their work in three phases and on site: Phase 1 involved gathering children's first impressions during their tour or the museum; Phase 2 gathered responses and preferences during the visit; Phase 3 took place in the classroom after the visit and involved responding to what they had seen by making art. 28 of the 32 participants had never visited an art museum before which presents an issue in terms of the extent to which the reactions of the children were influenced by the novelty of the experience. Savva and Trimis (2005) acknowledge this by focusing their second research question on whether it makes a difference to the views of the children if they have had previous experience however the limited number of participants makes generalisability difficult to ascertain; they conclude that on the whole children responded no differently and highlight that two of the children with previous experience did not want to talk at all about what they were viewing. Although not explored in the paper, it would be useful to consider what the nature of the previous experience had consisted of. It would also be interesting to explore how children think people are supposed to behave in art galleries or museums and who or what had influenced their thinking. The authors also highlight that further research concerning the role of families in artistic understanding would be beneficial and this will be explored further in Section 3.3.2.

Another aspect of appeal and enjoyment of art emerged in research which focused on the influence of popular culture (Antoniou and Hickman, 2012; Eckhoff and Guberman, 2006). Eckhoff and Guberman (2006) interviewed 23 children though only three children aged 7-8 years were selected for the paper. The participants were drawn from a summer enrichment camp in America. The influence of popular culture on the children when discussing art image reproductions became apparent with children referring to cartoons and books that were derived from the same images. The children made connections to the works of art through their knowledge and preferences for culture separate to the visual art world. This also emerged in the

work of Antoniou and Hickman (2012). Again case studies are presented of three children aged eleven years. One of these case studies, a boy, demonstrates the influence of cartoons and street art on his own work and sense of self. The impact of technology on aesthetic understanding and experiences of visual art is not explored in the literature and this is a gap which is worth exploring in further depth. Primarily there needs to be consideration as to whether technology, popular media and culture can be considered simply as an influence that pervades the various systems or actually whether it has the dynamics of a system that would allow it to be considered a microsystem in its own right with people inhabiting it and networking within it, drawing upon it as part of their lives and living by the rules that it exerts; there seems to be little option but to become part of that virtual world as we all have online identities, with exclusion leading to an opting out of life in general. These points were not the focus of the literature review however the influence of technology and the media on a child's relationship with the visual arts is worthy of further consideration as part of the PhD.

However of more pressing concern are the immediate physical environments inhabited by children and the visual art experiences that occur within them. Tan and Gibson (2017) used the Mosaic approach (Clark and Moss, 2011) with four children aged 5-6 years, living in Australia, to explore their voices and attitudes towards art drawing on experiences at home and in school. Purposeful sampling was used and focused on cultural backgrounds, academic abilities, and interest in the arts though it is not clear who determined the criteria. It emerged that art-making was an important social experience for these children, linked to both their friends and their family, drawing attention to the mixed experiences that the children had at home. The small-scale, qualitative nature of this study provided an insight into the lives of pupils, creating a fuller picture of the individual as a result. The methodological approach is also a limitation though in terms of the number of participants and the focus of the research on one age group. There is therefore scope for further studies of this nature, exploring art experiences in and out of school rather than in one location, to take place with different age groups in different locations and it would seem that this is beginning to happen (Mansour, Martin, Anderson, Gibson, Liem and

Sudmalis, 2016; Tan and Gibson, 2017). It is important to note however that the issues of place in relation to visual art experiences has arisen in research prior to this and so the following section will examine the issue further, focused on home, school and the local community from the child's perspective, examining the form of the experiences and the child's perception of these experiences.

3.3.2 Art and the Home

Home is the central point of a child's everyday life (Kyronlampi-Kylmnanen and Maatta, 2012); in fact, it could be considered the central point of any individual's life regardless of age. This environment will be examined by first discussing child art practice in the home compared to school, followed by the influence that home has on work created in school. The role of the parent and the caregiver will then be discussed followed by the influence that this has on the selection of participants for research projects focused on children and art.

In the book 'The Arts in Children's Lives: Context, Culture and Curriculum' Hamblen (2002) identifies three learning settings where child art occurs: professional art in galleries, museums and other organisations; school art where formal school instruction occurs; and local art, where art is experienced as part of everyday life. She believes that transfer between settings can be limited as each setting has a clearly defined set of rules and strategies on how art is created and appreciated. There is no mention of home art. The papers for this review however identify it as an important setting for child art with the key reason given that art in the home tends to be self-initiated by the child (Crum, 2007; Haanstra, 2010; Rose, Jolley and Burkitt, 2006). Haanstra (2010) investigated this and identified four categories of art made in the home: applied art, popular culture, personal experience and traditional art, which was "similar to real art" (Haanstra, 2010:275). Of these categories the most popular was that of applied art which focused on making things which had a practical use. Least popular was traditional art. The data were drawn from 28 pupils from primary school and 24 from secondary school however the sample were randomly selected pupil volunteers who appeared on an initial list created by eight art teachers who believed that these pupils made art in their free time outside of school. This is problematic as it assumes that the teachers knew each of the pupils well; it is possible

that some pupils who did make art out of school were excluded because the teachers were unaware of their interests. Despite this, it is interesting that the children were drawn more to craft activities and the creation of art work inspired by popular culture such as cartoons and comics, than they were towards traditional genres such as landscape and portraits. The flaw in selection of participants is also evident in the work of Crum (2007) who identified participants based on their artistic ability and interest in art; the result was that each family that participated had an *artist* in it, meaning that those families who did not fall into this category were not given the opportunity to participate. An assumption is therefore made that a child who does not exhibit a tendency towards art will live in an environment where art-making does not occur. Drawing is considered to be a common activity for children both at home and at school aside from whether or not a child is interested in art (Burkitt and Lowry, 2015; Rose et al., 2006) but this appears to have not been considered in the work of Haanstra (2010) or Crum (2007).

The value of home art in the lives of children is demonstrated by Barrett et al. (2012) and Haanstra (2010). When asked to define what art was Barrett et al. (2012) found that children had a tendency to rely on textbook answers gleaned from school curricula and lessons. However when asked to depict themselves engaging in an arts activity the majority of children provided drawings of themselves within the home environment with other members of the family involved. In comparison to the small-scale studies previously discussed, this finding is significant because the research was conducted with 140 children aged between 5 and 8, selected from 16 primary schools across Australia, focused on their perceptions of the arts, which included visual art, music and drama. It could indicate that the arts in the home are valued more highly than at school. It is posited that children value participation in arts activities because they provide a way to build relationships with others, particularly family through the creation of “family ritual” (Barrett et al., 2012:199). For the child participants in Haanstra’s paper (2010) children valued the fact that at home they could make the art that they wanted as opposed to art in school which they believed was produced primarily for assessment purposes; a clear distinction is made between home art and school art. Some felt that there were more resources available to them in school and

that they would like to make home art in school but expressed doubt that this would be possible. The children did not believe that self-initiated art was possible in the classroom. Others however enjoyed the distinction between the two types of art and felt that it should remain that way; it would seem that the children have created two identities for art, home art and school art, and are comfortable for this distinction to be maintained. This paper throws into question the value of art activities that take place within the school environment and the future impact these experiences have on a child's relationship with the visual arts. It reveals that home art has more relevance and engagement for the child but the concern here, as highlighted by the participants, is that children do not necessarily have access to the breadth of resources that potentially are available in school. The children are therefore limited by the ability to financially resource an interest at home, and also by the quality of the experience that they receive in school, with adults playing a key role in this; it is through this dilemma that the power of capital, both cultural and economic, can be seen to exert force on the individual who is powerless to overcome it (Bourdieu, 1986). The scope of the paper is not to explore the longitudinal impact of this on child engagement with the visual arts but it highlights an avenue for further research.

The relationship between the adult, or caregiver, and the child is crucial to understanding the relationship and emphasis that children place on particular aspects of life, such as art. Linked in with this is Bourdieu's (1986) notion of inherited capital. For this reason it makes sense to explore the way both child and parent/caregiver views and experiences art and the connection between the two. Parents and other family members feature in papers where children are asked to discuss visual art experiences (Barrett et al., 2012; Burkitt and Lowry, 2015; Crum, 2007; Haanstra, 2010; Mansour et al., 2016; Melnick, Witmer and Strickland, 2011; Rose et al., 2006; Szechter and Liben, 2007; Toren, 2007). Two roles for the parent emerge: that of expert and that of support and are most clearly demonstrated in the work of Crum (2007). The study was conducted in two parts with the first phase consisting of asking 250 students, aged between 7 and 11, to write five statements each about the art that they made at home, followed by a second phase of in-depth interviews with five families selected from the original sample. The researcher

appears to be biased towards families where art is considered to be a feature of their lives. Unfortunately the analysis of the first phase is described in general terms and so statements such as "…many students would comment on other members of their family being artists, such as siblings, parents, or grandparents" (Crum, 2007: 41) while on the surface appear to indicate that the influence of the adult upon the child is strong, there is little concrete evidence upon which to draw certain conclusions. There is also little discussion concerning the selection of the family participants for the second phase of the project however to enable comparisons to be made each family is categorised according to a distinct familial characteristic associated to the location where the children made art. This means that one family is categorised as the "Garage" family while another is referred to as the "Kitchen" family and another as the "Everywhere" family. Within each family the type of art activity and the attitude towards art was different however the adult played a crucial role in determining this within the home setting; for example one mother took on the passive role as provider of the means to do art activity but not as instigator of art activity, whereas the mother in the "Everywhere" family actively encouraged art-making, art-viewing and art-buying, indicating a personal investment in art herself.

The role of supporter was evident in all the families however these families were selected because it was known that art was made at home so this is perhaps a less surprising result. It is however also highlighted in an earlier study by Rose et al. (2006) who found that although drawing at home was a child-led activity adults supported the child by providing encouragement and positive praise. Access to resources and opportunities for art experiences are highlighted by Mansour et al. (2016) who also emphasised the role of cultural capital (Bourdieu, 1979) by demonstrating that a parent's education and occupation status was significantly linked to a child's level of participation and their willingness to participate in arts activities, though this is not specifically associated to the visual arts, but the arts in general. Likewise Melnick et al. (2011) identified a connection between socio- economic status and arts participation, believing that the influence of parents on a child's engagement with the arts is strong and that more effort should be made to involve children in arts activities in schools to ensure that all children, regardless of socio-economic

background, have a reasonable chance of learning and engaging through the arts. This research is drawn from analysis of a secondary source however and a quantitative approach has been taken; speaking directly to participants may have presented a different, more complex, picture of engagement with the arts out-of-school.

The influence of parents on their child's aesthetic understanding was investigated by Szechter and Liben (2007) and they drew attention to the role of parent as expert. They worked with forty individual parent-child dyads, with the children ranging in age from 7-13: they were given three picture tasks, using photograph artworks, and then asked to complete a survey on art attitudes and participation. The selection of the images is interesting because the researchers say that they had chosen them because "they seemed likely to cause a viewer to pause and consider not only what is depicted, but how it is depicted"(Szechter and Liben, 2007: 883). This is open to ambiguity as what one person considers arresting may not be for someone else. During the activities it was noted that adults with a greater interest in art tended to sit more closely to their children. Despite the adults making repeated attempts to direct the conversation the children were unable to clearly articulate the reasons for aesthetic preferences. In addition to this, those children with parents who demonstrated some expertise in the subject, displayed signs of boredom. It would therefore appear that the influence of parents in directing interest of their children may not always be a positive one. The conclusion of the authors however was that further research was required into the role of parents on a child's aesthetic understanding. In contrast Toren (2007) found that the attitudes of parents towards art strongly reflected the approaches taken in the kindergartens that their children attended in Israel: a comparison of two kindergartens was undertaken with one adopting an authoritative approach to art instruction, the other a creative approach. Unfortunately there is little context provided for the study and so it is not evident why this would be the case; for example were the parents influenced by the approach in the kindergarten or was the approach influenced by the parents' own opinions on the subject. The children however demonstrated a broader range of approaches to art, than those identified by the adults in the paper, which hints at the unintended

subversiveness that can occur within children, particularly of younger years, despite the best intentions of the adult (Debenedetti et al., 2009).

The interesting aspect of the papers drawn for this review is that art has an importance in the lives of the children and their families that feature in them, and so an assumption is made that this can be applied across the board. The articles do not however consider families for whom art does not feature in everyday life. For example, a family with a low socio-economic background may not have the financial resources to find the means to encourage children to engage in artistic activity in the home; this does not necessarily mean that they are not interested in the visual arts however the interactions with the child in relation to art activities will be different from those who do have the financial means to engage in art activities. The articles also adopt a traditional minority-world approach to what constitutes art in the home thereby excluding individuals for whom these art practices do not assume primacy in their lives for whatever reason; Haanstra (2010) for example links traditional art with the practice of artists hailed as fine examples of minority-world art rather than art practices associated with a particular cultural background.

Researching art experiences in the home is a challenging task as it requires access to a private space. After the home however, school is the most likely space where children will experience the visual arts. There is a wealth of literature regarding art education in primary schools however the focus of this review is on the voices of the pupils and their perceptions of the experiences they encounter.

3.3.3 Art in the Primary Classroom

In this section children's perceptions of art experiences in the primary classroom will be outlined. It should be noted however that only one paper, Hallam et al. (2014), focused specifically on ascertaining children's perceptions of art experiences in the classroom. This paper will therefore be discussed first and then used as a starting point for exploring issues identified in other papers that focus on the art activities that occur within the space, the relationship with the class teacher and the role of the physical environment in terms of a space that is conducive for art experiences in school.

Hallam et al. (2014) explore the visual art experience in the classroom considering both making and viewing. In this study 24 children in total across three schools (two primary and 1 secondary) participated, with six children selected for each Key Stage (1-4). Each child was interviewed separately with the interviews lasting between 15-30 minutes and consisting of two parts: first they were provided with a set of art images and asked to rank them in order of preference leading to a discussion concerning their preferences and their values; following this each child presented a piece of their own artwork and this was used as a prompt to talk about their art experiences in the classroom. Three themes are identified in the article: the art experience; support during art experiences; suggestions on how art experiences in schools could be enhanced. There are two drawbacks to the research however; the discussion is primarily supported with evidence from Key Stage 3 and 4 children with the voices of Key Stage 1 and 2 not being given the same prevalence. Across all themes the article highlights the positive reaction towards school art experiences giving the key reasons that art was enjoyable because it did not follow the same format as other lessons, it was collaborative and they valued the immediate feedback from the teacher. While it appears in Hallam et al. (2014) that the art experiences that children have are positive a limitation occurs in the selection of participants; teachers of the participating classes were asked to select six participants each from those that volunteered in their class and that this was not necessarily a random selection and could have an implication on the results. For example, if children were selected on the basis of behaviour, it could be that children who demonstrated positive behaviour would also demonstrate positive responses to the researcher.

In relation to art experience, Hallam et al. (2014) focus on feelings rather than on concrete experiences that occur within the classroom, the key one being enjoyment. Linked to this were beliefs in pupils' own ability in the subject as well as art experiences providing spaces for relaxation and freedom. Enjoyment as an emotion also emerged in Ferm Almqvist and Christophersen (2017), with children proud to take their work home with them for display. These emotions could arguably be connected to high levels of self-esteem and confidence, which are highlighted by Barrett et al. (2012), Pavlou (2006) and Rose et al. (2006) as evidence of positive

engagement with the arts. Age is an important factor also. Watts (2005) stated that the younger pupils cited *fun* as the reason for making art but expressed frustration at the lack of depth to this explanation. As children age, their ability to articulate answers becomes stronger however Pavlou (2006) also discovered that their confidence in their own art abilities lessens as their awareness of their ability increases. It would seem as we grow older we become more critical of ourselves. These responses regarding art experiences however focus on feelings rather than on what these experiences actually consist of. The lack of concrete evidence from children regarding what occurs within the classroom, particularly in relation to breadth and depth of art activity, is a noticeable gap in the literature. For example, when the children talk about art, they tend to focus on art making rather than on art viewing. However this does not necessarily mean that art viewing activities do not occur in the classroom. Surveys have been undertaken with teachers (Downing et al., 2003; NSEAD, 2016) but there does not appear to have been a large-scale survey undertaken with children in the timeframe outlined in this review in any country.

There is an indication however of what children like and dislike regarding their experiences in classrooms. One of the significant factors influencing the children's positive responses towards art experiences is that the art lesson format tends to provide a contrast from the usual format of other lessons (Hallam et al., 2014; Watts, 2005). For some children this means that art lessons create opportunities for collaboration and autonomy, with activities which are deemed unusual or challenging (Ferm Almqvist and Christophersen, 2017; Hallam et al., 2014; Pavlou, 2006). The result is that children would like to spend more time on art in school (Hallam et al., 2014; Richards, 2014). Others however felt that while art may not follow a typical lesson format, it could still be formulaic and prescribed (Greenwood, 2011). As discussed in Section 3.3.2 the child participants in the Haanstra (2010) study felt that art in school was made with a purpose, usually that of assessment, and that it contrasted significantly to the freedom of the art that they made at home. The school environment did however have the benefit of being able to provide a broader range of resources than the home environment (Haanstra, 2010). Children

also valued visits from working artists and felt that the demonstration of techniques and skills by teachers was important (Hallam et al., 2014).

The role of the teacher is particularly interesting as it would seem that the quality of the feedback that teachers provide is linked to the feelings of confidence, self-esteem and regard for their own work in children (Greenwood, 2011; Pavlou, 2006). In Hallam et al. (2014) the children felt that they received positive support and this confirmed findings in Rose et al. (2006) however in this report they identified that the feedback focused more on encouragement rather than on the development of skills. Teacher confidence is not the concern of this review however it could well be a reason why teachers tend to be positive but are unable to be specific in terms of providing specific feedback to progress a child's ability in the development of a particular art skill.

Another consideration which is not highlighted in previous research, is the relationship between a teacher's own level of cultural capital and the impact of this on their practice in the classroom. In the UK, a primary teacher is expected to be a *generalist*; this means that they should have adequate knowledge of all curriculum areas in order to guide pupils through the varying levels of the curriculum (Davies, Jindal-Snape, Digby, Howe, Collier and Hay, 2014). Personal professional development is therefore important but the effectiveness of this is perhaps worth considering in relation to the levels of cultural capital that a teacher has acquired in their lifetime. From a visual art perspective Callaway and Kear (2000) believe that the teacher plays a key role in developing a child's sense of aesthetic awareness and ability to create art, however they also acknowledge that a teacher's own philosophy will play a part in how this is implemented also. Zimmerman (2009) supports this believing that art teachers are a powerful influence on the pupil; her article though focuses on art education and the art specialist rather than the generalist that is the prime source of art teaching in UK primary classrooms. If a teacher is unable to provide meaningful social interaction through discussion of a child's art work this can have a negative impact on a child's level of engagement (Richards, 2014). In addition to this, Fleming (2011) believes that there is a danger that the general approach that is taken by primary teachers with regards to the teaching of the arts in classrooms

can devalue the specific nature of each subject. It can also result in a curriculum which is unquestioned by teaching staff, where established traditional notions of minority-world art are espoused, where specialist skills are transmitted and received passively by learners and where individuals are identified based on a perceived talent (Adams, 2009). The term *cookie-cutter approach* is used by Roth (2017) to indicate a bank of lessons that teachers rely on year in, year out. This approach lacks depth of understanding which can have an impact on engagement with art activities (Lekue, 2015).

Certainly teachers need to be supported in order to deliver a creative curriculum with Davies et al. (2014) determining that lack of confidence from training and perceived governmental pressure create barriers to successful creative curricula being implemented in schools. And a sign of a successful curriculum is one that meets individual needs and in order to do this the teacher must develop effective relationships with the children. As we have seen in the methodologies for papers so far, it is common for researchers to rely on the knowledge of the teachers regarding their pupils as a way of selecting participants. There is an assumption that the teacher knows each individual well but this may not be the case. However Binder and Kotsopoulos (2011) feel that there is little opportunity for children to bring their lives outside of school into the classroom. Both Haanstra (2010) and Crum (2007) acknowledge that teachers do not necessarily have an understanding of the lives of their pupils outside of the classroom and that there are mixed feelings from teachers as to whether this is necessary or not in order to teach effectively in the classroom. As highlighted in Section 3.3.2 though researchers are beginning to take an interest in the breadth of visual art experiences that children encounter, both in and out of school, and there is scope to build on this research. If we are to follow Dewey's definition of experience (Dewey, 1929) we need to be open-minded to the possibility that the richness of a visual art experience, which makes it an experience and not just something that is experienced, will be as likely to occur, if not more so, out of the classroom environment. We also need to consider how experiences in various different environments link or enrich each other as individuals make sense of them

(Clandinin and Connelly, 2000; de Mello, 2007). Exploring the range of experiences that a child has outside of school is therefore necessary.

3.3.4 Art Experiences in the Everyday

In Gibson (2008) participants were asked 'Where do you find art?'. A range of responses was provided which included predictable answers such as art galleries and shows, as well as public spaces such as parks and libraries; the breadth in the responses increased with age which could be an indicator of a broader awareness of the world in general. The conclusion drawn is that children believed that art could be found anywhere and that it was an integral part of their lives. This point however is not explored in depth in any of the papers that emerged in the literature search. Rather there was a tendency to focus in on a particular aspect of aesthetic appreciation or an evaluation of a particular project or exhibition. Common sense dictates that art experiences that occur out of home and school will vary extensively from location to location around the world and will depend on access, policy and economics (Bronfenbrenner, 1979). The focus of this section is not to attempt to cover this but to focus in on some key issues which did arise from the papers that focused on children in settings other than home or school that could then be explored further in site-specific research in the future. First a discussion regarding children's responses to where they find art will be presented. This will be followed by a focus on children's reactions and behaviours within the most commonly identified setting for art, museums and galleries. Key points regarding relationships between schools and local organisations will be outlined followed by a focus on the role of the adult in these settings. Finally a discussion concerning the role that these organisations play in providing links for children with the outside world will be presented.

Both Gibson (2008) and Barrett et al. (2012) highlight the awareness that children have of art surrounding them in their everyday lives, rather than something which is solely site-specific to school, homes or museums and galleries. This broad view of where art experiences occur could be linked to the greater access that children and adults have to the world through technology that was explored in Section 3.3.2. There were however no papers which explored these everyday art experiences from

a child's perspective in depth. The papers in fact reflect the historical notions of traditional art rather than reflecting the reality of contemporary life and this will be explored further in Section 3.4. The children did however also identify these traditional spaces, museums and galleries (Gibson, 2008) and attempts have been made to examine how they interact with art in these spaces as a result (Debenedetti et al., 2009; Kisida, Greene and Bowen, 2014; Kuster, 2006; Savva and Trimis, 2005). Savva and Trimis (2005) used an exhibit in a museum in Cyprus as the setting for an exploration of children's responses towards contemporary art both from the viewing and making perspective. They gathered the responses of 32 5-6 year olds from a nursery school, through open-ended interviews that were conducted with the children and observations. The children were asked to choose a specific art work in the museum and then consider five related questions, two of which focused on explaining their choice. Teachers and parents also provided data in the form of questionnaires which provided background information concerning the children's previous art experiences. The findings indicated that the majority of the children preferred 3D works of art over 2D and that they had a tendency to be attracted to familiar subject matter. In addition to this material and colour were considered main reasons for selection.

The interesting aspect of the research from the perspective of this study, was the emphasis placed on prior experience of museums and galleries. It was concluded that the children responded to the artworks in the same manner regardless of whether or not a person in their family had an interest in the visual arts, or whether they had made a previous visit to the museum with an adult (see Section 3.3.2). An assumption is made that the visits had therefore not been positive experiences though this is not expanded upon (Savva and Trimis, 2005). The researchers also highlighted the observed behaviours as children moved through the space. In particular one 6-year-old girl is highlighted for being serious, showing no urge to touch the works in front of her and being reluctant to discuss her thoughts and feelings with regards to what she was seeing. Apparently she had prior experiences of these spaces, though the researchers observed similar behaviours in other children who had not had prior experience. Savva and Trimis (2005) believe that

further research into the role of families on children's developing artistic understanding is required, particularly from a long-term perspective. They also highlight however that visits to art museums are an important factor of art education as they allow children to look and experience original works and draw on this in their own work. Unfortunately there is no discussion or evidence in the papers in this review, regarding children's understanding of gallery etiquette and where they obtain this knowledge from. It would have been useful to know whether this was learned behaviour from a significant adult, or whether there was a belief that there was a particular code of behaviour which applied in settings such as these (Bourdieu, 1979). For example, gallery etiquette is referred to by Lemon (2013) in a study of a pilot project in Australia where children were given a digital camera and encouraged to explore the National Gallery for themselves recording their experience through photographs. It is acknowledged that the children were constrained both by time and by gallery boundaries with one child saying that she found the security guards quite scary.

An alternative perspective of children's behaviour in art galleries is presented by Debenedetti et al. (2009) however here the focus is on child and parent, rather than on pupil and teacher. Children aged between 5 and 12 years were randomly selected from visitors to an exhibition at the Pompidou Centre in Paris which was created specifically for an audience of children aged 5-12 years. The exhibition combined works of art and interactive devices and the purpose of the research was to determine the impact of the art and the devices on the child and the role that the adults played during the visit. The results found that the children were drawn more to the interactive devices than the art works themselves, with children also spending more time at these areas. Artworks that contained animation, sound or colour were more of a draw than traditional examples of sculpture and painting. The influence here of media and technology can perhaps be felt in these preferences. It also connects with the findings of Pavlou (2006) where children stated that there was appeal in art activities where they were introduced to other art forms such as abstract art. In Debenedetti et al. (2009) a key aspect of the visits was the dialogue that took place between adult and child; in front of artworks this had a tendency

toward the adult explaining and informing rather than questioning or inquiring, whereas on the interactive devices, both adult and child participated actively and together. The paper provides an insight into the role that the adult or parent has in supporting a child on a visit to an art museum and indicates that actually many adults do not know themselves how one should interact with artworks, indicating lower levels of cultural capital as a result perhaps. Unlike children however they have more patience and so will make more of an effort to engage regardless of their understanding or confidence. In terms of behaviour however this contrasted with that of the children in the study by Savva and Trimis (2005) in that the children effectively subverted convention dictated by the designated route round the exhibition, instead moving freely around the space, being drawn to objects that attracted them. It would seem in this study, that the conventions of art gallery viewing did not apply to the children. While generalised conclusions cannot be made from two studies, they do however present some questions regarding how children behave in a setting depending on their relationship to the adults that are present (Neal and Neal, 2013); do children behave differently in these settings when they are there as pupils and when they are there with family members?

The socio-cultural background of children in relation to their interactions within a typical art space need to be considered. Kisida et al. (2014) examined this point in relation to an art museum in Arkansas, America. Participants were drawn from elementary and middle schools who had applied for free tours of the art museum; prior to the visit selected classes were provided with an orientation pack and following the visit researchers visited the pupils in their schools and completed a survey. In total 123 schools and 10,912 pupils completed the surveys so this was a large-scale project in comparison to many of the empirical papers identified. Only a third of these participants had visited the art museum that was the focus of this project, prior to going on the art tour and only ten percent had ever previously visited any other art museum. The researchers found that even a small intervention, such as participating in a tour of a museum, did increase a pupil's desire to participate in further cultural activities and acquire further cultural capital, with the strongest effect being found in students who were considered to be disadvantaged in terms of

socio-economic status. Those with higher levels of pre-existing cultural capital were more likely to engage with institutions such as the art gallery. The limitation of this paper is that it demonstrates a short-term positive and immediate impact without a full understanding of the long-term effect on the child. The researchers were also unable to draw confident conclusions in relation to actual repeat visits though. The paper is interesting in that it indicates that children do have some level of agency in building their own cultural capital however they are still reliant on adult intervention in order to put this into practice. It also puts forward the discussion point of how a child, who has expressed an interest in increasing their cultural activity does this if the resources are not available in the local community and what does this mean for their level of cultural capital in the long-run. Will it decrease over time for example? Also, what does this mean in relation to arts participation?

The connection between art institution and school is explored further in a number of other papers that emerged through the review (Ivashkevich, 2012; Jarvis, 2014; Jovana and Olivera, 2010). The projects identified in these papers concentrated on children producing artworks, with the adults taking time to begin with the children's interests. All of the papers identified positive impacts on the children and the adults involved with Jovana and Olivera (2010) and Jarvis (2014) both noting the significant support to teachers that working with partnership organisations and art specialists created. The classroom being turned into an artist's studio also seems to play a role in the success of the projects for both children and adults (Jarvis, 2014). Ivashkevich (2012) notes however that the children who were observed on a Saturday morning art programme, despite being given freedom to express their thoughts and ideas within a setting that had been created with democracy at its centre, actually created their own hierarchies of status and peer dynamics. The result was the emergence of leaders within the studio and an ethos which went against the grain of the democratic environment that the adults had intended existed. Here it seems therefore that the children are so used to living within particular structures, created by adults, that they recreated them for themselves anyway (Bourdieu and Passeron, 1977).

None of these papers address the issue of participation in the arts, including visual art, but this is explored in a study by Mansour et al. (2016). Using a large-scale survey, 1172 pupils (both elementary and secondary) on the east coast of Australia, took part. Focused on the arts as a collective group the results demonstrated that higher achieving students were more likely to engage in the arts in a variety of environments. In relation to participation in community arts, factors such as parent education and occupation were found to increase participation; this is attributed to the economic fact that those with a greater income have greater access to extracurricular opportunities and are therefore more likely to participate. What this study does not explore is the relationship between the location of extracurricular opportunities and the location of the homes of the pupils; as Savage (2015) highlights, people on lower incomes tend to participate in cultural activities within their local community rather than engage with cultural activities further afield, in city centres for example where art galleries and museums are more likely to be located.

This section of the review aimed to provide a picture of the range of ways that art organisations within the local environment interact with children and use art to explore issues such as identity and cultural background. It has aimed to demonstrate the importance of partnerships with schools and the impact that this can have on the children and on participating adults. It does not necessarily provide a complete or full picture. In addition to activities encouraged by established organisations there exists a number of small, local art initiatives that are in place designed to engage children, families and schools with the visual arts. Often these initiatives are the result of an enthusiastic individual, a local artist or a teacher with an interest in the arts. However the impact of these initiatives on children may go unrecorded. In the UK for example, organisations outside of schools are playing a greater role in the provision of arts education (EDUCULT, 2013); for many, in order to justify funding provision, organisations need to demonstrate their commitment not just to the education of children, but to adults also. This means that art galleries and museums will run a series of education programmes aimed at different demographics and with different purposes. Some will be implemented internally while others will involve partners in the community, including schools and other voluntary organisations. It would be

impossible to provide detail of the availability of programmes however a perusal of the Engage website begins to provide a picture of the opportunities and range of programmes that exist within Great Britain (National Association for Gallery Education, 2015). Alongside year-long running art activities, there tends to be a series of art education programmes that specifically complement the current exhibitions that are on display. Art experiences in the local community are not however the reserve of established art galleries and museums. In the UK, there has also been a rise in the number of co-operation projects, funded by public money (EDUCULT, 2013; Henley, 2012; Henley, 2013). This section touches the surface of research in museum and gallery studies (Hooper-Greenhill, 2000b; Hooper-Greenhill, 2000a) however it was driven by ascertaining the voices of children in relation to everyday spaces and not specifically museums and galleries. In this regard, the conclusion can therefore be drawn that more research is required to explore how children interact with art in everyday spaces including what these experiences actually consist of and how they influence a child's relationship with visual art both in formal and informal locations.

3.4 Art, Identity and the Child-Self

By exploring the contrast in art created at home and at school Haanstra (2010) begins to demonstrate the complex nature of multiple identities in human beings as well as the influence of place on identity. The children demonstrate that they have different relationships with art depending on the location; they recognise this and can articulate it. The paper also demonstrates the potential impact that experiences can have on children and adults in terms of how they value the visual arts in their lives. In Section 3.4.1 the notion of how children identify with art, an 'art identity' is discussed. This is then set against the wider context of access and participation in visual art and the influence of other external factors on how the visual arts are valued by children in Section 3.4.2.

3.4.1 Who can be an artist?

Two distinct art identities begin to emerge from the thoughts and opinions of children in the papers drawn from the literature review and from the researchers who conducted the studies; one that applies to children and is focused on their

immediate, present circumstances and the other that applies to adults and is set in the future. What is not clear however is whether the children think in terms of two identities or whether the emergence of the two identities is due to the researchers' influence on the direction of the research that has emerged in the literature. For example both Gibson (2008) and Watts (2005) asked participants 'Why do people make art?' Gibson (2008) kept the questions asked of the children broad, with no indication of difference between adult and child. She received a variety of responses with the predominant answer being that making art was fun and enjoyable particularly for younger children. Older children focused on personal development and expression of personal feelings. Answers linked to aesthetics are sparse in both studies though more likely to be expressed by a younger age group (Gibson, 2008).

When asked 'Who makes art?' Gibson (2008) believes that the responses reveal a great deal about the child's world in comparison to adults; the children's responses indicated that they believed that anyone had the capacity to make art but that it was up to them to do so. In each of the four age groups, the children identified the category of *Artists* with KS2 and KS2 children also mentioning themselves. KS2 and KS3 children broadened this by saying that everyone makes art. Gibson believes that this contrasts with the adult world view which is focused on art as a profession, inhabited by professional artists, though she does not provide evidence in support of this opinion. Whether the children believe that the term *artist* can be used to label anyone who makes art, or whether this can only be applied to professional artists is also not clear. Tan and Gibson (2017) returns to this in a recent piece of research which focuses on four children in an Australian kindergarten school. She states that "the children often thought about themselves as artists in their art-making" and that they believed that "artistic skill and aptitude improves with age" (Tan and Gibson, 2017:303). It would be interesting however to find out how they considered themselves as artists in relation to adults or define what the identity of *artist* actually consists of for children and adults.

In contrast Watts (2005) framed the question in two ways: 'Why do children make art?' and 'Why do adults make art?' In response, the children felt that while making art was fun for children, adults engaged in art activities for different reasons,

predominantly related to money and economics; this opinion was particularly expressed among the older children. They also felt that they were unlikely to engage in art activities when they were adults because they were not interested enough or felt that they were not talented enough. Comments were made about adult artists linked to fame and wealth rather than economically struggling artists, which perhaps demonstrates the power of the media and sensational art works that hit the headlines. The children also commented on the degree of freedom they felt they had as an artist in comparison to being an adult artist where issues such as money become prevalent. Finally they believed that if you wanted to continue to engage in art activities as adults, you need to take a serious approach and you must be talented; the idea of art as a hobby or an interest for adults in their leisure time was not acknowledged.

While the distinction made between artists' identities as children and adults is fascinating the extent to which the question format influenced the child's perceptions is not clear. The distinction between child and adult is not necessarily helpful however and is perhaps best considered in relation to the immediate world of the child, and that of the wider world of which they are an observer. Oguz (2016) asked 60 children in Turkey to imagine an artist and then draw them. The majority of students linked the term *artist* to painting however some also drew musicians. In terms of gender, 35 representations were male and 25 were female however there is no indication of how this was influenced by the gender of the participant as in whether a female participant drew a female artist. The researcher also asked the children to provide examples of their favourite artists and examples of people who could qualify as artists around them. The majority of children said that their friends were artists (33 responses) followed by art teachers (5) and then a range of adults such as parents or family members. Only three stated that they were artists themselves, which could indicate a lack of confidence. The responses also indicate that perhaps the children have a stronger sense of personal and social identities, than they do of their own self-identity meaning that it is perhaps inconceivable to think of themselves as artists but they can recognise this identity in others (Haslam et al., 2011). Their responses also indicate that in their world, children are artists but there

are few examples of artists among the adults that they know. When they identified favourite artists, the children drew on professional adults, though interestingly the examples were drawn from popular culture such as pop singers or actors. Only two *famous* artists were mentioned on four occasions and they were Leonardo da Vinci and Pablo Picasso. The researchers concludes that more needs to be done in terms of delivering an effective arts education in schools to redress the balance and influence of popular culture on children which is an interesting viewpoint as it assumes the adult knows best, and that the starting point is with knowledge rather than with the interests of the child. Another aspect of the research which is not acknowledged in the paper, is that for children in their immediate world there are few examples of adults as artists. There therefore seems to be an unbridgeable gap between children as artists, and adults as artists in the contemporary world. This is perhaps a response, evident in both studies, that supports structuration theory (Giddens, 1991) in that children have an awareness of existing adult social structures meaning that it is inconceivable to think of themselves, children, as the equivalent of adult artists, as to do so could disrupt the security of the structures that they live within.

There is a sense in the children's responses that they believe that anyone can make art though but with age they begin to make the distinction between art as a profession and art as a hobby. In Barrett et al. (2012) the children identified that engaging in the arts required commitment and practice. For some however this can discourage children from making art as they grow older with this issue being linked most clearly to confidence and self-efficacy (Rose et al., 2006). This was explicitly explored by Pavlou (2006) with a group of 11-12 year olds from Cyprus, specifically choosing this age group as the researcher felt that it was at this stage that children began to express doubts about their own capabilities in art due to a growing awareness of shortcomings in their ability. She found that children with low confidence would not be as engaged with art activities as those that had high confidence levels in the subject; these pupils talked about boredom and also a fear of failure. Activities which did cause enthusiasm tended to be ones which were not perceived to focus on specific skills such as drawing; it seems that the focus on skills

and knowledge can put in place barriers to a child's engagement with art, particularly if that child has low confidence levels. This puts in place challenges for the teacher because the way to improve the quality of what one produces is often by receiving instruction in specific skills. Overcoming the low confidence in a pupil is therefore a challenge for both pupil and teacher and could ultimately mean that the child's future relationship with art will not be a positive one. Considering experiences in the past and their influence on the child is also relevant here however this is not explored by Pavlou (2006). As Conway et al. (2016) outline, autobiographical memory plays a key role in constraining both the present and the future self, as memories and imagination work together to create a narrative that fuels the future; this therefore means that a person's memories of the past may not be literally accurate, but rather create a sense-making narrative which reinforces a sense of self but can also inhibit and constrain it. For example, negative feedback regarding one work of art created by a child could lead to that child believing that they are not skilled in art, which impacts on confidence and results in disengagement with art lessons in the future.

An approach based on autonomy, play and experimentation may help overcome a lack of confidence: Pavlou (2006) identifies a range of approaches for the classroom which includes breadth and depth of curriculum, opportunities for exploration and challenge, and opportunities for autonomy on the part of the pupil. When reading this description, art activities in an early years' environment are brought to mind where the emphasis is on play, challenge, scaffolding and autonomy. Bhroin (2007) focused a study on 21 children aged 4-5 years old who were in their first year of formal schooling, examining the links between art, play and real-life. The result was that the three were closely intertwined, with one influencing the other, however the approaches taken by each child were very different and individualistic, allowing for greater creativity and self-expression. As the child participants in Greenwood (2011) and Haanstra (2010) identify though, opportunities for the individual to pursue and explore their own interests in an art lesson are sometimes limited. For some, this can be redressed at home or in the local community but as Mansour et al. (2016) discovered socio-demographic factors particularly linked to economics mean that

this may not be possible for all, which makes the art experiences at school all the more vital. It leads us to ask however if art really is for everyone?

3.4.2 Is art for everyone?

According to UNESCO (2006) access to education and cultural participation is an international human right, with access to art education emerging from this. This is justified with the statement that 'Culture and the arts are essential components of a comprehensive education leading to the full development of the individual' (UNESCO, 2006: 3); the arts and culture should be considered a fundamental part of humanity. During the search for papers for this literature review there was an overwhelming sense of the need to remind people of this and highlight the value of the arts in spite of the clear statements issued by UNESCO; in fact, all the papers extracted during the course of the systematic review process pointed to the positive impact that the arts can have on people's lives. Not all adults believe this to be case though. While some papers such as Crum (2007) drew attention to the unwavering support from parents towards developing their child's interests in art, Pavlou (2006) highlighted that some children felt that parental support in art activities was limited. According to Melnick et al. (2011) parent influence has a significant impact on engagement with the arts which would mean that the children in the study by Pavlou (2006) who felt that their parents did not show an interest in art activities, were at a disadvantage to those children who belonged to the families used in the study by Crum (2007). According to Bourdieu (1979; 1986) children inherit capital, including cultural capital, from their parents. Kisida et al. (2014) confirm this in their study where they found that those children with higher levels of pre-existing cultural capital were more likely to show higher levels of cultural consumption. However, those children with lower levels of cultural capital actually made greater gains in terms of their attitude towards acquiring further cultural capital, following a visit to an art museum. This shows perhaps that breadth of experiences, including art experiences, are necessary for all children to change their attitudes to culture and to acquiring cultural capital. What is not clear though is the extent to which children with lower levels of capital can overcome these barriers, particularly in attitude, if interventions by a school, such as a visit to an art museum, are not made. Also, it is

not clear whether this has a direct impact on acquisition of cultural capital by children through increased engagement in art activities that are classed as high cultural activities or whether this influences the acquisition of other emergent forms of cultural capital (Savage, 2015). The concept of cultural capital has evolved and rather than a hierarchy of high and low cultural activities as identified by Bourdieu (1979), Savage (2015) believes that new forms of cultural capital have emerged and that they are defined not by activity but by the way that a person talks about them and enjoys them; this means that something which may have been defined by Bourdieu as a low cultural activity such as graffiti painting has now become something which people consider to be an important cultural act which requires knowledge, expertise and taste in order to appreciate it fully. Without the guaranteed influence of parents however, the conclusion drawn by Kisida et al. (2014) is that the role of the art teacher and educator is ever more important, providing breadth and depth in art experiences for children.

This conclusion is not necessarily reflected consistently in practice however as teachers and art teachers are subject to the systems and the curricula of the country within which they work. Using the UK as an example, Fleming (2011) demonstrates this clearly and succinctly in his literature review of the arts in education in the UK providing useful historical context and showing the way that the arts as a curricular subject have been in and out of favour dependent upon social and economic events in history. This is reflected also in the present day by reports produced by organisations such as the National Society of Education in Art and Design (NSEAD, 2016). Art education professionals therefore have to continue to keep art education high on the curriculum agenda, drawing attention to the positive benefits of art education for children in the classroom. What are these benefits though and does the research truly support this?

In textbooks for teachers and initial teachers, emphasis is placed on art as a subject which allows the individual to understand themselves in more depth, while also providing a bridge into the world around the individual in the present, and in the future (Barnes, 2002; Callaway, Leach and Kear, 1999; Green and Mitchell, 1997; Hickman, 2010b; Key and Stillman, 2009; Wenham, 2003). By focusing in on art

education in this manner a seeming balance is achieved between *education in art* and *education through art*, which fuels a historical debate on how art should be taught in schools (Efland, 1990; Eisner, 2002; Hickman, 2010b). Hickman (2010a:53) succinctly summarises this into three broad categories: social utility, personal growth and visual literacy.

Of these three categories, the one that perhaps resonates most with teachers in the classroom is that of personal growth (Downing et al., 2003). This terms implies a direct impact on the child themselves, where art education provides a visual medium through which a child can come to understand themselves better by exploring their own thoughts and identity and then expressing this in a format made visible to the outside world (Barnes, 2002; Callaway et al., 1999; Green and Mitchell, 1997). In addition to this, children are provided with the opportunity to explore and present their imagination (Green and Mitchell, 1997). As Hickman (2010b:19) states "children's artistic development is a complex process of interaction between children's growing awareness of themselves and their environment"; one cannot undertake an examination of the value of art in children's lives without acknowledging and exploring the various different environments that they inhabit. This can also be seen when the viewing art of art is discussed (Debenedetti et al., 2009; Greenwood, 2011; Kisida et al., 2014; Savva and Trimis, 2005; Szechter and Liben, 2007). A theme which arises in these papers is that the viewing of art allows children to use their imaginations in order to make connections between the familiar and the fantastical, thereby creating a rewarding experience. Children do this by engaging their senses, making connections to their present reality and by interacting with their subjects.

The emphasis on the individual is counteracted by Hickman's concern with social utility and visual literacy, placing the individual firmly within the context of today's world. Art education provides an opportunity to make sense of the experiences that children have and to learn new things about themselves as a result (Barnes, 2002). The emphasis in this case is on the individual, as we each experience the world in unique and different ways, however it concerns the individual's interaction and reactions with the world. A social-constructivist view is therefore adopted (Walsh,

2002) with each child's 'world' different as it consists of an assimilation between the cultural contexts that they are part of and grow up in, and the additional experiences they encounter and draw from.

The strong common feature with curricula is that despite the rhetoric surrounding meeting the needs of individuals, the curriculum is created with a *normal* child in mind, with accountability and assessment taking centre stage (Atkinson, 2003; Hickman, 2010b; Walsh, 2002). There is a drive to be able to measure achievement, and this is more easily done when curricula are structured along developmental lines of thought with achievable objectives set for each stage (Christensen and Kirkland, 2009). Learners are effectively educated in the subject which means that an emphasis is placed on knowledge and understanding, skills and critical and historical literacy, presented and accommodated in a linear fashion (Hardy, 2006). The definition of a *normal* child is determined by adults, influenced by developmental learning theories, and opens up questions in relation to the power balance between teacher and pupil (Walsh, 2002). National curricula are designed by adults who believe they know best for children; the drive for formal assessment comes from them and so therefore does a formalised, structured curriculum. There is a concern however that the current approach leads to superficiality and a belief that pupils will cover everything that needs to be known (Adams, 2009; Hickman, 2010a). The scope for exploration or open-ended enquiry is in a sense removed from the curriculum. In addition to this, despite an initial call for the need to develop skills in creativity in schools over ten years ago (Robinson, 1999; Robinson, 2001), the issue of creativity in schools is still considered to be an issue today (Neelands et al., 2014) indicating that the steps to respond to this fully is not necessarily being taken (Davies, Jindal-Snape, Collier, Digby, Hay and Howe, 2013; Davies et al., 2014). It is possible that because creativity lies within people and is expressed in different ways by individuals throughout their lives, it therefore sits uncomfortably within the 'normal' child paradigm that currently fills minority-world classrooms. It would seem that an art education which truly meets the needs of the individual is not possible.

The literature review however has highlighted a range of different approaches to art education occurring across the world in contrast to the formal approaches

recommended through state curricula. For some a focus on an art curriculum that is socially responsive to cultural and multi-cultural identities is posited (Bianchi, 2011; Dash, 2006; Eristi, 2011; Joseph and Southcott, 2006; Mason and Eca, 2008; Moura, 2013; Rusanen, Rifà-Valls, Alexandre, Bozzi and Häikiö, 2011; Shin, 2010), while others believe a place-based education centred on the immediate world of the child and strengthening their connections with the land and to others will combat an isolation that is prevalent in modern society today (Graham, 2007; Inwood, 2008; Powell, 2008; Powell, 2010). The influence of Maxine Greene and her philosophies concerning the use of social imagination and aesthetic education can be felt in these papers (Greene, 1995; Moon, Rose, Black, Black, Hwang, Lynn and Memoli, 2013). For others a focus on visual critical literacy and art education will support children in navigating their way through modern, everyday living by developing an understanding of the visual images and culture that surrounds them (Duncum, 2006; Hausman, Ploof, Duignan, Brown and Hostert, 2010; Hickman, 2010a; Shin, 2010). For some, all these issues are essential to a contemporary post-modern art education curriculum (Rolling, 2007; Rolling, 2009; Rolling, 2012; Rolling, 2013). The approach essentially reflects the inclusive approach posited by Tarr and Thomas (2000) where children are learning in the art, about the arts and through the arts.

There is one significant problem however with the papers outlined in this review and this problem consists of two aspects. Firstly the scale of individual research projects can be problematic. The second issue, linked to the first, concerns the representativeness of the sample of participants. These issues when brought together can lead to a concern over positive bias towards visual art in terms of the results that are presented and an over-representation of the benefits of art education and arts participation for children. Small-scale research has the strength of depth however it was rare in these papers to find negative expressions by child participants (Pavlou, 2006). Further probing uncovered that in many papers participants were selected because they were positively inclined towards the arts (Crum, 2007; Greenwood, 2011; Hallam et al., 2014) or came from communities which could be considered to have high levels of cultural capital associated with them, such as University-based schools and nurseries (Szechter and Liben, 2007).

Teachers were also relied upon to select participants from their classes (Barrett et al., 2012) which has already been discussed as problematic. Large-scale studies could readdress this balance to an extent but due to the scale, they lack the depth in terms of response and they do not necessarily make connections between the art experiences that occur within school and out with (Gibson, 2008; Watts, 2005).

3.5 Key Points

The literature presents a picture of children's thoughts regarding art, how they define it and what it looks like in their lives. The value of the subject in a variety of physical environments is also presented with children demonstrating a variety of opinions. For some, the belief that they are an artist is strong, for others, not so much. The influence of adults, teachers and caregivers is also presented, linked with a discussion regarding economics and external influences such as the media and technology. However there are noticeable gaps in the literature.

Although research is beginning to emerge which is focused on children's visual art experiences in a range of environments (Mansour et al., 2016; Richards, 2014; Tan and Gibson, 2017) the small-scale nature of the research conducted means that there is scope for further case studies to be added to the existing body. In geographical terms, the voices of children in Scotland are not currently represented. This would allow for comparisons to be made. It would also mean that a broader range of children's voices are presented in the research allowing for the opportunity to move away from conducting research with children, and families, who are positively biased towards the visual arts. The case for conducting further qualitative research is also strengthened by the findings of this review as there was scope in the majority of the papers, adopting either a quantitative or qualitative approach, to explore further the depth and reasoning behind the children's responses. This lack of depth is linked to a surface-level examination of the experiences that the children had; further exploration of the essence of visual art experiences for individual children and the reasons that they are significant in terms of their identity and autobiographical memory is required. An attempt to unpick these complex ideas would create a fuller picture of what is meaningful and relevant to the individual allowing teachers to begin to accommodate this in their lessons, making them meaningful and relevant

also (Gonzalez et al., 2005). The limited evidence of longitudinal studies in the research is also problematic; the research illuminates moments in time but this does not allow for changing thoughts and attitudes towards art experiences or identity. There is therefore scope for the development of further longitudinal research. Finally, further examination is required of the levels of cultural capital that adults have acquired and the impact that this has on the lives of the children that are in their care in relation to developing interest in the visual arts. It may not be as simple a case as higher levels of cultural capital equalling higher levels of engagement and value on the child's part; higher levels of cultural capital could have a restrictive influence over the child also. Linked in with this is the need to explore the levels of trust that people place on established systems and structures and how these replicate in children and their attitudes to art. Within this, the place of technology and media also needs to be considered. This study will begin to address these concerns and gaps by exploring the visual art experiences of pupils at two Scottish primary schools, drawing on their words and images, as well as those of the adults that feature in their lives over a period of a complete academic session.

POET Reflection

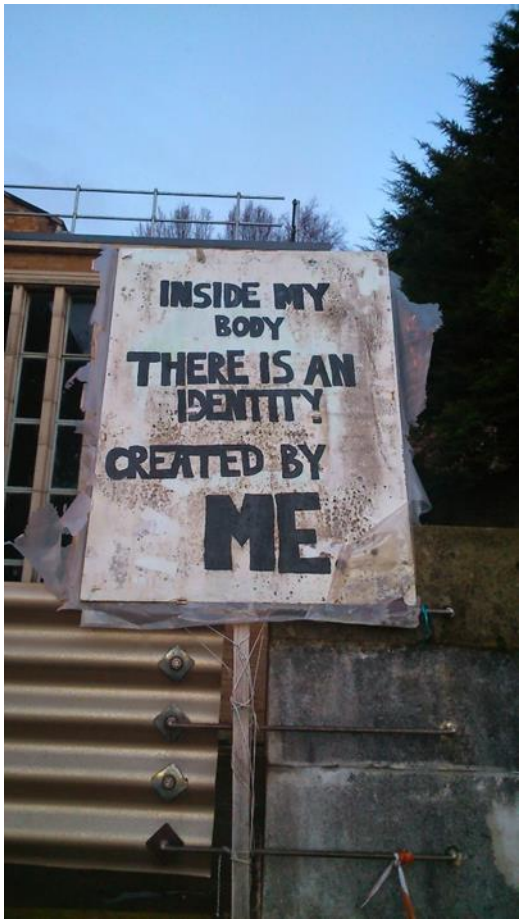


Image 3: Inside my Body (2014)

The artist in this image believes he or she has autonomy over their identity; it is an essentialist perspective (Lawler, 2014). In the early days of commencing this PhD, the initial plan had been to examine how identity impacts on the way a child responds to art. This premise was based on little reading and knowledge of identity theory, or of experience or art education and children which has developed over the course of the PhD. Although reading was undertaken prior to writing the methodology and undertaking data gathering the clarity of what I read and its relevance to my issue only became apparent once the data were gathered and I began to analyse it. I re-read texts and I realised that my notion of identity in this quest was based on social identity labels particularly those linked to cultural backgrounds. This sat uncomfortably with the children's voice aspect of the work that I was keen to pursue as it would rely on determining a set of appropriate labels and applying them to the participants. Fixed labels can be relatively meaningless for children. However

children identify with different social groups over the course of their development from child to adult (Bennett, 2011). I therefore focused in on self-identity and the perceptions of who children believed themselves to be; ultimately the emphasis was on the child participants taking ownership of their identity and presenting it to me. What is presented in this thesis therefore is my interpretation of the identities that they presented. In some respects this means that certain identity labels may be missing that would perhaps add a layer of depth to the analysis and the discussion, i.e. analysing the data in relation to gender, or cultural background, but this is problematic if a child does not particularly identify with that label themselves. For example, a child who was born in a different country but moved to Scotland as a baby and has been brought up in the Scottish education system, may consider themselves to be Scottish or may identify with the country of origin or may not have even considered this, whereas a researcher could use the country of origin label to analyse the data and make presumptions and interpretations based on this as a result, which may be at odds with the way the child views their world. Throughout the research therefore care has been taken to present each participant and their case study on an individual basis with comparisons made based on the content and their words rather than applying labels. On occasion in Chapter 6, simple comparisons are made between age or school however this is done with the aim of presenting alternative perspectives rather than presenting confirmed statements or conclusions based on rigorous evidence.

