

INTRODUCTION: RESEARCH IN PRIMARY ART EDUCATION

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This book brings together a selection of the most significant and informative papers on primary art education from over 25