Chapter 4: Methodology

Organised disorder is ever present when conducting real-world research. This chapter outlines a methodology which responds to the disorder while attempting to bring some order that allows for meaningful data to be gathered and interpreted. The focus of the methodology was on capturing the voices of child participants in some depth, to construct an interpretation of their words in response to the research questions in Chapter 1. This chapter will first provide an overview of the methodology and methods presenting a summary of the theoretical underpinning of both. A discussion regarding the research design then follows as does an outline of the participants and the selection process. The ethics section contains a detailed discussion regarding the considerations when conducting research with children. The data methods are then outlined as is the implementation of data gathering. Finally, the principles and process of data analysis are detailed.

4.1 Methodology - Overview

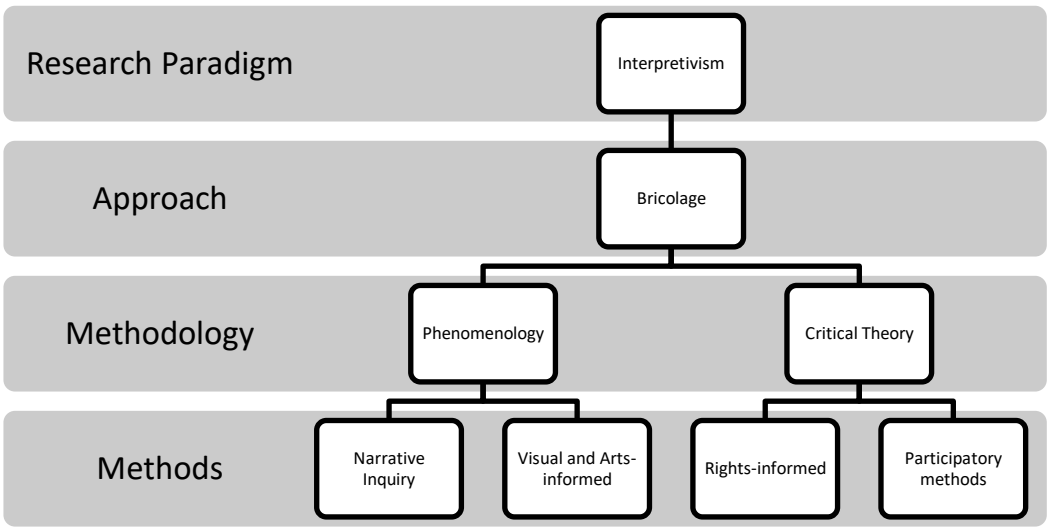


Figure 3: Overview of Methodology

In order to attempt to make sense of multiple, subjective realities it is necessary to adopt a qualitative, interpretivist framework (Cohen et al., 2011; Sarantakos, 2005). For people who advocate interpretivism "There is no, direct, one-to-one relationship between ourselves (subject) and the world (object)" (Gray, 2014:23); reality is constructed through shared understanding and meaning by individuals, with multiple

realities occurring (Grbich, 2013; Lincoln et al., 2011). The *bricolage* (Kincheloe and Berry, 2004) has been employed to allow for the issues to be explored and represented with depth and richness. By adopting this approach it is possible to explore how a participant experiences particular issues from their perspective while also acknowledging the relations of power at play which the participant may or may not be aware of; the lack of acknowledgement of power relations is a common criticism of the interpretivist paradigm overall (Sarantakos, 2005).

Drilling this down into further depth, guided by the research questions, a combination of phenomenological methodology and critical theory were employed. There are multiple variations of phenomenology which have been developed over the years by various philosophers (Grbich, 2013); in respect of this PhD I adopted elements of research practice associated with hermeneutic phenomenology which is focused on "the interpretive structures of experiences of individuals or texts" (Grbich, 2013: 99). Here the focus is on the experience of the everyday and while bracketing is not required it is essential, as a researcher, to record one's own thoughts, assumptions and views. Through the data collection process I made notes in a diary and wrote more in-depth reflections periodically in relation to the POET (Image 1) presented at the start of the PhD. The other element of hermeneutic phenomenology which is relevant to this work is that data is co-constructed between the researcher and the participants.

Adopting elements of the hermeneutic tradition therefore effectively creates a bridge with critical theory and *bricolage* (Kincheloe and Berry, 2004; Kincheloe et al., 2011; Sarantakos, 2005). The latter traditions predominantly sit under the term *transformative* paradigm (Cohen et al., 2011) where the emphasis is on bringing change to society. Although this is not the direct focus of the PhD, the work presented here explores the art experiences of primary school children and the aim for future post-doc work, is to bring about change to art education practice in primary schools based on this work and the possibilities of supporting teachers to undertake action research projects in the future. The two traditions do align however in the early work of Habermas as two of the three "knowledge-constitutive interests" (Cohen et al., 2011:33): *practical interest* is focused on interpretation and

hermeneutics with characteristics including phenomenology and narrative; *emancipatory interest* is focused on critique of power, politics and social justice, which ties with *bricolage*. Elements of both *interests* can be found in the approach to methods adopted in this PhD.

As identified in Figure 3, the methods employed in this research were informed by four groups or approaches which supported the hermeneutic phenomenological and *bricolage* approaches already discussed: narrative inquiry, arts-informed visual methods, rights-informed methods, participatory methods. To obtain data needed to answer the research questions, the methods had to support the participants in communicating their thoughts and opinions in a variety of ways which also gave them a level of autonomy. Also, I wanted them, the children, to disrupt my world and my understanding of the world, and to do this in surprising ways. An attempt was made to move away from traditional research methods however I believe that the core link between traditional methods and participatory, post-modern methods, is dialogue. The actual data gathering methods used sat predominantly in the narrative inquiry, arts-informed grouping however I attempted to design them with a rights-informed, participatory framework in mind; the reality of implementation meant however that this rights-informed, participatory framework was compromised and this is discussed further in Chapter 7. In this section I will focus on the role that narrative inquiry and arts-informed methods played and then discuss this in relation to the methods employed and their design in relation to rights and participation.

4.1.1 Narrative inquiry

Ultimately I wanted the data to speak to me. The participants were children who did not know me at the start of the year of data collection and so I felt it was essential to employ methods that supported them in expressing their thoughts and opinions. Rather than rely on snapshot data, I employed multiple methods to encourage different perspectives from each participant to emerge and to support the participant to reveal aspects of themselves and their identity to me in a way which met their needs. In addition to this, the focus of the PhD is on art and so it made sense to employ methods that were creative and non-traditional. As a result, the methods employed were informed by narrative and art.

Researchers who undertake narrative inquiry or use narrative-based methods, do so because they believe that narrative structure underlies every aspect of our daily lives as human beings. We use narrative in order to make sense of our worlds and to help others make sense of our world (Riley and Hawe, 2005); as Czarniawska (2004: 3) says "social life is a narrative. It is usually assumed that social life consists of action and events, where the difference between the two is as assumed intentionality of actions". In addition to this meaning-making aspect, human beings use narratives to communicate in a variety of circumstances. Narratives, and stories, have been used for centuries to communicate, entertain and exert power (Riessman, 2008); both orally and visually stories have emerged and endured from the Greek myths, to the sagas of the Vikings, and the mystery plays of the Medieval era to the fairytales of 19th century Europe (Czarniawska, 2004). This means that there is a wealth of narratives and stories for researchers to access. The result is that narrative inquiry has a long established research tradition (Riley and Hawe, 2005) however there is no one best approach. Contributing to this is the variances in definitions of what *narrative* consists of and how it differs from *stories*. For Czarniawska (2004) a narrative is a text that gives an account of an event, action or series of events and actions and connects them in chronological order; a story is based on a narrative but is developed further by having a plot. The term *emplotment* is used to denote the process that a narrative undergoes in order to become a story and it is the plot that effectively sells the narrative to the audience (Czarniawska, 2004). A work of art such as Van Gogh's 'Chair' (Van Gogh, 1888) is essentially a still-life of a wicker chair and as such the narrative could consist of Van Gogh lived in Arles and painted a chair along with other still-life subjects; the painting however becomes more fascinating when a story of Van Gogh's troubled mental state, and friendships with artists such as Gaugin, are layered on top of it. The painting then becomes a symbol of the tragedy that was Van Gogh's life and career. Riley and Hawe (2005) work backwards in their definition; they start by stating that everyone tells stories but the role of the researcher is to analyse these stories so that the narrative emerges. Essentially the researcher has to remove the marketing tricks of the plot to reveal the narrative essence of the story. To emphasise this further, Riley and Hawe (2005) use literary plots as adjectives to denote different types of narratives so we can begin to

categorise such as romantic narratives, heroic narratives, tragic narratives. Both Czarniawska (2004) and Riessman (2008) believe that story is one type of narrative, others including chronicle, biography, and autobiography.

Stories and narratives rarely stand alone and organisations or fields of practice essentially contain collective sets of stories which provide context to the stories that individuals may tell (Czarniawska, 2004; Riley and Hawe, 2005). Stories can therefore provide insights into the conscious and unconscious influences on the narrator and as such can contribute to critical and phenomenological research (Engel, 2005; Lincoln et al., 2011; Riessman, 2008) by revealing the power structures laid over the interpretations and experiences of participants.

An interesting aspect of narrative is the way it organises experience. Riessman (2008: 7) questions whether a "pre-narrative" is at all possible in that an experience can exist without being organised meaningfully by narrative or is it an automatic organising tool that we use from the moment the experience is articulated, recorded or expressed. The Dadaist movement in the early 20th Century used this idea as a way of creating disruption to everyday life but even then they created their own narrative as a movement so perhaps it is not possible for an experience to be in the public domain without being organised by narrative (Harrison and Wood, 1992; Tzara, 1918). Key to the organising structure of the narrative is the need to place an event or series of events within a chronological template and this is what links the different definitions of narrative together (Riessman, 2008). Czarniawska (2004:23) describes this as the "chronicle" element of narrative, which combined with "mimesis", as in how it looks to the audience, and "emplotment" which makes the connections between the various experiences, creates a compelling narrative for the audience. The interesting factor in terms of analysis is how the narrator brings these elements together and uses them to communicate and create identity, consciously and unconsciously. In contrast, Clandinin and Connelly (2000: 19) state that "Experience happens narratively. Narrative inquiry is a form of narrative experience"; this would imply that it is not possible to detach experience from the narrative and from the temporality element of narrative. A work of art exists as an entity in its own right with its own story, however it will also be considered in relation to other works from

the same movement and also from what came before and after; life experiences work in a similar way focused on the present and on a continuum of experiences (Clandinin and Connelly, 2000; McCormack, 2004). Interestingly though, Clandinin and Connelly (2000) believe that theory should play a secondary role to the experiences and stories that are expressed; they believe that theory can lead to reductionist tendencies and that the stories should be lived and that people should be at the heart of the inquiry. This is where *bricolage* as a methodology perhaps counteracts this due to its spiralling, reflective nature and constant asking of questions leading the researcher in different directions. It is a way of pulling together narrative with theory, viewed through alternative lens, theoretical and social, to present an experience with alternative answers. Critics of narrative inquiry and *bricolage* however would comment on the lack of truth in the findings presented but if one adopts an interpretivist approach and can justify the actions that occurred through the research and that the participants can accept the findings, then the findings should be accepted as they are. This also links with the rights-informed and participatory approaches adopted in this doctorate (Souto-Manning, 2014). In fact some assert that employing narrative methods when working with children is a means of giving them a "voice" and allows them to express multiple thoughts and opinions (Leitch, 2008: 38; Rolling, 2010). This can be done in a variety of ways and, with relevance to this PhD, an alternative is to employ arts-based, arts-informed and visual methods.

4.1.2 Arts-based, arts-informed and visual methods

Drawing on art in relation to research methods requires the researcher to determine whether the methods will be arts-based or arts-informed. Arts-based research draws on the artistic process to inform the research process so that it becomes the primary mode of knowing and meaning-making (Barone and Eisner, 2012; McNiff, 2008). It aims to counter the traditions of written representations with those of the visual and produces meanings that would otherwise not be attained. The goal is not to create truths but to uncover alternative forms of meaning and interactions (Barone and Eisner, 2012). Like narrative methods and the tenets of *bricolage* the goal is to present multiple ways of viewing and to reveal voices that would not necessarily be

revealed through traditional mono-methodological approaches that currently monopolise the research world (Barone and Eisner, 2012); the intention of all these methods is to disrupt (Barone and Eisner, 2012; Clandinin and Connelly, 2000; Lomax, 2012). In order to employ arts-based methods, the researcher must be competent and be willing to develop their skills in a particular art form or forms as the work produced must meet the goal of the research (Barone and Eisner, 2012) and be able to communicate this meaningfully to the audience of the work. The works produced should encourage the viewer to engage in a dialogue regarding the social issue that has been examined (McNiff, 2008). A key issue with this is that not all researchers who wish to bring the arts and research together in their work may not be skilled artists, and while Barone and Eisner (2012) acknowledge that arts-based research should not be limited to the world of artist-researchers and students from art departments. They believe you need these skills "in order to create a form that has the expressive qualities that are relevant for interrogating…" (Barone and Eisner, 2012: 61). Although I have obtained certain skills in visual art over the years from school onwards I do not consider myself an artist. For a period of time I did consider pursuing arts-based research further through photography as this is something that I have developed my skills in in recent years however ultimately I did not have the confidence to pursue this to the extent that the research would be considered arts-based. Photography however is a practice that I have drawn on as a way of gathering data and this will be explained later.

The alternative to arts-based methods is to employ arts-informed methods and visual methods. Essentially this consists of qualitative research that is influenced by the arts but not embedded in the arts (Cole and Knowles, 2008; McNiff, 2008) however the purpose is the same; to present and represent multiple perspectives on social issues, engaging with a wide-ranging audience in a way that does not occur when using traditional methods (Cole and Knowles, 2008). The benefits of this method are that it is not necessary for the researcher to be skilled in the arts and the methods sit comfortably alongside other approaches and methods such as narrative inquiry (Cole and Knowles, 2008; de Mello, 2007). Arts-informed research benefits however from being embedded in practices which best suit the researcher and the suitability of

providing insight into the issue being explored (Cole and Knowles, 2008; de Mello, 2007); additionally, they should also encourage and provoke participants to engage in dialogue. Another key element, which links with the previous methods and approaches already discussed, is the role that reflection and reflexion plays in ensuring that the researcher considers all perspectives including their own (Cole and Knowles, 2008; McNiff, 2008).

Arts-informed methods are one avenue to pursue but they are distinct from visual methods (Wall, Hall and Woolner, 2012). While arts-informed methods link particularly to arts activities including drawing and photography, visual methods consist of activities which have a visual element within them and they are often activities which are already used within the classroom (Gauntlett, 2007; Pimlott-Wilson, 2012; Veale, 2005; Wall et al., 2012; Wall, Higgins, Hall and Woolner, 2013a; Wall, Higgins, Remedios, Rafferty and Tiplady, 2013b); visual methods therefore can include the use of maps and diagrams, Lego, as well as visual tools used to aid discussion. One of the key reasons for using visual methods is that we live in a world which is saturated with visual images and as such this is a mode of communication that we use on a daily basis (Eglinton, 2008). Alongside this is the general assumption that participating in visual and art activities is enjoyable for the participant (Gauntlett, 2007; Peddar, 2013). The result is that further layers of meaning can be ascertained and there has therefore been a rise in the use of visual methods in qualitative research (Russell, 2007). As with all these methods however it should be noted that while multiple voices may be revealed and presented, these voices can be expressed differently in different settings and as such we cannot assume that these voices are authentic (Thomson, 2008). In recent years there has been an increase in a variety of approaches used to gather data from children (Lomax, 2012) primarily to support them in expressing their voice and to overcome exclusion. I decided to use art activities and skills which would suit both my participants, adults and children, and me, and so I predominantly used photography and collage, as well some other additional visual-based data-gathering activities: these are described in further detail in Section 4.5.

4.1.3 Rights-Informed and Participatory Methods

The voices of the children are paramount in terms of answering the research questions and it should not be assumed that adopting a qualitative approach necessarily automatically means that these voices are heard (Greig et al., 2007). Key to this is acknowledging the power relationships between the adult researcher and the child participant; if one subscribes to a developmental paradigm (Harden et al., 2000; Punch, 2002; Woodhead and Faulkener, 2000) where children are viewed as beings who learn in stages until they become adults, then the power lies firmly in being an adult rather than a child. In terms of designing research, the focus is on conducting research on children (Greig et al., 2007; Woodhead and Faulkener, 2000). An alternative is to adopt a pragmatic participatory approach and conduct research with children (Harden et al., 2000; Moratari and Harcourt, 2012; Punch, 2002). This approach reflects a type of sociology where children are viewed as social beings in today's world, where their interactions with the world contribute to what the world is like today rather than a group who are ignored and moulded by the adult world (Christensen and Prout, 2005). An attempt to adopt the latter approach was made in my PhD.

Boundaries become blurred when conducting research in the real world and the power dynamic between researcher and participants is not necessarily clearly defined throughout. For example in his own research Hemming (2008) believes that the power dynamic shifted dependent on the stage of the research and the methods employed. He also questions whether child-centred methods can truly give children autonomy within a research project. These thoughts are echoed by Von Benzon (2013) who believes that the imbalance of power between the researcher and the child participant is always present but that the selection of data methods, along with the way the researcher develops the interactions with participants, will go some way to minimise the impact of this on the data gathered. She also alludes to traditional methods as adult methods and encourages the researcher to adopt more playful, child-led approaches. The distinction between the two is a fascinating one in that it appears to contradict the values of the researcher who wants to gather data with children. By making a distinction, the researcher says that the world of the child is

different from the world of the adult, and this primarily display itself through play; this seems to accept that play is not appropriate for the adult world. There is an assumption that traditional methods are best suited to adults rather than children; this is perhaps the case, but it would be worth considering that perhaps traditional methods are not best suited to qualitative approaches overall and that further consideration of playful, participant-centred approaches would be more suitable to everyone. This could cause disruption (Lomax, 2012) and would not necessarily generate superior knowledge however it could create alternative knowledge which adds depth to the phenomenon being explore in the research. Indeed Lomax (2012) believes that approaches such as these generate multiple voices, the value of which resides in their richness however she also provides a warning in that she does not believe that one set of voices has superiority over another. By this she means that the researcher should not aim to prioritise children over adult voices, and indeed, she believes this to be impossible. Rather she believes that we should value the diversity of voices that emerge by employing a range of approaches both traditional and participatory (Lomax, 2012).

Another aspect of voice in research is the extent to which the voices expressed are authentic (Thomson, 2008; Von Benzon, 2013). Thomson (2008) draws attention to different types of voices that emerge from data-gathering and highlights the importance of the influence of the social context on the voices that are expressed at any given moment in time. This means that a question that is asked of a child in a school could result in a different answer from the same question if it were asked at home. Linked to this is the power dynamics not just between the researcher and the child participant, but also between the child participant and any other adult in the close vicinity, such as a class teacher or a parent. The other aspect of authenticity is the extent of the truthfulness of the responses from the participant (Von Benzon, 2013); although this is something which needs to be considered of participants of all ages, with children there is a greater likelihood of the fantastical creeping through. Rather than dismiss this, Von Benzon (2013) believes that the stories that children tell us can reveal what is of value to the child and therefore they should not be ignored.

A research design was created that attempted to record and present the words and pictures of the child participants. The thesis consists of my presentation and interpretation of those words.

4.2 Research Design

The research design was informed by the theoretical stance outlined in previous sections. As a qualitative approach has been adopted throughout this is reflected both in the scale and the format of the design. In addition to this, narrative approaches were deemed essential in supporting the children to express their thoughts, opinions and stories regarding their world, their place in the world and their encounters in art. Qualitative data gathering is however a messy process which required me to think narratively (Clandinin and Connelly, 2000). There are two key elements to this: continuity and interaction. The design needed to provide opportunities for data to be gathered during a series of events rather than at a single snapshot moment. This allowed the participants to present a narrative of themselves over a period of time. It also allowed for some events to be repeated and recalled and others to reveal themselves in response to the situation thereby indicating a level of attachment on the part of the participant to the experiences or events expressed in the data. By doing this we created a narrative together, the researcher and the participants, where events were experienced and then recalled at a later date, creating histories, experiencing the present and acknowledging the future. As is often an issue with qualitative research, generalisability was impossible because throughout, the process is always bound by the context within which the research is conducted. Context has to be acknowledged when conducting a narrative-informed research project as it creates the boundaries within which the researcher and the participants work together (Clandinin and Connelly, 2000).

A longitudinal, embedded multiple-case design (Yin, 2009) was adopted and implemented over the course of the school year from August 2016 to June 2017 (Figure 4).

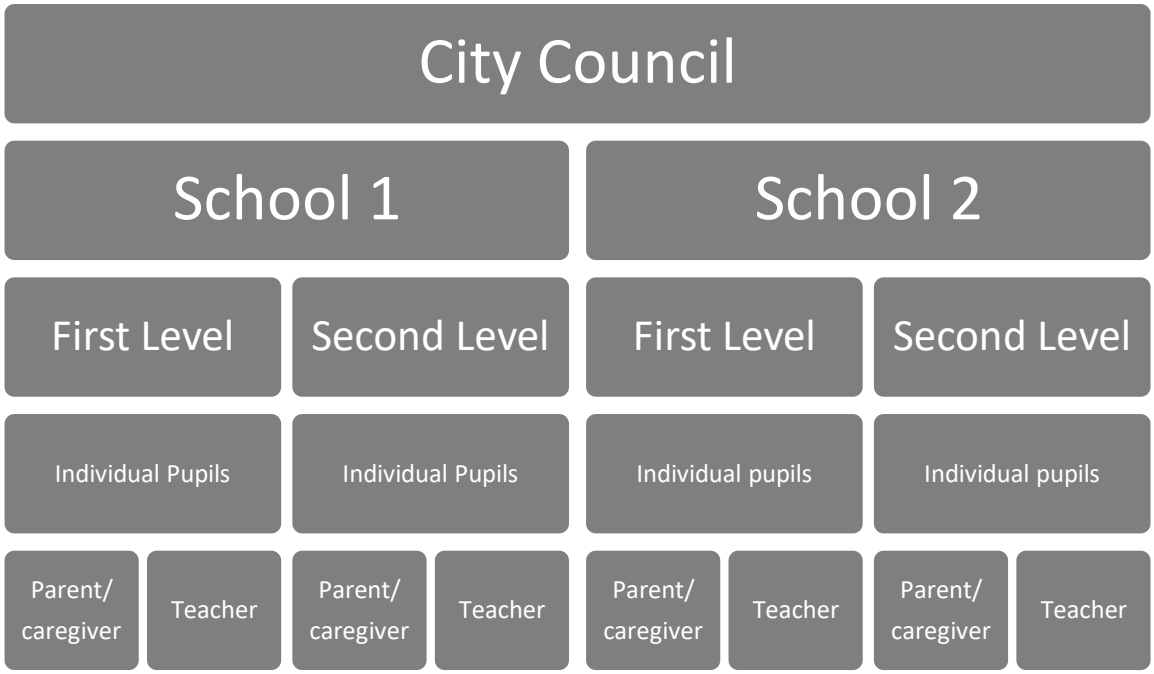


Figure 4: Case Study Design

A single case study provides the opportunity to examine an aspect of life in great depth and although there are several types of case study, the one adopted here was the *descriptive* model supporting the narrative approach outlined earlier (Cohen et al., 2011). A case study is however unique and generalisability is therefore not appropriate. A strength of the case study approach however becomes apparent when a multiple-case design is employed as comparison can then begin to be made. For the purposes of this research an embedded multiple-case design was employed. This allowed for sub-units to become cases in themselves and thereby allowed for further depth and comparison to be made.

As this was a small-scale, qualitative piece of research it was decided to focus on two schools within a city council. Within each school, two classes were selected. It was determined that these two classes would reflect the Curriculum for Excellence (Scottish Executive, 2006) levels that children would be working within at primary school, namely First and Second Level; the curriculum is aimed at 3-18 year olds and consists of five levels beginning at Early level and then moving through from First to Fourth Level. This allowed for comparison to be made between the levels, and across the levels in different schools. Finally a number of individuals from each class were selected to comprise the final set of case studies with data from parents and teachers

informing the data gathered. The embedded case study structure therefore reflects the theoretical underpinning of Bronfenbrenner's ecological systems (Bronfenbrenner, 1979) by making connections between the macro and the micro systems with children ultimately at the centre of the case studies. The case studies also provided the context for the narrative inquiry approaches. In terms of Figure 4 the design allows me to analyse the data both vertically, through the layers of case study, and horizontally, across the multiple case studies. In addition to this the data were gathered over the course of a school session and as such each case study consists of a narrative bound by time, place and the people within it.

4.3 Children's Research Advisory Group

The intention from the outset was to create a children's research advisory group encouraged by the work of Lundy (Lundy, 2007; Lundy, 2012; Lundy and McEvoy, 2012a; Lundy and McEvoy, 2012b). Lundy's work stems from analysing Article 12 of the UN Convention of the Rights of the Child (United Nations, 1989) which states that:

"State Parties shall assure to the child who is capable of forming his or her own views the right to express those views freely in all matters affecting the child, the views of the child being given due weight in accordance with the age and maturity of the child".

The impact of actively involving children in research matters was found by Flynn (2013) to empower participants as well as increasing enthusiasm for the issues that they were consulted on. Through her own research Lundy (2007) found that children believed that they were not given the opportunities to express a view, and that when their views were sought, this was done in a tokenistic manner. Although the UK has signed up to the Convention there appears to be a gap between compliance with the Convention, and Article 12, and reality. Nearly ten years later this picture appears not to have changed significantly; a recent report issued jointly by the Children's Commissioners (United Kingdom Children's Commissioners, 2016) stated that both the UK and devolved governments needed to increase efforts to support schools in ensuring that the articles of the Convention were adopted fully in practice and in

particular they should ensure that children be supported to actively participate in all matters that affect them in school. One reason for this could be the lack of understanding regarding the Convention among education professionals in the UK (Lundy and McEvoy, 2012a; Tisdall and Davis, 2004).

In response to these issues Lundy (2007) developed a model for successful implementation of Article 12 based on the two key elements of the article which are that the child has the right to express a view and that view is given due weight. The model consists of four separate factors: space, voice, audience, and influence. If considered fully, these factors ensure that children are provided with safe spaces and support to express their views and opinions to a relevant group of people with a likelihood that these thoughts will result in an action of some sort. The elements of the model had already been identified by researchers though not in a formalised manner such as this (Hill, 2005).

Gradually the notion of children's research advisory groups (CRAGs) was developed by Lundy and McEvoy (2012b) who believe that research should always be "rights-based" and if not, at least the researcher should reflect on the extent to which the research is "rights-informed" or "rights-compliant" (Lundy and McEvoy, 2012a:79). This means moving beyond what is viewed as traditional, participatory methods towards a "children's rights paradigm" (Lundy and McEvoy, 2012b:1). For the purposes of this PhD I was keen to have children as co-researchers and so I set out to create a children's research group to support through the planning, gathering and analysis stages. The nature of the group changed as I engaged with the children and the result was that the group took on an advisory role rather than a research role; there were several reasons for this.

Firstly, my research had to be rights-informed rather than rights-based primarily because the topic of the research was instigated by me and was for completing a PhD. My research was therefore conducted with children rather than by the children (Green, 2015). They were also not invested in it in the same way as I was; it was an issue I felt was important but not necessarily one that the children felt was important to explore. Another aspect of this was that the "influence" and the "audience" of this

research, as defined in the model by Lundy (2007:936), would consist of a written document that would result in a PhD for myself. The research would not have immediate, direct effect on their lives in school and therefore the influence was abstract to the child. In addition to this Lundy and McEvoy (2012a) believe that the language of rights should inform every stage of the research process, including the working of the research questions. Although I believe that access to the expressive arts, and visual art, is a right, the focus of my research is on the relationship that children have with visual art, and the role it plays in relation to their identity. In terms of the post-doc work, I hope to use the research for the PhD to inform future research activities that are focused on widening access and improving the quality of the art education in primary schools, however this was not the focus for the PhD. If I were to do this PhD again, it would make sense to involve children from the start, rather than half way through, so that they were invested in the topic and involved in completing background reading on the topic, as well as then supporting me in formulating research questions and planning the research design (Lundy and McEvoy, 2012a).

The second factor which hindered the success of the children's research advisory group was access and gatekeeping (Hill, 2005). Determining who should be in the children's research group and how to recruit members was a challenge. My first thought was to contact a local school however arranging meetings to fit with the school calendar and my own was going to be problematic. In addition to this, the children who agreed to participate would all be from one locality and as such the representativeness of the members was an issue that I was concerned with (Greene and Hill, 2005; Hill, 2005). The next thought was to turn to local arts clubs for children however this was quickly dismissed because I assumed that children who attended these clubs were already positively inclined towards the arts and that this would influence their ability to be objective regarding how to gather data and interpret it. Finally, I contacted a local Brownies group; parents were sent a letter and I arranged an information session to take place at the end of one of their weekly sessions. One mother and child (aged 7) arrived. They were keen to take part, and contacted a neighbour with two children (a child aged 5 and a child aged 6) who said they would

take part too. The fourth member of the group was her other child who was 11 years old. I had not intended a broad range of ages but decided to go ahead. While it was good, and a relief, to have some willing participants, the lack of people who wanted to speak to me following the Brownie session made me think about the gatekeeping issue in more depth (Dalli and Te One, 2012); it is not possible to determine whether this was down to the child's choice or the adult's. I was left questioning however whether the lack of participation was due to a lack of willingness to give up time to be involved and also whether the notion of taking part in academic research was intimidating in itself; Hill (2005) discusses the powerlessness that adult participants can also feel in research situations. Ethically it was not possible to gain access and consent from children until consent had been sought from parents (Dalli and Te One, 2012); children are therefore reliant on adults making the decision as to whether or not they are going to participate and therefore throws into question the extent to which rights-based research can be completed to its fullest extent when children are still beholden to adults for permission to take part (Lundy, 2007). It also calls into question whether rights-based research can be fully implemented if there is not a secure understanding of the UNCRC and what this means for today's children by adults not just in schools but in the wider context, including parents; as Lundy (2007:931) says, "The practice of actively involving pupils in decision making should not be portrayed as an option which is in the gift of adults but a legal imperative which is the right of the child" and if adults do not understand this then ensuring children have access to processes which focus on making decisions about their lives is always going to be problematic. The next challenge however was to arrange meetings and this links to the 'space' aspect of Lundy's model (Lundy, 2007); each child involved in the group had a busy social calendar, as did their parents, and sessions had to take place at the end of the school day or on weekends. Meetings were therefore sporadic and did not take place at times when the children were most alert; for example, Friday after school was a common time but the children were tired after a full week at school. On these occasions the children wanted to complete art activities rather than discuss how to do research and the meaning behind images that children had created.

The final point which hindered the success of children as co-researchers was time. There were deadlines to meet regarding the submission of ethics for the PhD; it was not possible to form the children's research advisory group prior to this deadline and so I had to submit a copy of the research design without input from children. Arranging meetings with the research group that fitted with the times that schools gave me to gather data was also extremely problematic. There were three groups of people who need co-ordinating and who all worked to busy timetables. This was one of those instances where if I had been doing the PhD full-time I would have had greater flexibility to meet the needs and the times of the other groups. However, I do believe the overall experience was not a waste of time because there were a great number of lessons learned from the experience and as such I will endeavour to work with children's research groups again in the future. It has also made me consider that schools, universities, and local authorities should have children's research groups permanently established so that children's rights and continuous dialogue with children regarding matters that affect them are embedded in daily practice within these organisations.

The group met on four occasions during the year that data gathering occurred. Each session consisted of a collaborative art activity which inspired dialogue and provided an opportunity for me to share the latest details of the work and to consult them on what my next steps should be. As the sessions were only an hour and took place at the end of a long week at school, maintaining interest in the research aspect was difficult and so the nature of the group changed with how I felt the children wanted to direct it. This meant that it increasingly became an advisory group rather than one of co-researchers. Although this was not the original intention there was one particularly insightful comment made by a child in relation to how pupils interact with teachers which made the group an invaluable part of the project: I asked the child about the best way to get informed consent from the pupils and the oldest child in the group said "…people will be scared to say no anyway…like I wouldn't say no to my teacher…". When I asked what I could do to reassure children that it was ok to say no to participating, the child said "You just say 'It's ok to say no or just write it down on the bottom'". It was the most significant point to emerge from the advisory

group as I was confronted with the power that adults have over children and the awareness that children have of this. The child's words stuck with me throughout the data gathering period and I made sure to provide reassurance at the start of each data gathering session in school to ensure that children had opportunities to decline from participating, to show them the notes I was making and to give them the opportunity to delete any photos I had taken of their work or their classroom.

4.4 Participants

Non-probability, convenience sampling was primarily employed in order to obtain participants for the research (Sarantakos, 2005). This type of sampling is suitable for small-scale research where generalisability is not a primary concern (Cohen et al., 2011). A local city council was chosen as the overarching case study for the research (Figure 4). A key reason for conducting the research here was that the city is currently undergoing significant cultural change, both physically and socially. By conducting the research in this city I would be answering the research questions drawing on the thoughts and opinions of children surrounded by this context, beginning to determine the impact, if any, that this context has had or is having on the children.

The council requires all researchers who wish to work in their schools to follow an internal application process. Once ethical approval for the research had been gained from the University of Dundee, a City Council application form was completed and sent to the council along with a copy of a certificate that confirms that I have been approved under the Protecting Vulnerable Groups (PVG) scheme and can therefore work with children. Once the application was approved it was sent out to all the headteachers within the council for them to volunteer their support of the research project. The researcher therefore had no control over the schools who volunteered. Two schools however did volunteer; School A is situated on the outskirts of the city to the east of the centre, and School B is situated to the west of the city centre. Once the schools were confirmed I was invited to meet with the headteachers. At this meeting I outlined the research in further detail and asked if it was possible to work with a class which was following the First Level within Curriculum for Excellence and a class who was working within Second Level. Primarily pupils in Scottish primary schools work towards achieving Second Level by the time they leave for Secondary

schools at 11 years of age (Scottish Executive, 2006). To provide some breadth to the research working with a class within each level was appropriate. Following this meeting the headteachers at both schools determined which two classes I could work with during the course of the year; it was coincidental that the classes in both schools were of the same age and stage. This provided further support to the case studies at class level and allowed for some comparison to be made.

Each child in each class was given the opportunity to take part in the research project. As outlined in the ethics section, I met with each class, talked them through my work and issued them with a pupil information sheet and a parent information sheet along with consent forms for both pupils and parents. Only children who provided both pupil and parent consent could take part in the research. This resulted in 29 pupils volunteering during the course of the year; this number was larger than I intended and I have therefore used purposive sampling, based on complete/incomplete data to narrow the number of participants further to achieve depth in the qualitative case studies and in order to answer my research questions. (Cohen et al., 2011). The research questions are focused on gathering data both in and out of school and speaking to pupils, parents and teachers. I therefore selected the pupils who had participated in all the school data gathering activities and who attended the art workshops or whose parents I had spoken to. In total nine participants were selected for the case studies (see Appendix 3); four in School A and five in School B.

In terms of the adults that participated, both teachers and parents were issued with information sheets and consent forms. I met with three out of the four teachers and four sets of parents/caregivers. In terms of meeting with parents, the parents who had agreed to participate, were sent an invitation to meet with me at the relevant school. No parents attended at School B; one parent however did accompany their child to the independent art workshop on the Saturday morning and consented to be recorded during the activity. In School A I attended two parents' evenings and was able to speak to three sets of parents as a result.

Table 7: Summary of Data Methods

Data gathering activities	**Participants**	**School A**	**School B**	**Data gathered**
Setting the context – Reflective Photo-story (self)	Researcher	30/10/16	30/10/16	Photos Self-reflection
Introduction, observation and informed consent	Researcher	02/11/16	03/11/16	Self-reflection
Whole class art lesson (collage)	Pupils	25/11/16	30/11/16	Collages
Focus group discussion	Pupils	25/11/16	30/11/16	Audio-recording
Agree/Disagree Boards (AD Boards)	Pupils	25/11/16	30/11/16	Audio-recording Photos
Whole class art lesson (clay)	Pupils	-	24/02/17	Photos and descriptions Self-reflection
Discussion and camera distribution	Pupils	09/03/17	24/02/17	Audio-recording
Art Viewing activity – individuals	Pupils	22/04/17 01/06/17	10/03/17	Photos and audio-recordings
Parent's interviews	Parents	20 & 21/03/17	-	Audio-recordings
Teacher interviews	Teachers	01/06/17	24/02/17	Audio-recordings
Art workshop (Comic Space)	Pupils	22/04/17	22/04/17	Audio-recordings
Photo-elicitation discussion	Pupils	01/06/17	22/04/17 30/05/17	Photos Audio-recordings
Reflection (self)	Researcher	Ongoing		Photos Self-reflection

4.5 Data methods

Over the course of a school year a range of methods was employed in both schools. Full details can be found in the Appendix 3 and a summary is provided in Table 7. An attempt was made to use the same methods in each school at the same point in the year, however due to school timetable restrictions, as well as restrictions of my own timetable, it was not always possible to do this. In addition to this it was not always possible to implement every activity in each school; this occurred primarily in relation to a whole class art activity in School A and parents choosing not to meet with me for an interview. In line with the case-study, narrative approach adopted in the research, the data gathered during the year was designed to create a body of evidence, to be viewed collectively, rather than as sets of individual snapshots of voice. As Thomson (2008) points out in relation to children's voice, though this could be applicable to any attempt to gather a participant's voice, whether child or adult, the voice is always subject to the context within which it was gathered and more specifically to time and place. There is therefore no such thing as one voice representing one person. For the purposes of this research therefore a range of different methods were employed over the course of a year, to be analysed as a whole for each individual. The methods were directed by me but the control of the outcome was placed with the participant. Over the course of the year the voice of each participant was recorded, visually and orally, and used to create a narrative picture of their thoughts about the world that they inhabited and Art's place within this.

Data methods used with the pupils primarily consisted of arts-informed and visual research methods. The methods were designed to support children to express their thoughts, opinions and stories by creating an alternative avenue for them to do this (Carawen and Nalavany, 2010; Lomax, 2012). This was particularly important in relation to exploring self-identity, a challenging subject to present children with; as Russell (2007:42) states "the children express more layers of their multiple identities" through the use and creation of visual images. Another motivation for using these methods was due to the prevalence of visual material that is present in the world today; it is a culture which the participants live in and with (Eglinton, 2008). The methods employed also meant that the pupils could actively participate in the

creation of data as opposed to passively responding to the methods that I presented them with (Pimlott-Wilson, 2012).

Both arts-informed and visual research methods include the creation of visual images for data and the use of existing visual images to elicit data. From a participatory perspective, the creation of visual images by the participants was an important point to include in the research design as it meant that the participants had a level of control over what was revealed and included in the data (Leitch, 2008); there was a greater element of the unexpected that I would need to respond to as the researcher and so control was effectively taken out of my hands and put into theirs, albeit for a small amount of focused time. This also meant that the activities that I planned at the start of the year, changed and evolved as I got to know the children in both classes to ensure that the activities met their needs. When asking the children to create something however, the creative activity also needed to be activities which were inclusive for all abilities and not perceived to rest on particular artistic skills (Bragg and Buckingham, 2008; Leitch, 2008). In terms of art-informed activities, I drew on my prior experience as a primary teacher, and chose to use collage, clay and photography with the children. The participants took part in whole class art activities which consisted of exploring art works through discussion and then creating a personal visual response. The first activity that all participants from both schools took part in in November 2016 was the creation of a collage entitled 'All about Me'; the children were asked to select images from magazines, newspapers, leaflets, and to think about how to present these on a piece of A4 card. They were also encouraged to include their own words and pictures, particularly if there was no existing image that best suited their needs. This art activity was chosen primarily because as Brommer (1994:12) states collage is 'a universal aesthetic act'. The results can also produce alternative perspectives on contemporary visual culture, viewed through the lens of the individual participant (Rose, 2012). A second whole class art activity was scheduled for February 2017 however only one school was available to take part. Again this consisted of a discussion regarding existing art works, in this case the sculptures and paintings of Juan Miro, and then creating their own visual response from clay.

Finally in relation to arts-informed methods, I ran two art workshops on one day in the local creative studio. The workshops had the same content but one was for participants from School A and one for School B. Similar to the art activities in school, we discussed the concept of home and examined a work of art called 'Lamp of Sacrifice' by Nathan Coley (Coley, 2004) . The children then created their own buildings from cardboard. The purpose of the sessions was to gather data from the children in a different environment to the school acknowledging the point made by Thomson (2008) of the impact that place and setting can have on the voice of participants. Excerpts of the discussions that took place across each of the three-hour sessions were recorded including the full introduction for both sessions, and then individual discussions also took place. Photographs of their artwork were also taken.

In terms of visual methods being used, three activities occurred with the participants. The first consisted of a set of images which the participants examined and then placed on an Agree/Disagree board (A/D Board) depending on whether they thought it was art or not. The Agree/Disagree board is an activity commonly used in primary schools to elicit group discussion and to encourage children to think about their justifications for the placement on the board. Diamond-ranking activities, which also encourage discussion in the classroom, have been used as data tools previously (Wall et al., 2013a) so it therefore seemed an appropriate activity to undertake in terms of gathering data. It was not an activity that I had come across in the literature however as Wall et al. (2012) discuss, the category of visual methods has scope to be developed significantly further than the usual drawing and photo activities.

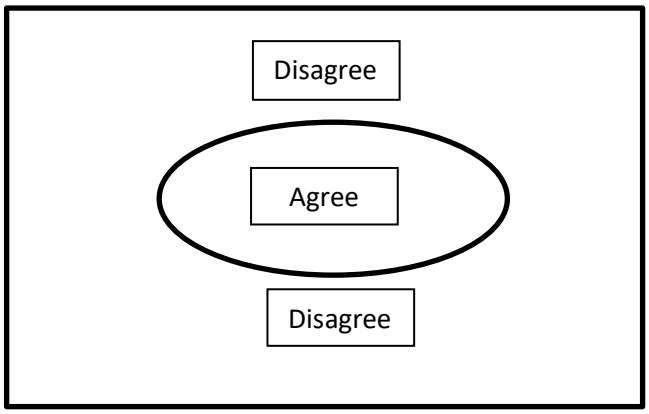


Image 4: Example of an AD Board

Image 5: Culture Game

Ten images were selected from a game based around culture today. Selection of the images was difficult as I was conscious of my own bias towards the selection of images. I emailed photographs of the images to the parents of the children's research advisory group to share with the children and get their thoughts however unfortunately they did not respond. I therefore chose a random selection of images the first time I did this activity. Also, due to time constraints the activity had to be undertaken by participants at the same time so sometimes the sets of images differ and sometimes the activity was undertaken in pairs. This highlights the messy nature of undertaking research with children in the school environment; I had to respond to the environment and act quickly and make decisions that seemed appropriate at the time. Where possible, the same images were used with each participant. As children completed the activity, their discussion and verbal reasoning was audio-recorded and then transcribed.

The second activity consisted of an image-viewing discussion with individual participants. I selected seven photographs that I had taken in previous years of images of art both in Dundee and further afield. The children were asked to look at the photographs and then select two that they wished to talk to me about. The photos for an activity such as this must come under scrutiny by the researcher as they were taken and selected by the researcher, and reflexivity is key to this (Rose, 2012); as a result I decided to undertake an analysis of the images themselves following a framework devised by Rose (2012) for analysing visual materials (Appendix 4). The framework was updated in a fourth edition (Rose, 2016) and was

subsequently used to analyse the photographs created by the participants as part of the photo-elicitation activity. These photos essentially presented my visual response to the research question. I also created a personal photo-story of the location surrounding each school; these photographs were taken prior to commencing the data gathering with the participants and I wrote a reflective note upon completion of taking the photos. This body of photographs was created by me and recorded my understanding of the schools and the area; in order to secure anonymity, they have not been included in the thesis. It was important however that the participants themselves had the opportunity to put forward their representation of their world.

Photo-elicitation was also employed (Carawen and Nalavany, 2010; Clark and Moss, 2011; Einarsdottir, 2005; Rose, 2012). A visual-based research method, each participant was issued with a disposable camera and a task sheet which provided them with details of the activity (Appendix 5). The children were asked to take photos of places and spaces where they experience art, and places and spaces which are important to them. They had a month to take the photos and then the cameras were returned and developed. Ideally digital photography would have been employed as this was a photographic medium that children were comfortable with however it was not possible to equip each child with a digital camera to take home, primarily due to cost, and it could not be assumed that each child had their own digital phone with camera. In addition to this, digital photography has no limited boundaries in terms of the numbers of photos that can be taken and the ability to manipulate and delete photos. A disposable camera was a challenge in that the children could not see the image created prior to development however it meant there was a limit to the number of photos taken and no opportunity to edit them after. Once the cameras were developed the children met with me individually and selected several photos to discuss.

This combination of the creation of the visual image alongside discussion between participant and researcher is an essential part of the interpretation process (Einarsdottir, 2005; Rose, 2012). Firstly the participant has control over the discussion as they select the images to be discussed. This also means that they have control of the interview and so no formal interview schedule can be put in place.

Instead a simple 'Tell me why you have selected this photo or created this image' with follow-up questions in response to the answer was all that was required for the participant to engage with the activity (Peddar, 2013). In addition to this, although analysis of the photographs and the artwork by the researcher is required as part of the research process, a discussion with the participant must occur. Their reasoning is essential in order to present alternative viewpoints and depth to the analysis of the image which would not occur if the researcher relied on their own interpretation (Piper and Frankham, 2007).

In terms of gathering data with the adults (parents and teachers) the intention had been to use similar methods as those with the children however time and access became significant issues so unstructured interviews based on the key questions and lines of enquiry used with children, were conducted and recorded (Appendix 6).

The data were gathered over the course of an academic session. Although attempts were made to gather data within the same weeks at both schools, this was not possible due to a range of factors such as school and class timetables and my own teaching timetable at the University. The limitation on time and also restriction of access to pupils in schools, meant that it was not possible to review data with participants over the course of the session which is recommended when the intention is that participants are co-researchers (Fielding, 2004) or the focus is on narrative inquiry (Clandinin and Connelly, 2000; Clandinin et al., 2006). In terms of finishing gathering the data, again there were restrictions in relation to the school timetable however by Session 5 the children were beginning to repeat stories and answers therefore indicating that a data saturation point (Bazeley, 2013) had been reached. Except for the art workshops which were held at the Dundee Comic Space Centre, the data was gathered on school premises

4.6 Implementation

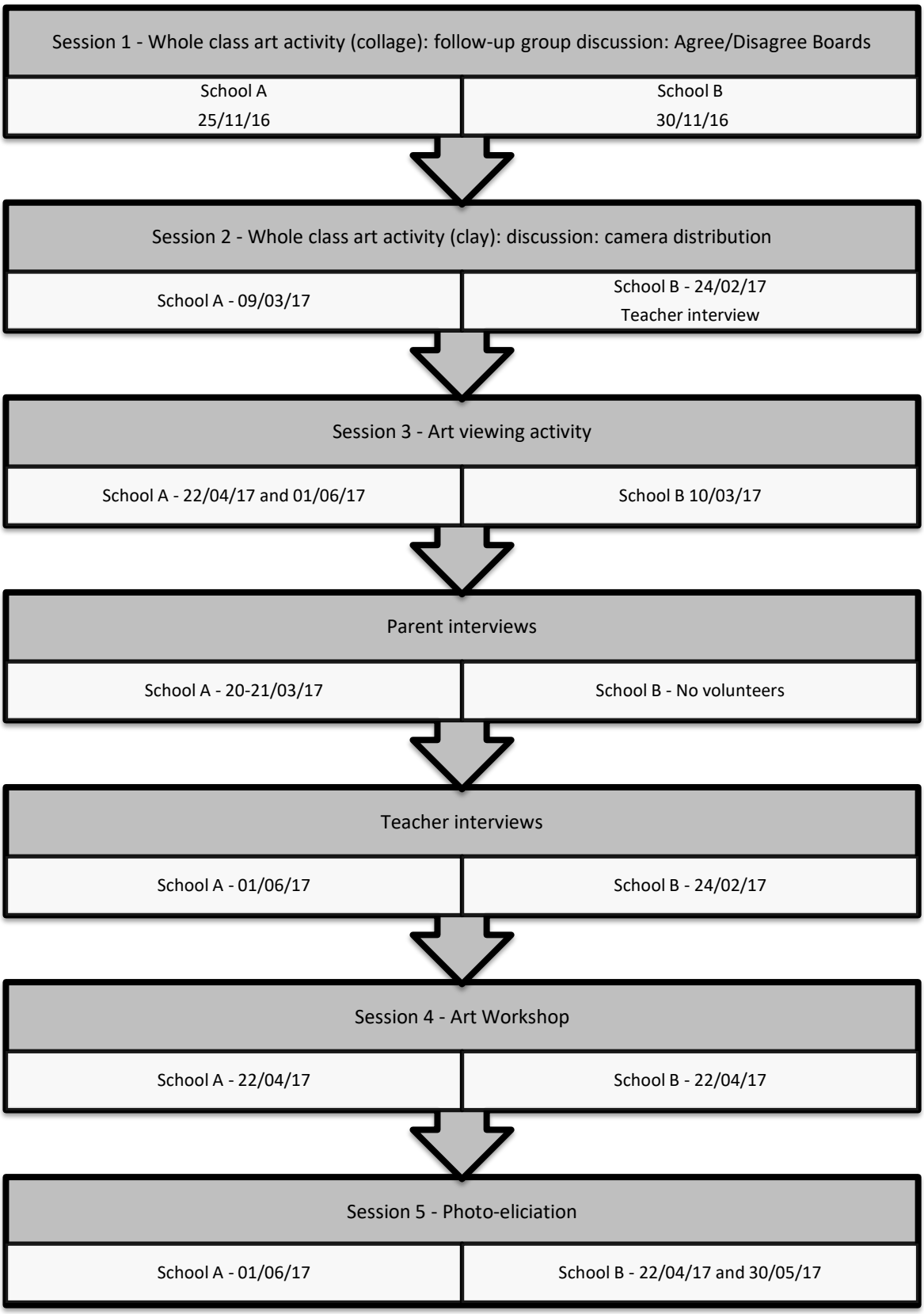


Figure 5: Overview of Implementation

4.7 Data Analysis - Principles

The primary concern regarding data analysis was that the process followed was 'fit for purpose' (Cohen et al., 2011:537) rather than adopting a fixed strategy as outlined in research methods texts. This approach also supported the concept of feedback looping which is necessary when adopting the *bricolage* (Kincheloe and Berry, 2004). It should also be noted that what is finally presented is my analysis and interpretation of the data; due to limited access to schools, it was not possible to find additional time to analyse data with participants. Interpreting the data presented challenges though; as analysis occurred there was a sense of working with *living* data, data that was alive and present and changing. This was perhaps a result of the fact that the data were very much the words of the participants gathered over a period of time in different contexts; it meant that every time I tried to pin it down, it did feel like it was slipping off the page again, like paint sliding off a canvas, refusing to be fixed or moulded by the artist. In this sense, then an inductive process became absolutely necessary. However, the process was guided by certain principles and reflective journal notes were taken throughout; a look back at these notes reveals that the analysis underwent various stages which can be identified and stated here.

The ontological and epistemological principles that have been previously stated, also supported and guided the analysis that took place. Primarily the concern was to present and interpret the voices of the nine participants over the course of a year; the adoption of narrative inquiry analysis methods was therefore necessary (Clandinin and Connelly, 2000). Clandinin and Connelly (2000) outline the practice of working within a three-dimensional narrative inquiry space that focuses on the following: the personal and social throughout *interaction*; the presence of time and *continuity* by acknowledging the past, the present and the future; and importance of *situation* or place. All three of these elements existed and were recorded through the data gathered and have been acknowledged in the analysis and presentation of the cases. This meant that a socio-cultural approach (Grbich, 2013) could also be adopted for specific narratives and stories told by the children. This form of analysis also allowed for "thick descriptions" (Cohen et al., 2011:540) to emerge; field texts in the form of transcripts, photos and reflections were generated, interpreted and then

used to create research texts in the form of case studies (Clandinin and Connelly, 2000). It is important to note however that this did not occur in a linear fashion but rather field texts were revisited throughout and interpretations were adjusted accordingly upon reflection (Clandinin and Connelly, 2000). This was especially important because although the field texts were drawn from the voices and words of the participants, the process of recording them as physical words on a page and then creating further texts, meant that these documents represent not just the words of the participants but the voice and the thoughts of me, the researcher, also. In addition to this Clandinin and Connelly (2000) highlight the need to acknowledge the audience as an influence on the research texts created. This means that the interpretation presented in this thesis does not solely belong to the participants of the research, but also to the researcher and the audience of this thesis, consisting of a panel of academics making judgements and assessing the final work. Essentially the thesis becomes a portrait of nine individuals, consisting of a likeness but not necessarily the true representation of the individuals but re-presented by the artist (the author) for the critical viewer and spectator.

As stated earlier, the principles of hermeneutic phenomenology also guided the data methods used and the analysis of the data. A reflective journal recorded my own experiences and data were co-constructed with participants (Grbich, 2013). In terms of analysing and presenting the data to the viewer, the main aim was to bring "the reader as close as possible to the experiences and structures of the essences being displayed" (Grbich, 2013:100). This primarily means creating rich case studies and presenting them individually, avoiding comparison between them as much as possible. A challenge is presented here however in terms of credibility; Grbich (2013) believes that this can be enhanced if the reader is able to recognise the experiences presented by making connections to their own lives. This makes sense if both the participants and the audience are adults however in this case, the participants are children, and as has already been discussed, it is impossible for adults at this moment in time to know or experience the world in way the children currently do; they can only ever draw on their experience of being children in the past. A point such as this, drives home the importance of having a children's research group, literate in

research processes and methods (Kellett, 2005; Kim, Sheehy and Kerawalla, 2017); this was not possible due to factors already discussed however it is something that will be pursued following the completion of the thesis and for future research plans. The phenomenological approach also supported the practise of identifying themes (Gibbs, 2007; Grbich, 2013), or inquiry phenomena (Clandinin and Connelly, 2000), which in this case were primarily focused on the art experiences of children. This also meant that Dewey's notion of experience could be discussed in relation to the data (Dewey, 1938).

Finally, visual data were also gathered and consideration for this had to be made in terms of the analysis. The photographs and images generated by the participants and me, were treated as field texts and incorporated into the research texts also (Banks, 2007; Clandinin and Connelly, 2000). However, they were also analysed separately as a body of data in themselves. Rose's Model of Critical Visual Methodology (Rose, 2016) was employed specifically to analyse the photographs taken and selected by the participants. This model consists of four sites (Rose, 2016:24): production; the image; its circulation; its audiencing.

4.8 Data Analysis – Process

The process of data analysis loosely followed the process outlined by Bazeley (2013) of an initial exploration of the data, coding, refining and then connecting. Ultimately the data were subjected to analysis through five stages. The first stage consisted of creating an interim field text for each participant (Clandinin and Connelly, 2000); this meant pulling the data together for each individual and presenting it in chronological order so that words and pictures were combined. According to my research journal, I found myself questioning whether the data should be analysed chronologically from the point of collection, i.e. examining all the transcripts from one period of time, or whether I should examine the data by individual on a case-by-case basis. In the end I combined the two approaches so that the data for each individual was presented chronologically in each case study, thereby following both a narrative inquiry approach (Clandinin and Connelly, 2000) and a phenomenological approach (Grbich, 2013). The number of case studies at this stage was 29, one for each pupil who participated. Each case study was subjected to a read-through where initial thoughts

were recorded in annotations; connections were also made to the sub-questions. While this was a useful process in terms of engaging with the texts and beginning to immerse myself in them, I decided that for subsequent analysis purposes I would put the research questions to one side as I was concerned that it would result in analysing the data for answers to the questions rather than allowing themes in the data to emerge themselves. Effectively in Stage 1 of the process I tried to control what the data would tell me but realised that it would be best to engage in a research dialogue with the data instead so that the voices of the participants would emerge (Gibbs, 2007). It was during this stage that I made the decision to focus on the nine participants identified earlier in order to provide the rich depth necessary in the individual case studies. Alongside this work, I undertook some analysis of the photo-selection activity that each participant undertook, selecting two images from seven presented to them, taken by me. This occurred because I realised that I was beginning to make assumptions about the selections based on memory and remembered anecdotes, rather than on evidence. I therefore completed a tallying exercise to determine which images were selected and by whom, and then analysed this by participant, and by age, school and gender. Although this information would not inform the individual case studies, it again provided an overview and an alternative viewpoint which could be drawn on in the final discussion. It also allowed me to confront and correct the assumptions that I was making at that point, and I further explored the reasoning behind the selections at this point.

Stage 2 consisted of free-coding each interim field text for the nine participants (Bazeley, 2013; Gibbs, 2007). Initially this was done using a variety of document formats such as Word and Excel, however it became apparent that this would be unmanageable as I worked through the individual cases. I therefore uploaded each interim field text to NVIVO, a qualitative data management tool. As such this tool does not analyse data however it allows you to code and record every change that is made through the process. It is also possible to run reports and queries which can be used to inform analysis and reflections, as well as store annotations and memos. All this information can then be converted into printable documents. It was particularly

useful in relation to the coding and for highlighting key words and phrases used by participants.

Stage 3 concerned the refinement of the codes, or nodes as defined by NVIVO, which was repeated five times in total. The result was that the number of nodes was reduced from 160 to 17 parent nodes and 106 child nodes (see Appendix 8). An inductive process was followed in terms of the refinement. It was possible to run a report that listed all the nodes, the number of sources (interim field texts) they had been used in, and the number of times they were applied in total. Each code was checked by examining where it had been applied but I focused on those nodes that had been referenced infrequently or those that had been referenced in all sources on a high number of occasions. The justification for this was that a determination needed to be made as to whether a node was too specific and could be refined as a result, or whether it was too general in terms of clarity and had been applied too often as a result. This process resulted also in the creation of parent nodes which allowed the nodes to be grouped together by theme (Reissman, 2007). I created this process alone; ultimately this is my work of art created from the data of the participants and it is therefore my interpretation. Involving someone else in this process would not necessarily validate my thoughts but add alternative interpretations, of which there could be multiple forms. Where this would have been beneficial was when the participants had been involved in the analysis process and this was not possible (Kellett, 2005; Kim et al., 2017; Lundy and McEvoy, 2012b). In terms of visual data analysis, I used Rose's model (Rose, 2016) at this point to analyse the photographs taken and selected by the nine participants; the analysis was recorded in a table in Word rather than using NVIVO; the accompanying explanations were recorded in transcripts and included in the interim field texts on NVIVO which were coded, however I wanted to support this with separate analysis of just the images themselves and my interpretation of them hence the use of the separate model.

The analytical process continued through Stage 4 and led to the creation of an Excel spreadsheet which focused on the sub-questions. Data, reflections and analysis were drawn from the NVIVO database and transferred to the sheet where particular codes

had been identified as relevant for particular sub-questions. The sheet also contained evidence from the analytical notes drawn from the visual analysis of the participant photographs.

The final stage of analysis occurred in the creation of the individual case studies presented in the next chapter. These consist of an introduction, a photocollage image created by me using the images collated through the data gathering process and representing my interpretation of the individual, followed by a discursive analysis linked to each sub-question, and a conclusion.

4.9 Ethics

Throughout the research process the University of Dundee ethics procedures were followed and adhered to. Ethics was sought in two stages. Initially I required ethical approval to seek participants for a children's research group that I planned to work with. Thereafter I sought ethical approval to carry out the research with the participants in the two schools.

The full study protocol for both the Children's Research Group and the participants in the research can be found in Appendix 6 and 9, with approval in Appendix 7. When applying for ethical approval, there were two key aspects which required particular attention. Firstly I was working directly with children, which requires careful consideration (Hill, 2005). I met with all the children in the first instance to inform them of my research and to read through the information sheet and participants consent form; in this way I met the minimum expectations of informed consent (Hill, 2005). Ideally I would have preferred more time to discuss the research process with the children both in the research group and in the classes but I was limited by the environment; for the research group I met with the children at the end of a session of Brownies and in the schools I was limited by the amount of time I had before the next lesson was due to start. Lundy and McEvoy (2012b:4) are particularly concerned that time is spent on "capacity building work" with children to ensure that children are able to express their thoughts, opinions and views as meaningfully as possible however the reality of gathering research in settings where effectively the researcher is a guest means that this capacity-building work can be limited by circumstance.

Secondly a high proportion of data to be gathered was visual data and so this had to be accounted for in the ethics application. I drew on the British Sociological Association (2006) visual sociology statement for ethical practice. Overall I considered seven risk factors: anonymity in text; use of images of child participants; use of images of work produced; copyright of images; participation; location of sessions; ethical symmetry of the group.

Anonymity for participants in both the research group and the research project was a challenge as the project consisted of so few participants and photographs were taken by the participants. All participants were given the opportunity to provide aliases however the children did not take wish to pursue this. The parents and school had agreed to participate on the basis of anonymity however and so aliases were created for the children. I also ensured that any photographs that were taken by me, focused on the work and activities that took place and did not consist of direct photographs of children or adults. Any photographs taken by the children that were included in their final selection of photographs have not been reproduced in the research to protect the identity of both the child and the subject of the photo. An ethical dilemma was created through this decision regarding anonymity though and it is one that is not easily answered: is it appropriate for adults to make decisions regarding the best interests of the children which override the wishes of the child participants, and if so, at what point is it appropriate to intervene? In the case of this thesis, a decision was made taking into account the consent of the adults involved in the research but it is an ethical dilemma that I wish to explore further in the future.

In terms of the images, consent was obtained from the children and the parents/caregivers to allow me to use the images in the PhD, in a potential exhibition, at future conferences and online through a blog or social media. Throughout the data gathering process the children were given the opportunity to select images to be used. The children took images themselves and as such they hold the copyright. They selected the photos that they wished to discuss with me and I obtained their permission to use the photos in the thesis and in future publications and exhibitions.

The children were provided with the aims of the project and the option to opt-out was presented at the first session. At subsequent sessions, the children were reminded of the opportunity to opt-out at the start of each session. No child took up this option and the children who I worked consistently with throughout the session were able to tell me that they had this option before I even mentioned it at each session.

The in-school sessions were led by me and I have been PVG checked. A day of art workshops was held at a local creative space in the city centre and there were two adults present at all times, me and a volunteer. Both have undergone PVG checks. There was also a member of staff present from the creative space and parents were free to accompany their child should they so wish. At the Children's Research Group sessions the parents were present throughout.

The final issue to consider, and the most interesting from an ethical perspective, was the ethical symmetry of both the children's research group and between me and the participants of the research. The inclusion of the thoughts and opinions of the children was paramount to the research and as such the notion of children as co-researchers was promoted throughout the project. However the research has been prompted by the researcher with the focus of obtaining a PhD at the end of it and as such the power balance is weighted toward the researcher. It also means that the children may not be as committed as co-researchers in the sense that this was not a topic of investigation instigated by the children themselves. All research that involves human beings should be guided by human rights standards and for children the Convention of the Rights of the Child (UNCRC, 2008) should be adhered to. However as Lundy (2007) states there is still much work to be done in terms of ensuring that Article 12 of the convention is understood and adhered to by researchers. Lundy (2007) outlines a model which consists of four elements: space, voice, audience and influence. In terms of space, it is recommended that the space should be safe and that sufficient time is given in order for children to express a view. For my research, the data were primarily gathered in school and as such accommodation was difficult to find on each occasion in both premises. In addition to this, other adults, primarily teachers, were present and this could have had an undue influence on the

participants' ability to express their views freely. In terms of *voice* the children should be provided with time and a range of means to express their views meaningfully. This was addressed in my research through the narrative, visual approaches that I adopted over the course of a year. Lundy (2007:936) uses the term *audience* and *influence* to cover the fact that views should be listened to, given "due weight" and acted upon when appropriate; again the participatory data methods and the time spent discussing the outcomes of the activities meant that this was covered to an extent within the limits of the context of the research which was a doctoral outcome for the researcher. Overall then consideration was given to the rights-based approach advocated by Lundy (2007) however a "rights-informed" approach was ultimately adopted (Lundy and McEvoy, 2012a: 79).

POET Reflection

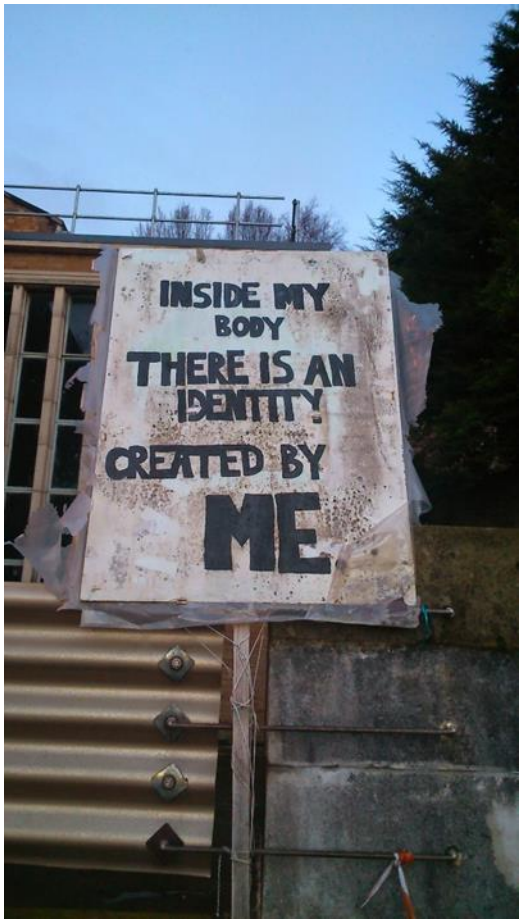


Image 6: Inside my Body (2014)

This sign was created and displayed in a public place. It is a clear statement of intent from the artist; I created the internal me, my-self. The artist takes this a step further by announcing this to the outside world through the form of a sign, on display in a public carpark. It becomes a proclamation, and, due to its format, a form of protest. The artist is fighting a battle against a force unbeknownst to the public, and the concrete format of the protest sends a message to the force that it will have no power over the artist. There is also a desperation in this statement through the way it is presented; active in its creation, it becomes passive through the permanence of display in a public place, receiving a battering from the elements as a result; there is a futility in its explicitness. The verb *create* is used, again implying control by the artist over their identity, but is focused on this as an act of identity creation embodied, literally and physically, so that only the artist has access to this identity and the form it takes. Creation, in this sense, implies a consciousness of free will to produce an

artefact; this banner demonstrates a need by the artist to display this to an audience. The sign too has been created; it lacks sophistication however and has a crude and hurried aura surrounding it, implying that it was made in a moment, in a similar vein to a protest banner. How does this sign represent the artist though and is it fair to equate this sign as a symbol of the artist? Kress and van Leeuwen (2006) believe that people make signs using the resources that are available to them at that moment in time and which feel most appropriate in order to communicate meaning. However they also acknowledge that regardless of the autonomy that may be sensed by the sign-maker, the role of power must and has to be acknowledged, as it exerts both explicit and implicit forces over a sign-maker. Each human being works within the constructs of the systems that they inhabit or if we look to Bourdieu, the fields of practice (Bourdieu, 1979; McRobbie, 2005). The artist here believes in the creation of his own identity, an aspect of which is that he is an artist. This implies he consciously took this route. While all these statements can only ever be conjecture as it is impossible to have a conversation with the artist, they should encourage debate regarding the extent to which identity can be created or whether from the time we are born we collect and curate experiences which informs our internal self-identity and the way we present this through symbols and signs to the external world.

Chapter 5: Findings

This chapter will consist of the presentation of the words of the nine children as individual case studies. Each case study will be constructed using the subsequent four sub-questions and a summary using the main research question as a focus:

- What does a child reveal of its identity through its words, stories and images?
- What does the term 'art' mean to the child?
- What do visual art experiences consist of for the child in the fields that it inhabits?
- To what extent are children active agents in visual art experiences?
- Main RQ - How do visual art experiences interact with children's self-identity?

The case studies have been grouped by school to reflect how the participants were recruited from the system that they inhabit (Bronfenbrenner, 1979), and each group will be prefaced with a discussion providing a context for each school, using the words of the teachers who were also interviewed. This means that the words of the adults preface those of the children but the format reflects the embedded case study approach in Figure 4 with the words of the adults providing context and background to the those of the children.

5.1 School A Case Studies

School A is situated on the east side of the city and has views across the city and the River Tay. At the start of the data gathering process I took a walk around, starting and finishing at the school, taking pictures of the area and any examples of art that I could find. I also recorded my thoughts afterwards. I wrote:

"No evidence of public art though or anywhere to buy art and art materials…Took a photo of a graffiti-style mural used to decorate a hairdressers and a newsagents covered in ads. That was it apart from some interesting architectural details and the park".

However as will be shown in the first set of case studies, the children presented a different view of the area. Their photographs showed their home surroundings.

Indeed, two of the participants did not even live in the immediate area which brought home the size of the school's catchment area.

Only one teacher (Teacher A1 (TA1)) was available for a discussion and this occurred unexpectedly during the final session of data gathering at the school. The teacher said "I really enjoy teaching the kids art but I don't feel like I've got enough skills to properly give them what they need. Em but, we just make do with what we've got here yeah". This was followed with "…there's not an awful lot of equipment in the school to actually go and do proper art with them…it's these big chubby paint brushes and things like that, you can't do very much with it, no". Two issues are raised here: the impact of teacher confidence in teaching art to Primary One pupils, and the requirement of suitable resources. The purpose of the research is not to explore these in depth but these perceptions provide an indication of wider issues which may have an impact on the experiences of the pupils in the case studies.

The teacher's enthusiasm for the subject however was high despite recalling less than positive memories of being taught art in school as a pupil:

"…at school I wasn't hugely interested because I think a lot of the stuff we did at school was very prescriptive…although I copied stuff at home I didn't actually engage enough with it at primary school because it was like, this is what it must look like at the end sort of thing where as I was more 'I want to do it this way' kind of thing". When describing high school experiences the teacher said "…I enjoyed it, I enjoyed art but I didn't, I wasn't very good at it and the teacher always seemed to focus on all these people that were very good at it in school. They'd leave you to just do what you wanted to do, that sort of thing".

It was the art inputs as an undergraduate beginner teacher that reignited interest in the subject: "So ehm, at Uni I really enjoyed it, that's when I kind of started to proper enjoy it again cos you were given that freedom to…". The key point here which seems to make a difference to the level of interest in the subject is the sense of agency that the teacher has felt over the years: as a child the teacher

"…did do a lot of drawings and stuff at home, you, I, would take my pencil and paper out and just copy stuff quite a lot, just cartoon and I remember having one of these like sketch pads and drawing like Bugs Bunny and things like that in it…"

However at school the sense of agency was eroded and only returned once the teacher was an adult undertaking a teacher education degree, where autonomy and agency were relevant again. In addition discussing past experiences and school experiences, the teacher stated that they visited art galleries specifically mentioning Dundee Contemporary Arts Centre (DCA) and the Kelvingrove in Glasgow. They did indicate however that they found contemporary art baffling at times:

"I love the DCA. I'm like one for just going out and having a look at the, the, the stuff that they have there. But I just don't get it sometimes, you know. The one that's on just now…It's just like 'How is this art?, I don't know"; "…some of it I just don't get…I like…sort of paintings. I can that you know, I can get some paintings but this block art, art stuff, I just don't get, I don't understand it enough to be able to comment".

In terms of enjoyment, the teacher placed an emphasis on making art, however it was evident that more support was required in order to make sense, and appreciate, contemporary art, and other art viewing experiences; this highlights a possible gap in the support that primary teachers receive in relation to teaching processes and practices associated with art and design, and the role that art appreciation can play in this. It was interesting however that the teacher still felt it was important that their own children develop an appreciation for art, without really being able to articulate why or make sense of it themselves: "…I go to Kelvingrove and stuff like that with my own kids and try and get them to appreciate these paintings and what it's like to do it…".

These words from the teacher presents one person's personal viewpoint on the teaching of art in primary schools and their own understanding of art outside of school. They do however resonate with the findings of Davies et al. (2014), Downing et al. (2003) and Hallam, Das Gupta and Lee (2008) presenting an internal conflict of

a lack of confidence and understanding of the subject, and a belief that the subject is important and children should be exposed to it.

5.1.1 Case Study – Edward

Photocollage 1 - Edward

In the year that the data was gathered, Edward was in Primary 4 and therefore aged between 7 and 8 years old. He took part in all the data gathering activities except the art workshop and therefore I only met him within the school environment. His parents consented to be interviewed and this took place during a parents' evening in school; Edward was present during the interview so I had the opportunity to observe him as a son and as a pupil. The family lives in the city centre on the edge of a dockland housing development. Edward primarily focused on life in the city, though his parents made references to going on holiday abroad. Play seemed to be a feature of his life using his imagination through technology such as stop-motion animation and YouTube videos, or playing with toys from film franchises such as Iron Man and Star Wars. He read the Beano and went to karate each week.

5.1.1.1 What does Edward reveal of his identity through his words, stories and images?

In terms of social and personal identity, his words and photos would indicate that Edward identifies as a boy and as a child, and more specifically as his father's son. This emerges from both the transcriptions and the photographs that he took and selected to discuss. An example of this is the photograph that he took of a bracelet he made for his father at an after-school club. Focusing in on self-identity, Edward presents two versions of himself: there is the external version that is present in the room at that moment in time, interacting with whoever else is present, and there is the internal, 'thinking' version who emerges intermittently from Edward's internal self-talk dialogue, supported by a disposition of curiosity and inquisitiveness. For example when asked about his experiences in school he says "It's like sometimes, some things I think 'Oh I just don't want to do that'…but then after I think that actually it's just pretty fun". Likewise, when describing the experience of visiting the McManus Galleries he says "…there was like tons of cool paintings and things and I thought 'I really want to make a painting like…'". Access to technology and specifically internet videos fuels this: he states "And I might think 'I really want to paint that. I might give it a go!'". He has the ability however to extend this approach by placing himself into other people's bodies and imagining their thoughts; "Well, I know art's, like some people might think 'Oh! I could do a portrait or like just a drawing of a painting of someone'". To an extent, this reveals a developing ability to empathise or at the very least an awareness that other people have thoughts too. However, this ability to imagine the internal self-talk of others is perhaps an extension of Edward's own thoughts rather than a genuine understanding of other people, as it is only used in an abstract context rather than related to a specific person or group of people; this means that Edward talks about a group of *people* who think in a certain way, similar to his own, and he refers to them in this way. He consciously assimilates the unknown with direct experience and expresses this through the form of a representation of other people's thoughts, not necessarily his own, and in this way he provides a cover in case he is wrong.

5.1.1.2 What does the term 'art' mean to Edward?

During the AD Board activity, when justifying the placement of the images Edward states that one of the images is not art because "it just looks too real to be drawn" and when I probe this further he says "Ehm art can look real but only if it's by really talented artists and I don't think anyone would waste their time on…paint or draw that" (referring to bundle of asparagus, a detail from a Dutch still life (Coort, 1697)). For Edward, art is art because it is not real. If it looks too real then it is not art. There are a couple of interesting aspects to these statements. The first is that art for Edward primarily consists of drawing or painting. The second is the issue of realism as a determining factor of whether something is art or not.

Image 7: AD Board - Edward

In relation to drawing, he seems to place it at the top of a perceived hierarchical ladder of activities that constitute art. For example, when discussing an image which is a photograph of a Barbara Hepworth sculpture (Hepworth, 1961-1964), he says "It is a sculpture like and plus it is art but not like drawing art". His sense of different genres of art is confused on occasion though; when describing a sculpture in a photograph he took he says that it is architecture. This suggests that understanding of genres of art is limited, however he is aware of appropriate art terms. Also, as a

way of determining whether something is art, he uses the criterion of whether or not someone would think "Oh I will draw that". This is interesting because Edward tries to put himself in the shoes of a general person, without realising that he is perhaps drawing on his own thoughts and opinions here i.e. if it is not something he would want to draw, then nobody else would want to draw it either, so it cannot be art. Linked to this reasoning is also the importance of subject for Edward; he questions whether the subject is worthy of being turned into a work of art.

In the case of the asparagus (Coort, 1697) it is found wanting by Edward because of the subject matter, and also because it is too realistic. The key to this argument, as far as Edward is concerned, is that if it is too realistic then it could not have been created by the human hand. If he is presented with something that has unequivocally been created by hand, then Edward uses the logic that they must be "really talented artists". However he appears to contradict himself when he selects photos of artworks that he likes. For example, he emphasises that "the artist had to actually hand-draw them, hand-paint them and I just really like the style of how it looks and stuff…especially just how realistic it looks ehm from the Beano, like Billy-Whizz" when discussing the Beano wall mural (Katsumata, 2017) in the art selection activity; he is impressed with the skill and the realism of the characters on the wall. What emerges therefore from Edward's words is that personal preferences and links to how art is made in his world, through drawing and painting, are used by him as criteria to define what art is.

5.1.1.3 What do visual art experiences consists of for Edward in the fields that he inhabits?

The majority of Edward's art experiences that he can recall and recount, take place either in home or in school. School is referenced on a number of occasions, including in his own photos. The importance of this place to him could be overestimated as it should be acknowledged that all the data gathering activities for Edward occurred here and it is essentially the context for the research. On the other hand he spends a significant amount of time here as a pupil. Edward contrasts art at home with art in school in terms of level of freedom to create what you want with this being more possible at home. In addition to this he states that doing art in class is "… like very,

very rare cos it's only for our topic really. Or like for Valentine's Cards or Christmas Cards or Birthday Cards. Or not Birthday Cards. I forgot!". It seems that the visual art activities he undertakes in school are either linked to other areas of the curriculum or to special events in the calendar. He believes that they had more art lessons when they were younger but at the moment "there's not much art really". On the occasions when they have an art lesson, Edward enjoys it because it is 'fun' though he does admit that he thinks everything is fun in school.

Edward's photographs provide no evidence of visual art experiences occurring within the home but they do include artworks made in school now on display in home. In conversation however Edward talks about having lots of paint at home and enjoying the freedom of this activity. He says that "I love painting" and it is here that we get a sense of the freedom that engaging in art activities can bring as he can

"get a lot of it at once. You can just. Instead of like small paper you can have super big paper to paint on and like my favourite part is you just have the paintbrush and you flick it and then there's like tons of dots on the thing. I like doing that."

He also identifies drawing as an activity that he does at home using YouTube videos for inspiration; "..you can just like get inspiration like 'Oh, oh! I wonder what I can draw?'" In addition to this, he seems to undertake a range of activities with his father such as making origami figures and stop-motion videos.

In terms of accessing sites where visual art is on display the local public art gallery, the McManus Galleries, is volunteered by Edward as a place that he sometimes visits. When describing this place he says that "there was like tons of cool paintings and things and I thought 'I really want to make a painting like' [*says this in a despondent way*]." It seems that he may make repeated visits however this is a time filler activity between going to and from karate in the city. When he visits it seems that he has some control over what they go and see: "I only just go into my most favourite room and look at my most favourite things" but he does not elaborate on what they are. According to his father, Edward has visited DCA, which is the other public art gallery in the city, though Edward states to his father that he does not remember this which would perhaps indicate that it was a more memorable experience for the adult than

the child. Contemporary art does seem to have greater appeal for him however as he selects an image from DCA in the image selection activity, the Beano wall mural (Katsumata, 2017), over two images of the McManus Galleries; he recognises the Victoria Gallery image but does not discuss it. He does say however that "I just think that you see a lot of places like that and it's like, since there's a lot of places like that um just a bit boring".

5.1.1.4 To what extent is Edward an active agent in his visual art experiences?

From the visual art experiences described by Edward it would seem that he tends to experience a sense of agency while participating in experiences outside of the school environment. At home he has a freedom to create what he wants using the materials available, particularly paint. There also do not seem to be restrictions put in place regarding the possibility of making a mess. The influence of his parents is an important point to explore. They both seem positively inclined towards art with his father saying that he enjoyed it at school and his mother undertaking a range of craft activities in the present day. However they also express some personal negative opinions regarding their ability. His father states that his art works as a child

"…usually looked like a paint factory being sick on the page" and his mother states that she struggled with the messiness of art and still does today; she makes cards at home but "It's like when you're doing arts and crafts at home, I make cards and that, they have to be perfect, sort of thing. And everything's folded the same".

Edward's father demonstrates a strong awareness of cultural activities within the city mentioning places where art can be viewed and the possible spaces that will be coming to Dundee in the future such as the V&A and a comic museum. He also mentions art experiences on holiday which Edward has never mentioned; this includes the disappointment of viewing the Mona Lisa in the Louvre in Paris. From the conversation I sense that visiting art galleries is not a top priority on holiday for the family. Edward's father gives the example of a recent holiday to London where they viewed some shows and went on the London Eye but did not go to the museums or galleries. Art experiences at home seem to be primarily driven by Edward's interest at that moment in time, therefore they provide materials for him to paint with or

take him to view his favourite works of art in a gallery as a time-filling activity. Edward's parents make a positive acknowledgement that art will be important for some people, however for them it is not a priority in everyday life or an activity to pursue actively in their spare time.

There is little sense of a conscious acknowledgement of art activities being dictated by other people; Edward makes minimal references to this. As previously stated, art in school is determined by the teacher and is usually linked to a topic or a special occasion. He and his friend Jake also indicate that the amount of art they get taught depends on the teacher that they have and they thought they had one teacher who did art with them twice a week however currently art is taught very rarely in the class. Of course, this is two children's perceptions and not necessarily an accurate depiction of what occurs during the week or what has happened in the past. Edward says he enjoys everything in class, even when he thinks initially that he will not. While it is good that he enjoys school activities this statement does imply that there is little choice available to pupils in terms of what they cover in the curriculum.

6.1.1.5 How do visual art experiences interact with self-identity in Edward?

For Edward, art appears to sit in two realms; the realm of the Artist who is extremely talented at using his hands and creating images but which excludes ordinary people, and the realm that Edward inhabits where art is made for fun. It is difficult to know whether Edward views himself as an artist or not. In fact, on occasion, he seems to try to imagine what it is like to be an Artist. When describing an Oor Wullie sculpture that he saw, he acts out the motion of printing that the Artist would have done in order to put footprints on to the sculpture. The skill of the artist is also emphasised when he discusses the other selected image of graffiti: "I like just how whoever made this done like really good colours and how they made it like it's actually shining and I like how they did the 'Come to' dot, dot, dot, dot Dundee. That's really good". In contrast Edward is proud of the two examples of art that he made: of the Elmer he says,

"I like this one because ehm this was, I think, not the first ever thing in art class I made but the first thing I made for school at P1 and I made it using ehm errr, I can't really remember, a balloon um…".

From his words, and his parents' words, it would seem that art is not an integral part of his life but he enjoys the experiences when they occur. For example, art is an activity that Edward will do when he is bored. Making art is something that Edward enjoys doing as a way of combatting boredom and he believes in turning to the internet or to art galleries for inspiration. Edward seems to be drawn to images that are fun, as in the Beano mural (Katsumata, 2017) or the scribble image on the AD Board, or images that are colourful, such as in the Dundee graffiti image or the bracelet that he made for his father.

The appeal of art for Edward seems to lie in it providing an experience which is extraordinary and different from everyday life. He selects two images which are a complete contrast to the McManus Galleries, a place that he visits on more than one occasion, because they are different from the usual. He seems to appreciate the artistic licence that the artist has used when adapting some of the characters: "also I like how he made Dennis the Menace like with demon horns and a big horn…" He seems to have a fascination with pattern also, referring to this on the toy which appears in one of his images and also the somewhat abstract image that he has included in his own photo-selection; I think it is a photograph of a drain cover that has not quite worked and Edward does not know what it is but he includes it in our discussion because "I really like this one because it has like a bunch of different colours on it and also because just the lines make it look really futur [*sic*], futurisitic", again a nod to the extraordinary and the curious perhaps.

5.1.2 Case Study – Jake

Photocollage 2 - Jake

Like Edward, Jake was aged between 7 and 8 years old when he took part in the research. He took part in every data gathering activity including the art workshop held offsite. His parents consented to take part and accompanied him to the art workshop; I recorded some observations between parents and child but it was not possible to interview on this occasion and no other opportunity arose. Jake lives in the same housing development as Edward, along with his parents, a young brother, a sister, four cats, a snake and two spiders. It was apparent during group sessions that Jake and Edward were friends however they did not mention playing together outside of school, despite living in the same development.

During the encounters over the year I began to feel that Jake was eager to please and as a result sometimes his responses to questions were for my benefit rather than a true reflection of what he thought, particularly when the subject was something that he seemed unsure about. When talking about his own life however he demonstrated overwhelming confidence as will be seen in subsequent sections. In addition to this, it became apparent during the sessions that Jake found it a challenge to concentrate over a prolonged period of time, for example struggling to listen to others in a group

situation. This may also explain why he did not take all the photos on his camera, of which there were 30; his parents took a number of photos too.

5.1.2.1 What does Jake reveal of his identity through his words, stories and images?

The strongest sense of identity that can be gleaned from Jake's words and photographs is that of an identity as a child, not in opposition to adults but with an adult exclusion zone. An indication of this occurred as he discussed an image of a scribble placed on the Agree/Disagree board. Jake and Edward completed the activity together and placed the image in the Agree section. Jake explained his reasoning by saying "Cos it's little children's art. Little children have chances to do art so it's their way of saying that it's good". This statement is interesting on a number of levels. Firstly, he validates the image by putting it in the Agree section; through his comment I wonder whether he is modelling an adult's reaction to a child's work of art that he has experienced himself at some point. Jake also talks about children who are younger than him as "little children" and by making this statement he is making a distinction between them and him; this confronts the notion of over-simplification of identity labels of adult and child and shows that Jake is aware of a layer of distinctions within this *child* label. Finally, it suggests that children are capable of creating their own hierarchies and structures within the worlds that they inhabit, influenced by the structures that adults put in place. This distinction is perhaps influenced by the fact that he is an older brother and has a sibling who is younger than him. He also demonstrates this through his words as he identifies a number of toys in his collage:

"I'm putting Pokemon cards cos I looooovee them! And I've got something from *mykoshis* with Nerf. We've got some Pokemon with a munchlax that evolves into a snorlax which is a big fat sleaker."

Jake talks in a different language, the words of an expert; these were occasions where Jake was absorbed in his world and I felt I was an observer.

Associated with the label of *child* is the world of play, and this appears to be important to Jake as he highlights play spaces in his photographs. For example the first photo that Jake wanted to discuss with me was of a padlock spot in Dundee.

Image 8: Padlocks by Jake

He comments on the beauty of the image as well as indicating that this is a play space:

"This one is from a tower that isn't big but has steps to go up that my little brother and me like to climb and there's loads of locks of different kinds with some drawings on them, probably from other people being up here and the view looks beautiful with little sun bits at the side and the clouds."

The activity of climbing is referred to also in the second photo which is of a sculpture near his home.

Image 9: Sculpture by Jake

Jake says "And this one is a picture of loads of stones stacked in the same…area and if you look through them it looks cool and it then looks like there's two eyes and I live near this and sometimes I climb it for fun." The sculpture becomes a substitute climbing frame and the visual art experience becomes one of play and curiosity. The quote also indicates that using his imagination is important to him; in a later discussion he says "I like making new games. I like ehm in my head pretending to, pretending things that are places on the floor and a lot more." The sense of play and play spaces is also prevalent in the photos of Jake's back garden but not in his words. He describes the space, like any other back garden but does not ascribe an anecdote to it which makes me wonder how important a space this is for him. If an adult took the photo, perhaps it is more important to them than Jake.

5.1.2.2 What does the term 'art' mean to Jake?

When viewing works of art, Jake primarily relies on aesthetic preference to determine whether it is 'art' or not. This emerged primarily during the Agree/Disagree activity and when describing his own photos. The image of a galaxy is placed in Agree "Because some people like to draw galaxies cos galaxies look beautiful and then some people like the Earth because some people want to see what it looks like from outer space". Monet's waterlilies (Monet, 1899) are in Agree

“Because it looks beautiful!” When probed with “Do you think a work of art has to look beautiful?” Jake immediately responded with a No but leaves it to Edward to explain. Edward is also first to focus on the reality of the work and this appears to influence Jake as he moves from focusing on aesthetic to the reality of the image. When discussing the detail of asparagus from a Dutch still life (Coort, 1697), which is placed in Disagree, Jake immediately states “It looks like cigarettes…It just looks like a picture…that’s been taken”. He also concurs with Edward by agreeing at the end of the discussion that the image of the colour chart cannot be art saying “Nope…It’s too real”. What is not clear however is whether Jake would have come to the same conclusion without Edward there stating his reasons first.

The only occasion where Jake does draw on some art knowledge in order to justify a placement of an image comes after I have inadvertently used the word ‘sculpture’ in relation to the Barbara Hepworth image (Hepworth, 1961-1964) and its placement in Disagree. Jake uses this word to develop his argument: “I think that’s not art because it’s a sculpture and it wasn’t painted but it is art at the same time but this was a picture taken not drawn”. A definition of art moves beyond aesthetics or reality and becomes focused on art skills with drawing being used as a positive identification of art in this activity. Jake mentions not only sculpture but draws attention to the fact that this is a photograph of a sculpture rather than an actual drawn artwork. He highlights a limitation of this exercise in that participants need to decide whether to focus on the composition of the actual images themselves or the content of the image both in relation to art skills. Jake focuses on the scribble having been created by a child with a drawing implement and does not draw attention to the fact that this is a reproduced image, taken by an image-capture device. The opposite focus is then used in relation to the sculpture; Jake uses the image-capture as a reason to exclude the image from the category of art. In a way, he has the sense of someone behind a lens taking an image of the sculpture and therefore reduces the image to a snapshot as opposed to a reproduced image of a work of art where the focus is on the content rather than the artist behind the image or the person behind the creation of the reproduced image.

The other point to draw attention to is the link between art medium and a definition of art. In the group discussion prior to the Agree/Disagree activity, the children focus on painting and drawing experiences. Jake says that he likes painting and says that you can draw with paint. None of the children identify any other specific medium; variety only appears in relation to outlining a range of craft activities that are undertaken in school. The discussion suggests that Jake's knowledge of art is defined by limited knowledge. The power of suggestion in terms of developing this definition can be seen when he adopts my use of the term *sculpture*. Jake's definition of art is bound by the connections he can make with his own life based on his understanding of art media and his sense of aesthetic which relies on personal preference rather than knowledge and understanding.

5.1.2.3 What do visual art experiences consist of for Jake in the fields that he inhabits?

In relation to art experiences in school Jake believes that he and his peers do not do art anymore. Edward begins to object with a "But…" and Jake counters this with "Not really…" Jake seems to think that they had more art experiences when they were younger and with a particular teacher; he states that now they do art "Like once every week? But with Mrs X we done it two every week". These are Jake's perceptions and not necessarily factual, however he does express positive emotions towards art in school: "I love it cos it's painting or nothing!"

Direct references to art activities in the home are limited to that of "painting board" but he does not elaborate on this. At one point Edward describes the process of painting at home; Jake states "I like doing that too". This may well be the case however it is difficult to determine whether he would have stated this voluntarily without Edward stating it first or whether he is agreeing with Edward because that seems the appropriate thing to do in the circumstances. The lack of detail from Jake in relation to art experiences at home would indicate that this is not a key feature of his life. Rather through his collage and photos of home life, he presents an image of a child who enjoys using his imagination, playing with toys and watching television.

Jake also makes little reference to visual art experiences in the wider local community. He does mention a trip he made to a museum with his parents and his little brother though the details of the trip are vague: “I think it was in Perth. I saw like um a vase with things in it and I also saw some paintings of dinosaurs and I saw a dinosaur skull”. It is difficult to determine which museum this could be and the focus of his description is primarily on artefacts rather than on works of art. Further evidence of limited experiences in the community emerge during the group discussion when the other children discuss a city art trail from the previous summer; Jake makes limited contributions eventually stating that “I saw an angel one”. He may not be able to remember or articulate his experiences of art in museums and galleries but he does ask an interesting question in relation to the Nathan Coley work of art ‘Lamp of Sacrifice’ (Coley, 2004) used at the start of the off-site art workshop: “What happens if you knock them down?” referring to the cardboard models on the floor. The question draws attention to the perceived rules of a gallery or museum where one is not allowed to touch the exhibits. It also makes one wonder whether this rule has been particularly emphasised to Jake in the past so much so that a visit to a gallery does not necessarily result in a positive experience for him.

5.1.2.4 To what extent is Jake an active agent in his visual art experiences?

It appears that Jake’s experiences of art are directed by the adults in his life. At school the types of art activity and the frequency of the activity is dictated by the teacher that the pupils have for that year. This results in a sense of growing infrequency amongst Jake and his peers. If Jake wants to do art at home he says “I just ask my Mum and then she lets me”. He perceives this as having a freedom to do art when he wants but he obviously still feels the need to have to ask his mother first rather than to spontaneously undertake an art activity of his own free will. During the discussion of his own photos it emerged that his parents took a number of the photos; it may be that he lost interest in the activity which, having worked with him, could be a possibility, or it could be that his parents wanted to do the activity themselves. This was something which occurred at the art workshop, where his mother in particular was involved in building the castle with Jake.

Although the visual art experiences that Jake had seem determined by the adults in his life, particularly in school, it is worth turning this on its head by saying that his parents are perhaps responding to Jake's direction in relation to visual art. Although he responds positively to art experiences when they occur, at no point does Jake express a longing or desire to partake in an art experience voluntarily. It is what is missing from his words that provides an indication of a lack of desire; some people would respond to this by believing that the child should be exposed to visual art experiences regardless, others would choose to focus on what keeps the child's interest. Throughout our encounters Jake's quality of attention was noticeable for being short and so finding activities that he wants to do and that absorb him are perhaps more important than presenting him with variety or expanding his knowledge in this area. Perhaps through his silence, he therefore directs his participation in the art experience.

5.1.2.5 How do visual art experiences interact with self-identity in Jake?

Jake gives little sense of how he considers art in relation to himself or to others. He does not talk about himself as an artist, and he does not refer to adults or other children as artists. The only reference he makes is "Little children have chances to do art" but it is unclear whether he considers art-making as solely the domain of younger children, or whether it can be an activity that is part of daily life for anyone. Ultimately, it appears that Jake considers himself to be a boy who likes to play and use his imagination and there is a sense that he is who he is regardless of the situation that he finds himself in at any moment in time; he does not collect, create or curate identities, he is him in the present. The past is something he struggles to remember and there seems to be little consideration of the future. Visual art experiences are therefore a pleasurable enhancement of his life, when they occur, but are inconsequential in terms of who he is as a child.

He appears to be attracted to action and novelty. This allows him to engage positively in art experiences at the time but these experiences do not seem to cultivate a deeper attitude to visual art than this. The appeal of an art work seems to lie in the extraordinariness. When viewing and selecting two of the photos to talk about he chooses the Tramway image and the graffiti. He selected the Tramway image

“Because the Titanic one looks like it is actually split in half and it’s going under the water and it looks like it’s actually a Titanic and it looks like windows that are see-through”. The appeal of the extraordinary also manifests itself in the artwork that he creates at the workshops; the other participants created small-scale dwellings whereas Jake was determined to make a large-scale castle. In summary, experiences which are novel or extraordinary when compared to daily living seem to attract his attention and make him curious. Art experiences seem to be limited however and Jake expresses little interest in engaging in art experiences directly, though he appears to be an enthusiastic participant when the opportunity presents itself.

5.1.3 Case Study – Andrew

Photocollage 3 - Andrew

Andrew was aged between 10 and 11 when the data were gathered; his class were working within Second Level of the Curriculum for Excellence. Andrew took part in all the data gathering activities including the art workshop. I met with his parents during a parents’ evening event and spoke to them about their experiences of visual art. His mother and younger sister also accompanied him to the art workshop and created their own model. Andrew revealed little about his life outside of school other than through his photos which were very much focused on art experiences. There

was no mention of friends directly. In terms of interests, through his collage he talked about Lego and Star Wars toys as well as interests in cars and planes. He also mentioned playing a Nintendo DS and watching TV. Overall, Andrew was a quiet child who seemed to respond to the activities over time as he got to know me and the purpose of my research. He gave the appearance of having little to say but in actuality he provided thoughtful responses to questions and activities when he chose to.

5.1.3.1 What does Andrew reveal of his identity through his words, stories and images?

Andrew presents a strong sense of male identity through his artwork and his photographs. In his collage this is presented through the inclusion of a range of symbols most commonly associated with the male identity label such as planes, cars, football and LEGO: "…I find planes really interesting and really interesting war places…"

Image 10: Collage by Andrew

This also emerges in some of the photos that he took with the camera, particularly examples of street art. The site of these works is near his mother's workplace and his family will sometimes wander along here waiting for his mother to finish work.

Image 11: Street Art - Andrew

The images explicitly express a strong sense of male identity. Knowing this area of the city, the length of the wall is extensive, covered in various works of street art. This means that Andrew will have made a decision and selected these images specifically. It may be that they were the best examples of skill in street art as far as Andrew was concerned however they also have in common a masculine presence with links to fighting and aggression. For example, in the centre Andrew has taken a photo of a homage to Mike Towell, a Dundonian boxer who died from boxing injuries in September 2016: as Andrew says, "…he was a famous boxer. Like the boxer. He died like last year". Andrew was able to discuss the subject of this image and this was also the first image that he wanted to talk to me about which could indicate a particular significance. The other two images are of masculine characters with references to horror movies and surrealism. In relation to the skeletal image he says "Well I liked this one cos, I don't know what it is, meant to be. It's artistic." But aside

from the fascination with the skill, there appears to be a draw to these subjects for Andrew also.

Andrew does express a number of opinions towards learning which indicate that he has thought about what it means to be a learner. Primarily he is concerned with achieving a balance between learning and relaxing:

"Well, you've got a week and you, most schools are there for learning, you might enjoy it but…you always have to have a rest like after everything…You can't just be doing loads of the stuff that you need to do. You have to do stuff to learn about the…well do more fun stuff not just like boring cos that's like not really…school's meant to be fun like what people say".

There is a strength of feeling in his words and they were expressed in relation to someone else saying that doing art in school was relaxing. He seems to be making a distinction between the necessity of learning for children at school and a need for this to be as engaging as possible so that pupils are in a positive frame of mind to respond to the learning. Through these words he demonstrates an ability to balance opinion which is a valuable skill.

5.1.3.2 What does the term 'art' mean to Andrew?

The notion of realism seems to be a determining characteristic in terms of classifying something as art. Andrew however presents contradictory versions of this in relation to art medium and art skill. For example, when completing the Agree/Disagree board activity with a friend any images "they looked…really, they're taken a picture of" were put in the Disagree section of the board. Essentially if an image was classed as a photograph it was placed in this section.

Image 12: AD Board - Andrew

He seemed to focus on the fact that photography was not an art medium but a practical recording medium. This would be reinforced by the camera activity where Andrew used the camera to record examples of art.

However the ability to represent something as real as possible by hand was also viewed as a sign of great skill on the part of the artist and this seems to be what particularly impresses Andrew in relation to street art. He says "It's artistic. That was also at Riverside [an area of the city]. There's a big wall of them…and I just think somebody's put that in, put time in to do that and it's good" and of the Towell image he says "I think…people spent a load of time doing that. It's really realistic. And they even put like effects just like light effects?" It is possible that Andrew has been influenced by his father in relation to the appeal of street art as his father says,

"…I remember going back, when I was younger, the guys that done the spray paint an that. There was a couple of guys that I used to go to school with that were really good at it, really. But they've got, see by where Riverside is, you seen that?...Really smart, really smart. We actually spoke to a couple of guys that were doing it eh…Really smart like. That's the kind of art I like. Really, really quite smart eh".

It also seems as though there needs to be a sense of deliberate thought in the creation of the work. When discussing the Oor Wullie image, a cartoon character turned into a sculpture, Andrew says "That's just like a mess, a mess but a good mess…a mess but a good mess" but he also says that "Well it's kind of not looking messy…*indistinct*…it's organised" which would indicate that he believes the artist has spent time thinking about it however he appears to struggle to explain why he believes this.

Image 13: Examples of Art in the Home - Andrew

In amongst his photos he included one of his own works as examples of art: "Well this is a house I made for a project. And when I was in Ireland we went to the pottery place and made these. Painted them." Here we find art being redefined as craft-related activities and they provide an interesting juxtaposition to the perceptions of art works created by the skilled artists. He reinforces this distinction when examining my photographs and in particular those of the McManus Galleries of which he says "Yeah cos that's like famous art. You know like, if you see like, art from a famous museum, you would see art by a really famous artist but famous art like they've took time and that…" It appears that two definitions of art exist for Andrew: that of the domain of the Artist, encompassing both professional and street artists, which demonstrates skills, thought and effort, as opposed to the art of the amateur,

including the work of children, which is more focused on defined activities, often craft-related, with little scope for creativity or self-expression.

5.1.3.3 What do visual art experiences consist of for Andrew in the fields that he inhabits?

From speaking to both Andrew and his parents, as well as viewing his photographs, the conclusion could be drawn that visual art experiences are limited in the home environment. Art is on display but it does not seem that Andrew actively engages in art activities at home. His father states that they sometimes go to the museum, if the children want to go: his wife says "If we ever, we've done like the museum and that, just had a wee look but nothing…" It does not seem as though visiting museums and galleries are top priorities when on holiday, though when Andrew recalls a holiday memory linked to art he tells a story about a caricaturist street artist:

"When I was in Spain once we were, we went on a walk like in the evening to see if there was any restaurants and we saw this guy and he was on the street and he calls himself a street performer and we were looking, we were just looking at him and he drew you with a pencil…"

Andrew also recalls visiting the Kelpies (Scott, 2013) and painting pottery in Ireland. It would seem that these experiences were more memorable for Andrew than they were for his parents. The family did take part in the Oor Wullie Bucket Trail, with Andrew's granny; they enjoyed this more than visiting McManus. It seems the adults enjoyed how the Trail brought people together: his father said "Well you'd get people stopping you in the street, "Could you tell me where that one is aye?". People who are maybe no fae Dundee like. Shall I just go up there and roond that corner like, yeah, it was good eh."

Andrew's photographs suggested that he had a sense of art surrounding him in his local community. This emerged through the street art examples already discussed but also in two photos taken in the local area where he lives.

Image 14: Street Art - Andrew

For anonymity purposes, the official name for the area cannot be used but local residents have an abbreviated nickname which Andrew uses when describing the images: “That one was at XXXX, it was near a shop. It was like a dog painted onto a shutter. I think the shop was a grooming place for er dogs” and “I know this was meant. It was at a surgery, doctors at, in XXXX and it’s there…It’s cool cos like streets and buildings cos they’re old and all grey, put paintings on it, makes it nice and colourful and that.” Use of the abbreviation by Andrew shows that he belongs to this world and has access to it; he grants access to this world through his photographs. The area where these murals are, used to be thriving in the 80s but has suffered in last 30 years. Attempts at regeneration have occurred over the years and these murals will have contributed which is what Andrew essentially acknowledges.

It would seem however that Andrew is more likely to encounter art making experiences in school. He lists a range of activities including making Anderson Shelters for Barbie Dolls and recreating Mondrian paintings but each activity appears to have a clearly defined, pre-determined outcome. He says that he would like to do art in school “that you don’t need to do something you get told to do, you just do it”. The quality and amount of art that children get to take part in in school is determined by the teacher that they have at any moment in time, so for example Andrew says

that his P4 teacher "He likes art…And he likes a lot of stuff and in art he done loads of art with us" and indeed a number of the art examples that Andrew and his peers describe do appear to be when they were in this class.

5.1.3.4 To what extent is Andrew an active agent in his visual art experiences?

Andrew is quite conscious of not having control during art experiences in school and would prefer for this to not be the case. For example he enjoyed completing a tartan design activity because,

> "I thought that was more fun cos you got to choose your colour but the teacher, when you done the big class one, you got two colours and you had to arrange it so it looks like a real tartan not just random colours".

When provided with the scenario of what he would do if he had a choice in school Andrew states that he would like to splat paint like the Oor Wullie photograph "Or like that you don't need to do something you get told to do, you just do it." Andrew also described in detail a specific art activity in school which was based on the work of Mondrian and he liked this because "…you were following like some a real artist's piece which I thought was cool…". These statements imply that the majority of the activities completed in school are teacher-led rather than pupil-directed. However autonomy is important for Andrew.

As art does not appear to be a key feature of life for Andrew outside of the home it is difficult to determine how much agency Andrew has in visual art experiences. Art does not appear as an interest in his collage and so it may not be something that Andrew particularly wants to do. His parents do not appear to have a pro-active interest either but support him when he expresses an interest in something; his mother said "Andrew wanted us to go down there for Andrew to take photos…".

5.1.3.5 How do visual art experiences interact with self-identity in Andrew?

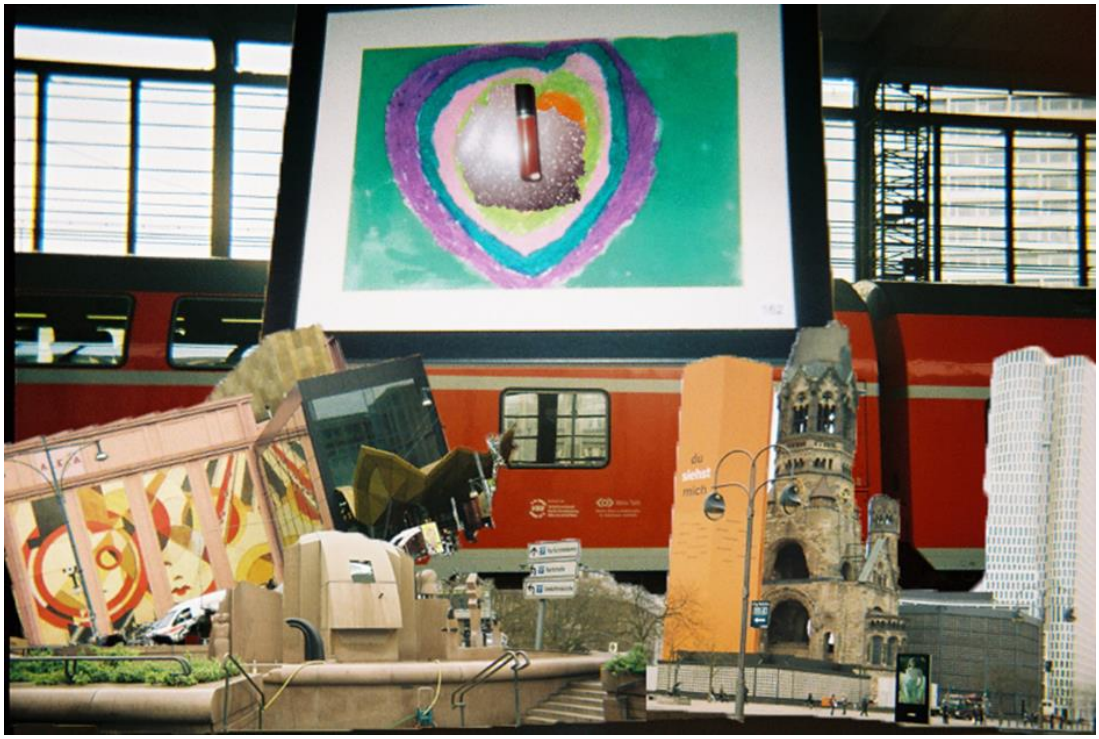
Art does not appear to be a strong feature in Andrew's life. In fact he appears to have little confidence in his own abilities in the subject when he says "…I would never be able to do that. I'm not very good at art". This is actually echoed by his mother who feels the same regarding her own ability. She says "I was useless at it [laughs]…I just

didn't like art at all" and both parents admit that neither of them developed an interest after school. However Andrew engaged with the photo-story activity and demonstrated an interest in the street art and public art that surrounded him; in some cases he was attracted to the public-friendly enhancements to an area, and in others he seemed attracted to the overtly masculine and intimidating images created by local career street artists. This is a type of art that both Andrew and his father expressed a taste for. His parents also talked positively about a public art trail, so it could be said that for this family, there is an appeal in art which is informal, located in the outdoors, rather than in traditional settings such as a gallery. In fact Andrew states, when explaining his reasoning for selecting the Dundee graffiti image he says "Well…I like graffiti art, I don't' like…well, I'm not saying I don't like that [pointing to the Victoria Gallery], I prefer graffiti cos that's like made but like them…" This quote is appealing because it demonstrates that Andrew is trying to be diplomatic and not cause offence by saying that he does not like the other examples of art such as the traditional Victoria Gallery in the McManus Galleries.

Attached to these distinctions are Andrew's perceptions of the value of art. Personally for him art is associated with feelings of having fun and relaxation. There is also a freedom associated with the potential messiness of it; when discussing the collage activity he said it was fun because "…I like doing…like art and I like doing the messy painting and…" However he does not enjoy completing art activities which consist of "Just when you have to paint a picture…" It would seem therefore that traditional art activities do not necessarily appeal to Andrew but rather art which is novel, extraordinary, different or messy. He does not think that it is important to be good at making art in order to enjoy an art activity. Andrew seems to believe that the quality, or value of art, lies in the artist's intention and skill, regardless of whether the final work looks realistic, as in street art, or abstract, as in the painted Oor Wullie. Galleries will display this work and in effect legitimise the work through display though this is for "famous artists" and he does not class himself as an artist. He appreciates though the role that art can play in improving the quality of the area where it is displayed such as the wall mural on the side of the doctor's surgery: "Just cos it's a doctors doesn't mean it couldn't be like creative. It's paint. Like it shows it's

a doctor's surgery made into art". In this case, art adds value to lives and it this art, public art that seems to have a value in Andrew's life as opposed to the formal conventions of art taught in schools and exemplified in museums and galleries. Perhaps if Andrew was introduced to art-making activities drawn from street art techniques and examples, then Andrew would discover a self-initiated interest in art-making also.

5.1.4 Case Study – Melissa



Photocollage 4 - Melissa

At the time the data were gathered Melissa was aged between 10 and 11. She took part in all the activities and I also had the opportunity to speak to her father during a parents' evening. Melissa lived at home with her parents and has no siblings. Whenever she talked about her parents it was her father that she mentioned; she made no specific reference to her mother, however her mother brought her to the art workshop in the Comic Space. Friends however are important to Melissa and she made two specific references to them; one was in relation to a sleepover which culminated in DCA for lunch and the other was in relation to the Oor Wullie Bucket Trail and completing this with a friend. Her father also mentioned how Melissa spent a lot of time focused on the application of makeup particularly during face-time

conversations with friends. Technology seems to be a key way of connecting with friends and plays an important role in Melissa's life; as she says about her collage "I've got Snapchat and Instagram on it because they're like my two favourite social medias".

5.1.4.1 What does Melissa reveal of her identity through her words, stories and images?

Melissa is the embodiment of multiple identities at play, and they reveal themselves as layers peeled away over the course of time: she acknowledges this in our first conversation which is focused on her collage saying "…and I've got some of my ehm personalities and things..I'm girly and quite sassy…"

Image 15: Collage - Melissa

Melissa uses the word 'personalities' in a plural form. It may be that she is substituting it for a word such as 'characteristics' however any use of such a word by a child would indicate that the child has a sense of self and an awareness of the complexity of what it means to be human. Interestingly though, examining the collage, a strong sense of societal gender labelling emerges with Melissa using a range of symbols to clearly say that she is a girl. This point is explicitly stated by her and by her visual representation of her identity. Her collage is therefore filled with

images of make-up, perfume, handbags and jewellery. The interest in such items goes beyond a simple awareness; she demonstrates that she takes an active interest in such things by displaying her knowledge through her words and ability to identify fashion brands such as Gucci and Michael Kors. In fact, she appreciates the visual aspect of the collage in that it allows her to be specific in her interests. It is not evident how she has developed this interest:

"And it's like more fun to talk about it because like if you're just telling someone they're not getting the picture of, like you could like a specific kind of something, like they could think 'So do you like that'…say you liked a specific type of Coco Chanel they might have thought you liked the Paris one but then you might have liked the Noir one or Noir Black or whatever".

In company, amongst her peers, Melissa presents the image of a sassy girl. It seems that on occasion this is used as an act of rebellion, particularly in the way that she responds to her father's efforts to garner her interest in cultural matters by instead drawing attention to boys and shopping; as he says "She's got a mobile phone, she's off, she's out, she shows me the pictures every now and again. We did go to Prague last year and she took a series of exciting pictures of a boy…".

5.1.4.2 What does the term 'art' mean to Melissa?

Melissa identifies works using the criterion of reality and, like Andrew, makes links between this and photography as a recording tool. This means that in the Agree/Disagree activity four images are placed in the Disagree section of the board: the Dutch still life detail of asparagus (Coort, 1697); the image of brutalist concrete architecture; a suspension bridge; and the Giverny garden by Monet (Monet, 1899).

She admits that she found Monet's (1899) work difficult to place because "Well because it looks a bit like…it looks…it looks a bit animated…". The sense of movement for Melissa is linked to a sense of realism which means that she cannot place it in the Agree section of the board. This indicates that Melissa has a fixed criterion in her mind but the activity is challenging this. Her line of reasoning is again thrown into confusion when she examines the photograph of a car. Here she believes that someone took care in displaying the car for the photograph: "Yeah because like

someone could have spent a lot of time placing that and getting the angle so…" and so this would indicate that rather than a photograph recording an object, the image, and the car itself, becomes a work of art. She then justifies her decision further by returning to the realist criterion saying "if it was not art the number plate would have been blurred and it's a retro car". It would seem therefore that Melissa identifies works of art based on three criterion: if it looks real, it is not art; if it looks as though thought is evident, then it is art; if it looks as though it has been made by hand, then it is art.

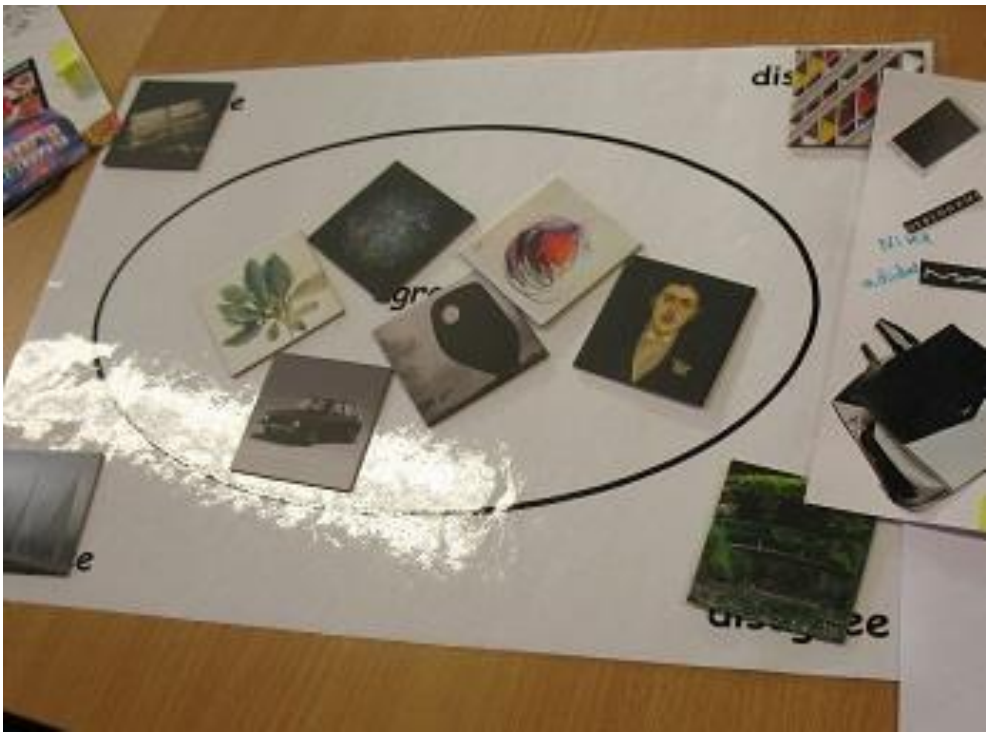


Image 16: AD Board - Melissa

As she says,

"That is definitely art because it has like a scribble on and it's a drawing. I thought this was art because someone's designed this and someone's obviously waited for a time of a day to get like the fog and this one is definitely a drawing because a real person would…a real person's photo would be like more like there'd be…I don't know how to explain it but…it just looks more real…".

The final issue here concerns her thoughts regarding photography. Like Andrew she makes a distinction between photographs being used as a tool to record something,

and then less explicitly, she draws attention to the use of photography as an art medium.

5.1.4.3 What do visual art experiences consists of for Melissa in the fields that she inhabits?

Experiences of art within the home environment appear to be limited; there is a noticeable absence of images of art or art-making activity within the home in her photographs. However the family do intentionally view art in the local community and on holiday and her father appears to play a key role in this. He initially said that art "…was never a popular subject for me. Geography, history, no problems, art?" and yet he then provides an example of viewing art "… after spending 8 hours in the Tretyakov Gallery with an art critic one time I realised that art just isn't for me. Yes the person could talk about art, he could stylise, visualise, do everything, but when you asked him a simple question of "what is it about?" he'd go "mmh, aah, next picture". This example is presented as evidence of the art being a luxury rather than a necessity of life, but it also indicates that this is a person who has a wider interest in the subject than first appears. This is followed with some words on the value of art:

"It portrays a time and a place. It's something that everyone can relate to you know where a bit like Marmite, you either love it or you hate it. Something like Tracy Emin, you might love the stuff and again you might hate it, but it's still got a value in today's contemporary society".

His knowledge and influence however is perhaps implicit rather than explicit in Melissa's words. Of the experiences Melissa recounts favourably, they are linked to the local community, her friends and a sense of belonging to her hometown rather than the direct experiences with her father. Discussion of DCA triggers a memory of a sleepover with her friend: "when we had sleepovers we used to ehm go to the DCA for lunch and then after we'd finished, my Dad would still be finishing and he would be with his friend and then we'd just go and look around at art things." . In relation to the Oor Wullie photograph she remembers that it "was vandalised and you saw all the smudges but em like I remember doing them, me and my friend like, it brings

back memories and all that. Yeah." She views art and prefers the exhibitions in DCA to those of McManus which she says is "…boring… It's just like…there's not like…[*indistinct*]…when you first go there it's fun but when you keep on going and going and going it just gets boring cos you know like everything there". Melissa prefers "3D stuff and all that", art which you can physically engage with and she likes the DCA because "It's like really interesting because like different weeks it's different stuff". She also demonstrates an interest in her city and how it connects to the rest of the UK; when discussing the V&A she says "That's like..cos there's one… the Victoria and Albert Museum and that's in London? [*to me*] And there's one coming to Dundee. And it's just going to have different kinds of art".

She has visited a number of places in Europe though her recollections of holiday experiences are limited when compared to her father's with the exception of the trip to Berlin which took place during the data gathering period. Of the city itself she states that "It was quite good but there wasn't really anything exciting" and that "All the museums were boring" in Berlin.

Image 17: Berlin - Melissa

The influence of travel however is perhaps stronger than Melissa realises; when discussing one of her photos she says:

"Ehm that is ehm like in Berlin. It's like the church but it's the only thing that survived in the World War Two. And it's like, they're trying to build it again… Ehm it was like quite interesting. I think there was another one cos there's like a memorial bit there for when like the car went crashed and there's loads of like art there".

She was also drawn to the Dundee graffiti image "because that kind of like reminds me of the wall, I've not see the Berlin wall but it kind of like in photos it looks like it".

Melissa's experiences of making art primarily consist of painting and craft activities in school. She enjoys art in school because "you get more creative" . Primarily the reason for this is connected to rules or the breaking of them in an art lesson. Regarding learning in the classroom she says "And it's like boring cos you don't get to talk to anyone, even though we always talk, but you're not allowed to" whereas "…like you really like art and you're allowed to talk and it's just like…fun…". She then stated, quietly to herself and then louder for the recording, "No-one likes rules…". However, for Melissa the sense of freedom occurs in an art classroom due to a change in the way the classroom is managed and not in the opportunity for self-expression, which appears to be limited.

Image 18: Art in the Home - Melissa

For example, she took a photo of this artwork created in school and on display in her home:

"…I think I made it in Primary 2 but ehm it was like, cos we did an art gallery thing in the gym hall and like, yeah it was Primary 2, and like, we got like a template, so we did a love heart and then we had to like keep on going. I didn't have yellow cos [*another pupil*] was using yellow so I just used green".

She also provides examples such as the making of a model Crannog which went on display in the staffroom and a model Anderson Shelter which had a structural flaw causing it to collapse. For Melissa, each of these examples triggers a small narrative focused on the perceived success, or lack of success, of the outcome. There are no references however to concepts and skills associated with art such as the visual elements or use of materials apart from a mention regarding the use of chalk pastels: "I don't like using pastels cos they're just like all smudge everywhere..." . These examples are fascinating because they completely contrast with Melissa's understanding of art and why she enjoys it: "I like art because like, you can do your own style like, of whatever you're doing. And like you can personalise it to what you want".

5.1.4.4 To what extent is Melissa an active agent in her visual art experiences?

Melissa knows she is an individual and art allows her to express this individuality. This sense of autonomy that art brings is important to her. However the examples of art made in school would indicate that the activities are still very much controlled by the teacher and are focused on a particular outcome such as everybody creating a Crannog or an Anderson Shelter. This perception of autonomy that children experience in art lessons is fascinating in that what Melissa describes as an autonomous experience still seems to be controlled by the adult so it may be that she recognises a difference which is enough for her to believe that art is associated with having free choice. This seems to stem more from the relaxation of class rules rather than from the activity itself. She actually acknowledges this in the conversations during the art workshop in the Comic Space where she states that

"…in school you get told what to do and we did get told what do here but it's not like, not like oh you've got to do this, like you can't have that in your house or that. It's like you can do what you want in your house…and like you can design it the way you want. Like you don't have to fill it in a certain way" whereas as at school "…you have to like, do like the same, like…a…painting…like a Christmas card of something".

She has a sense of what the true nature of art and design is. She identifies works of art based on the evidence of artistic intention on the part of the artist in creating the art work. She examines art works thinking about composition and aesthetic.

Melissa exerts her autonomy when she perceives there to be space to do this. At school this can happen in an art lesson as opposed to other lessons. In the local community, Melissa can experience the art in the way that she wants to, with her friends, in a sociable manner. Her father appears to believe that their holidays are also directed by Melissa: "We go around a lot of places as well looking around, wherever we go she wants to see a bit of art and stuff…". He also says that

"I've got to take Melissa to Berlin, I'm taking her next week, in a week's time, and the first place she wants to go and see is the Brandenburg Tor. She wants to look at the art work, 19th Century, German, Imperial. Then she wants to go and see the Holocaust Memorial".

Melissa's recollections of the trip differ slightly to this as she says that the museums and galleries were boring. She perhaps does direct these trips but not in the way her father expects or hopes. He states that she wanted to go shopping in Moscow rather than look at Lenin's tomb, and in her discussion of her Berlin photos, shopping features as a point of reference on a number of occasions. She subverts the intentions of her parents in order to engage in shopping, however she also must be interested in some of the experiences that they introduce to her as she is able to talk about these fluently when she wants to.

5.1.4.5 How do visual art experiences interact with self-identity in Melissa?

There is no sense from Melissa's words or photos of her considering herself to be an artist or for the making of art to be an integral part of her life. She recalled a range of memories and experiences from previous years and was able to discuss them in detail when they interested her. The success of these experiences comes from whether or not they allowed for autonomy, fun and sociability and experience of the extraordinary. However, if she was not interested in something or was unable to discuss it, she was honest and would say so. This was particularly important during our one-to-one conversations where she was confident enough to tell me that "I don't really like paintings and stuff" but with a slight apologetic tone. From a research perspective, this honesty was an indicator that Melissa was taking part because she was interested in the project and not because she necessarily liked the subject of art.

She is aware of embodying different identities and draws on them as she responds to the situations that she finds herself in. With her peers, she reverts to traditional gender identity labels and the symbols attached to this, perhaps as a way of assimilating with the group; with parents it can be used as an act of rebellion against a perceived notion of being 'educated' in matters which are important to her parents; and then there is the Melissa which emerges without these influences, one where Melissa draws on the range of experiences that she has had to date, presenting a more balanced picture of a girl who consciously creates and curates her own world within a current global context.

5.2 School B Case Studies

School B is situated to the west of the city centre with views looking towards the north and the Sidlaw Hills. It is situated in an area which ranks 79 in terms of the Scottish Index of Mutiple Deprivation (SIMD) and as such is in the top 5% of deprived areas in Scotland. The school is housed in a building built prior to the 1950s. The area, like School A thrived during the peak of Dundee's jute trade and remnants of the mill buildings still exist with some converted into housing. However today there is little in the way of trade and commerce and despite a number of efforts to improve the area and the lives of its residents there is still a sense that it is not enough. As with

School A I took a walk around the area on a Sunday morning, took photographs and made reflective notes. Afterwards I wrote,

"Rightly or wrongly I relaxed when I got back to the car. Pockets of super resources such as the swimming baths could not assuage my fears of being in the area…I'm really looking forward to working with the school and the children, so that I can create more of my own stories and experiences".

I knew I had to confront the discomfort I felt, which I did. The children presented an alternative view of the school and the area and, like those in School A, there was no mention of the concerns of adults or the impact of social deprivation.

I met with both class teachers, Teacher B1 (TB1) and Teacher B2 (TB2), together for half an hour during the second data gathering session. The discussion began by them talking about their experiences of art growing up which were quite different because TB1's childhood was in the 1960s whereas TB2 did not explicitly say which era her childhood belonged to but I estimate it to be around 25-30 years later. TB2 talked about her past experiences with enthusiasm saying "I remember loving art and I'd do a lot at home with my family and my cousins". They both described being entered in art competitions and the enjoyment they felt when they won them: TB2 said,

"I do remember a couple of activities like making a hot air balloon and making an LP cover, being my proudest moment when I won an award for my LP cover. Loved it and that for me was probably one of the highlights of my life, winning this competition because I thought I was the bees knees after it. I thought I should be an artist"; While TB1 said "I remember always entering as well the Dundee Flower and Food Festival and I used to win, nice and competitive [laughing]".

For both teachers it would seem that the process of making art was overshadowed by their participation, and winning, of competitions and that these were important forms of validation of their art skills as a result.

Their experiences at school as pupils were different: TB1 remembers having an art specialist who would come in and work with the children on a regular basis. TB1 also attended art and summer clubs at school and completed a Standard Grade and

Higher qualification in Art and Design. TB2 states that the primary curriculum in the 1960s was changing and people were more aware of creativity. She felt that this had an impact on the way that TB2 was taught however,

"…in secondary you only did art, when I was there, if you were not going to be going to Uni so we weren't really encouraged to do it if we were going to Uni so I dropped it then and I never really did any more art, at all, until I was in my very late, my late 20s when I went back to teacher training".

Here there are parallels with the TA1 teacher at School A enjoying art at school but not encouraged to pursue it and then returning to it when training to teach.

Both teachers talked about how they engaged with cultural activities available within the city though their interests were quite different. TB1 focused more on design and in particular fashion:

"…there's a lot more like fashion designers and seeing the people that's actually making it…Hayley Scanlan, she's obviously got her big brand here as well and there are children that are interested in all her sort of fashion, Little Mix, Pixie Lott, so it's good to see that people from Dundee are making it in that creative side of it all".

In contrast, TB2 talked about how her participation in activities in the city had changed over the years; having moved from Glasgow to Dundee ,

"initially there was a dearth of things to do, art galleries were very limited eh and I really missed that side of things and I used to take monthly trips back to Edinburgh and Glasgow just to get that".

TB2 felt that there had been a change in recent years and "the V&A is the biggest thing to have triggered that. People are getting interested in it and the children, I think children are aware, don't even know what the V&A is but hopefully it will have an impact". The point about awareness is interesting as it calls into question whether an awareness without understanding is enough to encourage young people to take part in cultural activities such as visiting museums and art galleries. TB2 also

highlights the role of schools in this but says that “I think there is definitely a feeling of change that’s coming this way and it’s quite exciting to see that becoming a bit of a focus, not so much in schools but in the city itself”. The perception here is that the activities in schools are not keeping pace with the change in the city. Unfortunately there is no explanation as to why this may be the case or where the change needs to happen.

If teachers are aware of the change then they should have the autonomy to bring this into their classrooms and their teaching, but a barrier to this is alluded to in these words and an exploration of this is not the focus of the research. TB2 puts forward a possible solution to this later however by placing the responsibility on cultural organisations within the city:

“It would be good if some of the classes were able to go and visit the gallery, they could provide some funding to actually see what an art gallery is like…a lot of them have never actually seen what an art gallery is like, they didn’t know what it looked like at all, that’s a shame”.

Funding to cover costs such as transport appear to be a major issue with regards to schools accessing resources and arts organisations in the city:

“…I think they do a lot to try and get the schools involved however we don’t have the money for transport anymore and that’s our biggest thing” and “…really we have to select maybe twice a year at a push to actually leave the school now so if we are doing that you want to make it a big event, go somewhere far away…I do feel I don’t plan to go to Dundee because it’s costing so much money I’d rather go that bit further afield because the chances are that they might already have gone in Dundee anyway..”.

Opportunity of access to local resources appears to be limited then by money and so the breadth of what schools can offer in terms of art and design education is constrained; this puts further pressure therefore on offering quality art education within the confines of the curriculum, the resources and the expertise available within any school.

It is important that this is available to children however. In terms of how the children react to art lessons in school both teachers were adamant that the children enjoyed it: TB1 said "I think they love getting art, they absolutely love it…" and this was seconded by TB2, "Love it…". She expands this further saying "There's a few of them who say "I'm not very good at it" but they love taking part in it…sometimes you have to give them a lead in…and then, when they're comfortable, they'll take off". For TB1 art was a subject where "there was no right or wrong answer. You can be as expressive as you want, as creative as you want without anyone saying that it was wrong but at the end of the day it was your piece of work". This is an interesting perspective in light of the importance of competition and resulting validation that is expressed by both teachers. TB1 returned to this subject later in the discussion stating,

"I do think that within the city there do need to be more art competitions for children to get involved in rather than your typical Christmas card entry, something where they really can be a bit more creative and make a big deal out of. A lot of them really love art and are really talented at it…".

TB2 picks this up and makes comparison to sports activities: "Well there's really so many sports events…Sports activities in summer holidays and things, but there's nothing for art…". It is not clear whether the teachers believe the competitive element is truly important or whether the issue is with lack of investment in the arts for young people. There is perhaps an element of both issues arising for the teachers. TB2 highlights the cost for attending art classes outside of school, at places like DCA.

In terms of how it is taught within the school, the subject is covered by a reduced-contact time teacher which means that the teachers do not teach art themselves directly to the pupils, it is taught by a colleague. This arrangement can change each year however so this arrangement is not necessarily the case every year and the teachers will have to teach the subject themselves. For TB2 teaching art was important in terms of building relationships with the children: the lessons become

"…a time of relaxing and getting to speak to the children and I think nowadays we have so little opportunity to actually not be in control of the lesson so once you

set the scene and you get them working you can actually, they become so unguarded, they'll have a wee chat and you get, I love the atmosphere and the classroom…".

It seems the environment within the classroom changes when art is being made and the teacher has an opportunity to enjoy being with the children, perhaps on more equal terms. TB2 emphasises providing an art experience rather than a focus on skills: "…I think more about the experience, letting them find things that I think they will enjoy and giving them, some children, a chance to shine. They love that". However it is interesting how the teacher still places themselves in the position of power controlling the experiences that the children will have, based on her knowledge of the children. Despite this it would seem that teaching art allows TB2 to present an alternative side to her role as a teacher and thereby build relationships with the pupils: "…art is one way that you show children who you are and children love to see you a bit disarmed, love to see what you're about and what your interests are".

TB1's approach to teaching art was different. Here the focus was on interdisciplinary learning and linking lessons to class topics however this presents challenges:

> "…I know that when I teach art I do try to link it to our IDL [*sic - interdisciplinary learning*] or something else that we're doing which makes it quite hard to teach some of the art skills because they don't always tie in with what, you do try your best to see which ones will fit in but because we do it not as stand-alone and we're having to try and link it in to IDL it's quite hard to cover all the skills that are in CfE".

It would seem that TB1 feels more restricted by the structure of the curriculum and advised approaches to teaching it. In fact there is a hint of guilt in TB1's words following this: "I sometimes fall into the trap of making it seasonal, let's do an autumn picture, a winter picture…it's not focussing completely on the skills what you…you try your best but you don't always…". It seems that art lessons that focus more on the subject or the process are of less importance than focusing on specific skills or connecting the lesson to a class topic. TB2 counters this with,

"I think it's a mixture…though there are certain things that I will cover with them, you know, I will maybe use whatever's going on at the time to cover that skills but I think it's…to be honest…it's the nature of art to be a bit more…fluid…".

The two teachers present two quite different teaching approaches as a result. Further research into this is necessary to determine the reasons for this however one possible explanation could tie in with levels of confidence of teaching the subject in relation to number of years teaching in primary schools; those with more years of service are more confident to teach the subject in the way they feel best suits the children and themselves, as opposed to following the advice provided by policy creators and researchers who do not know the children.

The topic of the assessment of art was also discussed. Both teachers said that they did not assess art. TB2 stated,

"I don't assess in art at all. I'll get them to give feedback to one another about what they like about the picture and have they covered the SC [*sic – success criteria*] that we have on the board but that's really about it. I wouldn't offer any feedback on it because I think back to when I was in school and at home and it wasn't getting assessed so you couldn't be right or wrong…".

Here a form of assessment is taking place but the crucial element of feedback to develop learning is not occurring; this seems to be linked to a lack of confidence and the feeling that the person who created the art work should be its own judge. TB2 concurs with this stating "…to assess something like that…I think it would be very difficult because it is so subjective and also it's so variable depending on whatever experiences they are doing". Interestingly, there is also a concern with damaging confidence of the pupils expressed by TB1: "Yeah I think at Primary level as well, you don't want to put them off and you'd be scared of doing that for going off up to Secondary as well…".

Finally the teachers discussed how the popularity of art among the pupils varied from year to year. TB1's class from the previous year,

"…didn't like art, really at all and no one really about art at home and I guess it was just looking at technology aspects and you can tie that into art to make it a bit more relevant to them because they weren't really interested in it unless it was on the computer" whereas this year "…my class constantly talk about things that they've drawn at home and they bring in to show you". TB2 expands this saying "Although there are some children who like to have a fixed remit and like to know that they are going to get it right and when it's left quite open-ended some children, some individuals, who don't cope with that and when, if you say to them, 'well just enjoy this' and you don't give much of an input or restriction, some children really struggle with that. As long as you're giving quite clear instructions of this is what we are going to do then they'll get engaged…."

The teachers provided a glimpse into the challenges of teaching the subject in a Scottish primary school. From their words a conflict appears to emerge between the nature of the subject of art and the approaches to teaching it in the classroom. The perception is that the making of art is a personal activity with no rights or wrongs attached to it which means that assessment is limited to expressions of taste and preferences and feedback from teachers to pupils is not provided. However there is also an awareness that skills have to be taught and support put in place for pupils to develop their ability in the subject. In addition to this, the teachers also have to meet the requirements of other areas of the curriculum and so art becomes a subject linked closely with interdisciplinary learning. Teachers appear to have autonomy in how to teach the subject though in practice it could be said that the degree of autonomy that teachers choose to take depends on the levels of confidence they already have. It seems as though the purpose of the subject and how to teach it effectively is confused with policy, best intentions and an innate belief that the subject is important. How this translates into practice however is another matter, of which a child's perspective becomes ever more important.

5.2.1 Case Study – Clara

Photocollage 5 - Clara

Clara was aged between 7 and 8 years at the time of the study. She took part in every data gathering activity, including the art workshop in the Comic Space, however I did not meet with her parents. Family played a key role in Clara's life, not just her parents and grandparents, but also a range of aunts, uncles and cousins. Some of the cousins were older than her, such as an art student who involved Clara in her project work, and some were around her age and so they would play together in the garden; she took a photo of her cousin on the swing in the garden however for privacy and ethical issues this photo has not been included in the research. The garden at home was a special space; she liked playing on the swings and describes the garden as having three sections, "One with a summer house and a pond, one with two greenhouses and grass but it's just for playing". In addition to her family, pets also featured strongly, particularly her two guinea pigs. There was no mention however of playing with friends from school and at one point in our last meeting in April she says that friends do not come round "Cos like no-one lives near my house".

Image 19: Guinea Pigs - Clara

5.2.1.1 What does Clara reveal of her identity through her words, stories and images?

Clara is a young girl who enjoys playing and being part of her family. Adults are a key feature of life, at home and at school, and she demonstrates an awareness of being on a continuum of growing up. She is conscious of her past self as a baby: in the art workshop she tells Maia about completing sign classes as a baby with Clara. When asked what she would like to be when she is older she says a scientist or an artist; from this response she does not see herself as these people now but as something to aspire to when she is an adult though she is also responding to my direct question. She was asked this question in a discussion in February 2017; by April of the same year she says “Mmm I don’t really do art at home?” demonstrating that Clara was prone to changing her mind and that her interests were not fixed.

The main interest that was a constant throughout our encounters was her love for anything associated with Disney. In our first meeting, November 2016, she told me that she was going to Disneyland in Florida in 2017 and that she had been to Disneyland Paris in that current year. She then refers back to a trip to Disneyland at Christmas time during the art workshop in the Comic Space making a link between Nathan Coley’s ‘Lamp of Sacrifice’ (Coley, 2004) and “this massive gingerbread house

actually made out of gingerbread with sugar glass windows" in the Disney Park. This is followed later in the workshop (April 2017) with Clara spontaneously telling me that she will be going to Disneyland, Florida, in October, twice in one year, to which Maia responds by saying " You really like Disney right".

Clara also demonstrates a positive learner identity particularly through the range of topics that she says she is interested in. This does not necessarily mean that she maintains interest in specific subjects but there is a sense that she responds to stimuli when presented with it and explores it to a point that she is comfortable with before moving on to something else. As she says in February 2017,

"Well I'm kind of into chemistry and I've got this science kit at home. I'm kind of trying to make an eye at the moment. An all the time…when I'm not like watching TV, I'm going to be drawing and painting".

In March 2017, during the photo-selection activity we looked at an image of the Victoria Gallery in the McManus Galleries; Clara said that she picked the photo to discuss because she loved all the paintings in it and it reminded her of history, qualifying this with "Yeah. Really into history… Yeah. I've seen everything horrible…everything Horrible Histories related…and I've got the books". To demonstrate her understanding further she says that the room has "…loads of old paintings and…just nothing we would kind of do now…like Georgian and Victoria stuff" which is an accurate description of the contents of the room.

Clara is a child who is comfortable with being a child. There is little sense of her trying to be anything else. She is content to play and explore, and seems to enjoy learning about new things. Essentially she embodies a nostalgic representation of a child, without it being forced upon her by others, and without being at odds to the contemporary world, driven by technology today.

5.2.1.2 What does the term 'art' mean to Clara?

Clara uses the criterion that art is something which demonstrates a traditional art medium or skill, and an obvious sign that a human being has created it: she says pointing to the colour chart "I don't think anyone would draw cos it doesn't even look

like it swings. The other ones, you can see the pencil line there…" pointing to the portrait. The image of the scribble is therefore placed in the Agree box because "…he's just kind of drawn a scribble and he's just done more colours and more colours and more colours and you can see it coming down there…" On the portrait she can see lines and "smudges" associated with pencil and drawing so it must be art. If a picture is too detailed however Clara does not believe that it could have been created by a human being: "…cos I can see all the detail in the water but I don't think that any artist can put in…" The Dutch still life detail (Coort, 1697) also suffers the same fate; she can "definitely tell it's not art. It's just…because…because you can see…lots, lots, lots, lots of detail and up there…and I think that would be a little too much detail as that…" This reasoning is interesting as it is perhaps linked to her perception of her own ability and those around her.

The image that the children have decided is fireworks proves a little trickier for Clara to determine; I pointed out that it has a lot of detail in it and by that reasoning it should maybe be placed in the Disagree section of the board, however Clara says "I don't know…it's just…it kind of looks like splatters everywhere and they can dab round the edges to neaten it up". Although she is unable to explicitly say this, she recognises that the image has been composed and that decisions have been made by a human being in order to produce the final work, plus her focus on the texture of the painting through the splatters would indicate that she is making connections to the medium of paint.

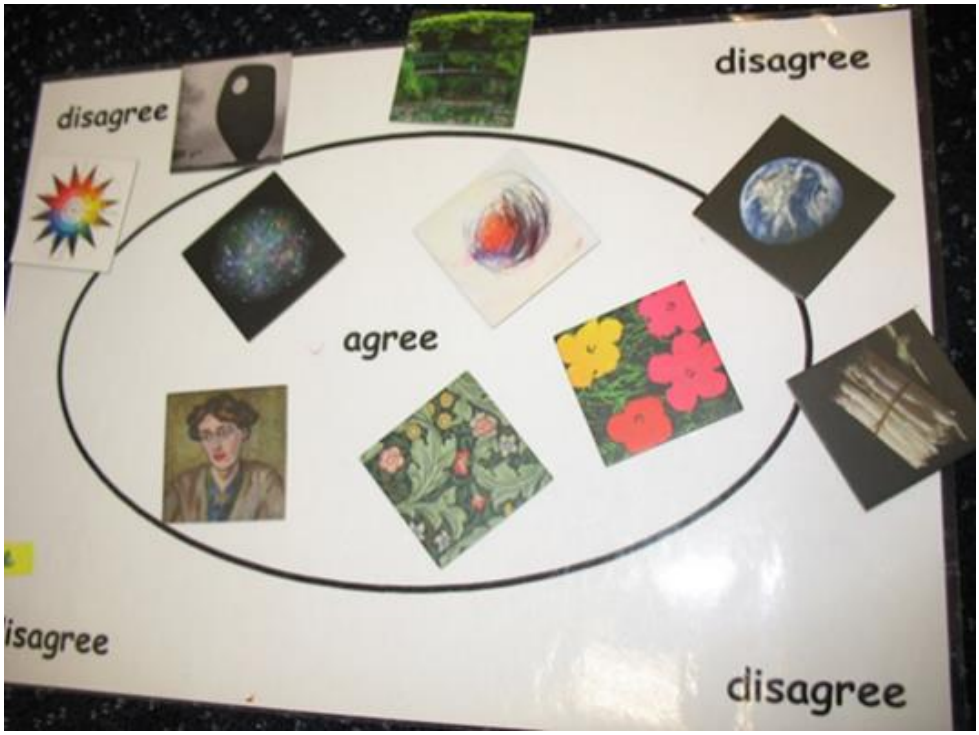


Image 20: AD Board - Clara

Clara appears to have a traditional take on what art is. In the photo-selection activity she is the only one of the nine participants who selects the image of the Victoria Gallery in the McManus because she loves the paintings and the portraits and it reminds her of history. At one point, in our first meeting November 2016, Clara talks about doing 'landscaping' "When I was in Washington my hotel room looked right onto the White House so I got to landscape the trees around it". Her experiences of art in school may also influence her thoughts as they appear to concentrate on traditional media; she says "…sometimes we're just using paint…" Clara says that she enjoys doing art because "…you just get to be creative, you get to do whatever you like…" She associates the word *creative* with colour and fun. During the photo-selection discussion she says that art "…grabs people attention. It's really bright and colourful". These comments were made however after completing my art activities and viewing the Oor Wullie image, and as will be shown in the next section, they contrast with Clara's direct experiences of visual art.

5.2.1.3 What do visual art experiences consist of for Clara in the fields that she inhabits?

There is a noticeable omission of references to art in school from Clara's words and photographs. In our first meeting in November, following the collage activity Clara talks to me as part of a group. In terms of art in school the children tell me that "Usually there's only instructions with things that you really need to do correctly, cos this, this is, there's no wrong way and no right way" (referring to the collage). Clara then develops this further by saying "Well I thought that, sometimes we're just using paint and Miss X usually tells us to go to different tables to show us what to do". The only other specific mention of art in school by Clara emerges in April 2017 after we have discussed her own photos where she says "Ehm I hardly do art at school…We used to do it every" but she does not mind this "…cos I get more Golden Time" which is a free choice time that usually occurs across the school on a Friday afternoon. There are no references to specific art lessons and no thoughts or feelings expressed towards art in the curriculum. Her use of vocabulary regarding art is also limited suggesting that there has been little opportunity to discuss art or experience a broader range of art activities. From Clara's words it seems that the art experiences that she has had in school have not had a significant impact on her life, particularly if she cannot recall any when specifically asked about this.

Clara's thoughts regarding home experiences of art over the course of the session change. In November she tells me she likes to do 'landscaping'. In the following February she talks about getting handcastings done with her mother and that "Me and my Mum were gonna do that at the weekend and once it dried, next week we're gonna paint it, and we're gonna paint what we like about each other. She also mentions at this time how she will draw and paint when she is not watching TV. However by April Clara states that she doesn't "…really do art at home?" and certainly none of her own photographs contain any examples of art at home occurring. This is also supported by her references to making a mess while painting the Oor Wullies statue, and of not being allowed to paint after seemingly making a mess of a colouring book. It is however difficult to determine to what extent art making happens in the home environment though the lack of references or

photographs would suggest that little occurs. Clara does however talk in detail about cultural experiences that she has had within the city. She can identify the McManus Galleries from photos without support. This would indicate that it is a space she knows well and has made repeated visits too; in fact, her cousin's work has been displayed there as she says "Once like R's art was in there…She goes to art college". This then triggers a conversation about the work of her cousin and Clara is clearly enthusiastic about this, so the presence of visual art in her life is there but in an indirect manner. Clara also really enjoyed taking part in the Oor Wullie Bucket Trail. This was fun because she was "…going out nearly every night and the weekend and the summer holidays just looking for Oor Wullies". The event appears to have had an impact on the whole family; they watched the auction event online and bought the 'paint-your-own' versions as well as the three other miniature versions of popular designs. Here memories regarding experiences on holiday are vague. She does however remember visiting the museum that features in the movie 'Night at the Museum' and seeing a replica of the Easter Island statue character Dum Dum. Clara also mentions a future trip to Glasgow with her mother to visit the Transport Museum.

5.2.1.4 To what extent is Clara an active agent in her visual art experiences?

From the little that is said about school art experiences it would seem that there is a tendency for the class teacher to direct the lesson and the outcome. Certainly in school, the provision of instructions during an art activity would indicate that a similar outcome from all pupils in the class was desirable and in order for this to happen that adult in the room needs to direct the activity. The fact that Clara is happy to not have art if it means that she can have more Golden Time is disappointing from a teaching professional perspective particularly as someone who enjoys art. This comment could also indicate however that the appeal in relation to Golden Time is that the children have free choice, which is not present in the art activities or other lessons. As a personal reflection, I begin to wonder whether there is something inherently wrong with offering Golden Time, as it confirms to children that we are withholding freedom and choice from the children at other times in the school week, and granting access to it if we perceive that they deserve it. By doing this we as

teachers perhaps fuel the lack of resilience that we should be aiming to build in the pupils. Golden Time would not be necessary or as exciting if teachers built in choice and autonomy for pupils in their teaching, and art in particular would be an ideal place to start developing this.

At home, Clara's opportunities for creating art appear to be limited possibly because she says she has a tendency to make a mess. She recounted a story regarding a paint-your-own Oor Wullie kit. She had a go but "…it turned out as a mess. Some, my cousin, R, needs to fix it"; she says it was a mess because it was "…just really tiny!" and she "…just like splodge, splodge, splodge, everywhere". She also said that she's "…not really allowed paint anymore…" at home because she made a mess of a book once, possibly a colouring book though she is not specific, but it had "…really complicated pictures". She also indicates a lack of confidence in her own abilities as a result and talks about adults sorting out the mess that she has made. This is prevalent in the example of the paint-your-own Oor Wullie where it seems that Clara's efforts were not deemed good enough. It is difficult to determine however whether this was Clara's opinion before or after the adults saw her effort. Considering her age, and the scale of the model, she may have been pleased with the results prior to showing other people. However she may have found the task too challenging, resulting in dissatisfaction, particularly when compared to the actual sculptures displayed around the city. It would seem that direct experiences of art making for Clara are dependent on an outcome that is deemed successful based on criteria created by adults and possibly Clara herself.

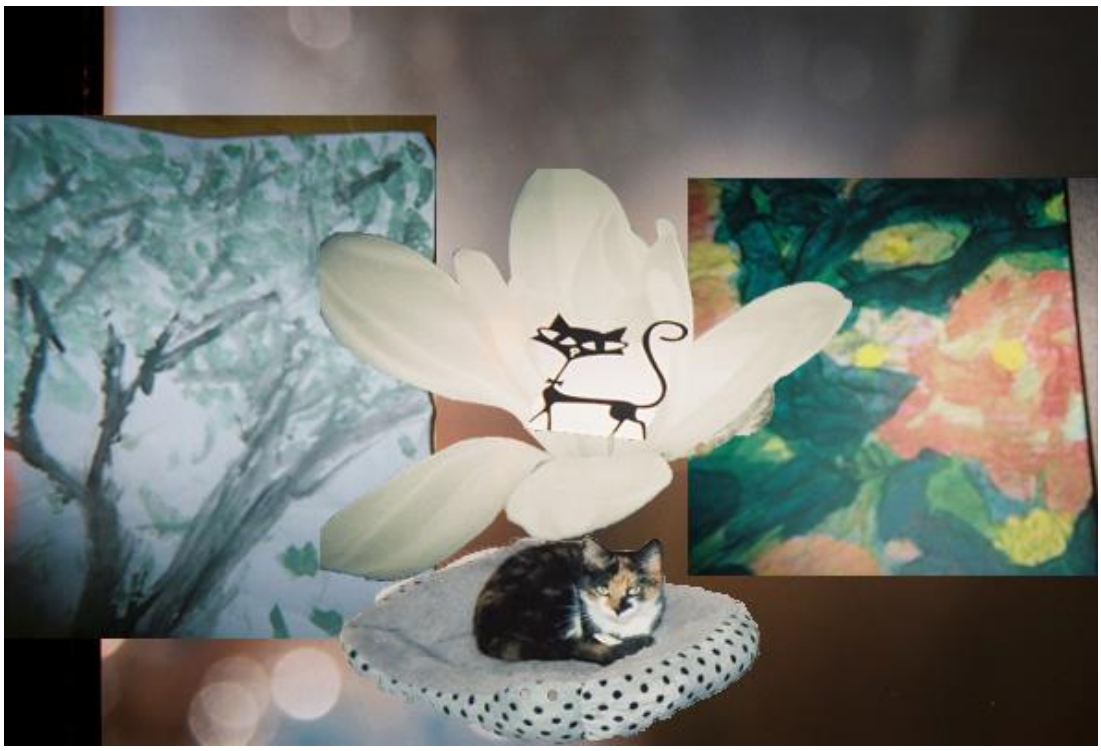
5.2.1.5 How do visual art experiences interact with self-identity in Clara?

Clara, in our first encounter, states that she would like to be an artist when she is older, however this attitude appears to change during the course of the year. By the end of the data gathering period she does not seem to perceive herself as an artist and gives examples of when art activities have gone wrong, as far as she is concerned. Overall, Clara understands the opportunity for freedom and self-expression in art and at time perceives this in the art activities that she takes part in, however adults seem to play a key role in directing the art experiences she encounters. For example she talks about how in art "…you just get to be creative, you get to do whatever you

like…" however this is contrasted with being told what to do in art lessons in school. It is perhaps a reason why art does not appear to be a major aspect of Clara's life.

My impressions of Clara during the course of the year was of a child who was keen to help me in my research and enjoyed conversation and discussion. She is a child who enjoys play and all things Disney. Through the network of adults in her home life she encounters a broad range of experiences both in Dundee and further afield and as a result has various interests, some more transient than others. She reveals a positive learning identity in addition to that of a child. Clara was also the one participant who seemed to represent, for adults, a childhood that is slipping away at the moment; she still enjoyed playing and had a curiosity that felt hopeful at a time when the media was pushing a version of the world mired in division and gloom.

5.2.2 Case Study – Maia



Photocollage 6 - Maia

Maia was in the same class as Clara and was aged between 7 and 8 at the time of data collection. She took part in all the data gathering activities, including the art workshop however it was not possible to speak to her parents. Over the course of the year, It emerged through the data collection that Maia was originally from an

Eastern European country and that she returned for holidays to visit family who still lived there. Her mother seemed to be a key figure in her life as she was mentioned on a number of occasions in each encounter we had. An additional important member of the family however was the cat, of which there is a photo.

Image 21: Cat - Maia

Maia made no mention of playing with friends in any of our conversations. She also provided no information regarding where she lived or the proximity to the school. In fact, Maia revealed very little about her daily life. She did however have a tendency to mumble responses and so it was not always possible to capture her words during the transcription phase. In addition to this some of her responses did not make sense to me; it was as though Maia had wandered into her own imaginary world that made sense to her but not necessarily to the people around her. Sometimes her responses were lengthy and consisted of stream-of-consciousness passages.

5.2.2.1 What does Maia reveal of her identity through her words, stories and images?

Maia revealed a number of identities during the course of the data gathering; there was a sense that these were multiple identities working in parallel rather than competing. A number can be revealed at any one time and so it is hard to make sense

of who Maia is in her presence but it is compelling as an observer and researcher. This is best exemplified in her collage.

Image 22: Collage - Maia

Here is a child who enjoys food and enjoys playing. There is a range of objects and symbols included which are associated with both male and female stereotypes. Animals and technology are also important. As she talked about the collage she mentioned her mother on a couple of occasions:

"… I would show this to my Mum but I recognise that we wouldn't so I just keep that as the fashion because I like dresses and everything…and I chose toys because I always like to play with them and I love them and I also like jewellery and I like flowers and I've a gogo box and I like facepaint and I like dogs, I like cats, I like cooking, I like my phone, phones and me and my Mum like this game, I think it's called Pole or something? We like that game and I like to play it with her and I also like Minecraft."

There are so many images on the collage however that Maia was unable to mention them all. Examining the collage, one wonders how important all the images actually are, or whether Maia was enjoying the process of searching, cutting out, arranging and gluing i.e the process of art making. She herself says about the activity "Ehh…it's

probably very good because I was looking in every magazine and I was like…so I just choosed [*sic*] a lot but in different kinds of magazines". Maia was the only participant who identified herself as an artist and there appears to be enough evidence to suggest that she does think of herself this way and that it was not a reflexive response to the focus of the research. During a conversation in February 2017 Maia says "Well I also would like to be an artist but anyway some people are already calling me an artist cos I do a lot of paintings and bring them in to school". This was further reinforced during the discussion regarding her own photos where she included a photo of her younger self. For anonymity reasons, the photo has not been included in the thesis but she says she took the photo "Because this is me, I thought this was a piece of art because I am actually doing art". According to Maia it is a photograph of "…painting, crayons, it's pencil and something like pastel crayons and paint brushes and glue and paper and too many things…So I just took a picture of this so I can remind myself and just to show everybody else and also this frame looks like a piece of art as well." The photograph of the photograph indicates a number of points in terms of Maia and her identity as an artist. First, it is a photo of a happy memory for the family where Maia is engaged in art activities and this has been preserved in an image and framed for display. Second it indicates that Maia has engaged in art activities in the home environment from an early age. Third Maia has been introduced to a range of art materials and appears to have the opportunity to experiment and play with them in the way that she wants. This is a photograph of a child being an artist and Maia likes this image of herself and wants to share it with me, acknowledging that it does also fit with the brief of the task that the participants were set.

Maia the artist also emerged when she talked about the artworks she had created at home, focusing on the details both of the subject and of the process of creation. In the first image she described how she drew the picture and then painted over it, discussing the content which included "Some pink roses, some purples ones, some green ones, some daffodils and dandelions". The second picture was drawn from her imagination: "I did it from my…just my memory cos I thought trees and then I thought

draw…Cos with trees I can draw with blossoms, with hills, pears, I don't know if pears grow on trees…".

Image 23: Painting by Maia

She also considers the effect that she wants to create and then selects the material to make that happen: when describing a painting she made for her Gran she said "…but I didn't really colour it in because I wanted it to be like in the olden days or something in different shades…" Unlike her peers, who described how they turned to YouTube videos for inspiration, Maia seems to require no prompts; she focuses on what she wants to create and creates it, though there does appear to be a fascination with nature and a keenness to represent it in her work.

5.2.2.2 What does the term 'art' mean to Maia?

Maia drew on her knowledge of creating and viewing art to identify and describe *art*. Like her peers however the images that were placed in the centre of her Agree/Disagree board, as in the Agree images, were placed there because "they look absolutely not real".

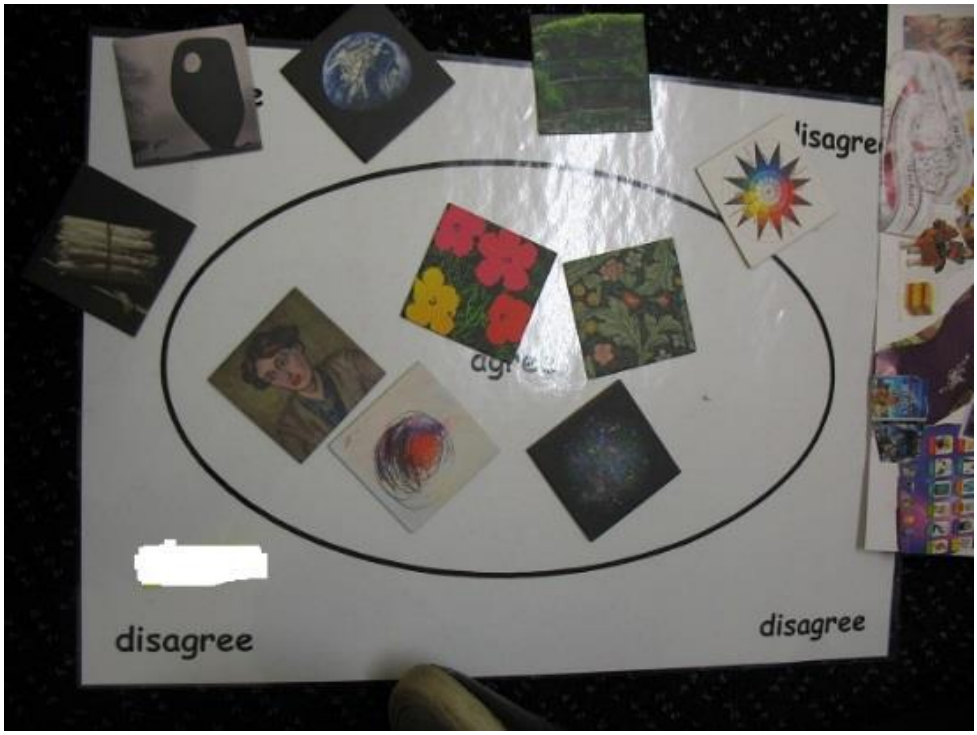


Image 24: AD Board - Maia

When explaining her rationale she honed in on the portrait straight away "…because it doesn't look like we look, their facial…her eye….their eyes". She also says "And I think all the clothes and stuff are fake. It's just an art". These last two statements are fascinating, particularly her use of the word *fake*; she has used a term associated with the art world but turned it into a positive rather than a negative. Her notion of realism as a sign of not being art is tested however when examining her own photos of art.

The first photo she wished to discuss was of a flower, a photograph of a photograph. It looks as though it is a commercial print that can be bought in a high street interiors shop. She selected it because "…it looks more like realistic and it is a painting but it looks like it's from the outside…it just looks so realistic…" Here the realism is a sign of art skill. Maia also drew attention to artistic skill and intention, making connections to her own experiences in order to do this. Referring to the William Morris wallpaper she says "Ehm so I put this as art because I know artists who can…I know artists can do very beautiful art like this…Yes and I think it is very good so…I chose these cos they were fake…and you paint it and you do it like watercolours and then it will just like…" It is interesting how she tries to describe the effect that watercolours create as she makes links between this and what she sees in the images. Art is therefore

something which creates beauty and involves using traditional materials such as watercolour paintings.

Image 25: Art in the Home - Maia

Despite making reference to a range of traditional art materials, art works and artists such as Michelangelo, her definition of art was broad and she seemed to respond with an open mind. For example, during the photo-selection activity she selected the image of the Oor Wullie and the image of the Mark Wallinger exhibition in DCA (Wallinger, 2015-2016). Discussing the Oor Wullie she says "…well the Oor Wullie is kind of messy painted but that's actually wonderful art work. It's actually like art where you can actually just describe like there's people mmm like in it there's like a squid tentacles in here and little spots like polka dots and there's like a little bit of lips and a little bit of Pictish…face from it…" The stream-of-consciousness description continued as she made reference to the colours and the painting technique drawing comparisons with watercolour. For her the strength of this sculpture was that you can look at it and see lots of different things in it so that making a possible allusion to artistic intention. What is not clear is whether she believes its value is that people in general can see different things or that Maia herself can see them.

Maia then focused on the Mark Wallinger image (Wallinger, 2015-2016) and without any support, she honed in exactly on the message that the artist wished to convey:

"I see… loads of like…paintings like, it's actually like both copied one of each other so they probably done paint on one side but they done it, well not really hard, just big bits and blobs and then they folded it and they opened it and they're like both the same. And then…and then they just probably putted [sic] it on the wall and I'm thinking of this shaped thing as kind of like an 'I' like it's, it kind of reminds me of like 'I painted'…Like 'I' and then there's like paints like 'I painted these…pictures…"

From a researcher perspective and from a primary teacher perspective, this was a moment of illumination concerning the potential of adults to underestimate the capability and potential that children, particularly children, have to engage with art. Even more remarkable was how this occurred through the stream-of-consciousness talk that Maia engaged in when viewing art, the sort of talk that many adults would be too self-conscious to consider and as a result would dismiss the art in front of them. This conversation was so remarkable from my perspective that I left that day reflecting on my past experiences as a student of art history determined to review and change my own habits of viewing art.

Maia demonstrated confident art analytical skills and appeared to draw on knowledge of art in general but also her own experiences of making art to engage with other art works. For her, the aesthetic potential of art was important, as well as the artistic intention behind a work of art. In some cases the skill of being able to create an art work which is realistic is viewed as a positive but sometimes it was also used as a reason to discredit it. She was unfazed by abstract, contemporary art and draws on her knowledge to engage with this also. Maia effectively thinks as an artist based on her experiences of being an artist.

5.2.2.3 What do visual art experiences consists of for Maia in the fields that she inhabits?

As discussed, Maia engaged in a wealth of art making experiences at home. She also attended an art club at the local library where "…usually just go there to paint but it starts at 7 o'clock and ends at 9 o'clock and at 8 o'clock you get a little break time like have some cookies and some milk and tea and hot chocolate". This quote focuses on the practicalities of the session rather than on the content however she was able

to talk about the focus of the next session saying "…our topic is today to draw what we've done, what we've been talking about the Mona Lisa but that's at on January the 10th". Her experiences in the local community appeared to be limited however. For example, in our first meeting the children talked about going on a school trip to McManus Galleries; Maia did not contribute to this conversation. In the photo-selection activity she recognised the Victoria Gallery and said that "I already been in this room [Victoria Gallery] but I haven't been in this room that's, well I have been in that room but not with the class, only with my Mum" and that "I've been…it's been a long time ago". She did not elaborate any further on this, which when compared to the responses of the other participants, could indicate that she has not visited it as frequently and is therefore unable to talk about it as a result. In addition to this, when looking at the Mark Wallinger (2015-2016) image I told her that it was in the DCA, asking her if she has been before, to which she responded "I don't even know what that is".

She did provide the example of visiting museums when she visits family abroad in the summer. She also provided an anecdote regarding a visit to Majorca which would indicate that art galleries are spaces she is acquainted with: she said,

"I might be going to somewhere in an art gallery where probably were [*sic*] all the artists go there and I'm probably going to be there and be one of them and I'm probably going to talk about how many paintings have you done or how good were…".

It is unclear, due to the potential fictional elements of this narrative, whether Maia will in fact meet artists and talk to them; it could be perfectly possible that her mother is an artist and so Maia has the opportunity to engage in these circles, or it could be that Maia is creating a narrative to suit the questions of my research.

Maia's ability to recall experiences of visual art within the school environment were limited. She could recall some of the activities that I did with her class but she made no other mention of art making within the classroom. This does not mean that art experiences do not occur, but it could indicate that the value of these experiences for Maia was minimal compared to those in the home environment.

5.2.2.4 To what extent is Maia an active agent in her visual art experiences?

From her words there is the sense that Maia directed her art-making experiences; there is no sense of direction from other people. These experiences are active and not viewed as a substitute for something else or a way of alleviating boredom. Maia actively engages in art activities at home. Access to art-making opportunities and resources however do not lie solely with Maia and for this she has the support of her family who encourage and support Maia as an artist. They take her to activities such as the art club and to the art workshop in the Comic Space. They buy her supplies so that she can make art at home. On holiday they visit art galleries and museums. Her family also provide her with a supportive audience, happy to receive her art works and to display them. What is unclear are the origins of this adult support and without speaking to Maia's parents directly it is not possible to determine why there is a focus on art and art-making in the family. For example, it may be that her parents would consider themselves to be artistic and value art in their lives or alternatively it could be that Maia demonstrated some talent at a young age and the parents were keen to support and develop this in any way they can within their means. It could be either of these reasons or neither. The home environment is however rich in art making experiences and Maia and her family engage in this world together.

It would seem however that the breadth of opportunities outside of home are perhaps more limited. As stated, Maia appeared to have minimal knowledge of local art galleries and museums. Without discussion with her parents it is impossible to provide a reason for this; it could be that language is a potential barriers to access or, as with the other participants, the family were simply not aware of the range of cultural organisations within the city. It does provide a reminder however that Maia is reliant on the adults in her life to take her places outside of the home.

The experience of art in school appears to have had little impact on Maia, particularly when compared to her descriptions of home activity. It is likely that the children will have experienced art in school as it is a part of the school curriculum however there is no indication of the quality of the experience or even the frequency. It could also be that the experience is so directed that it does not represent art in the way that Maia thinks about it. When asked how the art workshop in the Comic Space

compared to doing art “at home or at school” Maia responded by saying “ehhm just kind of like, I don’t know, like in this one it’s kind of like free art”. While it is not clear whether she is comparing the workshop to both home and school or only one of them, she draws attention to the notion of freedom and being able to do what she wants to do. It is possible that Maia considers that there are rules for art experiences in school and no rules for art at home; for example, during the art workshop in the Comic Space, Maia seeks approval from me during the sculpture activity by asking “Are you allowed to do a garden?”. She is not the only child to do this. One of the reasons for holding a workshop not in a school classroom was to observe the pupils making art in a different environment. It would seem however that the children still perceive me as a teacher in the workshop and therefore they need to seek permission to make changes to their art rather than having the confidence to do that themselves. Maia the artist would not have sought permission; if she had been making art at home, she would have followed her instinct and known when the work of art was complete.

5.2.2.5 How do visual art experiences interact with self-identity in Maia?

Maia is an artist, or at least believes in the possibility of being a child and an artist. In her words regarding the trip to Majorca she talks about herself as being an artist. She wants to be an Artist when she grows up but considers that she could be an artist now because people are telling her so. Art is an integral part of Maia’s life rather than a distraction from boredom or a welcome escape from the classroom routine. She may not be an Artist, in the professional sense, but she is an artist nonetheless, as well as a child with a range of other interests.

Her ability to interrogate and analyse artworks is particularly interesting as it would appear that her experiences of viewing art are quite limited. An interpretation could be to focus on the limiting nature of this on Maia particularly as she demonstrates a propensity towards art and being an artist however judging by her responses to art and her own art work perhaps it means that she is free from the cultural boundaries and barriers that places such as these create, explicitly and implicitly on the viewer. She seems to be a prolific maker of art at home and can describe in detail the processes and thinking behind the artworks that she creates. Perhaps it is this strong

focus on making which influences her relationship with art and means that it is an integral part of who she is. She is therefore able to respond as herself and not as Maia trying to be something else or fit a particular mould.

5.2.3 Case Study – Peter

Photocollage 7 - Peter

Peter was aged between 9 and 10 years at the time of data collection. He participated in all the data gathering activities however it was not possible to meet with his parents. Peter made reference to his family throughout the sessions, and in particular his mother. He also mentions grandparents and cousins, as well as his little brother. In terms of friendships, he made a couple of references to a group of friends and in particular a best friend out of school:

"Well I…it was one summer day and I was quite bored and it was really hot so I went out to play with my friends and then me and one of my best friends… not the one in my class, he's still one of my friends though, and well we both got quite a big stick and then we went to his house and we got some string and we made like a bow and arrow…"

From this quote it seemed that Peter still enjoyed playing and using his imagination. In terms of the research, occasionally he struggled to respond to some of the questions particularly when viewing examples of art. On occasion I wondered if Peter was unused to being asked for his opinion. Once the initial barrier of getting to know me was overcome however, he seemed keen to help and seemed to enjoy sharing his thoughts and words.

5.2.3.1 What does Peter reveal of his identity through his words, stories and images?

Peter presented who he was at that moment in time with little sense of deliberately orchestrating it to suit the audience. In a sense he was transparent about who he was and as a result uncomplicated and straight-forward in his responses. This can also be seen in his collage.

Image 26: Collage - Peter

He provided a succinct description of his collage:

"Well, I've put letters saying football cos I love football and that's that is my talent and I've also put Gary Stevens' head on and Luke Shaw and Luke Shaw on and I've got a car, an Alfa Romeo car, cos I like cars and my Gran and Grandad's used to

have one. I've got a PS4 cos I've got one and it means a lot to me cos I got it, I got it…on Christmas of the rest of my money and I've got a swimming pool and like an amusement park at the swimming pool…".

Both the collage and words are filled with symbols traditionally associated with the male identity but he also makes personal connections to the images. In particular with reference to football he talks about it being his *talent*. This is an interesting term for a child to use; there is currently a push in Scottish schools on promoting growth mindset in pupils, and the phrase "…that is my talent…" could indicate this as an influence. It is obviously important to him because he spells out the word cutting out letters from the magazines to compose it, and cutting out important football players. The PS4 also seems to be important to him as it gets mentioned both here and again in the final activity some months later when he is talking about his photos; the controller makes a surreptitious appearance in one of the photos too.

The influence of popular culture and in particular the glamorous world associated with football revealed itself in Peter's cardboard structure that he made at the art workshop.

Image 27: A Mansion - Peter

He created "…a mansion for Rinaldo…Cos he's the best". He asked if he can "…put a big circle inside my house for a big swimming pool?" though later it turns out that a person is sitting in a hot tub and that the mansion has no chimneys. He appeared to enjoy talking about his model to the other children, engaging in a fantasy world. In fact, for Peter, there appears to be two worlds to inhabit - the fantasy world fuelled by popular culture and football, and the reality, which is more practical and focused on home, school and holidays abroad.

While there is a sense of him living very much in the present, the presence of a transition looming was felt during the art workshop when the children wanted to know more about the participants in the other school. Peter asked if the children attended the secondary school that he would attend after primary school; at the time of data collection he still had a full, final year of primary school to complete and yet his mention of secondary school could indicate that the transition was present in his mind even at this early stage.

5.2.3.2 What does the term 'art' mean to Peter?

Conversations with Peter regarding art were a little stilted at times; it felt that it could have been the first time that Peter had engaged in conversations about this topic. He was able to talk about his experiences in school but engaging with art works and images was different. The first opportunity for this occurred during the Agree/Disagree activity where he drew on the reasoning that if the image looked like a photograph had been taken then it was not art, whereas if he was able to identify a particular art technique having been employed it then got placed in the Agree section. Therefore if it looked like it had been painted or drawn it was art.

"Well for the disagree I've got Earth because it's like, you can't, you don't really know, if you've not been up in space you don't really know what Earth properly looks like and that looks like someone's been up in a rocket or something and took a picture then there's vegetables over here, I don't know what they're called [AR: the asparagus] and they're, that's just took by picture and I don't think this is one because [AR: the bridge?]…yeah…the bridge because ehm because I know you can like do it but it, it looks to me like it's just been took a picture…and inside for the Agree…I've

got this one because it looks, it looks like art because someone's dropped paint on it or something."

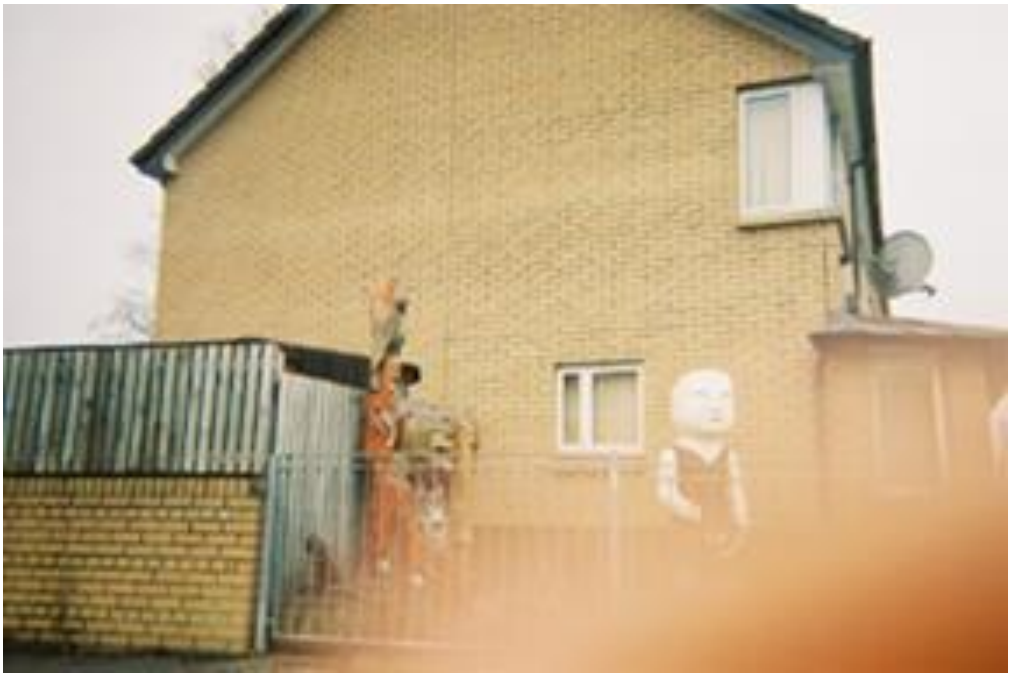


Image 28: Oor Wullie - Peter

His own photographs present a broader definition of art in his life. There are photos from home, from school and from the local community, and a range of genres is presented, from large-scale, wooden sculptures made by the neighbour next door with a chainsaw, art work in school and street art in the local community. The first image contains a totem pole and a wooden sculpture of an Oor Wullie. The unusualness of this neighbour's hobby is present in Peter's account of his experience: "…cos I had moved house and then across the road someone does sculptures and he's got an Oor Wullie Sculpture and he's got like a big hole with different stuff in it and outside it". He followed this with "I think it's cool and every night you hear him chainsawing… Yeah cos he's making a dinosaur now". The fact that the neighbour uses a chainsaw seems to have a certain appeal for Peter.

The next photo to be discussed is an example from school and shows a wall display of silhouettes created by the class, including Peter's, which have been filled in with felt-tip pen drawings of their "…different favourite stuff on it. I put like Dundee United, number 10, PS4 an that, and I put my cousin's name in my hair". In essence, each child has created a similar picture based on a formula outlined by the teacher.

However Peter states that he enjoyed the activity because "…you got to do a lot of colour and you got to do whatever you want on it". Peter perceived an element of autonomy in this activity which therefore gave it appeal.

Image 29: School Art - Peter

The final image was:

"…when I was at Clatto Country Park I went and I had my camera in my Mum's bag cos it was the day that we got the cameras and then I saw that the graffiti was on the canoe and then when you go further round there's the canoe shelter with the kingfisher on the side of it".

When asked what he thought of graffiti he says "I think it's good. There's graffiti in the town centre". He later provides his own definition of it saying "…it's basically painting but it's in the streets…" Again the emphasis here appears to be on the medium, the use of paint to create an image, which dictates whether something is art or not. He does not elaborate on this definition further however.

Image 30: Graffiti - Peter

5.2.3.3 What do visual art experiences consist of for Peter in the fields that he inhabits?

Peter makes little reference to direct visual art experiences in his life however those he does make appear to occur within school. In particular he draws a contrast between the art activities that I delivered and those that normally occurred in school saying "…we don't usually do stuff like that in a normal class cos we do like, like, we do…yeah, sunsets and that, that's what we do yeah". He draws attention to the way art is used as an addition to a topic; "We would get like pastels out and trace round it cos last term we made a tsunami cos our project was natural disasters". There also appears to be an emphasis on using templates or tools to guide the lessons, as well as the lessons being linked to topics in the classroom. Finally, as with the image of the shield, Peter indicates that art is used to support topics in the classroom.

This is best represented in the photograph of a shield, an object that he made and is proud of. Peter says:

"Ehm we had homework first when we came into school and it was, we were learning about the Jacobites and we made erm our own shields and I made my own one with…I had crocodile pictures on there…tartan paper, for the handle it was tartan ribbon around an old hoover and I drew the crest".

Image 31: Shield - Peter

Primarily it is evidence of a craft activity linked to a topic rather than the result of an art lesson but Peter, like the other participants, seems to merge the two. It may be that craft activities are more popular because they produce a more satisfying outcome based on a perception that they do not require the mastery of a particular skill whereas an artwork can be an uncertain activity requiring the need to master specific art skills to achieve a similarly satisfying result. Linking art to a context is a common practice, usually placed under the heading of interdisciplinary learning and Peter emphasises this rather than an understanding of the visual elements or developing artistic skill. He does however seem attracted to activities where he sensed some freedom, such as drawing his favourite things in the silhouette or covering the shield with symbols selected by him. His photos demonstrated that graffiti also had an appeal for him. I asked him whether they get to do graffiti at school. His response was a straight-forward "No" which was repeated when I said "Think they'd let you?". Unfortunately he does not elaborate on his reasons for these answers.

Visual art experiences appear to be limited outside of the school environment. The one example of art-making is provided where he is actually making art at his granny's house: "We used to graffiti on, you know the blue things that used to go over stuff,

we put that down and then we got big cardboard bits and then we sprayed whatever we wanted to do". The other reference is to his neighbour and the wood-carved sculptures on display in the garden. Other than that, and evidence that his artwork is sometimes on display in the home, there are no other references to making art. As his collage demonstrates this is a boy who is focused on football, computer games and playing with his friends, not making art.

Peter does however appear to be a regular visitor to the McManus Galleries in the city centre. He stated that "I like, I like the art that's in the McManus Gallery…Cos my Mum's favourite one's the Highland Cow cos she likes them… and her best friend keeps them and every weekend she goes up and sees them". He does not however select the image of the Victoria Gallery in the photo-selection activity. Instead, he selected the two boats in the Tramway "Cos the one with the two boats is really cool and it's like cool how they're both up and stuck against each other"; Peter struggled to elaborate on the word *cool* though he appeared fascinated by how the "two boats sinking and then they're both together". Unlike other participants he did not make a link to the Titanic; he viewed them as two different boats. The Beano mural (Katsumata, 2017) he selected "Cos it's like really artistic and it's got Dennis the Menace and everything in it and I like Dennis the Menace. And it's…it's….really like…a good painting on the wall an that…"The conversation following this was one-sided though with Peter struggling to respond to my questions about what he thought of it aside from the fact that it was a good painting though he does appear to be fascinated by the scale of the painting and the fantasy element of "…like giants and that…" The mural was painted in DCA but he says he has not been there before. When asked however if he would rather go to the McManus Galleries instead of the two he selected he stuck with his selection. It would seem he is quite a frequent visitor to McManus as he says "Cos every week we go to McManus Galleries as well ehm…" The reason he has never visited the DCA is "Cos my Mum doesn't know where it is". In terms of gallery spaces, he seemed fascinated by the idea that the space in DCA would change; I explained to him that the Beano mural (Katsumata, 2017) was there first and then it was painted over and replaced by the Mark Wallinger exhibition (Wallinger, 2015-2016) to which he responded with "So that's not there" pointing to

the mural. When I confirmed that it was not he said “It used to though?”. Upon confirmation he said “Mmmm weird”. He perhaps finds this weird because his experience of art galleries is the McManus where there is a permanent exhibition of works from the collection

5.2.3.4 To what extent is Peter an active agent in his visual art experiences?

Peter’s visual art experiences appear to be guided primarily by the adults in his life. The art activities in school are primarily linked to the topic which is planned and implemented by the class teacher; he was quite clear that street art would not be taught in the school. Outside of school, his viewing experiences are dictated by his mother’s preferences and by her own knowledge of the city; this seems to result in visits to McManus as they make continued visits to her favourite painting of highland cows. It also means that they do not visit the DCA. Direction from adults appears to be a usual state of affairs; of the five participants who took part in the art workshop in his group, Peter was the one who sought approval the most in terms of the decisions he made regarding his art work. It is not clear however whether this was the case for all art activities or a reflection of what happens in the classroom in general, as the children to some respects still seemed to consider the workshop an extension of the classroom and called me ‘Miss Robb’.

When opportunities for self-direction appear to manifest themselves Peter enjoys this; the silhouette activity or the cardboard mansion appealed because he had some choice over what to include and exclude. The freedom of spray-painting at his Granny’s was also enjoyable. He also selected two images of art spaces that he would prefer to visit because they were not the McManus and both are examples of contemporary art. There is no sense however that Peter engages in self-initiated art activities at home or has demonstrated an interest to do this. It is therefore difficult to determine whether Peter would do this if he had more autonomy or whether the lack of autonomy is a result of a lack of interest on his part. There are indications however of curiosity which are discussed in the following section.

5.2.3.5 How do visual art experiences interact with self-identity in Peter?

Art also does not appear to be a key part of Peter's life; when he provides examples of his own art, their appeal seems to lie more with the fact that they have personal links to his identity, such as his birthday or creating a mansion for a footballer, rather than art in and of itself. In addition to this, Peter's definition of art seems to be based on traditional techniques and materials such as paint and drawing. But, he does seem attracted to the extraordinariness of contemporary art and the street vibes of graffiti, and he has had little opportunity to explore these interests further. Peter does not provide any evidence through his words that he considers himself to be an artist; the activity of making art appears to take place in school as part of a range of lessons or is an activity done by other people such as his neighbour or the graffiti artists, whose work Peter admires. From his collage and his words, art therefore is not an important part of his life, and yet he exhibits an interest when he is introduced to new experiences or asked to be aware of art experiences in his life, which would indicate that if the adults surrounding him were more interested, he could explore this curiosity further. He seems content with his world, and yet curious about what he has experienced during the data gathering activities and discussion with me. There is therefore perhaps more scope for exploring these interests with him so that he can potentially become a child who can actively engage in art experiences when he wants to.

5.2.4 Case Study – Amy

Photocollage 8 - Amy

Amy was aged between 9 and 10 years when the data were gathered. She took part in all the data gathering activities including the art workshop. Her mother attended the workshop too; it was not possible to speak to her mother separately; however she had consented to take part in the research so references have been made to some of the things that she said during the art workshop. Amy's responses to questions and activities were considered and in group sessions she presented her opinions and seemed unduly influenced by those around her. Amy is an only child who lives at home with her mother and father. Grandparents were also mentioned and seem to take on a role of caregiver at times too. In addition to this Amy mentioned having family pets, a cat and a dog. Her friends were important to her, so much so that she took a photo of her two best friends and included it in her selection to discuss. This photo has not been included for ethical and privacy reasons but it portrayed two girls in the school playground smiling at the camera. From Amy's photos home was an important place, and in particular her bedroom, of which there are four photos with examples of art in them. Amy demonstrates a keen sense of aesthetic and desire to make this space her own.

Image 32: Blanket - Amy

5.2.4.1 What does Amy reveal of her identity through her words, stories and images?

Amy provides a range of evidence that fits with the feminine gender stereotype, clearly stating that she is a girl in today's world. However unlike Melissa, who is at the same stage, this manifests itself primarily through colour and through everyday objects, rather than through commercially-advertised, branded products. Here in these photos from her bedroom, the viewer finds flowers and butterflies, a predominance of pink and sparkles and a child who loves to read Jaqueline Wilson books but no evidence of an interest in make-up, clothes or shoes. The sense of an aesthetic understanding is emerging however. Amy seems to have played a key part in decorating her space:

"Ehm this is like, it's just my wallpaper really and I really like it because on three walls I've got stripes but on the back wall where my bed is I've got…like it's got loads of birds on it and things and I also have these butterflies and they're like, they're kind of stickers and their wings stick out so they're like 3D".

This space is special because it is a visual representation of Amy, curated by Amy, who has essentially also curated her own photographs and presented them here to the viewer, the researcher, saying "This is me".

In Amy's collage there is lots of white space though the images have been spread evenly across the page, each in their own separate space, and as a result, demonstrate careful thought with regards to placement. It contains a mixture of interests and demonstrates further the fact that Amy is on the cusp of becoming a young adult. Of her collage she says:

"I had the unicorns cos I really like them and they're my favourite animal and I've got this stuff because I have my own dog and I only got him two weeks ago and she kind of looks like that but she's a different colour and I put that cos that's like a shipwreck on an island in Greece and that's where I was. Ehm I put chocolate because I like it. I put a crossword cos I really like doing puzzles. Eh I put a chilli cos I like hot food. I put, I drew my cat and my dog. I put 'artistic' cos I like art and things."

Image 33: Collage - Amy

Objects that are absent from the collages can also reveal information about participants. In Amy's collage and in her photographs, there is a distinct absence of technology. This does not appear to play a key role in her life. One statement however that is most relevant to the research is "I put 'artistic' cos I like art and

things". Amy identifies herself as artistic and as having a direct interest in art. This manifests itself through engagement with a range of craft activities rather than in expressive art activities. In our first meeting she states "Ehm I make like Hamma beads and loom bands and then I make cards for people's birthdays and Christmas". In addition to this she subscribes to an art magazine aimed at girls called 'Girl Art' which has a range of activities in it to complete.

5.2.4.2 What does the term 'art' mean to Amy?

Amy seems to equate craft activities with art activities; they both have the common factor of making something with materials however craft activities focus on a product whereas expressive art activities are more process-focused. Amy defines this all under the umbrella term of 'art' however. One reason for this may be the influence of the magazine that she subscribes to called 'Girl Art'; from her description of it, it primarily consists of craft activities for girls to complete, however 'art' is included in the title not 'craft'. It may be that there are expressive art activities in the publication but that Amy prefers the craft activities and so is drawn to these when she describes it. She draws on her understanding of identifying an art skill however in order to determine whether something is art or not.

Image 34: AD Board - Amy

On her Agree/Disagree board, Amy only placed two images in the Disagree section, while the rest filled the Agree section. Her reasoning was that the Agree images contain evidence of artistic intention and skill. For example, “That one looks like it’s been scribbled by, but it could still be like art because people do things like that and just little random squares and shapes and some people think it’s art.” She also focuses in particular on the medium and the process: “So I put ehm, like this one here cos it’s been painted. That one looks like it has been blown through a straw. This one’s kind of been painted as well”. However, she feels that this is not evident in the Dutch Still Life image (Coort, 1697) or the photograph of the Earth and so for her they do not fit into this category; they “…could be art to some people but I don’t really think it is... Yeah. Looks like it. Looks like a bunch and it’s just a bitty weird and that’s just the Earth…” and so they were placed in Disagree. She demonstrates a broader level of understanding in relation to the subject of art, and also perhaps demonstrates her developing aesthetic understanding in the process, by acknowledging that all of these images, in fact any object or image, could be art, if there is evidence of artistic intention present. However, in this activity undertaken in November 2016, the art placed into a category of *weird* seems to preclude it from being art.

By March 2017 Amy appears to have changed her mind with regards to this. In the photo-selection that she undertook she chose the two images of contemporary art: the first one is the image of the two boats in the Tramway, and the second is the image of the Mark Wallinger (2015-2016) exhibition. Here, the notion of something being weird seems to sit more comfortably with Amy; as she said of the Tramway image,

> “Well this one’s like…it’s kind of like the Titanic and it’s, it’s like it’s sinking and I think it was art cos it looks like a sculpture and it’s just weird because it’s only like half and it’s just sitting on the table and they’re balanced together”.

One wonders if she would have provided the same response if the image had been of the boats with no surrounding context i.e. the image has clearly been taken within an art space and this has perhaps sat more comfortably with Amy as a result, than

compared to the sculpture were it set against a blank background. She also draws attention to oddity in the Mark Wallinger (2015-2016) image saying “Well it’s, it’s sort of odd. It’s like on a skateboard, it’s like one of the wheels but it also looks like the letter ‘I’ and it’s standing up and it’s like not very usual”. Here she uses objects from her own life to help her make sense of what she is viewing, and she also immediately draws attention to the column in the middle as a capital letter ‘I’ though unlike Maia she does not elaborate on what the artist meant by placing it in the middle of the room. The criterion of oddity is developed further as Amy examines the other images she rejected first; she says,

“Because ehm like these two, they’re mostly just pictures and this one’s an Oor Wullie statue and I’ve seen them a lot, and ehm that ones, it’s odd but that one’s like Dennis the Menace and things and I’ve kind of seen that before and that one’s just like graffiti. It’s not that odd. But these are”.

It is almost as though an artwork has to be obviously odd in order to be classed as an artwork or new and novel from her perspective. The asparagus (Coort, 1697) perhaps did not fall into this category because they were not odd enough, or rather the subject was odd in itself and too obviously something from everyday life, and had not been transformed in any way so therefore did not count as art.

Amy’s definition of art is therefore broad and has multiple definitions depending on the world that the viewer inhabits. Art in her world consists of craft activities however she is aware that art consists of expressive art outcomes which demonstrate skill and intention without a purpose. She is also aware that anything could become art if the intention is there however she is personally uncomfortable with this definition. The extraordinariness of art however has an appeal and she seems open-minded to the possibilities of contemporary art.

5.2.4.3 What do visual art experiences consists of for Amy in the fields that she inhabits?

From Amy’s words and photos her experiences of visual art seem to occur in the vicinity of home and school. She considers art-making as an important part of her life and this is supported within the home environment through the payment of craft

magazine subscriptions and the purchase of craft materials from stores such as Hobbycraft. She also says that from the magazine she has made:

"…lots of collages…I've made like a mermaid one and a gecko one and I made this little thing with a balloon… And…I also made this foil flower so it gave you little templates and you had to draw round them and then you got tin foil and you put it on a black piece of paper and it looks really good".

Image 35: Art in the Home - Amy

Amy demonstrated an understanding of sculpture when she talked about the two images she selected from the photo-selection activity: "It's just like, it's different because most things are just like paintings or graffiti or something like that and I don't normally see a lot of sculptures or things." This awareness of sculpture is perhaps influenced by the fact that she was a model for a sculpture which is now on display in the high street close to the school that she attends. Interestingly at no point in our conversations does Amy tell me about this; the only reason it emerges is that I was told once by a teacher, and again by Amy's mother during the art workshop who volunteered the information when I asked the children if they had created sculptures before. Her mother seemed keen to talk about this experience and how Amy got involved:

"Ehm it's, I used to be in lots of groups and it's the lady that was on there and because she was the right age at the right time…He took [the sculptor] photos of every angle. Every possible angle. Played around with the composition of the two. How they were even out in public. Went to the Foundry to see it casted. Had a little view of that and things. It was quite good. Done it in the holidays so it was quite good."

Amy's reluctance to talk about the experience is intriguing as her mother was quite enthusiastic about it. It could be that Amy was tired of talking about it or maybe she was of an age where she does not want it mentioned to peers. The experience shows however that Amy's parents have placed a value in visual art experiences and encourage Amy to engage in opportunities when they arise.

Through her family network Amy engages in visual art experiences in the city; this is evident in her words however rather than her photos. She is able to identify the image of the Victoria Gallery in the McManus Galleries, demonstrating that she has made repeated visits there which she confirms later in the conversation. Of the galleries she says "It's good and there's a lot and a lot of paintings. Some of them are like war but some of them are just like portraits". She believes people should go and visit the galleries because:

"…it's got a lot of things in it, it's not just paintings, it's got like, for, there's sometimes there's like a special thing on and ehm there's some things like, you get the big bitty where all the animals are and then there's a big whale and they're celebrating 150 years this year".

There is an implication here that paintings in themselves are an unexciting thing to view and that the gallery has a range of objects in addition that might appeal. As much as she likes the McManus Galleries there is evidence that its appeal is waning from repeat visits; she specifically selected the two photos of contemporary art "Because I've seen like the McManus Galleries ones, I've seen them quite a lot but I've never seen like sculptures and I don't really know where they are and it would be nice to go and visit somewhere else". Despite being drawn to these two images, Amy says that she has never visited DCA before and has not heard of it. An additional

point to note is that Amy makes no reference to particular artists during any of the conversations or activities; it would seem her interest in art lies firmly in her own experiences and perhaps she has little awareness of the wider art world.

For someone who is interested in art to the extent that Amy states, it is interesting to note that she talks very little about experiences in school when compared to her experiences at home. Following the completion of the collage in November 2016, Amy said "Eh I liked it and it was really fun because we don't usually do stuff like this… Because usually we just do drawings and then a little bit of painting. We don't usually do cutting out and sticking and things". In the final activity, the art workshop in the Comic Space, she also said "Well, it's quite different because we have a lot more time and in school you don't really have a lot of cardboard. You can really get stuck into this". It would seem therefore from her comments that there is little variety in art activities within the school environment and that there is little time to explore the activity fully though these are Amy's perceptions and not necessarily what happens. There are no unprompted direct references to school experiences however so it would indicate that they have had very little impact on Amy, particularly when she states that she is artistic and can provide a long list of activities that she does at home.

5.2.4.4 To what extent is Amy an active agent in her visual art experiences?

The case of Amy perhaps indicates that it is difficult to be an active agent in an experience if you do not have the knowledge or wider awareness of something. For example the scope of visual art is huge and Amy identifies herself as artistic however her experiences are limited to the confines of the world in which she lives with the barriers or limitations being imposed by the adults that she encounters. It is impossible for Amy to push against this if she does not have the knowledge that there is more out there so Amy is unaware of the extent of visual art in today's world. A few simple photos taken from within her home town and around Scotland begins to pique her curiosity to the extent that she selects images of places she would like to visit, rather than returning to the comfort of the art spaces that she usually inhabits. Whether this is enough for Amy to begin to question and push the boundaries is

impossible to say however and one suspects that sustainability of these encounters needs to be considered rather than relying on the one-off impact of them.

Amy's mother seems determined to support her interest in art and craft activities, as are her grandparents. They pay for a magazine subscription and they take her to places within their means and awareness. What is not clear is the extent of their awareness of the range of visual art experiences available in today's world, and even in the city that they live in. Like Amy, her mother appears to be open-minded in relation to visual art and is extremely proud of her child's involvement with the statue; due to Amy's reluctance to talk about the experience, one wonders to what extent she had the option to be the artist's model however. In the art workshop it was evident that Amy's mother enjoyed making things too and supported Amy with her creation. Together they made a fairy house and the plan was to put it in the fairy garden that they created outside their house.

There is little discussion regarding experiences in school but from Amy's words it would seem that there is little opportunity for pupils to be autonomous in their work. They also seem to be limited by the amount of time that can be spent on art activities.

5.2.4.5 How do visual art experiences interact with self-identity in Amy?

It is not clear whether Amy views herself specifically as an artist, in the way that Maia does, but art, and specifically craft, is important in her life. She can talk about art and the art process, linked to her own direct experiences, however she does not mention art in a wider context than this, providing a possible indication that her experience and knowledge is limited to the local rather than the wider global context. Through her selection of the two contemporary art images, Amy demonstrates curiosity and a desire to see something different. There is a willingness here to experience the fullness of the contemporary art world and through this she acknowledges the limitations of her actual environment that she finds herself in. Her mother is supportive and encouraging but like Amy, this appears to be based on local experiences rather than a wider interest in the subject: how do you access the breadth of the subject and discuss it with your child, if you do not have an awareness of it yourself. One of the roles of school is to perhaps redress some of this,

introducing children to knowledge and experiences that they would not gain access to in their everyday lives; if contemporary art is not discussed in the classroom then children are unaware of whether they have an interest in it or not. From taking part in the research, it would seem that Amy has discovered a broader interest in the visual arts than she perhaps realised. This brief encounter with contemporary art may not be enough to encourage Amy to discuss this with her parents but it may be used in the future to trigger a willingness to view contemporary art of her own accord when she is independent and allowed to make her own choices. Alternatively, she may never pursue this curiosity because it is not present in her home or school life; it may have been an interesting occurrence as a result of taking part in the research but no more than this.

5.2.5 Case Study – Dan

Photocollage 9 - Dan

Dan was aged between 9 and 10 years when the data were gathered; he took part in every data gathering activity including the art workshop in the Comic Space. Discussions with Dan were challenging to negotiate and it did feel as though I as interviewer was having to negotiate around obstacles at times. He was the one participant with whom I felt it was difficult to build a relationship with over the

session however at no point did he decline to take part. I was informed by the school that Dan's home circumstances were different to other participants however he did not talk about this at any point during the data sessions and therefore there are no further details regarding this in the case study; it was however not possible to speak to any adults involved with the care of Dan. Through our meetings though he did mention family members and in particular a younger sister and a big brother. He also mentioned an uncle and a niece. Pets were not a feature of the conversations however friends were and in particular the ice hockey team that he played for.

Image 36: Ice Hockey - Dan

The first of his photos that he wished to discuss consisted of an image of his ice hockey helmet placed on the bed. He wanted to show me this "Because I play ice hockey a lot and it's one of my passions". When pushed further as to why it was one of his passions he said "Scoring a goal, the feeling you get after you score a goal…It's great…cos all the team are praising you…" This passion is so strong that he spends much of his spare time at the ice rink: "Eh well, every Thursday, Saturday and Sunday…Then on Wednesdays I go to the disco and on Fridays I go to the discos so that's on. Five days a week I go".

5.2.5.1 What does Dan reveal of his identity through his words, stories and images?

There is a sense in the words and images of Dan that he is aware of identity, the need that human beings have for an identity and to identify with other groups of people but there is also a sense that Dan does not know himself what ultimately works for him and who he wants to be. Like Amy and Peter, he is on the cusp of a transition and does not see himself as a child anymore but is not clear who he is as a result. He places a great emphasis on ensuring that people know that he is here, present in this world and it emerges particularly in the visual images that he creates. For example, he took a photograph of a self-portrait that he had created and selected it to discuss in the final task in April 2017. In the discussion that followed he focused on the process of creation rather than on the subject:

"So I've cut…I take a picture of myself with like some shadows and that and I cut out the shadows and then spray-painted where the shadows were in red and like where the sunlight was I'd spray in metallic stuff".

Image 37: Me - Dan

In another photograph he draws attention to his initials which provides a link to the collage that he completed at the start of the data collection, where he also refers to a nickname; the photograph and the collage have not been included to preserve

anonymity. Nicknames can have positive and negative connotations for a person to whom they are applied however in this case it seems to be a positive, perhaps a result of participating in the ice hockey team, and therefore it makes Dan feel connected to other people and liked.

Dan makes effective use of his time though and seems to have a broad awareness of the world as a result. This emerges through a discussion concerning graffiti where I asked him if he knows of any graffiti artists to which he responded with the name Banksy. He was aware of "the hotel with the worst view" (Banksy, 2017) and when I asked him how he knew about this he said "Watching the news"; I felt this response was given with an incredulous air as though the question was an irrelevant one. He elaborated saying "Yeah cos it's beside where all the immigrants are coming through. That's why it's named as the hotel with the worst view." The hotel is actually in the West Bank in Bethlehem, however it did not feel appropriate to explain that at that moment in time. The discussion did highlight the awareness that children have of world issues and the need for the adults in their lives to discuss these with them so that they can make accurate connections in their understanding. His awareness of world issues was also demonstrated in his cardboard sculpture which started out as "My house is going to have a spray-tan room. My house is going to have a spray-tan room because Donald Trump's going to live in it and he's going to have a spray-tan to make him look orange" and then turned into "a cell for Donald Trump", the idea arising through a discussion with Peter.

Dan seemed determined to emphasise his existence in the world through art work that he created and through his photographs. Rather than demonstrate confidence in who he is, at times, it felt as though he was searching for this confidence. He is however a boy who is aware of the world and who really enjoys the feeling of belonging that comes with being part of a sports team, surrounded by friends.

5.2.5.2 What does the term 'art' mean to Dan?

Dan did not complete the Agree/Disagree board fully in November 2016 because time was limited and constrained by the school timetable. He did however look at the images with his two peers and come to the conclusion that "… basically

everything's art" with Dan saying "Them ones are and them ones. This one, this one and that one cos it's an artful garden…"; he gave the impression that the task was pointless because basically everything could be art and in a way he is right. Unfortunately there was no time to elaborate on the answers at this point. Earlier however I asked one of the other participants "What makes it art?" and as she answered, Dan could be heard in the background of the recording saying "It's a painting…" so he is making a connection between the image and the medium. The colour chart proves a little more difficult to classify however as he says "Mmmmm…it kind of is cos you have to use a colour chart in art." The theme that art can be anything was returned to in the photo-selection activity in March 2017 where he says "Art's everywhere". On its own it seems to be a profound statement; Dan is unable to explain what he means however as he is focused on talking about street art at the time. It is a comment though that demonstrates a deeper understanding of the subject than some of his peers.

When Dan talks about art he mainly refers to street art, which appears to be a key area of interest for him. There are very few references however to other types of art. Primarily he focuses on painting and spray-painting. When asked if he draws he says "Mmm it's not really my thing, I can't really draw that well". There is a sense that once Dan has found something he enjoys, whether that is ice hockey or street art, he tends to focus in on that and become an expert, but will also ignore or at least be dismissive of other things as a result. He did however respond positively to an art lesson I did with the children which used clay and drew on the work of Miro as inspiration; following a discussion of Miro's work, the children were given clay and asked to create their own visual response to what they had seen. The subjects varied wildly from a family of owls to a Scottish flag, but Dan created his own version of one of the sculptures that he had seen and included the following caption:

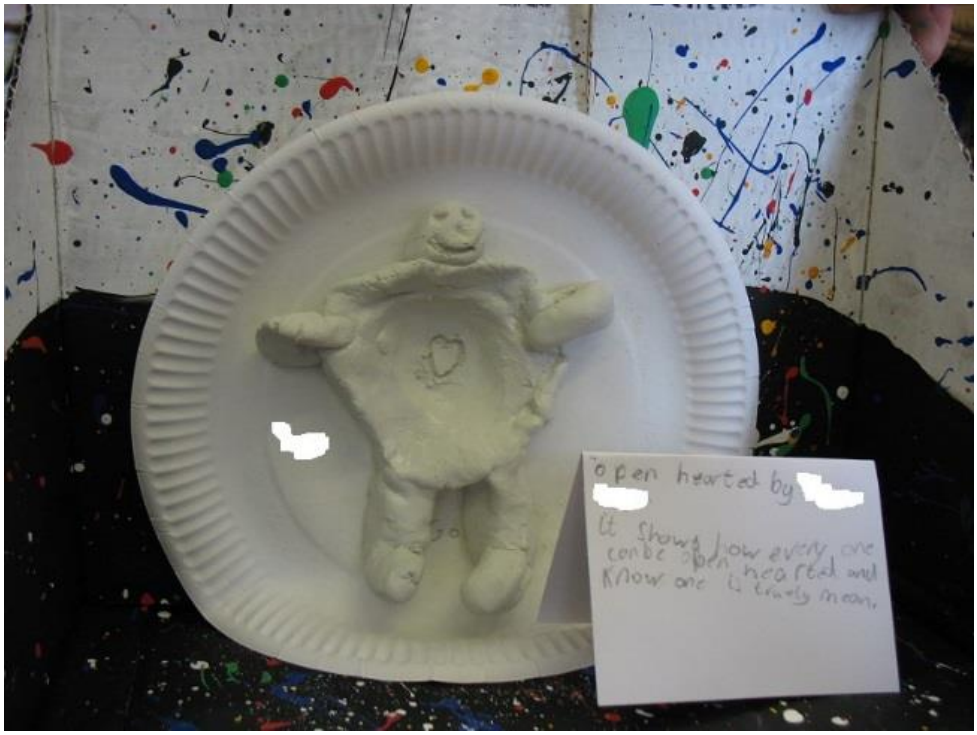


Image 38: Open-Hearted - Dan

"Open-hearted by Dan – it shows how every one [*sic*] can be open hearted and know [*sic*] one is cruely [*sic*] mean". There had been little discussion regarding emotions when examining Miro's work but Dan has drawn on emotion in his response. There is a sense from Dan's words and pictures that he has engaged in discussion with other people about the value of art and its role in expressing emotion and intent. It was not possible to find out the reason behind this statement, and in all honesty, I had not built up a relationship with Dan that would allow me access to his world and his thoughts in this regard but his creation would indicate that he had engaged with the lesson and had responded in a highly creative manner from the heart. When his imagination is captured Dan responds as fully as he can. Art provides an avenue for this to happen.

5.2.5.3 What do visual art experiences consists of for Dan in the fields that he inhabits?

As with his peers, Dan's experiences of art link primarily with home rather than with school. Art in Dan's life is centred primarily on an interest in street art and graffiti. He selected the Dundee graffiti images "Because I quite enjoy doing like graffiti art and I've taken a couple of pictures of mines." As already discussed he has a broad

awareness of the genre and knows the work of Banksy. He defines it as “Most like vandalism cos it’s quickly done but like graffiti art takes like, you need to get the stencils so you get it all right”. This is then followed by a description of how it is created: “I’ve taken some pictures like and windows where there’s shade and I’ve spray painted, cutted it out and spray painted a different colour and where there’s light I’ve spray painted it another colour.” Apparently graffiti “…looks very smart and children can learn how to do like that kind of art” which is presumably a reference to his own street art works that he has created and taken photos of. Another reason he likes it is that he likes “…to go out and just see art work rather than sitting in all day, sitting down and painting and waiting for it to dry”. He demonstrates a lack of patience here. His strong preference for this art form however is also expressed when he says “Well, I, I, prefer abstract pictures like graffiti art than just take a picture of somebody or something” as he contrasts this with the works on display in the McManus Galleries. Another preference for street art though could be linked to the way that he has used it in the past to explore his emotions. As he says “So whenever I was feeling down I’d always grab a canvas and em get an adult and get some spray paint and take some pictures and cut it out so I’ve got like my wee stencils and so I’d start spray painting…”. He also says that his role worker helped him with it and mentions art therapy in a discussion with Peter at the art workshop although he does not specifically mention that he has undergone this. This could also explain how Dan honed in on the emotional aspect of the art in his clay work.

Dan makes no reference to art experiences on holiday however on a couple of occasions he talks about a visit to the Kelvingrove Museum in Glasgow. The reason the experiences have stayed with him is because “…there were heads hanging from the roof”, which there are, in the main atrium. He provided no further information about this trip in November 2016 but returned to it in March 2017 where he said “Well I’ve been to the museum in Dundee and I think I’ve been to the one in Glasgow. Like with the, with the heads hanging from the ceiling…” He is drawn to the Beano mural (Katsumata, 2017) however because it reminds him of his comics which “…I’ve got every week, every copy of the Beano…” Interestingly he knows that the image

has been taken in the DCA but he states that he has never visited it before. When asked why he says “It’s never really appealed and I’ve got lots of things happening”.

In terms of art experiences in school he only talked about this in general terms. When comparing the collage activity to what they usually do, Dan said that it was “Fun…You could express yourself...You could express yourself in your art…” When asked if that did not normally happen, Dan responded with a ‘No’ and no elaboration. Later in the conversation he says that art can be boring saying “If you do too much of it you can get really bored of it”. It is not clear however whether he is talking about art in general or art activities specifically within the school environment. During the conversations regarding street art I asked him if they did art like that in school and again he responded with a straight-forward ‘No’. When asked what he thinks of art I school he says “It’s…it’s fun…not very fun but can be fun. Depends what you’re doing” but again there was no elaboration of this statement. From the fact that he talks very little about art experiences in school, it could be said that the experiences that he has had in school have had minimal impact on him.

5.2.5.4 To what extent is Dan an active agent in his visual art experiences?

There is a sense in which Dan engages in art activities when he has to and that these are dictated by adults, either carers or teachers, however the level to which he engages is dictated by Dan himself and he is very much in control of this. If it does not interest him, he will give it cursory time and start to get impatient. If it does interest him however, he will give it a thoughtful response as shown in his clay model. Street art and graffiti do interest him, and allow him to express emotion, so he can talk in detail about the process of creation and he can also talk knowledgeably about examples of street art in the wider world, making reference to artists such as Banksy.

One of the appeals of art is that it allows Dan to express himself. He enjoys activities which give him a sense of agency. Of the art workshop when compared to art in school or at home he said “It was like, it was in my own time and I could do what I wanted. I didn’t have to do that. I could go away and do something else and then come back to it”. He appreciated the freedom to pursue his own creation with little interference from someone else. In this statement he also indicates that he liked

having the ability to go away and come back to it; this implies that this is not possible in his other experiences. From knowledge of how a classroom works, art lessons tend to consist of one-off activities that have to be completed within a strict time limit. Dan's statement indicates a preference for an approach that lends itself more towards an art studio rather than art in the primary classroom.

5.2.5.5 How do visual art experiences interact with self-identity in Dan?

It is not clear whether Dan views himself as an artist or not but he clearly feels an affinity with street art both in terms of viewing and making it which is a result of experiences out of the classroom. His ability to describe the art process in relation to street art makes one wonder whether he does consider himself to be a street artist. He indicated that he preferred art in the outdoors rather than in enclosed, traditional art spaces so perhaps this is one reason for the appeal. However, it could also be that tagging is a common practice in street art and graffiti, which involves presenting your initials or nickname through the painting. Through his artwork and images he also makes a point of drawing attention to his nickname, initials and image, as though he too wants to be recognised in this way. Like the POET image, he is confronting the viewer directly through his work. In conversation he appears to be a confident child, however the continuous need to draw attention to his name and presence could indicate that this is not the case.

Art has also been used as a way of expressing his emotions, particularly tricky emotions and he is able to talk about art therapy knowledgeably. He drew attention to self-expression in art through his own artwork in a way that his peers did not. It would seem that when something in the art world captures his attention, he embraces it fully and he makes an effort to be an expert; this means that he can hold knowledgeable conversations about street art and famous street artists. Whether someone has directed this interest intentionally or not is difficult to ascertain. Dan appears to be strong-willed so it could be that he has developed this knowledge himself from activities such as watching television. From his words it would appear however that school experiences of visual art have had no impact on his interest to the extent that he seems indifferent to what is undertaken in the classroom.

POET Reflection

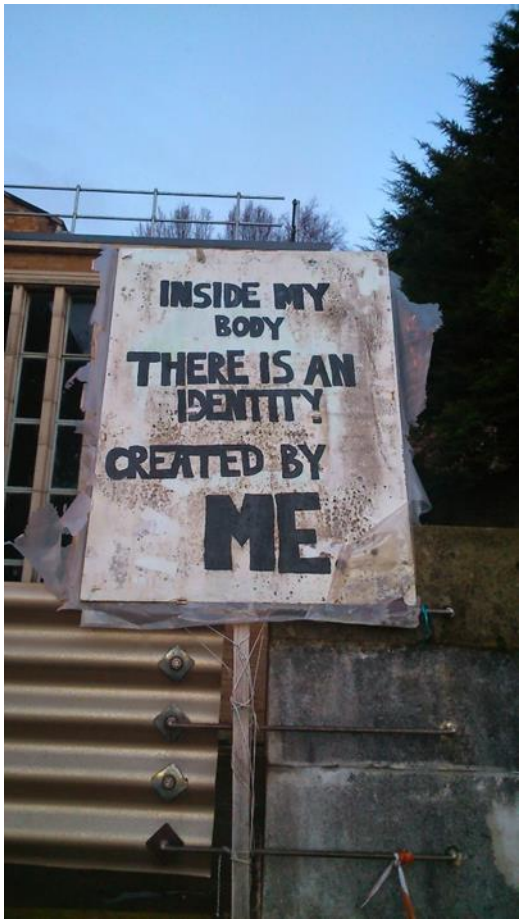


Image 39: Inside my Body (2014)

When we create something it implies that we make something new and that we have agency and are autonomous. From talking to the children and adults it is apparent that 'power' and 'cultural capital' are big players in how we lead our lives. Therefore we sometimes have little or no control over the experiences and the learning that we have. I am not convinced it is possible for us to 'create' our identities, as we can be limited by our lives. However we can act as curators; drawing elements from the experiences and encounters that we have and using this to present an image of ourselves. Rather than fixed for a period of time, our curated identities respond to the environment and the people that we meet at any one point in time; the curated identity can last for the length of a conversation, for six months, or years and we can have multiple curated identities.

The world we live in supports us as we curate; social media is a prime example of the 'best' curated identity we can portray to people but this can change over time. Curated identities can therefore be conscious or unconscious.

Thinking of identity in this way also supports interpretation by others as the presented *curated* self can be interpreted in different ways by the viewer or researcher and therefore allows for multiple interpretations occurring at the same or different times depending on the experience of the environment. This could also mean that we *curate* learning experiences – selecting consciously and unconsciously form the learning experiences to piece together a curated version of ourselves that meets our needs at the time and informs our future selves. Learning experiences can be embedded or ephemeral but will always leave a trace on the curated self for us to do with as we choose.

Chapter 6: Discussion of Findings

In this chapter we return to the question 'How do visual art experiences interact with self-identity in children?' The case study approach adopted in this research does not support the requirement to make generalisations to be applied in other situations. This chapter will explore key issues which have arisen, outline possible further avenues for research and link this with the particular cases; it will demonstrate that rather than culminating in the end of a learning journey, this PhD has uncovered some key lines of inquiry that will provide the basis for further exploration and research.

The term *curating curiosity* has arisen through the research and will be discussed in this chapter in relation to the main research question. The term has been used within the field of museology but in this thesis it is used in relation to identity. It is a theme which has emerged through the data, from my own analysis and reflections and is not one that has appeared in either the literature review or the theory. The aim of using this term is to move away from the notion of creating identities, which implies originality and free will, to curating identities, where there is still an element of autonomy but this is confined by the scope of the experiences we encounter over the course of our lifetime, some of which we engineer and others we do not. The term *curation* is widely used and applied to a variety of situations, to the point where some deem it to be a populist term or fad with little meaning (Balzer, 2015). However there is a sense that while we as human beings focus on consuming and selecting things for our lives (Balzer, 2015) , curation is a relevant concept that can be applied to identity and learning, though it is a concept which did not emerge in the literature or theory. Outside of the art world, the concept of curation is most pressingly examined in relation to marketing and to the notion of living in a world where choice is the norm in countries such as the UK and the USA (Bhaskar, 2017). In terms of identity, curation is used in relation to social media and the possibilities of curating identity using these tools (Potter and Banaji, 2012; Weisgerber and Butler, 2016). Links with Goffman (1959) and his identity theories can be appropriately made; Goffman uses the metaphor of the theatre to explore identity believing that human beings perform their identity depending on their audience (Gauntlett, 2007; Lawler,

2014). A curator is someone who collects and selects in order to present to an audience, and thus imbues values on the curated collection (Balzer, 2015); as Ruitenberg (2015) highlights it is a skill that we learn intuitively in our daily lives primarily through the use of technology.

The notion of collecting experiences and curating those that work for the individual at a moment in time develops Ricouer's theory of emplotment (Wood, 1991) and the belief of Giddens (1991) that the self is a reflexive project by curating experiences and threading them together to create a coherent, narrative identity. It takes them a step further in that it confronts the dynamics of power that are present in everyday life, acknowledging that while the forming of identity can never truly be an autonomous act, the individual ultimately has control over the selection process from the experiences they encounter. The act of curation in relation to self-identity can also be found in Foucault's work where the process of self-writing and self-care through the concept of *hupomnemata* are addressed (Foucault, 1987; Foucault, 1997; Weisgerber and Butler, 2016)

As individuals we curate but we are also subject to, and respond to, acts of curation. The gallery or museum has a curator who determines what will be on display to the visitor; the visitor will select and remember the exhibits or images that are most relevant to them and as such they will leave a trace on the visitor which may or may not be returned to and so essentially another layer of curation occurs on the part of the visitor. The act of curating by an individual is limited by what can be collected. Through selection the individual then demonstrates that they place value on particular experiences by including and drawing on them to inform their identity; in some environments, particularly online environments, the experiences are unlimited, however in other situations, such as a child in a classroom or in an art gallery, the range of experiences to select and curate from may be limited by the adults, the environments and even the geographical location that they find themselves in. In this instance adults curate the experiences that the child is subject to; a curriculum is essentially a structure of curated pieces of knowledge and skills that an adult determines a child should undergo.

We as individuals are also limited by ourselves however, by our ability to reflect and to remember, and by our sense of who we are in relation to others, as well as by the value that we perceive and place on certain experiences and objects. It is this factor that ultimately distinguishes curation from creation, as creation implies free will on the part of the creator. Therefore in opposition to the statement made in the POET, identities are not created but curated. These thoughts and ideas will be discussed further in the following sections through the case studies compiled for the research in relation to three key areas: children negotiating an art identity; visual art in the lives of the children; the role of the art curriculum in primary schools.

6.1 Curating Curiosity: children negotiating identity

The subject of identity in academic research is not linked to one discipline but many and often the discussion is focused on the adult (Warin, 2010). Our self-identity is linked to our social identity and our personal identity and is created internally through a continuous process of reflective dialogic construction (Beech, 2011; Giddens, 1991; Haslam et al., 2011). Narrative is used to make coherent sense of the events and experiences that we encounter and reflect on, in order to build a unified but changeable picture of who we understand ourselves to be at any one point in time. It is not fixed unless we choose to fix it.

In children, identity discussions focus on the links to wellbeing and self-esteem (Warin, 2010) however in this PhD the focus moved to the sense of who we are and how this influences and is influenced by the learning experiences we engage with, focused on art. Working with children during the research, the extent of how much of their lives are lived in the present becomes noticeable, particularly when compared to the adult world where thinking and analysing are a constant (Giddens, 1991). A key strength of the research was that the data were gathered with the participants over the course of the year which allowed for a narrative to be built with each child through interaction, continuity and situation (Clandinin and Connelly, 2000). It was rare for a child to present a coherent narrative following conventional forms on singular occasions (Grbich, 2013; Warin, 2010) however this did occur with more frequency from the older participants in both schools, which would be expected (Bauer, 2012; Engel, 2005; Haslam et al., 2011). While each participant

presented as an individual, similarities emerged in the way that the children negotiated identity and learning. There was a sense that over the year each child was consciously and unconsciously negotiating their identity to present to the researcher, depending on their situation. Their social and personal identity provided the continuity and base for exploring the self, through their relationship with others (Rubaru, 2015); for some, their self-identity appeared fixed and determined, for others there was a sense that the children inhabited a liminal space which was being explored (Beech, 2011; Cook-Sather, 2006). Also, each individual valued art in different ways but made links to their world through the recall of memory and stories and by asking questions. These sense-making processes, connecting existing experience to new through interaction with others and the surrounding environment (Bronfenbrenner, 2005; Gonzalez et al., 2005; Neal and Neal, 2013) also highlighted the role that past experience plays in an individual's present and future.

In some cases the sense of consciously presenting an identity to the researcher was evident and not necessarily linked to age though interestingly they were presented by the female members of the group of participants: Melissa was determined to display her credentials as a "sassy girl" using the associated symbols of fashion and make-up; Maia presented a strong sense of self as an artist and this was consistent in every encounter that we had; Amy, while not stating that she was an artist, did state that she was artistic and provided numerous examples of this from her life. Others demonstrated doubt and hesitancy: Peter and Andrew attended different schools but they had similar interests and a similar lack of confidence in their responses; transition to the local high school also seemed relevant in their lives. Dan seemed conflicted in how to present his identity as though he too was trying to figure this out also. Edward, Jake and Clara lived in the present moment, they were children and this was the identity they presented.

Curiosity was displayed to various extents by each of the participants. For the purposes of this research, curiosity will be explored as a phenomenon, an intrinsic desire to pursue the experiences that inspire interest in the individual, and to learn and make sense of the world as the individual responds to the surrounding environment (Leslie, 2014). The alternative would be to explore curiosity from a

psychological perspective where curiosity is viewed as a personality trait that impacts on learning disposition (Hardy, Ness and Mecca, 2017; Lauriola, Litman, Mussel, De Santis, Crowson and Hoffman, 2015; Leslie, 2014); categories of curiosity emerge, diversive, epistemic and empathic, and are used as classifications. This perspective however, while fascinating, fails to account for the individual and so a sense of self-identity is lost; rather these labels serve to create groups and to generalise.

Curiosity fuels the desire to be immersed in an experience (Gregory, 2014) so that it becomes an experience in the Deweyan sense (Dewey, 1929; Dewey, 1934), imprinted on the individual for reasons best known to the individual (Atkinson, 2003; Grbich, 2013), linked to the context that the individual inhabits at a moment in time (Bronfenbrenner, 1979; Gonzalez et al., 2005). Individuals use narrative tools to draw from the bank of experiences in order to make sense of who they are and of the world that they inhabit (Giddens, 1991; Ricoeur, 1991b). The environments, or systems that the individual inhabits, and co-inhabits with others, provides the boundaries of experience and therefore the boundaries of a sense of self (Bourdieu, 1979; Bourdieu, 1986; Bronfenbrenner, 1979). A child with few opportunities to encounter art experiences will therefore experience art differently from a child with many opportunities, though one is not necessarily better than the other in terms of developing a future relationship with art as quality of experience and the influence of others plays a role.

Viewing curiosity through a qualitative lens provides discursive opportunities in relation to the role of the environment and systems on the individual, the acquisition of cultural capital and the sense of self. For example, children inherit cultural capital and those with higher levels should technically have a better understanding of taste and high culture; the influence of the adults in a child's life is key here. Kisida et al. (2014) however found that small interventions were likely to have a greater impact on those with lower levels of cultural capital in terms of a desire to engage more with art and there were tentative indications of this in the findings for the PhD also. The children who were quite reserved in terms of their preferences for art, seemed to be the children with the higher levels of cultural capital. Interactions with adults concerning cultural activities could actually be limiting curiosity and learning, rather

than fuelling it and so it could have a negative effect. Those children unencumbered by high levels of cultural capital or interactions with well-intentioned adults, are perhaps less influenced in terms of taste, preference and understanding of art, which allows for freedom to be open minded and curious when occasions and experiences do arise as in the case of taking part in this research project. For example, while art-making activities in school were fun, Melissa had also been exposed to a range of cultural experiences by her parents, both at home and abroad, and seemed to be the most resistant to viewing art, both traditional and contemporary. Clara too appeared to have higher levels of cultural capital based on experiences at home and abroad, and enjoyed art-making, but seemed resistant to contemporary art, instead selecting images of places she was most familiar with: the McManus and the Oor Wullie Bucket Trail. Both however expressed a curious disposition as they described and discussed in detail tangible events linked to their hometown or their travels but it seemed as though the children were more comfortable with experiences that made sense and were grounded in their reality, as opposed to experiences which presented the unusual or the unclassifiable, which frequently occurs with contemporary art. It could be that the parents have been instrumental in developing and building cultural capital in the children but in so doing, the children have adopted the views of the adults and have therefore become more fixed in their attitudes towards what they like and dislike in art.

The other participants identified a limited range of visual art experiences out of school in comparison and as such it could be said that their levels of cultural capital were lower; this emerged primarily through the photos that they took with the cameras as well as through the stories they connected to the data gathering activities. Their levels of curiosity and open-mindedness appeared to be broader and more flexible though. This meant that in the photo-selection activity, they selected contemporary art images, from DCA or the Tramway, and street art and/or public art images. Amy based her selection on images that were very different from the normal visual art experiences she encountered: “Because I’ve seen like the McManus Galleries ones, I’ve seen them quite a lot but I’ve never seen like sculptures and I don’t really know where they are and it would be nice to go and visit somewhere

else". She expresses curiosity and an open-mind in this statement and this is echoed in other comments that she made when viewing contemporary art works, using words and phrases such as 'odd', 'it's like not very usual' and 'looks kind of different'. Andrew selected the Tramway image because it was cool; he liked the way that the two boats were stuck together but sinking at the same time. It also reminded him of a taking a ferry on a family holiday; he made a connection with the personal but was also drawn to the image because of the unusual.

Both Andrew and Peter recognised and could talk about the McManus Galleries but they were drawn to the space of contemporary art, a contrast to what they know. Edward, Jake and Maia each selected an image from a contemporary art setting and an image from which they could make a personal connection to Dundee. Edward and Jake selected the graffiti and seemed drawn to it because of the colour. Their selection of contemporary art seemed to be based on an unusual vision of something they were familiar with, and therefore caught their imagination. Maia was drawn to what could be considered the most abstract examples analysing the artworks through her words, thoughts and actions. There was also a sense that Maia explored the world around her through her art-making. Dan believed that anything could be art, opening up to a range of possibilities rather than undertaking a particular classification exercise. These reflections are based on the words of the participants; in order to determine the levels of cultural capital that each child has acquired, discussions would be needed with each of the parents in order to corroborate memories and to fill in the gaps of autobiographical memory (Bauer, 2012). However, as identified by Kisida et al. (2014) low levels of cultural capital with an appropriate stimulus could trigger greater curiosity and a desire to increase cultural capital thereby making greater gains in terms of acquisition when compared to those individuals who have pre-existing, high levels of cultural capital.

When comparing the two age groups it became apparent that there were differences in their sense of childhood, even though there was only two years difference between them; from an adult perspective it felt as though there was a loss of childhood, though as Prout and James (1997) identify, this attitude and the children's attitudes demonstrated the need to consider childhood as a construct of both

children and adults. Play was a key feature of the lives of the younger participants. It was not so evident in the lives of the older children however there was clearly also no sense of loss as far as they were concerned; their world was expanding and evolving, with a move to secondary education becoming ever present. Peter made a specific reference to the local secondary school that he would visit, and Melissa included a range of symbols connected to the adult world in her collage. There was a sense that the younger participants were more focused on being in the moment when compared to the older participants; this was particularly true for Jake, but also Clara and Edward. These children wanted to play and while they were keen to participate in the research and provide answers they felt were fitting for the questions or activities that were presented to them, there was a transience to their answers, an impermanence that indicated that this was their response now but that this may change, which in the case of Clara it did.

It was difficult to determine the extent of self-initiated engagement with visual art in the home or local environment for these children. They all described art activities which occurred at home and appeared to have access to art materials however the frequency of participation in these activities was impossible to identify as it was clear that these children were engaged in a range of additional activities; they appeared to be driven by whatever interested them in that moment, and this could include art activities, which was in contrast to Maia who demonstrated that making and creating art was a key part of her life. Drawing on memory seemed to be tricky for Edward, Jake and Clara; Edward was unable to remember a trip with his father to DCA, Jake could remember little detail of a trip with his family to a museum and Clara could only remember seeing the statue that features in a children's film when visiting a museum in Washington DC. This highlighted the role that autobiographical memory plays in terms of forming a sense of self (Haslam et al., 2011). It also highlights the issue of childhood amnesia; Bauer (2012) demonstrates that the younger the child is at the time of the experience the less likely they are to remember it and if it is remembered it must therefore have particular significance for the child. However, in terms of the research, it was reassuring, from an ethical perspective, that the children felt able to admit that they could not remember rather than trying to recreate

memories for the purposes of the research, although they could have done this unconsciously on other occasions. The interaction between Edward and his father concerning the visit to DCA was significant because it had not remained in his memory, despite his father's efforts to prompt him. Memory does not necessarily consist of the truth; it is fallible and ultimately presents a version of events using imagination to make sense of it, therefore corroboration is one way of confirming the truth of memory (Conway et al., 2016); in Edward's case we know that he has visited the DCA, because his father described some details of an exhibition that they had both visited however he does not remember the visit therefore the significance of this event appears to be minimal. All three children gave the impression however that the lack of memory was untroubling. Clara also demonstrated an untroubled sense of self that was inconstant and prone to change; in our initial encounters she was keen to demonstrate an enthusiasm for art, however by the end of the year she admitted that she did very little art at home and that it did not interest her. There could be a number of reasons for this change: over the year she perhaps felt more comfortable to express her opinion as she got to know me; it could demonstrate an evolution in her identity over the course of the year; or it could demonstrate that Clara changes her opinions depending on the occasion when she is asked to express them; or it could demonstrate that Clara was less engaged with the research than she had been at the start of the data-gathering year and that this was influencing her answers.

In order to make sense of the case studies presented in Chapter 5, but avoiding generalisations, a continuum has been created focused on the sense of an art identity that each participant displayed during the data gathering process (Figure 6). It ranges from 'Art is in my life: I am an artist' to 'Art is not in my life: I am not an artist'. In the middle there is 'Art is in my life but does not define me'. These statements attempt to catch the passive and active interests of the participants in relation to visual arts (Gibson, 2008; Toren, 2007; Watts, 2005). They are also intended to capture the sense of 'othering' that was present in the words of the children (Jensen, 2011); the sense that for children, experiencing art was different for them in relation to the adults who inhabited their immediate worlds, but also the awareness that there was

a difference between art as a hobby in a local sense, compared to art in a professional one. The continuum also illustrates the notion of liminality (Beech, 2011; Levy, Robb and Jindal-Snape, 2017), with those participants presenting clearly defined self-identities sitting at either end of the spectrum and those currently engaged in a liminal phase in between. It should be noted though that these points are presented with the caveat that the children were responding to a particular context presented to them and that it has not been possible to return to the participants to discuss these thoughts with them.

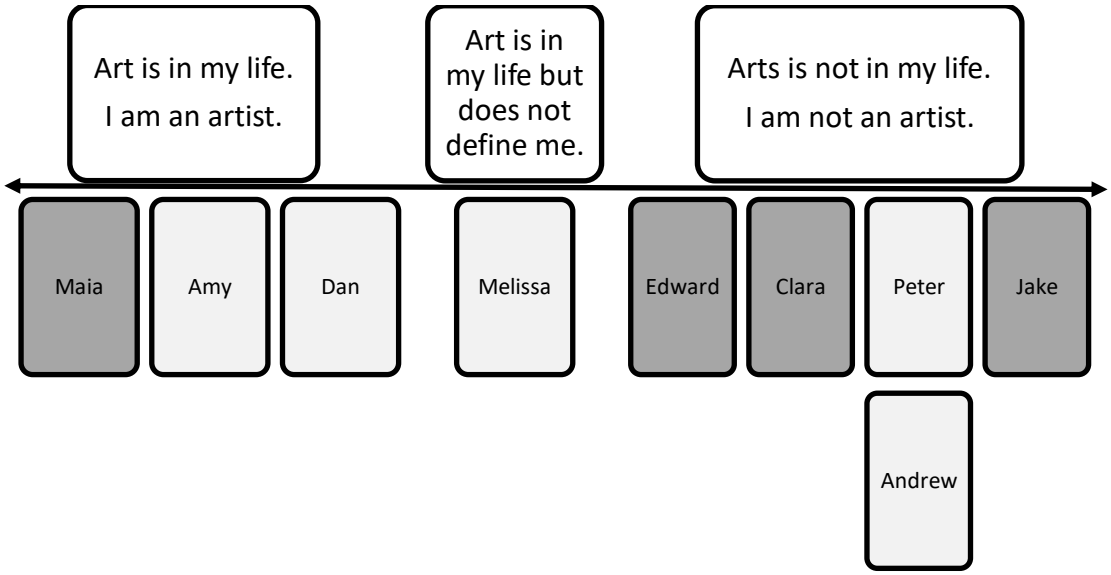


Figure 6: A continuum of art identity

The nine case studies have been placed on the continuum with those working at First Level of CfE highlighted in dark grey and those working at Second Level in light grey. The first observation that can be made is that First Level case studies are present at both extremes of the continuum with the space in between filled by the other participants. In addition to this there are fewer cases at the 'Art is in my life' end of the spectrum when compared to the other end. The continuum was arrived at as the data was analysed, with the question 'What is exceptional about the data?' as a prompt throughout the analysis. Although at different schools, Peter and Andrew presented similarities in terms of the content and nature of their responses and as such it was difficult to distinguish between them at times so they have been placed

together. There were three significant case studies which provided the foundation of the continuum presented however, Maia, Jake and Melissa, and they will be discussed in this section (Figure 6).

Maia stood out as an exceptional case that could not be generalised and as a case which would be fascinating to return to in five and ten years' time. Unlike the other participants, she demonstrated the confidence to say that she was an artist; she presented a coherent identity where the self, the personal and the social were a coherent whole linked together through her relationship with art (Giddens, 1991); she is the artist in the family, she is the artist in school among her friends and she is an artist when she self-initiates art-making and when she meets people that she does not know (i.e. the researcher). She states this clearly in the first data gathering activity in November and this narrative continues through subsequent encounters as she regales anecdotes concerning conversations with artists, talks about her own art work through her photographs in April. She even provides a photograph of a photograph of herself as an artist at a younger age. It is possible that she was purely responding to the environment that she found herself in whenever I was present, knowing that my focus was on children's views of art experiences.

In art-viewing activities, she demonstrated an ability to analyse and interpret which was unexpected, and she could apply this in different situations; when viewing art, she does not try to imagine what other people would think or what the artist would think, she thinks as an artist and talks in this manner. It was evident that Maia enjoyed making art and viewing art which reflected the findings of Szechter and Liben (2007) where children who were interested in art demonstrated more interest in engaging with the activities and focused on the task. For Maia art-making is an integral part of her life however the experiences she referred to and discussed took place within the home environment or at a local art club; she makes no reference to school art experiences. In this sense, her words and images reflected those in the literature which found that children prioritised making over viewing and home experiences with members of the family, over school experiences (Barrett et al., 2012; Crum, 2007; Greenwood, 2011; Melnick et al., 2011).

It was evident that her family supported her in pursuing her interest in art through the provision of resources, which could be seen in the photo of Maia as an artist, and also by taking her to local art clubs and to the art workshop for this research, which was not the case for all participants. Making art was primarily a self-initiated activity (Haanstra, 2010) and she seemed to particularly enjoy exploring nature through her paintings and drawings; in discussion, while she did focus on aesthetic concerns (Gibson, 2008) she also talked about the process of creating her artwork. Through her making and viewing responses, very much in a stream-of-consciousness style, Maia demonstrated curiosity and an ability to work through questions such as how best to represent something visually.

In terms of an art identity, a complete contrast could be found in Jake. When Jake talked about art experiences in group situations, they tended to follow on from what other participants had said; in individual meetings he focused on describing what he saw in images and their aesthetic properties rather than on knowledge and skills to discuss and interpret. He rarely volunteered stories or memories, and when he did, they lacked clarity of detail. Jake did however express positive associations with art experiences and this was primarily based on having fun and being able to use his imagination. There was a sense that art experiences were linked to play experiences and as such had a value in his life when they occurred; it was intrinsically enjoyable (Barrett et al., 2012). However there was no sense of a determination to self-initiate art activities (Haanstra, 2010).

Jake was focused on play and interaction, and explored his world through these two activities (Bhroin, 2007; Debenedetti et al., 2009). He was fascinated by the extraordinary such as the image of a galaxy, a 78-storey treehouse in a book or a sculpture of two boats colliding and sinking in the Tramway. He appeared to enjoy experiences which he could physically interact with; for example the public sculpture next to his home became a climbing frame rather than something to observe and think about. In terms of art-viewing his memories of experiences were limited; he knew he had visited museums and galleries but was unable to elaborate clearly on these experiences. He drew attention to the unwritten rules of these spaces when he asked what would happen if the ‘Lamp of Sacrifice’ (Coley, 2004) structures were

moved in some way; this demonstrated a conscious awareness of these rules and also indicated a possible negative experience of visiting such spaces. The words and actions of Jake brought to mind the paper by Debenedetti et al. (2009) which highlighted how children, unwittingly, would subvert the rules of an art space created for children by adults, and the need that children have for physical interaction with exhibits rather than being the quiet, critical, observer. Jake had lots of energy and seemed to want to engage with the project not because of an interest in art, but because he wanted to be part of something that was different from the classroom, and to be noticed. Constantly talking, Jake's reactions seemed to change in reaction to the circumstances that he found himself in but he had the confidence to ask questions and it was here that he demonstrated his curiosity and an open-mindedness.

While Jake and Maia appear to be opposites in terms of character and identity, they both present a unified sense of self. Whereas Maia curated an identity as an artist, Jake curated a coherent identity as a child who played, who responded to the immediate environment and lived in the present rather than the past or the future. Interaction with people and place were key to this sense of who they were at that moment in time. The case where these aspects of identity appeared to be most at conflict was presented in Melissa.

From the first meeting, it was evident that Melissa was determined to present a social identity fixed on the symbols associated with being a girl on the cusp of being a teenager. The collage contained references to fashion labels, make-up and shopping and she returned to these themes when discussing her own photographs at the end of the data gathering period. Technology played a key role and provided an essential form of communication with her friends through face-time apps. Art as a self-initiated activity, or as something she identified with, was not present in the visual representations of her identity. However during discussions over the year it became apparent that Melissa was able to talk about art and culture in a knowledgeable manner. She could recount a number of art-making memories from school experiences and relate these with enthusiasm (Barrett et al., 2012); primarily this was due to the liberating freedom of an art lesson in comparison to other lessons during

the school week. In addition to this she was able to provide examples of art-viewing experiences, which occurred through her father, in detail; for example she was the only participant who described DCA in detail and the exhibitions that she had seen here. During this account, she drew on the context of being there with a friend. It became apparent through this memory, that the sociable aspect of this experience was important to her.

Additional examples of interactions through art, and of learning about the world through art, emerged from her words; she was able to talk knowledgeably about the Holocaust memorial in Berlin for example. As highlighted by Debenedetti et al. (2009) interaction with art appeared to be key, particularly physical interaction. During the photo selection activity Melissa was quite clear that she did not enjoy visiting places like the McManus as it was boring and she returned to this subject in our final meeting when describing visiting the museums in Berlin. However the Oor Wullie Bucket Trail was an enjoyable experience because there was variety and the focus was on completing the trail.

The emphasis on experiences being boring or weird became stronger as the academic session progressed and this could be due to a number of reasons. Firstly it may be that Melissa was losing interest in the research project. Secondly it could indicate that she felt more confident to express her true thoughts as the relationship between researcher and participant built during the course of the activities. Thirdly however it could be due to the fact that Melissa was moving closer to becoming a P7 pupil and that there was a conflict between admitting being interested in something like art, and the image of the “sassy girl” that she wished to portray. All three reasons have relevance however the third reason is the one that is most interesting; she states early on in the data gathering sessions that people do not like rules and through her art experiences she demonstrates the enjoyment of experiencing freedom and autonomy, both in making and viewing.

However she does also experience the restriction of art experiences being dictated by adults, as she is subjected to art-viewing experiences on holiday which she does not find enjoyable (Debenedetti et al., 2009). It is her reaction to these art-viewing

experiences which is most interesting; on the surface she claims that these experiences are boring however through discussion with her it is apparent that she is able to draw on a range of knowledge to inform her opinions, and that she has a wealth of experiences to draw on in order to do this, many linked to the experiences that her parents have provided for her (Greenwood, 2011). The fact that she can engage and question topics is important, and in relation to the focus of this research, art provided a stimulus for this. In this, she differs from the other participants and the key factor appears to be the breadth of travel and places that she has visited both at home in Dundee and internationally with her family; travel and cultural activities are clearly important to her parents and so Melissa therefore has acquired a high level of cultural capital as a result, but there seems to be resistance to this (Bourdieu, 1986). This provides a conflict though for Melissa as she appears to be torn between the high culture encouraged by her parents, and popular cultural activities as highlighted by Savage (2015), fuelled by interactions with her friends, and it is this point which will be discussed further in the following section.

6.2 Curating Curiosity: the value of visual art in the lives of children

Each participant placed a different value on visual art in their lives, as demonstrated in the continuum. However as sessions progressed through the year, it became apparent that the conflict which Melissa appeared to be experiencing directly, was also present in the thoughts and opinions of the other participants though they appeared less aware of it. As a result the participants seemed to inhabit two worlds where the visual arts were present. The *art world*, was inhabited by adults and influenced directly by the high cultural view of art presented by Bourdieu; children had awareness of this world but were not actively present in it. In contrast there was the *child's art world* which they did inhabit and consisted of the everyday experiences of art that the children encountered but which had little resemblance to the adult art world. This section will explore this further exploring the value of art within both worlds as experienced by the children.

As with curation in the arts and heritage context, the act of curation requires a sense of value and of taste; links with Bourdieu (1979) and cultural capital are relevant though the need to update Bourdieu's distinction between high culture and popular

culture is necessary (Savage, 2015). Cultural capital theory works on the assumption that everyone wants to be recognised for their taste in legitimate culture, as demonstrated by Melissa and her father, but also assumes that this is inaccessible for some people depending on the level of cultural capital they have acquired and have access to. It could be said that Bourdieu (1979) acts as taste moderator, pitting high culture against popular culture and defining the activities that fall under the two headings. An activity fitting under high culture is one that requires an ability to acquire knowledge and to understand the activity in an abstract and discreet sense (Bourdieu, 1979; Bourdieu, 1986; Savage, 2015). In contemporary society, there is relevance in Bourdieu's theory however the hierarchies within culture are changing (Savage, 2015). For Bourdieu, gaining cultural capital through high culture activities is viewed as aspirational and it is the relevance of this in today's world that needs to be questioned. We now have access to a broader range of cultural activities and Savage (2015) notes that financial mobility is now a key player in determining the types of activity that a person may take part in, which is in contrast to Bourdieu's cultural capital theory which was not reliant on economics. This means that someone with limited financial security is more likely to access cultural activities located within their local community while those with financial means generally have more confidence and will actively seek out activities beyond their immediate environment.

This brings into question whether or not there is one hierarchy at work here or whether there are multiple hierarchies existing within different communities, geographically and virtually. Multiple hierarchies in terms of cultural capital would mean that each one would have its own set of codes, knowledge and skills that would need to be acquired in order to access it and gain cultural capital, and through this, acceptance into that community. Taking this idea further, once accepted, the individual would have cultural confidence in that world, and could effectively snub other types of cultural activities; the notion of high culture versus popular culture begins to change in terms of the sense of legitimacy in types of culture so that rather than being pitted against each other, both are legitimate and are present concurrently in life. This would mean that while people have awareness of cultural activities such as visiting an art gallery or completing a craft project, they have no

desire to acquire this capital if it does not fit with the community which they belong to; McGarvey (2017) expresses a similar sentiment when examining the current class situation in the UK and the sense of detachment between them.

In a sense the parents in this research demonstrated this in their words and provision of examples of art experiences particularly related to holidays; Edward's parents for example mention visiting the Mona Lisa (da Vinci, 1503) in the Louvre in Paris and imply that they did it because it is something which every visitor has to do rather than something they set out to do from the start. This feeling was also evident when Andrew's parents recounted a visit to a Buddhist temple in Spain. The draw of popular cultural activities such as going to shows in London or undertaking trips to see turtles is stronger than the desire to visit museums and galleries, which Edward's parents admitted they did not do on a trip to London. However the parents all indicated that they felt that there was value in art and that it should not be dismissed; it could be said that this opinion was expressed for the benefit of the research by the three sets of parents who took part though they each provided examples of how they had facilitated art experiences for their child whether this was at home or on holiday which indicates a level of importance being placed on visual art experiences.

The barriers to participation in the arts and heritage sector are widely examined in policy and in practice (Neelands et al., 2014; Savage, 2015) however it seems that there is an assumption by the people who have the cultural capital in these areas, that everyone should want that cultural capital also, requiring them to act as access-providers in order to remove the barriers to participation for all (Wilson, Gross and Bull, 2017). There is a sense in which this is patronising (McGarvey, 2017). It was probably a key motivation for embarking on the research in the beginning. The latest term to emerge is *cultural democracy* consisting of a vision where people have the opportunities to create multiple versions of culture (Wilson et al., 2017); this does not necessarily address though the legitimisation of culture linked to social and economic divisions, as in who determines whether a version of culture is legitimate or not, and whether those with leanings towards high culture can be open-minded enough to genuinely accept other forms. For example, it seems that the power of the legitimacy of high culture is being used to legitimise areas of the arts that traditionally

have no intention to be legitimised. Street art is a prime example of this and was highlighted by a few of the Second Level participants as being an art form they admired for its skill and accessibility. Dan was able to discuss his knowledge of the practice through the works of Banksy. What is fascinating though is how the popularity of this art form has been adopted by the art world, and art dealers, with an attempt to legitimise it driven by financial gains, create hierarchies of street artists, with Banksy as the *Leonardo* of the Street Art world (An and Cerasi, 2017; Day, 2017; Ross, Bengtsen, Lennon, Phillips and Wilson, 2017)

There is also a sense in the UK that we are still searching for answers in terms of increasing engagement and arts participation and one needs to focus on why (Clover, 2018; Henley, 2013; Holden, 2015; Neelands et al., 2014; Robinson, 1999; Wilson et al., 2017). Here I present a version of events where the desire for high cultural capital obtained by accessing and participating in museums and galleries may not be present in certain people, and therefore not result in repeated visits and consistent engagement over time. This was present when speaking to the parents associated with the case studies; they all provided examples of visiting galleries and of making things, primarily through craft or technology, but only Melissa's father demonstrated direct continuous engagement with visual art and even then, he was quite dismissive of what he saw, despite introducing Melissa to these experiences.

Rather than seeking to change behaviour, perhaps professionals working within the arts and heritage sector need to accept this viewpoint, developing opportunities for access with this in mind and developing an awareness of possible hypocrisy emerging in their attitudes. If we have cultural capital there is the possibility that we make assumptions that others will want, or should have, the capital that we have, however we know we do not necessarily want the capital that others have, as we do not necessarily view it as cultural capital so hypocrisy emerges. Are we at a point particularly with art and design, where one group of people are trying to solve a problem that they believe exists but in so doing are imposing their beliefs on others without realising that people do not necessarily want it? But if this is the case, does it mean that the argument that the arts is a necessary part of human life, art as a human right (Bob & Roberta Smith, 2017), becomes redundant? The point here is

that people curate from their experience; if they make a conscious decision not to include art experiences in their lives because it does not fit with the identity that they wish to present, how can this be overcome and should it be overcome?

The research conducted for this PhD would indicate that the answer to the latter question is yes, for two reasons. Culture and creativity are linked to identity; in essence participation in the arts leads to explorations of what it means to be human and who we are in relation to others (Hall, Evans and Nixon, 2013; Robinson, 2001). Essentially our identity, self-, personal, social identity, is created in relation to others (Jensen, 2011) and as a result is linked closely to a sense of wellbeing and empathy (Haslam et al., 2011; Warin, 2010). Increasingly the emphasis on the role that the arts can play in exploring and supporting a sense of wellbeing and empathy, and thereby creating communities of people, is also coming to the fore (Bazalgette, 2017; Crossick and Kazynska, 2016; Henley, 2012). Both Melissa and Andrew expressed this sentiment when discussing the need for art in schools. Additionally, we are surrounded by the visual image constantly and expression of identity through visual images and symbols is a common-place activity. Becoming visually critically literate is an essential skill for human beings to develop.

Participation in the arts also provides an alternative form of self-expression to standard language conventions and therefore provides alternative avenues for those who face barriers in traditional forms of communication (Hickman, 2010b). For Maia and Dan being able to communicate visually has played a key role in developing and exploring their sense of self and communicating this to the world. For Edward, Jake and Clara, art is associated with play, and as such is another opportunity to explore. The evidence of the role that participation in the arts can play in economic terms is widespread and as discussed earlier, governments are keen to press on with the economic potential that the creative industries can have in the UK (Adams, 2014; Baidak et al., 2009; CEBR, 2017; Hall, Thomson and Hood, 2006; Holden, 2015). Ultimately the essence of the debate lies in how the arts, including visual art, and culture are valued by communities and by the individuals within these communities. Rather than focusing in on adults, with fully formed and generally fixed opinions, the answer to how we ensure the value of the arts is sustained in the future is to focus

on children, ensuring that they receive quality art experiences when the opportunity arises; school becomes an important focus as a result.

The participants' expressions of curiosity through the art activities conducted by the research and through the art experiences the participants encountered, suggests that children of primary school age are relatively unencumbered with a sense of high/low culture; they present an egalitarian perspective focused on limitless possibility. At some point this changes which links with the findings of Watts (2005): as children, the instinct to draw, mark-make and express ourselves visually appears to be natural, however this seems to diminish as we increase in age. Through the small number of cases in this research small doubts about ability were already hinted at by some of the children when they talked about making art, particularly Clara and Andrew. An additional indication that perhaps confidence and will to engage in self-initiated art activities begin to deteriorate as children increase in age was demonstrated in the way that the children talked about drawing as an art activity: there were three participants who stated that they actively drew at home and those were Edward, Clara and Maia. Amy made reference to drawing in school but thought that other activities were more fun and Dan made one reference but stated that art was not a hobby. This research confirms the work by Watts (2005) and by Pavlou (2006), in relation to confidence in art-making deteriorating with age. Worryingly, their research was conducted over ten years ago and it would seem from the case studies presented, that this trend has not changed which leads one to question whether practice in schools has changed significantly in that time either.

All the participants engaged in art-making at school with some undertaking self-initiated art-making at home (Haanstra, 2010). In relation to school experience, the children at School A were more forthcoming about their experiences and were able to identify a range of art experiences that they had encountered. Primarily these experiences appeared to be linked directly to cross-curricular topics explored in class so the children's perceptions were that they did not do many art lessons as a result. When examples of school art lessons were provided they tended to be directly linked to class topics, building models or recreating works of art by famous artists such as Mondrian. Andrew felt that the number of art lessons they had was dependent on

the teacher and recalled a teacher that he had had in previous years who was a person who had like art and had done a lot of art with them as a result.

The children at School B drew little on school experiences and provided no direct examples of art lessons; rather they made comparisons between school art lessons and the art workshops that were part of the research with the workshops being popular because they were different from what they usually did in school. Clara indicated that art lessons in school usually consisted of being given instructions which were followed, with the teacher modelling each step at different tables while Dan felt that enjoying art in school depended on what the art activity. No mention of art in school was made by Maia though she did state that the art workshop was "free art" which could imply that the other art experiences are the opposite of this. Although based on perception, conclusions could be drawn that school art experiences tended to follow a formula and allowed little in the way of autonomy for the learner.

This contrasts significantly with the art experiences that occurred in the home for some of the participants which links with the findings of Hallam et al. (2014) and Haanstra (2010), where freedom and autonomy appeared to be possible . This is clearly expressed by Edward who believes he does art the way he wants to at home, and it is evident in the description that Maia provides of her art activities outside of the classroom. For the children who engaged in art at home, art-making was either considered to be a hobby, such as Amy and her craft-making, or as a play activity that allowed creative freedom and messiness; Edward would resort to You Tube for inspiration and Clara talked about drawing while on holiday. For Jake, art-making allowed him to explore his emotions, particularly when 'feeling down'.

The children's awareness of another 'art world' that they did not inhabit emerged primarily during art viewing activities. This was most clearly expressed by Andrew when viewing an image of the Victoria Gallery in McManus when he said "Yeah cos that's like famous art. You know like, if you see like, art from a famous museum, you would see art by a really famous artist like they've took time and that…" He also talked about visiting the McManus and said that he wished he could create art like

that, as well as talking about 'really talented artists' without including himself in that category; effectively he placed them on a pedestal based on talent and skill. Interestingly, both these comments were made in relation to an image of a traditional art gallery setting and not a contemporary art setting. It could be that both equate skill with realism and therefore this makes art in these settings more 'art-like' than that of contemporary art where the emphasis is not necessarily on accurate depiction of something. Clara on one occasion mentioned that she would like to be an artist or a scientist in the future, indicating that these were jobs to aspire to, rather than identifying with these roles now, though her enthusiasm for art seems to diminish as the year progresses. Examining Dan's photos, they could be interpreted as indicating a desire to be a street artist, particularly as he includes examples of his own street-inspired work as well as including his nickname on artwork. In essence the child's world was made up of a range of art experiences which contrasted with one another depending on where they took place; there was no coherence to them on the face of it other than that they all seemed to contrast with the sense of an adult art world that the children acknowledged through their words from viewing artworks.

It is also possible that a child's understanding of that adult art world is not just based on their direct experiences of visual art but also arises indirectly as a result of how they, and their parents, interacted with their physical surroundings, both in their immediate local community and that of the city community, which would tie in with Savage (2015) and his account of cultural capital in the contemporary world. For example, all the children recognised the McManus Galleries from the photos I provided. It is an institution housed in a Victorian building, which presides in the centre of the city close to a number of local bus stops and the shops. Like the McManus, the DCA is free to the public however only Melissa could recall visiting it, which she did in detail. Close to the city centre, it is situated to the west in what is considered to be the cultural quarter which also contains the University campus, Dundee Rep Theatre and a range of restaurants and bars. Unlike the McManus, the DCA is housed in a purpose-built building established in 1999 and houses a gallery, two cinemas, a café-bar and research centre for the University. The DCA is located

on the periphery of the city centre and is therefore a building that is not necessarily accessed unless there is a reason to visit whereas the McManus Galleries offer greater opportunities for spontaneous visits while in the city centre, something which participants and their families appeared to do quite regularly. In addition to this, the pupils at School A initiated discussions regarding the building of the V&A Museum and the Waterfront development which could be seen from their classroom windows, whereas pupils at School B made no reference to this: their school is located to the north-west of the city and therefore the city centre, the Waterfront and the V&A Museum are obscured from view.

Street art and contemporary art appeared to be genres of art that had particular appeal to the participants and one supposition that can be made is that this art is being made now, in their world and so is of relevance to the participants, as well as providing links to popular culture and technology. Eckhoff and Guberman (2006) draw attention to this in their work examining the links that children make between popular culture and their ability to interpret artworks. In the photo-selection activity only one child, Clara, selected the traditional art gallery setting: the others all selected contemporary art works or the street art example. For the three boys who selected the Beano wall mural (Katsumata, 2017), Edward, Peter and Dan, the link to comics that they owned was an important factor in selecting this image. This link to the personal was also important for those who selected the Oor Wullie, bringing back memories of completing the public art trail. In addition to this the aesthetic draw of bright colours seemed to be an additional factor for selecting Oor Wullie, and for those who selected the graffiti image; Jake was particularly drawn to the colour and sparkles of the graffiti as was Melissa. This ties with the findings of Savva and Trimis (2005) who found that most children preferred 3D to 2D paintings providing aesthetic reasons linked to material or colour as the reason for selection.

From initial observations, and on a surface level, it could also be that interaction, social and physical, is key here; the work that the children selected breaks free of the confines of the traditional art gallery and therefore provides a different experience, one that relies on the physical surroundings whether in a tram-shed or in the outdoors. It is also an art form which surrounds and interacts with the everyday,

encouraging spontaneous interaction as opposed to art experience destinations that are visited with purpose. There is perhaps a sense of freedom of being able to move with, around and through the artworks so that some form of physical interaction is taking place. Interaction seemed key for Melissa though not necessarily directly focused on the art work; it was the sociability of viewing with a friend that appealed. The sensation of fun caused through interaction inspired by an art work emerged from the words of the children however there was little sense of interactive engagement with artworks themselves. The children tended to make judgements based on preferences for the aesthetic appearance of a work or the subject of a work (Szechter and Liben, 2007); Maia was the exception. Aesthetic preferences tended towards colour, or a perception of something being 'cool'. When asked to explain why it was 'cool' the children were unable to take this definition further.

The limited ability to talk about art in any depth draws attention to the level of talk that children encounter in relation to art, either through art-making or art-viewing activities. In their research Debenedetti et al. (2009) found that parents could initiate talk about art works but that this focused on the informative rather than on the discursive and highlighting that perhaps adults lack the confidence to act as mediators between the art work and the child. The children in the study were attracted to art works that most mimicked features of interactive devices such as animation, sound and colour. Contemporary art provides the gateway to talking about art and making art which is more relevant to children; instead of excluding them from curricula, they should therefore be embraced fully by the teaching profession (Adams, 2010). However this could be met with resistance from the pupils themselves; Clara indicated a preference for the traditional art gallery setting over the contemporary as it reminded her of connections with history which she was interested in.

In terms of interactions with adults, the influence of parents and caregivers on the child is a challenge to explore as only three sets agreed to take part, and so any other conclusions are drawn from the children's own words and perceptions. They all however provided examples of supporting their children to follow their interests in art. Melissa's father appeared to value the viewing of established art in the minority-

world tradition the most, ensuring that she was introduced to art galleries and museums on their travels: here there was a conscience sense of acquiring appropriate cultural capital on the part of her father, however resistant Melissa appeared to be (Bourdieu, 1979; Bourdieu, 1986; Savage, 2015). For the other parents it did not seem that viewing or making art was a priority for them in their daily lives however there was a sense that it was the appropriate thing to do on occasion, either on holiday or to fill some time in the city centre. Andrew wanted to take photos of the street art at a particular location and so his parents took him there specifically for the task.

Another role that parents and caregivers appear to fill was that of resource provider. This was particularly clear in the case of Maia, who had photographic evidence of this and also described being taken to a local art club after school, as well as the art workshop, and in the case of Amy who talked of visits to the local Hobbycraft shop with her mother. Despite the fear of making a mess, it would seem that Clara was also provided with art materials and kits at home including the DIY Oor Wullie; through her family she was also aware in detail of the cultural happenings within her hometown such as the Oor Wullie Bucket Trail, on which she was an expert, and the McManus Gallery. Peter visited the McManus regularly with his mother so that she could see a particular picture that she liked; interestingly his reason for not having been to DCA was because he thought that his mother did not know where it was, which hints at the dependency of the children on the adults in their lives in terms of the art experiences, and other experiences, they encounter. Dan is the only participant where the identity of the resource provider is not clear; he talked about using art materials to explore his emotions but did not discuss who supported him with this or provided the materials. If anything, he seems keen to give the impression of either complete independence or being a team player with his peers; there is very little acknowledgement of adults in his life.

Direct references to teachers in school in relation to art are minimal. In School A, Jake talked about a teacher they had previously who used to do art with them twice a week but it is not clear whether this is a class teacher or a reduced-contact time teacher. Likewise, Andrew talked about a teacher he had previously who did lots of

art with them but he seems to think that this was because the teacher enjoyed art. In School B, the references were fewer. Clara talked about their current teacher in relation to the way that art lessons were delivered as a set of instructions. Of the Second Level group of children, only Amy made a reference to her teacher through the collage; this would indicate that she felt a particular attachment to that person but not necessarily in relation to visual art experience.

Tentative conclusions can be drawn from the role that adults play in the relationship that children have with art. In school, the role appears to be one of providing opportunities to make art though this seems to happen to varying degrees. Out of school, the key adults were primarily parents or care-givers, acting as facilitators of art-viewing experiences or as resource provider. The children who were most able to engage in meaningful discussions regarding art were Maia and Amy: their viewing experiences appeared to be limited in breadth however they both engaged regularly in art and craft making, with support and resources provided by their family. Neither drew in detail on their experiences in school. This leads to the question of the current value of including art and design as a subject in a curriculum and the expectation placed on teachers in Scotland to teach it in a meaningful and relevant way.

6.3 Curating Curiosity: the curriculum

Access to art education is an international human right (UNESCO, 2006) and can have a positive impact on people's lives as a result. In examining the question 'How do visual art experiences interact with children's self-identity?' there has been an exploration of the range of visual art experiences that children have encountered, the role that adults have played in this, and the sense of an art identity that the children have as a result. This has primarily been explored from the perspective of the young child in a Scottish city attending a school at a time when the city is changing culturally, drawing on their words to present a particular version of events. From the perspective of the individual, for each of the nine participants visual art meant different things: for one child it was an integral aspect of their identity, encompassing self, social and personal; for the majority of the others it was a pleasing distraction, visual art experiences allowed for relaxation and fun, but were not something that was integral to their lives. Key points could be summarised as follows:

- Each child demonstrated a curious disposition in some form or another, whether this was inspired by art or not.
- All the children in this study have had access to art education in school in the past and the present.
- Memorable visual art viewing experiences were primarily linked to experiences which occurred at home or in the local community, and not in school.
- Memorable visual art making experiences were primarily associated with school; only some of the participants self-initiated art making at home.
- Craft and modelling activities, primarily linked to class topics, were more commonly provided as examples over art activities focused on expression or the development of skills.
- The children did not draw on art knowledge or skills when talking about art they had made or art they were viewing. Rather they used generalised terms such as something being *cool* or *beautiful* or something showing *skill* without being able to elaborate on these terms.
- Art viewing experiences which occurred outdoors appeared to be more memorable and more enjoyable than those that occurred indoors; public art and street art had an appeal.
- The children were drawn to contemporary art examples and made links to existing knowledge of the world in order to make sense of them.
- The adults who were linked to memorable experiences were parents or other members of the family; this took the form of resource provider, either by providing access to the experience or the materials for the experience to occur.
- With the exception of Maia, each child talked about art differently depending on the context. As a result, they presented two worlds where art existed. Their world, and a real adult world, of which they were not part.
- The children used art experiences, valuing and making, to explore the world around them and to ask questions. Their curiosity was limited by the experiences they encountered, and this seemed to be determined by adults.

The level of exploration through art also depended on the value placed on visual arts in their lives, and this was also adult-dependent.

It is perhaps human nature for some people to be more interested in a subject than others; there was an innate sense of this in Maia. However our sense of who we are and the identity we wish to portray to others, is drawn from the experiences and the people we encounter (Giddens, 1991; Haslam et al., 2011; Lawler, 2014); it is not possible to do this in isolation. Terms such as *created*, *constructed* and *constituted* are used in literature when describing how identities are present in today's world (Barker, 2003); the issue with these terms is that the onus is on the person to make an identity with the assumption that they have the agency to do this.

We each have a past, a present and a future and our lives are guided, or dictated, by the people, the institutions, the policies and the conventions that are influential at any moment in time (Conway et al., 2016; Giddens, 1991; Wood, 1991). This is the same for children as it is for adults however this research perhaps puts this in focus more clearly than when attention is placed purely on the adult. As adults, some would hope, like the artist who created the banner that has been referred to throughout this research, that they do have agency in their lives and the ability to lead their life where they want to take it. The children in this research however have minimal opportunity for this: they are brought up in a family unit and attend an institution which is led by the policies of a local authority which is accountable to the government (Bourdieu, 1979; Bourdieu, 1986; Bronfenbrenner, 1979). They are empowered and limited by the adults that are present both directly and indirectly in their lives. This research asserts that it is therefore more logical to consider the formation of identity through the process of curation: the children select from the experiences and interactions that have been imposed on them, thereby demonstrating particular value in the experiences selected, and then present an ever-changing exhibition of who they are to whoever the audience is at that time. Some aspects of identity may remain constant, such as Maia the artist, Amy the craftsperson or Jake the boy who loves to play, but this curated-process of identity could be in continuous flux, as in the case of Edward, Clara or Melissa, or in a state of disconnect as in children like Dan, Andrew and Peter, trying to determine who they

might be in this world. Over time a narrative identity is formed from this process of curation which brings a sense of meaning and understanding for both the individual and the audience but which is unstable (Clandinin and Connelly, 2000; Wood, 1991). In terms of a curated art identity, this can mean different things for different people at different times as exemplified in the case studies.

From the photographs taken by the children it is apparent that the locations of home and school are two important places in their lives. The children could provide evidence of engagement with the subject of art at school, but there was a sense that these experiences were infrequent, dependent on the interest of the teacher and subject to control by the teacher rather than the creative form of self-expression and exploration that children felt art consisted of. When children talked with enthusiasm about art, their words were linked to experiences where they had had autonomy over what they created and when, the social aspect of art viewing, or experiences which occurred out of the confines of traditional art spaces. These experiences seem to primarily occur out of the classroom, at home, on holiday or in local cultural organisations (Haanstra, 2010). The issue with this though is that these experiences will vary for each child depending on the level of cultural capital that exists within the family and the local community that the child is growing up in. For example, Maia's parents appeared to make a point of supporting her in developing her interest in art through the provision of resources and by taking her to a local art club but there are minimal references to art-viewing activities. Alternatively, some children may have few opportunities to experience art if their parents are not interested, or like Clara, if the activity proves too messy. Parents play a key role in supporting the interests of their child at any given moment and it appeared from the data that the children had greater autonomy to pursue their interest in art in the way that they wanted at home. Parents however can also limit access to resources and experiences, particularly if it is not something that they themselves are interested in also.

If access to art is a human right, then schools would seem to play a key part in ensuring access for all children. When school art experiences were talked of, this was generally done in a positive manner. As confirmed in the literature, negative comments were sometimes made regarding the lack of time available for art in

school which ties in with Hallam et al. (2014). The interesting avenue to pursue however is by examining what was missing from the children's words and in some cases, pupils made little mention of their school art experiences, particularly at School B, despite demonstrating a keen interest in the subject out of school. Could it be that the need to be an artist was so strong for some that they would find a way regardless of whether or not it was taught in school? For example, Maia had the intrinsic motivation to undertake self-initiated art activities, to create and make; she made no mention of art in school. Further questions arise from this avenue of thought. Even if her parents did not provide Maia with a range of resources, would she still make art regardless? What happens to the children who may not yet know what their relationship with art could be and how could children discover this if there was no support at home and the experiences in school were not meeting their needs fully? Is it reasonable to expect primary schools to teach this subject to the depth required to meet individual needs, along with every other curricular subject that requires attention? And if so, how is this achieved? Finally how do we ensure that those children who are interested and want to pursue it, have access to the support that they need in order to receive a quality art education?

The children in the research were more than capable of expressing a justified viewpoint on art and their art experiences. They demonstrated curiosity about the world and they asked questions. They also demonstrated a depth of knowledge of the world that was not exclusively drawn from a school curriculum. This presents an opportunity for people in education (Gonzalez et al., 2005), one that relies on the adult acknowledging their position of power, placing this to one side, seeking and listening to the thoughts of children and working with children to develop a curriculum that meets their needs (Lundy, 2007; Lundy and McEvoy, 2012b). Rather than schools led by adults, there is an opportunity for schools to be led by the pupils within them.

If practitioners are capable of reflection with depth, then it may become apparent that primary schools do not necessarily have all the skills, knowledge and expertise to meet the needs of every child in every curricular area. They do however have the knowledge of the pupils that they work with over the course of a year. In terms of

providing meaningful art education in primary schools, the skills, knowledge and expertise lies with specialists, galleries, art colleges, artists, designers and craftspeople in the local area. It would therefore make sense to bring curiosity and knowledge of the pupils together with the pedagogical and personal knowledge of primary teachers and the expertise, knowledge and skills of those who work in the creative and cultural industries. This would require a radical rethink of not just the curriculum but also of the entire structure of education and could apply not just to art but all other curricular areas. Rather than education occurring in the hallowed grounds of schools, colleges and universities, learning could take place wherever the skills and the expertise was present. Rather than a segregated education system based on age and psychological development theories, lifelong learning could become a more meaningful and relevant aspect of people's lives regardless of age; the needs of the learner would be the driver, rather than the dominant views of a small minority of adults determining the skills that children need for a future that no-one can determine. Rather than thinking of themselves as pupils, the children would be artists, or writers, or mathematicians, or scientists, or philosophers and they would interact with people who were in these roles, with the support of a knowledgeable other, their teacher. Arts and culture could move from the middle/high class domain to become something accessible and accessed by all. The value levels imposed on arts and cultural activities would change as the interests of the child would drive them. This would not necessarily mean that certain genres of art would become redundant; as is shown in this research there are children who are fascinated by the art on display in the McManus Gallery and there are those who are fascinated by the contemporary art of the DCA as well as the street art accessible in their local environment. It would require adults to be open-minded however, acknowledging that they do not necessarily have all the answers but that they may arrive at the answers together with children. And for some, perhaps they would rediscover their own curiosity in the process.

Chapter 7: Conclusion and Recommendations

In this final chapter, the findings and discussion are drawn together in a conclusion which presents a model for curating curiosity in the visual arts. This will then be followed by a section detailing the original contribution to knowledge that this research has made, and the resulting recommendations for practice, policy and research. Finally, a discussion concerning the limitations of the research will be outlined.

7.1 Conclusion

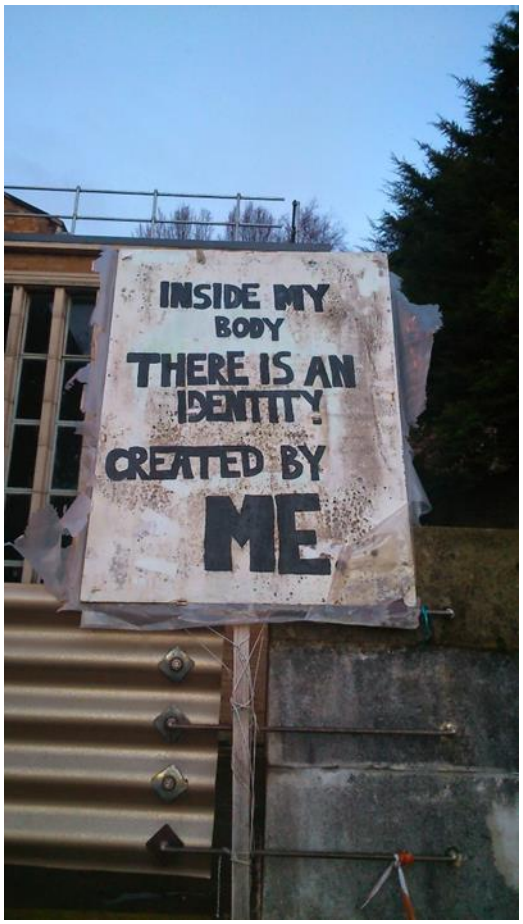


Image 40: Inside my Body (2014)

The emphasis throughout this PhD has been on individuals and on interpretation of their perceptions and beliefs in relation to visual art experiences during the course of an academic session. The aim was to answer the question 'How do visual art experiences interact with children's self-identity?' Over the course of an academic session the researcher worked with four classes of children with participants completing a range of data gathering exercises. In total nine children completed the

majority of the activities and as such presented a picture of their identity and the role that visual art played in their lives. In addition to this, three teachers and three sets of parents were interviewed so that layers of perspectives could be gathered and used to complement the interpretation of the children's words. Although this is a small-scale piece of research questions emerged in relation to the formation of identity by children, and the emphasis placed on certain experiences by children. Linking these two areas was the notion of whether identity could actually be created by an individual as postulated by the creator of the sign in the POET, or whether a more accurate way to define the process was to use the term 'curation'.

A model has been created which connects the process of identity curation, with the phenomena of curiosity and the subsequent interaction with the experiences that children encounter, in this case through the visual arts (Figure 7).

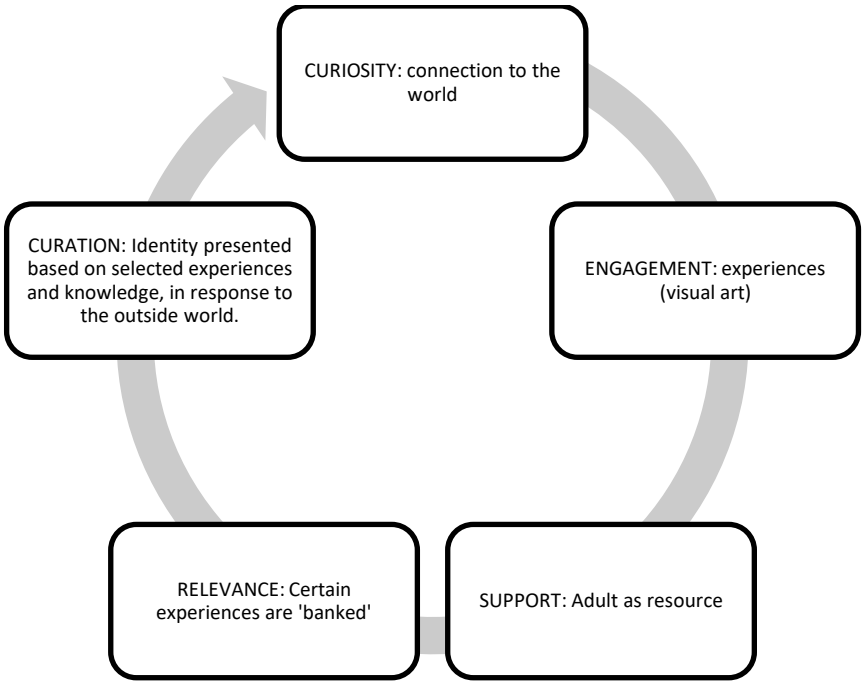


Figure 7: A model of curating curiosity in the visual arts

A cyclical process is outlined focused on the internal absorption of experiences and identity formation. Direct links with Kolb's learning cycle (2017; 2014) can be seen,

though it has been developed further in response to criticisms that the learning cycle does not explain why selected experiences, rather than all experiences, are absorbed by human beings (Moon, 2004). In this cycle, emphasis is placed on curiosity, engagement, support, relevance and curation. It aims to address why some experiences are more memorable than others, which in turn can inform future learning by demonstrating how curiosity acts as a driver for learning but also how curation can act as an encourager for curiosity. The individual has some autonomy over their self-identity but this is confined and curated within the boundaries that are imposed on the child. This means that the value of the visual arts to any individual child will always be personal but driven by the depth and breadth of the experiences to which a child is exposed. Experiences will leave a trace on a child's identity; a child will remember some over others, its autobiographical memory coming into play. In terms of self-identity a child will draw on a bank of memories and curate an identity to present to a viewer when they choose, a result of interaction with people and place at a moment in time. While the adult can and will control the experiences of the child, whether they be a parent or a teacher, the child can choose to present certain experiences to an audience and effectively curate the self-identity they wish regardless of the intent of the adults involved in that child's life. They can also choose to extract what they want/need/remember from these experiences, driven by their curiosity and the relevance of the experience to them.

True autonomy over the process is not possible i.e. the ability to create an identity can never be fully realised and here there are similarities to Bourdieu's cultural capital theory (Bourdieu, 1979; Bourdieu, 1986). There is no sense of individual agency in this theory though and a child's capacity for the curious is not acknowledged; his theory is based on fixed definitions of class and cultural capital. It seems from the data in this research that the key strength a child has is the capacity for curiosity, flexibility and open-mindedness meaning that there is every chance for a child to take an interest in something new if it is exposed to it while they are young, hence the phrase *curating curiosity*. The adult in this model includes family members and teachers. The role of the adult becomes one of support and resource rather than leader of learning, and as a result the support may be direct, indirect or both, but

again this should be dictated by the learner and viewed as optional. For example, it may be appropriate for an adult to support a child with learning a new art skill, however it may also be appropriate for a child to have the space to explore materials in their own time, on their own terms. As we have seen in the research and the literature, there are times when meaningful support is necessary from an adult: a teacher can instigate a visual art experience in the classroom however if the focus of the lesson is unclear to the teacher then the impact of the lesson may be negligible in the classroom. A parent can take a child to an art gallery but engagement in the experience will depend on the ability to interact meaningfully with the art work and the child. Meaningful support therefore occurs through a three-way process of interaction: between adult and child, child and visual art experience, and adult and visual art experience.

And still, despite all this, the child may feel that the experience was not relevant; internally they will select the experiences that are most relevant to them at a moment in time and their justification for this may seem obscure to adults and even to themselves. For example, a child may visit an art gallery and remember the experience but this will be based on the memory of interacting with their peers rather than on what they saw (Melissa). Another child may remember an experience from an art gallery visit because they learnt about the past in the process (Clara). When making an art work, a child may remember the physicality of working with materials more than the fact that the work is linked to a topic (Edward). Or they may find that making art is the best way to explore their interests in the physical world and connect to the people in it (Maia). Or they get satisfaction from making things that they can give to others (Amy). Or art is something which allows them to explore a range of emotions (Jake). Or it enhances their local environment and touches on others things they are interested in (Andrew and Peter). Or art creates another avenue for a child to play (Jake). Ultimately, these are all valid reasons for engaging with the visual arts. In this research each child presented a version of its world that contained the visual arts. Each version was different from one another and each version was presented to their audience which was me the researcher. It has to therefore be noted that these versions of a children's world were presented in

response to a particular set of circumstances that the children had volunteered to take part in. These circumstances could have an impact on their words and the content of their presentation.

The result was a set of case studies which shows a variety of levels of interaction between visual art experiences and the identity of the participants. For one participant in particular, the interaction was innate to the point that the pupil considered herself to be an artist, that this was their identity, and that there was little to no separation between the two. For others the level of interaction was negligible, enjoyable when visual art experiences occurred but not something that was self-initiated. For each participant however, the visual arts created an avenue to pursue their own curious interests, adding another layer to their self-identity which they may or may not draw on in the future; they will choose if, when and where. It may be that the experience of taking part in the research will have left an imprint on some of the participants so much so that they draw on the experience to pursue a future interest in the visual arts as a result.

For the teacher, there is a sense of disempowerment if we follow this argument through. In terms of the experiences that a child is introduced to, a parent has flexibility to direct those experiences and they will be built upon the cultural capital that the parent has acquired. The child then inherits this capital. But children demonstrate curiosity beyond these boundaries and this is where education and teachers become key in changing a narrative for a child should the child wish. Teachers are accountable, not just to authorities, but to children. Teachers are therefore ideally placed to broaden the interests of children and to encourage children to explore the potential of their curiosity. A teacher also needs to have confidence to do this in a meaningful manner. They need depth of knowledge of the subject and the pedagogy. However, to do this, the power of leading learning and experience in the classroom needs to be handed over to the child. For this to happen, time needs to be made for dialogue to ensure the teacher is listening and responding to the children. It may also be necessary to draw on the range of resources across a geographical location, rather than being restricted to school premises. Curricula are designed to provide a breadth of knowledge but they can also restrict and limit the

capacity for knowledge. They can only go so far in catering for the needs of the individual child; a teacher has to have courage to go beyond the curriculum when appropriate.

Barriers between education institutions need to be removed so that genuine access for all is possible across early years to higher education. The expertise of those working in art galleries and museums should be drawn on and used to inform learning and teaching. Children could then pursue their interests in a meaningful manner and teachers would have the support of knowledgeable others when required. Despite all this, adults must acknowledge though that the child will have the power to select what was most relevant to them at that moment in time and ignore what was not. This requires acceptance rather than pursuing a conviction that children will learn what adults have decided they should know. Ultimately a child's self-identity will drive their interests and their need for knowledge. If we followed a model as presented in Figure 7 then perhaps we can provide a bridge between the two art worlds that the children identified – the Art world (of which they are not part, inhabited by Artists) and their art world (inhabited by them, making art, but not as Artists).

7.2 Limitations

Nine narrative case studies have been presented and discussed. In line with the qualitative approach adopted, the case studies and discussions consist of interpretation rather than definitive statements and as such it is necessary to acknowledge and discuss the limitations of the research. Acknowledging the issue of interpretation, a discussion regarding voice in research will be presented followed by a discussion regarding the influence of place on the data gathering process, as well as a discussion regarding the limitations of the methods that were used.

7.2.1 Challenges of 'voice' in research

This thesis has been conducted under the principles of a qualitative approach using narrative inquiry, informed by the principles of *bricolage*. Embedded case studies were presented and interpreted in a narrative format by the researcher. The key strength of this approach is that it reflects the complexity of real-world research. It

also attempts to enable a group of people who have previously been unrepresented in academic research, to express their views and thoughts on a subject with minimal interference from the researcher. The voices of the participants however have been interpreted by one person and so it would be disingenuous to state categorically that the voices of the participants presented accurately reflect their thoughts; rather their words need to be viewed through the lens of the researcher, drawing on an understanding of theory and current literature. Their words are therefore open to multiple interpretations. One interpretation of the data is therefore as authentic as someone else's. With this being the case it is however essential that the researcher aim for a level of neutrality or at the very minimum acknowledge their own context and bias towards the research (O'Leary, 2017). Applying the principle of *bricolage* and the POET to the research, has allowed for continuous reflection to occur throughout the work for this neutrality to be explored.

Ultimately this means though that the voice of the researcher is the predominant voice in the PhD despite the fact that the research is based primarily on the words of child participants and the adults with whom they interact. Traditionally, children have been excluded from research and viewed as a marginalised group (Alderson and Morrow, 2011; Moratari and Harcourt, 2012). It is possible to take a view that because every person has been a child, the researcher knows what this consists of however we also know that being a child in today's world is different from when an adult was a child themselves which why is there is a growing body of research which takes into account the voices of children (Christensen and James, 2000; Greene and Hill, 2005; Greig et al., 2007; Jones, 2011) The main challenge was access, access to both the children and the adults that were the focus of the research.

In relation to the child participants, the issue of access was primarily linked to a common issue in research with children which is adults acting as gatekeepers (Greig et al., 2007). Once schools and classes had been identified by the Headteacher in each school, consent for a child to participate in the research had to be granted by their parent or main caregiver, regardless of whether the child was willing to participate or not. This meant that some children expressed a wish to participate but were unable to as the relevant consent forms had not been completed or returned

by their parents; this resulted in some disappointed children who would ask if they could speak to me each time I returned to the school. Access to child participants was also restricted by the school timetable and this meant that the number of intended data-gathering sessions planned and those that took place were substantially fewer. In addition to this it was not always possible to undertake everything that had been planned in the space that was allotted. This meant that data from all the participants in a school had to be gathered within the space of a day and sometimes it was not possible to achieve a whole day. Group and individual sessions were therefore under time pressures and so it is possible that the children could have provided further depth to their answers if there had been more time to do this. In addition to this, planned sessions in school were sometimes cancelled or rearranged at the last minute. One instance of this stood out particularly; I had arranged to visit the school on a Friday afternoon but when I arrived I discovered that a whole school activity had been planned. Upon my arrival, a decision was made by senior management that the children would want to take part in the whole school activity so I had to go home. The key point here was that a decision was made on behalf of the children without consulting them.

Fitting in with the school timetable required flexibility on my part, as did fitting in with the lives of the child participants outside of school. Attendance at school became an issue as it was common for several the participants not to be present on the days when I was in school to gather data; for some pupils the absence rate was higher than others and this meant that there was insufficient data to be included in the research, as discussed in Chapter 4. Attendance at the art workshop in the Comic Space was also an issue as the numbers of participants who took part were lower than hoped. There could be several reasons for this. Firstly as I got to know the children, it became apparent that some led extremely busy lives attending a range of clubs and activities in their free time, and so attendance at the workshop was not possible. Also, the children were unaware of the Comic Space when I discussed it with them and so this could have had an impact on attendance. Finally, the issue of adult as gatekeepers also emerged in the words of some of the children as some

admitted at a later session in school that their parents had forgotten about the workshop, and presumably the children also forgot.

Inviting adults to participate in the research also proved particularly challenging, both in terms of speaking to teachers and parents. In relation to the teachers, finding a suitable date and time was tricky and it depended on availability at the last minute, which was often unexpected. It also meant taking advantage of opportunities when they arose, despite not having all the relevant resources and tools readily available. This meant that it was not possible to speak to one of the class teachers. I had also intended to speak to the parents of the child participants. An invitation went out to the parents who had consented to participate, inviting them to come into the school on a particular date and time. The response to the invite was minimal and no parents attended the allotted sessions. At School A it was suggested that I attend a parents' night, sitting in an available office which the teachers would direct them to. This was slightly more successful and I managed to speak to three sets of parents. There was no opportunity to do this at School B and so it was not possible to speak to the parents; Amy's mother attended the art workshop and she had consented previously to have her words recorded, however there was no opportunity to speak to her on a one-to-one basis at the workshop.

Possible reasons for the lack of participation are most likely linked to the unsuitable timing of the sessions, and the perception of fitting this in as part of a busy day. It could also be linked however to a wariness of being involved in academic research, particularly when the data is recorded. The experiences of conducting real-world research with an emphasis on voice has made me consider the role and balance that power plays, explicitly and implicitly; primarily, the balance of power lay between me and the participants, but the balance of power between the adults who care for children at home and in school and the children themselves was also evident. All adults, even those who express positive viewpoints towards taking into the account the thoughts and words of children, would benefit from further support in developing their understanding of what this potentially means.

7.2.2 Influence of place

All the data, except for transcripts gathered from the art workshop in the Comic Space, were gathered in a school environment. The influence of this on the responses of the children therefore needs to be acknowledged (Thomson, 2008). It also needs to be considered in relation to the way that I behaved and reacted to the data gathering experiences. Primarily the school environment meant that the children were there as pupils, working within the systems that this identity is part of; in relation to power this means that it is primarily weighted in favour of the teachers rather than the pupils. The children were also told to address me as Miss Robb, which has connotations of being a teacher. I led the art making sessions in the classroom although the class teacher was present at all times; they intervened primarily in relation to classroom management and behaviour while I led activity. This meant that my focus was on supporting the children in completing the activity in the capacity of a teacher, rather than as an observer of the classroom, in the capacity of researcher. I was also conscious of 'borrowing a class'; in a reflection I wrote following the first art session with School A on the 25th November 2016 I wrote "felt weird it not being my class, not knowing the children or the running of the classroom – felt disempowered…Also, need to work hard at my choice of language to communicate with children". Despite having experience of being a primary teacher, it has been six years since I left the classroom and worked with adults instead; these sessions reminded me how quickly one can forget the challenges of managing a classroom and communicating with children. These challenges were still present on the 24th February 2017 in School B when I wrote,

"Finished for the day and I think I should be pleased but I'm full of doubt and I'm disheartened. The art lessons seem to always go well but the actual data gathering part is so tricky. I can't gather data during the lessons because I'm taking the class and when I do try and take photos I feel restricted by the ethics permissions so it's an added layer of complication. Also I'm aware of rich talk around me and I can't record it".

I grappled with the presentation of my own identity during these sessions as a past primary teacher, a current lecturer, and a current researcher and I believe that this

would have meant that the children had to grapple with this also. Although they knew I was doing a research project, there was a sense that they looked to me as another teacher, and so the responses they gave may have been influenced by this. I believe one of the advantages of conducting the research over the course of an academic year, meant that it was possible to build a relationship with each participant which eroded the notion of me as teacher and opened up the possibility of the children being more open with me about their thoughts and feelings in relation to art. This was felt most with Melissa who admitted to me in our final meeting that she did not really like art or museums, a view not expressed in the meetings prior to Christmas.

Another example of the influence of place on the data was linked to the timing of the sessions in school. The schools preferred me to attend on Fridays and for only one day. I had to therefore adapt the sessions to fit in during the day and I also found that Friday afternoons were not ideal for speaking to the children as often they were tired from a full week at school: I wrote "In the afternoon I speak to individuals but I'm noticing that on a Friday afternoon everyone is past it". The timing also had an influence on me;

"I'm tired too and feel like I struggle to focus my thinking because my thoughts are on the emails piling up…I wish I was doing the PhD full-time. It also makes me wonder how real, valuable research in schools and education is when it's done by 'guests' such as myself. The value really comes when you're working with the pupils and families full-time. Practising teachers need to be the researchers but that's never going to happen while there's curricula to deliver and attainment to raise". While I was grateful to the schools for agreeing to support my research, there was frustration in terms of the lack of flexibility of timing.

From the way the children described their school experiences of visual art, I believe that the art-making activities that I completed with the children were perceived as a contrast to what they usually received in school. This was particularly so in relation to the art workshop in the Comic Space where the conversation between the participants and me felt more natural and informal from my perspective. The novelty

of the art-making activities, linked in with the opportunity to express their thoughts and opinions freely on a topic, may have influenced their responses to the data. For example, their enthusiasm for the subject, the appeal of the unusual or the sense of difference, may all have increased because of taking part in the research. Their curiosity may have been triggered by the data tools rather than a genuine reflection of their thoughts on the subject. However, if this was the case, then the activities did still demonstrate the potential of visual art in stimulating children to be curious.

7.2.3 Methods

The data methods employed primarily relied on visual art media as a stimulus for discussion and narrative, or as a further avenue to communicate thoughts and feelings. As the data were analysed however limitations emerged which require further discussion. First a discussion of the art-viewing activities, primarily in relation to the use of reproductions, will take place. This will be followed by a discussion concerning the role of photography and its dual role as an art medium and a research tool. Finally a review of the art-making activities will be outlined.

The primary issue regarding an art-viewing activity concerns the dilemma of using reproductions of art works over viewing the actual work of art *in situ*. The ideal is that the original artwork is viewed (Hickman, 2010b) by the child. In this research though the decision was determined by the limited time that the schools could offer in terms of access to the pupils and so data gathering activities occurred within the school, with the exception of the workshop in the Comic Space. This meant that reproductions and photographs had to be used with the children but this had limitations. The first art-viewing activity that the children completed was the Agree/Disagree Board activity and this consisted of placing images on an A3 board. Finding images for the children to select from proved problematic. In the first instance, there were issues of copyright, so it was not possible to print images taken from the internet. The images also had to be small enough to fit on the A3 boards. The breadth and depth of art genre and medium is also extensive and so the bank of images needed to reflect this as much as possible. Initially I planned to use a set of images taken from a set of cards consisting of famous works of art, aimed at children, however their curated images were too biased towards traditional minority world

views of classical art and primarily consisted of paintings or sculptures; contemporary art, time-based art and design were therefore not represented. I felt the quality of the images was good however so I searched for similar card games and discovered a set of cards exploring culture today issued by the School of Life. Although smaller in size, they consisted of a broader range of images of art and design, from the past and the present. However in the discussions with the children, the problematic of using reproduced images emerged in relation to the importance of the surrounding context of the art work, the ability to determine the media that had been used in the artwork and the barrier created by the medium of reproduction in determining whether something was art or not. This meant that some of the images, the detail of asparagus taken from a Dutch still-life for example (Coort, 1697), were frequently classed as not being art. In the case of the asparagus (Coort, 1697), it was a detail from a painting and if the children could have viewed the whole painting they may have classed the image differently. Also, if they had seen the original, they would have been able to see the quality of the paint and the brushstrokes which again could have influenced how they categorised the image; these details were not present in the reproduction.

Further issues regarding the use of art reproductions arose when viewing the image of a Barbara Hepworth sculpture (Hepworth, 1961-1964). The image is a photograph of the sculpture in an outdoor environment. Some children viewed this as a photograph of an art work, while others viewed the overall image itself through the lens of an art work. This meant that some did not classify it as art because it was a photograph, and others did not classify it as art because the subject was found wanting. The purpose of taking a photograph can be two-fold: it can be used as a recording device to capture a moment, a memory, an experience, or increasingly a way of recording notes for learning; photography is also an art medium. In relation to the activities, the children had to decide whether to focus on the composition of the actual images themselves as though the photographic image was a work of art in itself, or consider the image a reproduction of an art work. The notion of a photograph as a record or as an art work was further complicated when the children presented their own photographic images. In this activity the children used the camera to record examples of art in their lives. These points highlight the limitations

of using reproductions of art works in activities as well as the challenges presented when discussing and using the medium of photography in a research project which is focused on participant experiences of visual art. The issue with the photographs may not have emerged if photography had only been used as a data tool, but in the case of this research, photography was used as a data tool, and as an art medium.

A final point linked to the photo-elicitation activity that the children undertook, concerned the freedom that children had to take the images that they wished to take. The children had relatively easy access to take photos within the home environment or at school, however if they wished to take photos in the local community or around the city, they would have required the help of adults to take them there. In the case of Andrew, his parents were happy to take him down to the graffiti wall to take photos, however some participants, such as Maia, took no photos outside of the home, bringing into question how possible it was for her to take photos beyond this boundary.

The school environment may have had a significant influence over the responses of the children and ideally it would have been good to take them to different art gallery settings to garner their responses to the exhibitions, the art works and the different settings. An aim of the research though was to ascertain what their experiences of art actually consisted of in the everyday; from their words, gallery visits did not seem to be a key part of everyday activity and so visits to an art gallery would have introduced a new element of experience that could have influenced their responses. There is perhaps scope here for further research.

Finally in relation to the art-making activities, the aim had been to use these as opportunities for gathering data in the format of the artwork and the words of the participants. As mentioned previously, I led the workshops in the capacity of teacher. This meant that my identity as a researcher had to be put to one side. It would have been beneficial to have someone else lead the activity so that I could interact with the children as researcher and observe the participants in this capacity. Alternatively this could have been a co-teaching opportunity with the teacher, had time allowed for preparation with the teacher beforehand. The advantage of these experiences

however was that it reminded me of the challenges that are presented to the primary generalist teacher in relation to the limited time and resources available to undertake art and design activities with the pupils.

7.3 Original Contribution to Knowledge

The systematic literature review in Chapter 3 demonstrated that 31 studies have been completed since 2005 focused on exploring children's visual art experiences, with children as the main participants. They provide snapshots of experiences from several minority-world countries, capturing children's thoughts regarding visual art both in and out of the classroom. Six papers focused on experiences both at home and school, and two in the last two years also included local community experiences. With regards to the latter, they were both published in Australia, and the review highlighted that a significant number of the selected papers were published in the same country. Only three of the selected papers were published in Great Britain and they focused on England. This research extends the existing body of knowledge by presenting the words and opinions of nine pupils from two schools in Scotland, and in this regard, it is also unique as there is no evidence of published research in this area having been undertaken in Scotland prior to this date.

In addition to this, the words and images created by the participants provide a new insight into the lives of a group of children who have so far been unrepresented in academic research. The participants were drawn from two schools in a Scottish city, a city currently undergoing cultural change while struggling to overcome issues associated with social justice and poverty. They were selected based on their level of attendance at the research activities and not on their level of interest in the subject. An issue which arose in the literature review was that the participants, particularly from small-scale qualitative research studies, seemed to be positively inclined towards visual art, and that this was a feature of family life. It meant that the voices of those for whom this was not the case were not represented in the literature. This research has made an important step towards redressing the balance. Some would argue that it is impossible to minimise bias towards the visual arts and that this could have been a significant motivating factor for volunteering to take part in the research. However, while all the children did reveal that they enjoyed art, it became evident, due to the longitudinal nature of the research, that each participant had a different relationship with the visual arts and that for the majority of them it was not

a key aspect of their lives. This is revealed in the individual case studies and summarised in the continuum presented in Section 6.1 (Figure 6).

Chapter 3 also highlights the lack of presentation of depth and reasoning behind participant responses. As discussed in Chapter 4, recording complete narratives from children which have depth and breadth is a challenge. The case studies were compiled over the period of an academic session in order to accommodate this and the result is that their words, photos and photocollages emphasise the individual. It could be argued that because the case studies consist of one person's interpretation of the data, that of the researcher, they do not necessarily represent how the participants view themselves or their relationship with visual art. The aim of narrative inquiry and of *bricolage* however is to present data as interpretation and not as verified fact and to encourage alternative ways of thinking. In addition to this, adopting the *bricolage* provided the opportunity to examine the topic and the data through a variety of theoretical lens, reflecting the complexity of conducting research in the real world and in this sense, it is a unique piece of research.

Through the longitudinal approach, the PhD highlights that the level of engagement with the visual arts varied for each child and that this was subject to change at any moment. Through this, each child demonstrated the capacity to present their identity to an audience, as well as demonstrating curiosity about the world that they lived in and the capacity to question and discuss. This led to a discussion regarding how identity is curated rather than created, with curated curiosity interacting with experience to intrinsically motivate learning. The learner therefore drives learning at their own pace dependent on what is relevant to them at that moment in time. This has resulted in the creation of a new model presented in Section 7.1 (Figure 7) which demonstrates how curated identity, curiosity and experience interact and drive learning. While the notion of a curated identity has been discussed in relation to marketing and social media use, this phenomenon has not been explored in relation to learning. This research has therefore provided a new and alternative insight for further research and discussion.

7.4 Recommendations for practice, policy and research

The case study approach adopted in this PhD means that generalisations cannot be made. Issues have emerged however which would merit further thought and consideration on the part of people who work within education policy and practice and educational research. This section will outline these issues first in relation to practice in the primary classroom, then in relation to educational policy and finally in relation to research possibilities for the future.

7.4.1 Recommendations for practice

1. *The structure of the school week should include time for teachers and pupils to engage in meaningful discussion and dialogue in order to ascertain the wealth of knowledge and experience that pupils bring to the classroom and inform learning experiences within the classroom.*

   Learning will therefore become a shared experience between teacher and pupil, and would support an inclusive environment (Gonzalez et al., 2005). It will provide the opportunity for teachers to demonstrate that learning is a lifelong process and not something which only occurs within the school environment.
2. *In terms of teaching art and design in primary schools, further time, space and resource are required to allow depth of learning in this curricular area.*

   Creating a studio environment where children can explore and experiment, with support from the teacher, would be ideal. Drawing on the expertise of artists to inform learning and teaching in the classroom, would also be beneficial. Further professional development opportunities in the teaching of visual arts in primary schools would also draw attention to the value of the subject.
3. *Further opportunities to develop practitioner understanding of the UNCRC (UNCRC, 2008), and the implementation of this in the classroom, would be beneficial.*

The findings of the research through the words of the child participants, would indicate that there is scope to develop this aspect further in practice today.

7.4.2 Recommendations for policy

1. *In Scotland, the impact of policy strategies, primarily in relation to addressing the attainment gap, on curricular subjects such as art and design, needs to be examined.*

   From the perspective of the children who took part in this research, they perceive that little time is given over to art and design in the primary classroom, with more time devoted to maths and language. This would indicate that there is scope for the evaluation of the impact of such policies on the learner and their engagement with subjects, such as art and design.

2. *The role of the primary teacher should be reconsidered.*

   The current system is founded on the basis of the teacher as the knowledgeable Other. However, as the pupils demonstrated, through technology, children and adults have access to a wealth of information and in some cases the children will know more about a subject than the teacher, as in the case of Dan and his knowledge of street art. In light of this, the notion of a primary teacher as a generalist, needs to be considered in relation to whether this is realistic in today's world or whether there is now a pressing need for subject experts instead.

3. *The current system for education in the UK needs to be reviewed in relation to lifelong learning, accommodating learning experiences both in and out of educational institutions.*

   Although an utopian ideal was presented at the end of Section 6.3 true consideration of what it means to be a *lifelong learner* would be beneficial. Currently our definitions of learning are based on developmental psychology as well as a historical system of educational institutions and buildings that has not significantly changed since the 1800s (Robb, 2019). Dismantling the current system is perhaps one step too far, however developing pedagogical relationships between organisations across towns and cities could be

possible. Drawing on the knowledge and skills of all educational institutions, local government, local cultural organisations, business and industry would perhaps mean that people, and particularly children, begin to think differently about where meaningful learning occurs and allow children and adults to learn something when it best suits them and is most relevant to their lives, rather than imposing a structure on them that can have significant consequences on an individual for the rest of their lives. Adults in these organisations have the knowledge and the expertise to inform curricular subjects, while teachers have the pedagogical knowledge and skill which allows for this knowledge to be communicated to others. Drawing on the strengths of both parties and developing a collaborative teaching approach to the arts may provide more meaning and relevance for the pupils, introducing them to new experiences and learning about the world in the process, as well as modelling effective collaboration and team work. Teachers would also develop their own knowledge and understanding of the subject in the process so professional development would occur at the same time as the teaching.

4. *An independent review of art and design pedagogical practice in primary schools, particularly in Scotland, is necessary which encompasses not just the voices of teachers, but the voices of children and parents.*

   The small-scale nature of this research means that it is impossible to make generalised statements regarding the quality of art and design education in Scotland but it has indicated that there are issues worth further consideration on a larger scale.

7.4.3 Recommendations for research

1. *Develop the model presented in section 7.1 by extending the longitudinal scope of the study in order to map how a child's relationship with the visual arts changes from the early years to the end of secondary education.*

   A study of this scale would build a narrative picture highlighting children's thoughts, words and reasoning for pursuing or not pursuing an interest in the visual arts. This could be used to inform pedagogical approaches as well as to

develop strategies to encourage the pursuit of careers in the creative industries.

2. *Use the model in order to conduct research with teachers who have prior experience of working in the creative industries and investigate the impact this has on their teaching practice and on the children's interest in the expressive arts*.

   An initial step could be taken to conduct a longitudinal study with students undertaking the one-year, Postgraduate Diploma or Certificate in Education. The study would examine their reasons from making a move into teaching, the impact of their prior experience on their development as primary teachers.

3. *Conduct research, using the model as the basis for exploring the relationship that participants of different ages have with the visual arts.*

   This would reveal further information about our ever-changing relationship with the visual arts and the experiences that people have had in the past; for example, it would be interesting to explore the motivations of people who have retired and decided to pursue art and design as an interest at that point in their life.

4. *Conduct further case studies in different geographical locations.*

   A key strength of case study research can arise when multiple case studies are created. The research here has provided a snap shot of two schools in Dundee and so there is scope to broaden this to other locations in Scotland, both urban and rural. There is also scope to develop case studies in majority world countries.

5. *Explore the impact of geographical locations of cultural organisations in relation to interest and participation levels of people within a range of local communities.*

   Awareness of arts and cultural organisations varied by participant and the location of the organisations seemed to have an impact on this. As a result, this is a finding which is worth exploring in more depth.

6. *Undertake further research which explores the impact of inherited cultural capital on children's attitudes towards cultural activities.*

The findings indicated that the relationship between parent and child, and the level of inherited cultural that a child acquired, could have both a positive and negative impact on a child developing a relationship with the visual arts. The scale of this research however means that further work is required in order to determine the extent to which this is the case.

7. *Relationships between universities and schools need to be developed in a way that encourages and supports teachers as co-researchers and action researchers.*

   The aim would be to undertake research which has a meaningful impact for all concerned, with teachers and researchers addressing issues in practice while also learning from each other.

8. *Educational institutions, including universities, need to develop active children's research groups to inform the research undertaken by these organisations.*

   There is significant scope to develop children as researchers. An attempt was made in this research but its lack of success highlighted that the children need to be fully invested in the research (Lundy and McEvoy, 2012b). It would therefore make sense for schools and other organisations to have established groups of children as researchers.

Finally, as reflection has played a key part throughout this thesis, it is important to acknowledge the recommendations for my own future practice. Working with the children highlighted how little I knew of their world but also impressed upon me how much they knew of our world. It is imperative that research continues to highlight that art is a human right and that it reminds us of what it means to be human. It is also imperative that children take an active role in exploring this world with adults, fuelling not only their curiosity but ours also. I intend to hold onto these two points and use them to underpin any research and work that I undertake in the future so that it can have a meaningful impact on pedagogical practice and policy.

POET Reflection

Image 41: Inside My Body (erased) (2018)

This photo was taken in the final week before I submitted my PhD for examination. It would seem that someone has seen fit to erase the statement on the board; they have deliberately covered the words with paint, leaving the surrounding white space. This could be a simple act of vandalism, though the intention to erase the words could also indicate that someone disagreed with the statement. Maybe the artist decided to erase the words themselves. It is puzzling that the words were erased rather than the whole sign removed. This act is sending out another message to the viewer; removal of the sign would have resulted in removal from the consciousness of the passer-by, a permanent erasure leaving no trace. The act of painting over the words instead adds another layer of meaning. Perhaps someone else felt, like me, that creating our own identities is not as straightforward as it sounds and in some

sense an impossibility. Perhaps someone decided that as an artwork, more colour or controversy was needed through the act of graffiti. Perhaps someone felt it was so inconsequential that it was essentially a canvas upon which to mark-make.

For me, this sign does have a consequence. It triggered a depth of thought and fuelled a significant learning experience which will be forever imprinted on my identity. It made me confront everything I thought I knew about art, about art education, about learning with children, about conducting research, about myself, and as a result has become part of a significant experience in my own life story. These changes are physically manifest in the writing of the thesis. The first half is written in the 3rd person, a formal style as I make sense of the topic, engaging with research methods and then planning the research. The tone changes once the data is gathered and I have engaged with my participants; I write in the 1st person, using a strong voice, presenting arguments in light of the knowledge that I have gained from engaging in the research. The thesis is therefore a narrative of my research experience, as I move from teacher educator taking tentative steps in research to an assured academic lecturer and researcher.

The erasure of the words however seems to also be a fitting symbol of coming to the end of this experience. The sign is part of my past, the words on it were my present and the erasure of the words, a message that this has now come to an end. The bright, blue scrawl however could also be taken as an optimistic sign of what is to come in the future. An opportunity to bring about change through the work that I have done in the last five years.

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Glossary

art education: Pedagogy and learning associated with the visual arts.

art identity: An aspect of one's identity dependent on their relationship with the visual arts.

Art World: An adult perspective on the place of visual art in society.

artist: A person who engages in visual art activities in an unprofessional capacity.

Artist: A person who engages in visual art activities in a professional capacity.

ASN: Additional Support Need

bricolage: A research approach that encompasses a research design that takes account of multiple theoretical and methodological lenses.

Child's Art World: a child perspective on the place of visual art in society.

CfE: Curriculum for Excellence, the national curriculum in Scotland.

CRAG: Children's Research Advisory Group

DCA: Dundee Contemporary Arts

DIY: Do-it-yourself

experience: An event which an individual undergoes and that has significance for the individual.

field: A geographical context encountered by an individual.

generalist: A primary teacher who is educated to teach all curricular subjects.

IDL: interdisciplinary learning

majority world country: The countries in the world where the majority of people live. Used instead of *third world* or *developing.*

minority world country: The countries in the world where the minority of people live.

POET: Point of Entry Text

PVG: Protecting Vulnerable Groups Scheme

self-identity: The internal, reflexive self, as opposed to *personal identity* and *social identity* which are associated with external relationships to others.

SIMD: Scottish Index of Multiple Deprivation

UNCRC: United Nations Convention of the Rights of the Child

visual art: an artistic discipline which encompasses fine art, applied arts and crafts, art and design, and contemporary fine art in addition to art history, art criticism and aesthetics.

Appendix 1 – Example of a Log Sheet

Source	Search terms	Dates to search +hits	Dates/Times	Notes
Pro-Quest Databases: ASSIA AFT ABM BEI ERIC	"visual art" and "primary school" and "identity" From 2005	Total hits: 13 2005 – 0 2006 - 3 2007 –2 2008 - 1 2009 – 1 2010 – 0 2011 - 3 2012 - 1 2013 – 2 2014 -0	01/04/14	Decided to widen search from KS9 by removing "child". Got more hits but none relevant.

Selected results (for details see Bibliography)

Year	Hit Number	Author	Get copy	Codes	In Library	ILL ordered
2005	0	•				
2006	0	•				
2007	0	•				
2008	0	•				
2009	0	•				
2010	0	•				
2011	0	•				
2012	0	•				
2013	0	•				
2014	0	•				
Total	0					

Appendix 2 – Empirical papers including children's voice

Papers by Author and Date

Author	Title
Savva and Trimis (2005)	Responses of Young Children to Contemporary Art Exhibits: The Role of Artistic Experiences
Watts (2005)	Attitudes to Making Art in the Primary School
Eckhoff and Guberman (2006)	Daddy Daycare, Daffy Duck, and Salvador Dali: Popular Culture and Children's Art Viewing Experiences
Kuster (2006)	Back to the Basics: Multicultural Theories Revisited and Put into Practice
Pavlou (2006)	Pre-adolescents' perceptions of competence, motivation and engagement in art activities
Rose et al. (2006)	A review of children's, teachers' and parents' influences on children's drawing experience
Bhroin (2007)	"A slice of life": The interrelationships among art, play, and the "real" life of the young child
Crum (2007)	Educating the Art Teacher: Investigating Artistic Endeavours by Students at Home
Szechter and Liben (2007)	Children's Aesthetic Understanding of Photographic Art and the Quality of Art-Related Parent–Child Interactions
Toren (2007)	Attitude towards Artwork in the Israeli Kindergarten and the Reproduction of Social Status
Gibson (2008)	Primary-age children's attitudes to art, art making and art education
Debenedetti et al. (2009)	I'd rather play than look at statues: The experiences of children with art works and interactive devices at an art exhibition
Haanstra (2010)	Self-Initiated Art Work and School Art

Binder and Kotsopoulos (2011)	Multimodal Literacy Narratives: Weaving the Threads of Young Children's Identity through the Arts
Greenwood (2011)	What Makes Art Good? A Case Study of Children's Aesthetic Responses to Art Works
Melnick et al. (2011)	Cognition and Student Learning through the Arts
Rusanen et al. (2011)	Cultural dialogues in European art education: Strategies for enhancing children's culture and constructing diversity
Antoniou and Hickman (2012)	Children's engagement with art: three case studies
Barrett et al. (2012)	Meaning, Value and Engagement in the Arts: Findings from a Participatory Investigation of Young Australian Children's Perceptions of the Arts
Lemon (2013)	Voice, Choice, Equity and Access: Young Children Capture their Art Gallery Education Experiences
Shaban and Al-Awidi (2013)	Understanding Emirati Children's Drawing in Relation to Self and Identity Through the Interaction of Social Context
Hallam et al. (2014)	Children's experiences of art in the classroom
Kisida et al. (2014)	Creating Cultural Consumers: The Dynamics of Cultural Capital Acquisition
Richards (2014)	The Private and Public World of Children's Spontaneous Art
Lekue (2015)	Artistic Understanding and Motivational Characteristics
Oguz (2016)	The Artist Image: How do Children Depict Artists?
Mansour et al. (2016)	Student, home, and school socio-demographic factors: links to school, home and community arts participation
Ferm Almqvist and Christophersen (2017)	Inclusive arts education in two Scandinavian primary schools: a phenomenological case study

Roth (2017)	Stories of Exploration in a Student-Centred Learning Environment
Tan and Gibson (2017)	You feel like you're an artist. Like Leonardo da Vinci': Capturing young children's voices and attitudes towards visual arts
Kim (2018)	Towards a Dialogic Understanding of Children's Art-Making Process
31 papers	

Papers by Country of Origin

Country	**No. of Papers**	**References**
Australia	6	Gibson, 2008; Barret, 2012; Lemon, 2013; Richards, 2013; Mansour, 2016; Tan and Gibson, 2017
Canada	1	Binder and Kostopoulous, 2011
Cyprus	3	Savva and Trimis, 2005; Pavlou, 2006; Antoniou and Hickman, 2012;
England	3	Watts, 2005; Rose et al, 2006; Hallam et al, 2014
Europe	1	Rusanen et al, 2011
France	2	Debenedetti, 2009; Lekue, 2015
Ireland	1	Bhroin, 2007
Israel	1	Toren, 2007
Netherlands	1	Haanstra, 2010
New Zealand	1	Greenwood, 2011
Norway/Sweden	1	Almqvist and Chistophersen, 2017
Turkey	1	Oguz, 2015
UAE	1	Shaban & Al-Awidi, 2013

USA	8	Eckhoff & Guberman, 2006; Kuster, 2006, Crum, 2007; Szechter & Liben, 2007; Melnick et al, 2011; Kisida et al, 2014; Roth, 2017, Kim, 2018
	31	

Papers by Location of Study

Location of Study	**No. of Papers**	**References**
Art Museum	4	Savva & Trimis, 2005; Debenedetti et al, 2009; Lemon, 2013; Kisida et al, 2014
School	23	Watts, 2005; Kuster, 2006; Pavlou, 2006; Rose et al, 2006; Bhroin, 2007; Toren, 2007; Gibson, 2008; Haanstra, 2010; Binder and Kostopoulos, 2011; Greenwood, 2011; Melnick et al, 2011; Rusanen et al, 2011; Antoniou & Hickman, 2012; Barrett et al, 2012; Shaban et al, 2013; Hallam et al, 2014; Lekue, 2015; Oguz, 2015; Mansour et al, 2016; Almqvist et al, 2017; Roth, 2017; Tan and Gibson, 2017; Kim, 2018
Home	0	
Home/School	3	Crum, 2007; Szechter and Liben, 2007; Richards, 2014
Summer Arts Programme	1	Eckhoff and Guberman, 2006
	31	

Appendix 3 – Data Gathering

	Data gathering activity	School A	School B	Data gathered
D1	Setting the context – Reflective Photo-story (self)	30/10/16	30/10/16	Photos Self-reflection
D2	Introduction, observation and informed consent	02/11/16	03/11/16	Self-reflection
D3	Whole class art lesson (collage)	25/11/16	30/11/16	Collages
D4	Focus group discussion	25/11/16	30/11/16	Audio-recording
D5	Agree/Disagree boards	25/11/16	30/11/16	Audio-recording Photos
D6	Whole class art lesson (clay)	-	24/02/17	Photos and descriptions Self-reflection
D7	Discussion and camera distribution	09/03/17	24/02/17	Audio-recording
D8	Art Viewing activity – individuals	22/04/17 01/06/17	10/03/17	Photos and audio-recordings
D9	Parent's interviews	20 & 21/03/17	-	Audio-recordings
D10	Teacher interviews	01/06/17	24/02/17	Audio-recordings
D11	Art workshop (Comic Space)	22/04/17	22/04/17	Audio-recordings

D12	Photo-elicitation discussion	01/06/17	22/04/17 30/05/17	Photos Audio-recordings
D13	Reviewing the City – reflection photo-story (self)			Photos Self-reflection

P4 School A (2 participants)

Pupil	**D1**	**D2**	**D3**	**D4**	**D5**	**D6**	**D7**	**D8**	**D9**	**D10**	**D11**	**D12**	**D13**
Jake			X	X	X		X	X			X	X	
Edward			X	X	X		X	X	X			X	

P6/7 School A (2 participants)

Pupil	**D1**	**D2**	**D3**	**D4**	**D5**	**D6**	**D7**	**D8**	**D9**	**D10**	**D11**	**D12**	**D13**
Melissa			X	X	X		X	X	X	X	X	X	
Andrew			X	X	X		X	X	X	X	X	X	

P4 School B (2 participants)

Pupil	**D1**	**D2**	**D3**	**D4**	**D5**	**D6**	**D7**	**D8**	**D9**	**D10**	**D11**	**D12**	**D13**
Clara			X	X	X	X	X	X		X	X	X	
Maia			X	X	X	X	X	X		X	X	X	

P6 School B (3 participants)

Pupil	**D1**	**D2**	**D3**	**D4**	**D5**	**D6**	**D7**	**D8**	**D9**	**D10**	**D11**	**D12**	**D13**
Dan			X	X	X	X	X	X		X	X	X	
Peter			X	X	X	X	X	X		X	X	X	
Amy			X	X	X	X	X	X	X	X	X	X	

Appendix 4 – Analysis of Images used in Art Viewing Activity

Image	Site of production	Site of image itself	Site of audiencing
	Taken by me on my camera phone on 6 February 2016. Inside the Victoria Gallery in McManus which is an LA-owned art gallery and museum, free to the public. Curators display pictures in here as they would have been displayed when the gallery was first created and opened. Think I took it at a weekend; must have been having a wee day to myself as other photos that day were taken inside McManus and also at the Waterstones Café with a pile of books that I'd just purchased. I Instagrammed this photo on the same day and it got 6 likes. I start the Instagram account in	The original photo was taken to demonstrate that shape and size of the space including the curved roof. There are no people present so it's just me in the space surrounded by paintings It's an image of a traditional art gallery; a visual stereotype so to speak of a stuffy museum/gallery space. It's traditional. The image was cropped to a square for Instagram It's a wide angle so makes space seem bigger than it is. It's impressive and different as a space goes.	Think I took to convey that I am 'cultured' – me among all these paintings. It's a weekend cultural activity, going to an art gallery, for people who have a certain amount of cultural capital and want to show off their capital to others through social media. Perhaps also a record of how empty the space is – it's just me. I like empty spaces and no noise but feels lonely in this image. This is a free public space but it's not being used by the public on a weekend afternoon. I chose it for the activity as it was a space that's been present in Dundee for over a hundred years. It's in the centre of town,

	February so this is one of my early images.		it's free and it's the city's public art gallery and museum. I remember being take to it as a child and so I wondered what today's young Dundonians thought of it. Also it represents a traditional art space.
	Taken by me on my camera phone on Sunday 5th March 2017 Inside the gallery space of DCA in one of the rooms for the Mark Wallinger exhibition that was done in partnership with the Fruitmarket Gallery. I remember taking this photo; I was having lunch with my parents in the DCA café bar and I was due to begin the art selection activity with pupils the following week. Before we left I	I only had a few minutes to take the photo so didn't spend long thinking about where best to place myself to take a photo. However the column lends itself to being in the centre, surrounded by the canvases. I took no more thought over it than that. Compositionally it seemed the best place to stand to get an overview of the space. Looking at it now, it seems as if the column is hovering above a floor of liquid, with the still reflections of the paintings on the wall.	This photo was taken on purpose with the research data gathering activity in mind. I wanted a complete contrast to the traditional art gallery image of the McManus. Expecting the children to recognise it seems a bit far-fetched now as the DCA space is continually changing; literally with every new exhibition the physical space will change as well so sometimes walls are present, and sometimes they are not. Sometimes there's natural light and sometimes it's artificial. It wouldn't always be possible then to

	nipped upstairs to take a photo of the exhibition to use because I wanted to see if anyone would recognise this or have been in DCA before. I came back at a later date to actually look at the exhibition. I Instagrammed this photo on the 23rd March 2017	The exhibition was an exploration of identity, the Id and the artist with references to Freud and psychoanalysis and ink blot tests. This space sums this up quite succinctly.	recognise the space from a photograph without the exterior context of the rest of DCA. I Instagrammed the image at a later date proclaiming it had 'stimulated great discussion with pupils recently' – this was on my work Instragram account so I was trying to promote my PhD and its value. Perhaps also convince myself that all this is worth it!
	Took this photo using my camera phone on Saturday 23rd April 2016. This is one of the exhibition spaces in the Tramway in Glasgow. I was there attending a day conference as they launched a network for art educators in Scotland. The day consisted of a series of talks and seminars but there was also time to look at the exhibition	The boats are sinking into the table or are they holding each other up. They are at the centre of the composition surrounded by the other artworks. I particularly liked the dripping, paint-like wool sculptures in the right-hand corner. There's significant depth in the image. I am	I took a lot of photos that day. I wanted to capture the space as it was my first visit to the Tramway and I think this is reflected in this image. It's a record of the space as much as anything else. Also minimal people present. This always makes me sad. I get excited and stimulated in these creative spaces and I want other people to feel that

	space. I took a lot of photos. I Instagrammed the LHS of this image to my personal account on the same day with the caption 'A cultural day in Glasgow at the #tramway #contemporary art #scotland	close to the boats but you can see across the room – it was the former depot for trams in the city so it is a cavernous space, ideal for large, installation art.	excitement too. I have to recognise that not everyone will feel that way but I can't help but feel that there are whole swaithes of an audience missing here. It's also what makes me wonder why the V&A will be any different from any other interesting space created for visual art. The Tramway education programme is extensive and yet on a Saturday, the only people present were those attending the event or people accessing the café. I selected it for the activity because it was another example of contemporary art in a space that was not local.

	I took this image on my camera phone on	I've filled the frame with the word.	I think it shows that the city is

	Monday 9th May 2016. It was taken at lunchtime so I was obviously escaping the office for some fresh air. I Instagrammed it on the 10th May to my personal account. It got 17 likes and a few comments because other people wanted to know where it was situated.	This is an important city to me and even I can see the skills in this piece of street art thought it's not a genre I am familiar with. I also like the texture of the wood of the billboards coming through. The colours are radiant or is that the shining effect? It does seem to be a celebration of the city. What you can't see though is the rubble and dereliction of the construction site behind the boards.	important to me. Also am I trying to broaden my image by including 'cool' culture in my Instagram feed? Just shows you can convey an image or identity without fully understanding the background to it. I think others would view this as 'cool' – who do I mean by 'others'? An Instagram audience from a variety of backgrounds as opposed to a formal, hierarchical art world. Maybe I was trying to convey all these things when I included it in the photos so that the pupils would view me as cool, accessible, understanding of their world. That's quite patronising though, isn't it,

			though it's something I see many teachers do when trying to build relationships with the pupils.
	Taken Monday 22nd August. This Oor Wullie was one of the touring sculptures that came back to the city at the end of the Trail to allow residents to 'collect' them. I did not share this image; it was taken to record my collection of Oor Wullies on the trail. Taken on my camera phone	It's a record of an event and my participation in it. In terms of composition, the Oor Wullie fills the frame, as did others in other photographs	This was a photo kept in a private collection for my own personal records. I selected this Oor Wullie for the data tool because, unlike other ones, this one has no discernible theme and has ultimately been decorated in abstract art genre.
	Taken on 29th December 2016 Escaping from the Christmas festivities Used camera phone Taken with the PhD in mind?	It's a record of a room. No additional meaning. Tried to stand at an angle to capture the whole room	Think I took this with the PhD in mind because it's a non-descript image otherwise. Think I wanted to constrast it with the Victoria Gallery image and see how children responded to both settings.
	Taken on 30th December	Stood back to take the photo in	Again an image to make a

	Again, a break from the festivities. DCA exhibition based on comics and Dundee's DCThomson heritage. It was an impressive wall mural that would be painted over for the next exhibition so took a photo	order to capture the whole mural. Also included a small child (my niece) to demonstrate the scale (though she is barely visible).	record of an experience. The image was not taken to be shared. Used the image in the activity because it was such an unusual work of art. The Beano characters have appeal for children and it was a contrast to the Mark Wallinger photo which was the subsequent exhibition in the same space.

Appendix 5 – Camera Task

TASK

Using this camera, please take photos of:

- places and spaces where you experience or see art;
- places and spaces which are important to you;
- one photo of yourself. This will be used to identify your set of photographs when they are developed; it will not be used in the research and you will keep all copies of this photo.

Places and spaces can include home, the school, anywhere in the local community and anywhere that you might visit in your free time.

Try to avoid taking photos of people. If you do take a photo of someone please ask their permission first.

If you take a photo indoors, remember to use the flash as you have been shown.

The cameras will allow you to take up to 39 photos. Try to use every photo.

This camera will be collected on Friday 10th March to be developed. If you have taken all the photos before this date, please hand the camera to your class teacher.

Two sets of photos will be developed. One set will be used for the research, and you will keep the other set. The photos will be used in an art activity.

If you have any questions regarding the task or the camera, please contact Anna by email (a.j.robb@dundee.ac.uk) or by telephone (01382 381505).

Appendix 6 – Ethical Approval Form

University of Dundee

Ethical Approval for Non-Clinical Research Involving Human Participants

FORM B: Application for ethical approval for medium/high risk projects

Name	Anna Robb
School	ESW
University e-mail Address	a.j.robb@dundee.ac.uk
Title of Project	Mirror, mirror on the wall…visual art and self-identity in the primary classroom [*06/07/18 – the title was changed once the data was analysed*]
Co-Investigators (with organisational affiliation)	N/A
Projected Start Date	October 14th 2016
Estimated End Date	August 2018
Funder (if applicable):	N/A

Students Only	
Name of Supervisor	Prof. Divya Jindal-Snape
Degree (e.g. BA, BSc,, MA, MSc, MPhil, PhD)	PhD

1. Project Information

Please provide an overview over the research project providing a <u>short</u> explanation of the issues the project will address and why they are an important area of research.

The focus of the PhD is on a child's relationship with the visual arts and the teaching of the subject in primary schools. Debate regarding how visual art should be taught in classrooms is wide-ranging both in the UK and on an international stage. The balance between making, appreciating, locating and discussing art is often the focus of this discussion. This debate however is primarily conducted by adults and decisions are made by adults, in terms of the content of a curriculum and how this is translated into practice in the classroom. There is limited evidence to suggest that the lives and thoughts of children today are taken into account. A gap has therefore been identified and this research aims to address this by conducting research with children which captures children's thoughts and opinions on visual art as well as the role that visual art plays in their lives both within and out with the school boundaries.

To support the gathering and analysis of data, a children's research group has been created; ethical approval for this was sought and granted in July 2016. Ideally the group would have supported the writing of this application however it has proven challenging to find child participants for the research group mainly due to the issue of 'adult as gatekeepers'. However I now have four willing participants and we are due to begin meeting in the last two weeks of October, following the school holidays. This may mean that aspects of this application and of the methodology for the research will change once their input has begun. There is however limited time with which to gather data and I have had to fit in with two Dundee schools so I am seeking ethical approval for Stage 2 for the research (data gathering in schools) with the proviso that further approval may be required during the project once the research group is active. This does however fit with the qualitative approach informed by *bricolage* and narrative inquiry that I am adopting when gathering and analysing data.

What are the aims and objectives of the project?

The overall aim of the doctorate is to develop an understanding of how a child's identity and the daily experiences they have impacts on their relationship with visual art.

This will be explored by focusing on:

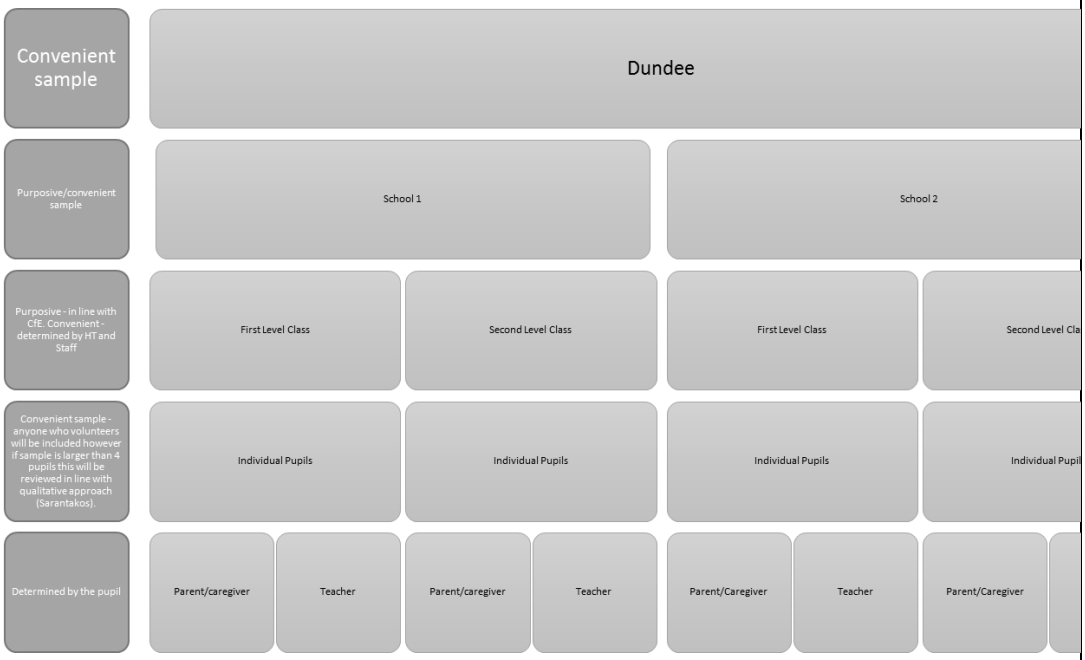
- The impact of art experiences on the lives of young children inside and outside the primary classroom;
- Young children's perceptions of their identities and experiences;
- The role that adults play in supporting children to partake in visual art experiences.

Please describe the design of your study and the research methods including information about any tasks or measuring instruments (validated or otherwise) that you will be using. ***If you are using non-validated instruments (e.g., surveys or questionnaires you have designed, interview questions, observation protocols for ethnographic work or topic lists for unstructured data collection) please attach a copy to this ethics application.***

Philosophical underpinning – Social constructionism, drawing on aspects of critical theory through *bricolage* and participatory theory. In terms of values, and in addition to the aims and outcomes highlighted in the previous section, I believe that research concerning a specific group of people, whether they are adults or children, should be informed by those participants at all stages so that the researcher and the participants are constructing knowledge together about the phenomena being explored (the inquiry) and also about the best way to explore that phenomena (methodology and analysis). The children's research group is in place to inform the methodology and analysis, and the research design will be implemented in such a way that so that the research if being conducted with the participants rather than on them. Participant voice is therefore a key aspect of the research and primarily the research will accommodate multi-voices however I acknowledge that the overall aim of the research is to gather data concerning a topic for my PhD and in that sense in terms of balance of power, I will need to make final decisions regarding how best to proceed to ensure that I meet the requirements of the PhD. With this in mind,

the research is child rights-informed rather than rights-based, in line with the UNCRC and the child participation model created by Lundy (2012).

A qualitative, methodological approach will be adopted informed by narrative inquiry and the principles of *bricolage* and will consist of a series of embedded case studies:



There will be three stages of data gathering and analysis:

- Stage 1 – Data gathering – this will primarily occur in primary schools with participants being drawn from the school community, including pupils, teachers and caregivers. Data is due to be gathered between October 2016 and May 2017. (The Child's Research Group will participate in this process by advising on data methods.)
- Stage 2 – Data analysis – this will take place between April 2017 and December 2017. (The Child's Research Group will support the analysis.)
- Stage 3 – Presentation of research – in addition to the bound copies of the PhD, it is hoped that an exhibition of the children's work from the two schools will go on display, curated by the Children's Research Group. I would also like to create a web page for the purposes of presenting the research in an alternative manner more suited to the tenets of *bricolage*.

In this application, ethical approval is being sought for all three stages however the continued support of the Children's Research Group may mean that further changes and ethical approval will occur during the next year.

Data will be gathered from both schools twice in the school session, in November 2016 and March 2017. I have outlined my initial thoughts in terms of data methods though this may change once the Children's Research Group become active. However the methods will primarily be arts-informed and photography will also be employed by both the participants and the researcher.

Sub RQ	Class	Individual Pupils (8)	Teachers (4)	Parents/Carers (8)	Me (the re
What do children's stories reveal about their self-identity?	NOV • Whole group story and art session MAR • Whole group story and art session	NOV and MAR • Individual drawing session • Photo-elicitation • Art viewing activity/discussion			ONGOIN • Du Tex • Na Ph Ess • Do An
What does the term 'art' mean to the child?					
What do visual art experiences consist of for the child in school and outside school?			NOV • Art viewing activity/discussion MAR • Photo-elicitation	NOV • Art viewing activity/discussion MAR • Photo-elicitation	
To what extent are children active agents in visual art experiences?					

In each activity the participants will take part in unstructured interviews stimulated by the activities that they participate in. In line with the narrative inquiry approach, the children will be asked key questions to encourage them to tell stories about their art work and their art experiences. I have included a draft for each method identified in the table above however this may change once the Research Group becomes involved, with further ethical approval sought if necessary.

Whole Group Story and Art Session:

	Session 1 (Nov)	Session 2 (March)
Theme	This is me	This is my world
Context	Odd Dog Out by Rob Biddulph Examine some portraits	TBC
Activity	Collage	Diorama
Key Questions	Adapted questions using character from book i.e. • What would you want them to know about you?	Adapted questions using character from book i.e. • If…visited you at home…what would they see? would they do? • They want to go on a day trip – where would yo them and why? • If….visited your school…what would they see? would they do? • They want to see your favourite place in school is this? Why here?
Data evidence	Art work and children's stories surrounding the artwork – photographs and audio-recordings Photographs of sessions Field Texts	

The story of the session will be captured through photographs but there will be no photos of the children, just their words and photographs of their work, their desk, their space. The words and pictures will create their identity for the viewer without attaching conventional socio-cultural labels to what they see. This approach has been inspired by artists who create 'faceless' portraits such as Hans Peter Feldman.

In addition to photographs, I will use an audio-recording device to record the conversations I have with individuals about their work and their thoughts on art.

Individual Drawing Session (Nov 2016)

	Session 1 and 2
Theme	What is art?
Activity	Draw a pictures/pictures to explain what art is to Odd Dog? Cartoon Strip
Key Questions/lines of inquiry	Who is in the picture? What are they doing? What are they thinking? Why?
Data evidence	Pictures Stories accompanying the pictures

In addition to art work, I will use an audio-recording device to record the conversations I have with individuals about their work and their thoughts on art.

Photo-elicitation/Artefact (Nov and March)

	Session 1 and 2
Theme	What is art?
Activity	Takes photos at school, at home, outside of 'art'
Key Questions/lines of inquiry	Depends on photos 'what does this show?' 'why did you take this one?'
Data evidence	Photos and accompanying narrative
Analysis	Content analysis based on 3D narrative inquiry space (temporality, personal and social, place).

For one of the sessions we may ask the participants to bring in an artefact from home that they have linked with visual art. This will require further discussion with the Research Group.

The discussions will be recorded using an audio-recording device.

Art viewing (March 2017)

	Session 1 and 2
Theme	What is art?
Activity	Look at the photos (of examples of art)
Key Questions/lines of inquiry	What do you think about when you look at these images? Are any of them not art? Is there anything missing?
Data evidence	Transcription of discussion

The discussions will be recorded using an audio-recording device.

Other Data

- Field texts (single and dual) compiled by the researcher
- Photos of the area for Photo Essays compiled by the researcher
- Document Analysis – Publicly available materials such as CfE documents linked to EA and School Handbook.

2. Participants

	YES	NO
Will your research involve children under the age of 18?	X	
Will your research involve the recruitment of vulnerable participants (e.g., participants who are unable to consent or have a cognitive impairment or learning difficulties, prisoners or others in custodial care)?		X
Will your research involve participants with communication difficulties, including difficulties arising from limited facility with the English language?	X	
Will your research involve participants in unequal relationships with the researcher(s) (e.g., your own students)?		X

Please explain in detail how you intend to recruit your participants considering particularly any issues arising from answering YES to any of these questions:

I was granted permission from Dundee City Council to conduct research in their schools; I completed a protocol form which was sent to all HT and two schools have since volunteered to take part. The HT in each school has selected two classes for me to work with in line with my aim to work with a class at CfE First Level and CfE Second Level. I will therefore be working with a First Level class and a Second Level class in each school. Having spoken to the senior management teams at both schools, there will be pupils in the classes who have English as an Additional Language; however the selection of the classes has not been based on this factor.

All the children will take part in the whole group art/story session as this will be timetabled as an art lesson with the class teacher. The children will be given the opportunity to participate in the research from two aspects: as a pupil in the whole class art lesson; as volunteer participant willing to take part in the individual activities. Only data from children, and parents, who have expressed a willingness to participate, will be recorded and included in the research.

In terms of working with individuals, ideally I want to work with a small, multi-variation sample (4 individuals in each class) however I do not want to place restrictions on the way participants are selected as I believe, in line with the values outlined earlier, that all voices should be given the opportunity to be heard. The number of pupils participating could range from 0-30 in each class. I do not anticipate large numbers of volunteers however primarily because of the 'adults as gatekeepers' issues which arose when creating the Children's Research Group so primarily convenience sampling will be employed. There are a number of factors to consider which could impact on the size of the sample: • Adults as gatekeepers – children will not be able to participate without consent from the parent/caregiver. • More children may wish to participate in the March because they will have observed the activities in November.

3. Informed consent

	YES	NO
Will all participants be fully informed why the project is being conducted and what their participation will involve, and will this information be given before the project begins?	X	
Will every participant be asked to give written consent to participation?	X	
Will all participants be fully informed about what data will be collected, where and for how long it will be stored?	X	
Will all participants be informed who has access to their data during the time it is stored?	X	
Will explicit consent be sought for audio, video or photographic recording of participants?	X	

Will every participant understand their right not to take part or to withdraw themselves and their data from the project without giving a reason and without penalty?	X	
If the projects involve deception or covert observation of participants will you debrief them at the earliest possible opportunity?	N/A	

If you answered YES to ALL of these questions please explain briefly how you will implement the informed consent scheme. Please attach copies of the participant information sheet(s) and consent form to your application.

Although the research will be conducted in their classes, the teachers will be given the opportunity to participate in the research directly also and consent forms will be provided; I am due to visit each class at the beginning of November to meet with the children and the teachers. The purpose of this is to get to know the participants but also to ensure that informed consent has been obtained; I will make it clear to the teachers that they are under no obligation to become participants of the research. On the initial visit to the class I will explain to the class the project. I will also distribute parent information sheets, consent forms and pupil consent forms to the classes. I have attached copies of the wording that will be used in these consent forms, however the format and the way I inform the children on the day will be guided by the thoughts of the Research Group. I have spoken to the HT at each school in relation to children with English as an Additional Language; in cases where the school need to send documents out to parents, the usual practice is to receive support from Bi-lingual Support Staff so they will therefore be responsible for explaining the form and the research project to the relevant children and the parents. The parent information sheets will contain full details of the data to be collected, where it will be stored and for how long. I will also ask for explicit consent for the audio and photographic recording of data.

For subsequent data gathering sessions in November and March, I will begin each session reminding the participants that they are under no obligation to participate in the research and I will ask their permission before taking photos of their work or asking questions. The Children's Research Group will advise on the best way to do this. Any photographs I take within the school will be shown to the relevant pupil(s) and a member of the School Senior Management Team prior to leaving the building, to ensure that they are happy for the images to be used within the research.

If you answered NO to ANY of these questions, please explain why it is necessary for the project to be conducted in a way that will not conform to the usual standards of informed consent (i.e., allow all participants the opportunity to exercise fully- informed consent). Please note that you can obtain consent by participation (e.g., in surveys or questionnaires) as a valid form of informed consent. If you plan to do this, you must explain this in the participant information sheet. Please attach (where applicable) copies of the participant information sheet and consent form to your application.

4. Confidentiality, security and retention of research data

	YES	NO

Are there any reasons why you cannot guarantee the full security and confidentiality of any personal or confidential data collected for the project?		X
Is there a possibility that any of your participants, organisations they are affiliated with, or people associated with them, could be directly or indirectly identified in the outputs from this project?		X
Will any personal or confidential data be retained at the end of the project other than in fully anonymised form?		X
Will it be possible to link information or data back to individual participants in any way?		X

If you have answered NO to ALL of these questions please explain how you will ensure the confidentiality and security of your research data both during and after the project. Please provide information on how long you will keep any data arising from the project.

All participants will be given the opportunity to provide aliases. No photographs of children or adults will be taken. Signed consent forms will be held in the locked filing cabinet in my University office. Two digital cameras and an audio recorder have been obtained and will be used specifically for gathering the data in this research project. When not in use, they will be stored in a locked filing cabinet in my University office for the duration of the project. Electronic copies of the data will be stored in the University Box cloud storage system and I, and my supervisors Divya Jindal Snape and Susan Levy, will be the only people who will have access to these files. Paper copies of photographs and transcripts will be held in the locked filing cabinet in my University office. Images will treated in accordance with the British Sociological Association – Visual Sociology Group Statement of Ethical Practice (http://www.visualsociology.org.uk/BSA_VS_ethical_statement.pdf). Two copies of the photographs made by participants will be made; a copy for myself and a

copy for the participant. The photographs will be taken on disposable cameras which I will develop. The participant will select the photographs to keep and to discard from both sets. The participants will hold the copyright for any photos that they may take and I will ask permission to use them in my work. The artwork created will be photographed, with permission from the participants, and permission will also be gained for keeping the artwork to be used in an exhibition at the end of the project. The selected artwork will be held in my locked University office until the exhibition has been held at the end of the project. Electronic and paper copies of transcripts and photographs will be held for 10 years following completion of the project and will be used for subsequent academic papers and conferences.

If you have answered YES to ANY of these questions, please explain why it is necessary to breach normal ethical procedures regarding confidentiality, security and/or retention of research data.

5. Risk of harm

	YES	NO
Is there a risk that the project may lead to physical discomfort or pain for the participants?		X
Is there a risk of emotional or psychological distress to participants?		X
Will tissue samples (including blood) be obtained from participants?		X
Will the research involve psychological intervention?		X

Will the research involve working with any substances and/or equipment which may be considered hazardous?		X
Will any invasive or potentially harmful procedures of any kind be used (e.g., administration of drugs, placebos or other substances)?*		X
Will the study involve discussion of sensitive or potentially sensitive topics (e.g., sexual activity, drug use, personal lives)?		X
Is there a risk that the safety of the researcher may be compromised (e.g., lone working, working in potentially dangerous environments)?		X

* Note that research involving administration of drugs or other substances may require NHS REC approval.

If you answered YES to ANY of these questions, please explain the nature of the risks involved, why it is necessary to expose the participant or researcher to such risks, how you propose to assess, manage and mitigate the identified risks and how you plan to communicate the risks and your plans for mitigation to the participants. Please also explain the arrangements you will make to refer participants or researchers to sources of help or advice if they are distressed or harmed as a result of taking part in the project.

6. Risk of disclosure of harm or potential harm

	YES	NO
Is there a risk that the study will lead participants to disclose evidence of previous criminal offences, or their intention to commit criminal offences?		X
Is there a risk that the project will lead participants to disclose evidence that children or vulnerable adults are being harmed, or are at risk of harm?		X
Is there a risk that the study will lead participants to disclose evidence of serious risk of other types of harm?		X

If you have answered YES to ANY of these questions please explain why it is necessary to take the risk of potential or actual disclosure and what actions you would take if such disclosures were to occur. Please explain what advice you would take from whom before taking these actions and what information you will give participants about the possible consequences of disclosing such information.

7. Payment of participants

	YES	NO
Do you intend to offer participants cash payments or any other kind of inducements for taking part in your project?		X
Is there a possibility that such inducements will cause participants to consent to risks that they might not otherwise find acceptable?		N/A
Is there any risk that the prospect of payment or other rewards will systematically skew the data?		N/A
Will you inform participants that accepting compensation or inducements does not negate their right to withdraw from the study?		N/A

If you have answered YES to ANY of these questions, please explain the nature of the inducement or amount of payment you will offer and the reason why it is necessary to offer inducements. You should also explain why you consider it ethically and methodologically acceptable in the context of this study to offer such payments or other inducements.

8. Voluntary participation

	YES	NO
Will you recruit students or employees of the University of Dundee or of organisations that are formally collaborators in the study and who will be in an unequal relationship with you or the researchers affiliated with the project?		X
Will you recruit participants who are employees recruited through other businesses, voluntary or public sector organisations?	X	
Will you recruit participants who are pupils or students recruited through educational institutions?	X	
Will you recruit participants who are clients recruited through voluntary or public services?		X
Will you recruit participants who live in residential communities or institutions?		X
Will you recruit participants who may not feel empowered to refuse to participate in the research?		X

If you have answered YES to ANY of these questions please explain how your participants will be recruited and what steps you will take to ensure that participation in this project is genuinely voluntary.

I have applied to Dundee City Council to conduct research within their schools. The application was granted and sent to all schools; the onus was on schools to volunteer. The Head Teachers from two schools volunteered and agreed for me to conduct research within their schools. The Head Teachers have identified suitable classes based on their knowledge of the teachers, the pupils and the timing of the data gathering in November and March fitting in with the class teacher; they also took into account my request for a class working within CfE First level and CfE Second level. The teachers, the pupils and the parents within those classes will be given the opportunity to participate in my research and will be issued with information and consent forms directly from me. Data will only be

gathered from participants who have directly signed and returned the forms to me and they will be made aware throughout the project that they have the option to withdraw at any time.

By signing below I declare that I have read the University Code of Practice for non-clinical research on human participants and that my research abides by these guidelines.

Principal Investigator or student

Name **Anna Robb** Date 06/10/16

Appendix 7 – Ethical Approval Letter

UNIVERSITY OF DUNDEE

School of Education and Social Work

Ref: BH/JL/E2016-25

25th October 2016

Anna Robb
School of Education and Social Work
University of Dundee

Dean of School
Professor Timothy Kelly
School Manager
Grainne Barr

Dear Anna

UREC Application E2016/25
Mirror, mirror on the wall...visual art and self-identity in the primary classroom

Thank you for making the minor suggested modifications to your application. I am pleased to inform you that the above application has now been formally approved.

Yours sincerely,

Elizabeth Hannah

Dr Beth Hannah
Chair, ESW Research Ethics Committee

UNIVERSITY OF DUNDEE
Nethergate · Dundee DD1 4HN Scotland UK t +44 (0)1382 381400

Appendix 8 – Table of finalised NVIVO Codes

Name	Sources	Ref.	Created On	Created By	Modified On	Modified By
Adult contributions	6	139	18/10/2017 12:32	AR	18/10/2017 12:32	AR
Art confidence in adults	3	13	19/08/2017 15:45	AR	08/12/2017 12:11	AR
Art memory (adult)	6	16	19/08/2017 15:37	AR	08/12/2017 12:11	AR
Art's value today	5	24	22/10/2017 15:27	AR	08/12/2017 12:11	AR
Attachment to Dundee	4	10	19/08/2017 15:39	AR	08/12/2017 12:11	AR
Experiences at home	5	9	19/08/2017 15:50	AR	08/12/2017 12:11	AR
Experiences in school	3	13	22/10/2017 16:02	AR	20/11/2017 20:01	AR
Experiences in the local community	5	18	19/08/2017 15:38	AR	08/12/2017 12:11	AR
Experiences of contemporary art	1	3	22/10/2017 16:03	AR	22/10/2017 16:05	AR
Experiences on holiday	4	11	19/08/2017 15:40	AR	08/12/2017 12:11	AR
I am creative	2	2	22/10/2017 16:01	AR	20/11/2017 20:01	AR
Influence of the media	1	2	19/08/2017 15:44	AR	02/11/2017 16:14	AR
Lack of resources in school	1	3	22/10/2017 16:50	AR	22/10/2017 16:53	AR
Parental Pride	1	1	22/10/2017 15:30	AR	07/11/2017 15:57	AR
Power - Art and agency	3	6	22/10/2017 15:59	AR	11/11/2017 10:16	AR

Shared art experiences with children	2	8	22/10/2017 16:07	AR	22/10/2017 16:55	AR
Aesthetic	9	63	17/10/2017 12:26	AR	08/12/2017 12:11	AR
Appeal	9	112	17/10/2017 12:25	AR	18/10/2017 12:31	AR
Appeal - physical experience of space	6	14	19/08/2017 16:57	AR	02/12/2017 12:25	AR
Appeal-Extraordinary	9	30	19/08/2017 14:18	AR	08/12/2017 12:11	AR
Appeal-Fun vs Boring	9	44	19/08/2017 14:19	AR	08/12/2017 12:11	AR
Appeal-Street Art	6	21	19/08/2017 16:52	AR	08/12/2017 12:11	AR
Realism in art	3	3	10/11/2017 11:54	AR	08/12/2017 12:11	AR
Art Activity	9	94	16/10/2017 17:40	AR	18/10/2017 12:31	AR
AA- paint	9	39	19/08/2017 14:08	AR	08/12/2017 12:11	AR
AA-Craft	7	23	19/08/2017 14:13	AR	08/12/2017 12:11	AR
AA-Draw	9	32	19/08/2017 15:16	AR	08/12/2017 12:11	AR
Art and Value	9	85	25/08/2017 09:27	AR	08/12/2017 12:11	AR
Direct	9	44	07/11/2017 14:42	AR	07/11/2017 15:01	AR
Creative freedom	9	18	07/11/2017 14:58	AR	08/12/2017 12:11	AR
Enjoyment	5	9	07/11/2017 15:03	AR	08/12/2017 12:11	AR

Hobby or interest	5	10	07/11/2017 15:59	AR	08/12/2017 12:11	AR
Relaxation	1	2	22/08/2017 19:57	AR	08/12/2017 12:11	AR
Self-expression	2	5	24/08/2017 19:42	AR	07/11/2017 16:56	AR
Indirect	9	35	07/11/2017 14:43	AR	07/11/2017 15:01	AR
Artistic Hierarchy	4	4	07/11/2017 15:08	AR	08/12/2017 12:11	AR
Artistic intention	8	25	20/08/2017 11:42	AR	08/12/2017 12:11	AR
Improving the environment	2	6	07/11/2017 15:40	AR	08/12/2017 12:11	AR
Art is...	9	48	17/10/2017 15:46	AR	18/10/2017 12:31	AR
ART and realism	8	26	19/08/2017 15:19	AR	08/12/2017 12:11	AR
Painting is art	3	3	21/08/2017 19:18	AR	07/11/2017 20:22	AR
Photography is art	3	4	21/08/2017 19:19	AR	11/11/2017 11:24	AR
Sculpture is art	7	15	19/08/2017 15:22	AR	08/12/2017 12:11	AR
Being an artist	9	52	17/10/2017 15:58	AR	18/10/2017 12:31	AR
Ability to analyse art	3	7	26/08/2017 15:14	AR	08/12/2017 12:11	AR
ART and SKILL	9	29	19/08/2017 14:49	AR	08/12/2017 12:11	AR
Children are artists	3	5	20/08/2017 11:43	AR	07/11/2017 17:54	AR

I am an artist	6	11	20/08/2017 12:02	AR	08/12/2017 12:11	AR
Collect	1	1	17/10/2017 11:06	AR	18/10/2017 12:31	AR
Collection of objects	1	1	25/08/2017 14:23	AR	01/11/2017 14:54	AR
Create	2	3	17/10/2017 11:10	AR	18/10/2017 12:31	AR
Art and Creativity	2	3	24/08/2017 20:19	AR	01/11/2017 14:54	AR
Curate	0	0	17/10/2017 11:08	AR	18/10/2017 12:31	AR
Experience	9	204	17/10/2017 11:49	AR	18/10/2017 12:31	AR
Experience - viewing art	9	35	18/08/2017 09:31	AR	08/12/2017 12:11	AR
Experiences at home	9	44	20/08/2017 10:56	AR	08/12/2017 12:11	AR
Experiences at school	9	48	19/08/2017 14:23	AR	08/12/2017 12:11	AR
Experiences in local community	9	52	19/08/2017 14:41	AR	08/12/2017 12:11	AR
Experiences on holiday	8	25	22/08/2017 20:15	AR	08/12/2017 12:11	AR
KEYWORD	9	226	19/08/2017 14:35	AR	02/12/2017 12:02	AR
KEYWORD - Beautiful	3	16	20/08/2017 11:49	AR	01/11/2017 16:18	AR
KEYWORD - Cool	9	73	20/08/2017 11:52	AR	08/12/2017 12:11	AR
KEYWORD - creative	5	17	22/08/2017 19:57	AR	08/12/2017 12:11	AR

KEYWORD - design	8	14	17/10/2017 15:31	AR	02/12/2017 12:02	AR
KEYWORD - fun	9	104	20/08/2017 11:54	AR	08/12/2017 12:11	AR
Narrative	11	46	25/08/2017 09:32	AR	15/02/2018 12:45	AR
Response - Imaginative	3	3	26/08/2017 16:01	AR	15/02/2018 11:54	AR
Power	9	101	17/10/2017 12:20	AR	18/10/2017 12:31	AR
ACT-DIR	8	22	19/08/2017 14:27	AR	08/12/2017 12:11	AR
Approval from adults	5	11	24/08/2017 19:48	AR	11/11/2017 12:16	AR
Art and disorder	4	8	21/08/2017 19:31	AR	08/12/2017 12:11	AR
EXP-Agency	9	54	19/08/2017 15:59	AR	08/12/2017 12:11	AR
Rules and responsibilities	3	6	21/08/2017 19:39	AR	08/12/2017 12:11	AR
This is me	9	305	17/10/2017 16:36	AR	31/10/2017 20:16	AR
'Becoming' - Me in the past and me in the future	6	17	19/08/2017 14:38	AR	11/11/2017 11:24	AR
'Being' - I am here now	8	16	20/08/2017 11:44	AR	08/12/2017 12:11	AR
Child's World	7	23	19/08/2017 14:10	AR	08/12/2017 12:11	AR
Disposition	8	78	04/11/2017 15:18	AR	04/11/2017 15:18	AR
Disposition - confidence	4	20	20/08/2017 10:59	AR	08/12/2017 12:11	AR

Disposition - defensive	2	5	01/09/2017 14:54	AR	07/11/2017 15:57	AR
Disposition - inquisitive	5	18	19/08/2017 14:50	AR	02/12/2017 12:02	AR
Disposition - Lack of confidence	3	4	30/10/2017 20:10	AR	08/12/2017 12:11	AR
Disposition - needs attention	1	5	02/11/2017 12:46	AR	02/11/2017 12:50	AR
Disposition - patience	1	4	01/09/2017 16:01	AR	06/11/2017 13:35	AR
Disposition - Positive	4	13	19/08/2017 14:26	AR	08/12/2017 12:11	AR
Disposition - sense of humour	2	7	01/11/2017 16:18	AR	15/12/2017 09:33	AR
My negative self	2	2	01/09/2017 16:01	AR	08/12/2017 12:11	AR
Influence of friends	4	12	19/08/2017 15:29	AR	08/12/2017 12:11	AR
Influence of researcher	7	37	19/08/2017 14:07	AR	11/11/2017 11:24	AR
Memories	7	53	18/10/2017 11:02	AR	04/11/2017 17:40	AR
MEM - action	7	22	22/08/2017 19:55	AR	08/12/2017 12:11	AR
MEM - context	6	18	22/08/2017 19:47	AR	08/12/2017 12:11	AR
MEM-Feeling not action	4	13	19/08/2017 14:06	AR	08/12/2017 12:11	AR
Self-awareness	7	14	28/08/2017 19:55	AR	08/12/2017 12:11	AR
Social Awareness	6	22	19/08/2017 15:00	AR	15/12/2017 09:33	AR

Thoughts on learning	4	7	25/08/2017 13:41	AR	08/12/2017 12:11	AR
Use of logic	6	25	20/08/2017 10:55	AR	08/12/2017 12:11	AR
This is my world	9	360	04/11/2017 11:35	AR	04/11/2017 11:35	AR
Cultural identity	1	1	01/11/2017 16:22	AR	07/11/2017 16:21	AR
I am a boy	5	8	19/08/2017 14:54	AR	07/11/2017 16:38	AR
I am a girl	4	8	24/08/2017 19:38	AR	07/11/2017 15:57	AR
I am interested in the past	8	15	19/08/2017 16:42	AR	02/12/2017 12:02	AR
I like to play	5	13	25/08/2017 15:42	AR	07/11/2017 16:38	AR
Living in a technological age	9	60	19/08/2017 14:31	AR	08/12/2017 12:11	AR
Influence of Media	9	39	18/10/2017 09:29	AR	02/12/2017 12:02	AR
Influence of the internet	4	8	18/10/2017 09:29	AR	02/11/2017 16:14	AR
Technological devices	9	18	18/10/2017 09:30	AR	08/12/2017 12:11	AR
My favourite interests	9	79	19/08/2017 14:41	AR	15/12/2017 09:33	AR
Places and Spaces	9	90	17/10/2017 16:58	AR	11/11/2017 11:24	AR
Dundee	9	42	26/08/2017 15:11	AR	08/12/2017 12:11	AR
Home - my bedroom	2	4	18/10/2017 11:20	AR	06/11/2017 17:15	AR

Home - my house	4	10	25/08/2017 15:43	AR	08/12/2017 12:11	AR
School	2	4	04/11/2017 11:08	AR	02/12/2017 12:02	AR
Scotland	5	6	18/10/2017 11:26	AR	07/11/2017 16:23	AR
UK and abroad	4	14	18/10/2017 11:27	AR	08/12/2017 12:11	AR
These are my friends	6	12	18/10/2017 09:21	AR	15/12/2017 09:33	AR
This is my family	9	67	21/08/2017 19:26	AR	08/12/2017 12:11	AR
This is my teacher	5	7	18/10/2017 09:15	AR	08/12/2017 12:11	AR
Vocabulary	9	40	16/10/2017 17:47	AR	18/10/2017 12:31	AR
Famous Artists	5	9	19/08/2017 15:10	AR	08/12/2017 12:11	AR
Vocab_adult	5	12	19/08/2017 14:02	AR	02/12/2017 12:02	AR
Vocab_artrelated	9	19	19/08/2017 13:59	AR	08/12/2017 12:11	AR

Appendix 9 – Ethical Approval Form – Children's Research Advisory Group

Title: Mirror, Mirror on the wall…visual art and self-identity in the primary classroom

Version No: 1 (April 2016)

Introduction

This protocol concerns gathering data for doctoral studies; the Upgrade Review was completed in September 2015. Visual art is included in primary curricula across the UK. Debate regarding how visual art should be taught in classrooms is wide-ranging both in the UK and on an international stage. The balance between making, appreciating, locating and discussing art is often the focus of this discussion. This debate however is primarily conducted by adults and decisions are made by adults, in terms of the content of a curriculum and how this is translated into practice in the classroom. There is limited evidence to suggest that the lives and thoughts of children today are taken into account. A gap has therefore been identified and this research aims to address this by conducting research with children which captures children's thoughts and opinions on visual art as well as the role that visual art plays in their lives both within and out with the school boundaries.

From a theoretical perspective, a postmodern concept of multiple identities is adopted. The focus of the research however will be on participants' concept of their self-identity, drawing on the theories of Ricouer and Bourdieu, and how this informs an 'art identity'. It is asserted that identity is not fixed but changes over time, and is influenced by the environments, the people and the interactions that the participants will encounter, drawing on the theories of Bourdieu and Bronfenbrenner.

The focus of the research is on the experiences and perceptions of young children. In order to address the main research question fully an interpretivist paradigm, and more specifically the tenets of symbolic interactionism, has therefore been applied throughout the design and implementation of the research project.

In terms of a methodological approach, an ethnographic, narrative inquiry approach has been adopted in order to capture the voices of children and significant adults in as meaningful a way as possible. A range of arts-informed research methods will be employed. The approach will be small-scale and located within a specific location in order to gather in-depth qualitative data; essentially a case-study approach will be adopted.

Finally, since the focus of the research concerns gathering data directly from children and power issues have been identified in terms of the relationship between adult and child within education settings, it was deemed necessary to work with a group of children as a group of co-researchers to guide the research. A rights-informed approach has therefore been taken based on Article 12 of the UN Convention of the Rights of the Child; the Article provides for children the right to express a view and the right for that view to be given due consideration. This first version of the protocol is therefore focused on the creation of a children's research advisory group.

Aims and Objectives

The aim of the research is to develop an understanding of how a child's identity and the daily experiences they have impacts on their relationship with visual art.

This will be explored by focusing on:

- The impact of art experiences on the lives of young children inside and outside the primary classroom;
- Young children's perceptions of their identities and experiences;
- The role that adults play in supporting children to partake in visual art experiences.

The research questions are as follows:

How does a young child's self- identity influence the way a child connects and responds to visual art?

- What does the term 'art' mean to young children?
- What do art experiences consist of for the child?

- What makes for a meaningful art experience for the child?
- To what extent are children active agents in developing a relationship with the visual arts?
- How is a child's experience of the visual arts influenced by the relationships formed within the micro-systems that they inhabit?

Participants – Child's Research Group (The World Explorers Club)

Who are they, how will they be identified and how many? The group will consist of 4-6 participants aged between 4 and 11, in line with the age range of the participants for the research. I have opted for convenience sampling in order to create the group. I wanted the group to consist of participants that were not directly linked to a school to allow some flexibility particularly in relation to timing and location of sessions. The approach I have taken is to ask a colleague whether they think their daughter and some of her friends would like to participate and this was positively received. I do not know the children directly and so I will be able to establish a relationship with the children based solely on the work conducted for the PhD

How will they be contacted? Due to their ages, they will primarily be contacted through their parents by email. In addition to an invite for the children (Appendix 1) the parents will be provided with a Parental Information Sheet, which will include an outline of the sessions with dates (Appendix 2) and Consent form (Appendix 3); these documents have been adapted from University templates. If they are happy for their child to participate, they will be asked to return a completed consent form at the first session.

How will they be consented? The children will receive an invite (Appendix 1) to the first session. For details of the session please see Design and Methods. However the main focus of this session will be to outline my work and the research, their rights as children in relation to the UN Convention and to ask them to participate. At the end of the session they will be provided with a Child Participant Information Sheet a Child Consent Form (Appendix 4); these documents have been adapted from University templates. In order to engage the children I have created the context of the World Explorers Club which has been inspired by the book 'How to be an Explorer of the

World' by Keri Smith. The book focuses on skills such as looking, noticing, collecting, examining and comparing, and also provides a clear definition for *ethnography*; I therefore felt that this would be an appropriate way to introduce children to the process of conducting research with adults.

Design and Methods

Session 1 – Invitation to create the World Explorers Club (June 2016)

- Who am I and what am I doing? What is their understanding of PhD and research. Explain and then state that I am a World Explorer; a person who asks questions and observes, notices, documents, collects, analyses and creates.
- Discuss UN Convention – Article 12 – Show image from UNICEF site and discuss. I would like to find out what children think about a topic and I would like to invite children to help me find out the answers.
- The Mission – I want to find out what children about art? Where they see/make it and who they see/make it with? I think some children enjoy it and others don't and I want to find out why?
- Read 'The Dot' by Peter H. Reynolds followed by questions such as 'Anybody else felt like Vashti?', Anybody know of anyone who feels like Vashti?, ,Why do you think she found it difficult at the start?', 'Why is signing the picture important?'.
- Art Activity – A Field of Flowers – this is a collaborative art activity which is designed to be enjoyable and also bring the group together, while beginning to discuss art.
- Outline the project – 5 more sessions, safe environment, opt-out, sessions will be audio recorded and field notes taken, photographs taken – this will help provide us with a reminder of each session but will not be used in the

PhD. With children's permission, the data may be selected and used for display in a final exhibition.

Session 2 –Observe (August 2016)

- Session will be designed to get to know the children better and to find out their thoughts on art and begin to think about what we could ask other children.
- Option 1 - Walk around Dundee with parents –start at house and walk to school – add notes to a map as we walk/discuss
- Option 2 – Use a map of Dundee to stimulate discussion along with photos of locations already taken.
- Where have we seen/made art?
- Take photos.
- Discuss how we will obtain permission from the children and their families.

Session 3 – Collect (September 2016)

- Session will focus on how we will gather data.
- Bring map along with photos and notes – discuss what we found out.
- These are our experiences – how can we find out what other children think without taking them out of the classroom?
- Discuss a range of examples of data tools – interviews, focus groups, art work, photographs, and questionnaires.
- Plan key questions to ask participants.

Complete the first three sessions prior to data collection end of October/November 2016.

Session 4 – Noticing and Compare (February 2017)

- Bring the data and discuss what we found out.
- We will gather more data in March 2017. Should we change any of the methods that we have used?

Next data collection session March 2017.

Session 5/6 – Analyse (April 2017 and May 2017)

Future sessions – Create (subsequent sessions 2017 and 2018)

- Design/Plan how we can present what we have found out in addition to my thesis.

Risks

Possible Risk	**Action**
Anonymity in text	• Children will be given the option to adopt 'agent' names. • Data will be stored in encrypted, password protected files.
Use of images – of child participants	• Consent will be obtained from parents/caregivers for use of images in the PhD, at the exhibition, future conferences and online. • Consent will also be obtained from children. • Where possible, faces of children will be avoided. • Children will be given the opportunity to select images for display at exhibition and online. • Data will be stored in encrypted, password protected files. • Images will treated in accordance with the British Sociological Association – Visual Sociology Group Statement of Ethical Practice (http://www.visualsociology.org.uk/BSA_VS_ethical_statement.pdf)
Use of images – of work produced	• Consent will be obtained from parents/caregivers for use of images in the PhD, at the exhibition, future conferences and online. • Consent will also be obtained from children. • Children will be given the opportunity to select images for display at exhibition and online. • Data will be stored in encrypted, password protected files.

	• Images will treated in accordance with the British Sociological Association – Visual Sociology Group Statement of Ethical Practice (http://www.visualsociology.org.uk/BSA_VS_ethical_statement.pdf)
Copyright of images	• The children may take images themselves and as such will hold the copyright. I will ask their permission to use the images. • Images will treated in accordance with the British Sociological Association – Visual Sociology Group Statement of Ethical Practice (http://www.visualsociology.org.uk/BSA_VS_ethical_statement.pdf)
Participation	• The aims of the project and the option to opt-out will be presented to children at the first session. • At subsequent sessions, children will be given the opportunity to opt-out at the start. • This will also be made clear to the parents in the Parent Participation Sheet and at the first session.
Location of sessions	• The sessions will take place at the University. • There will be 2 adults at all times (the researcher and a volunteer). Both have undergone PVG checks. • Parents will be given the option to stay and observe – children will also be given this option.
Ethical symmetry of group	• The creation of the group has been prompted by the researcher's PhD and as such the power balance will be weighted towards the researcher. The approach adopted is therefore a rights-informed approach rather than a rights-based approach. It will be made clear to the children that they have the right to express their opinions and they will be

	given due consideration and will always be discussed; this may result in their opinions being taken forward or it may not

Debriefing Arrangements

At the end of the project, each member of the group will receive a certificate as evidence of participation. They will also be invited to attend the exhibition opening. Finally, once the PhD is written, I am considering producing a summary version for children.

Study Duration

August 2016 – October 2017 with the potential to extend into 2018.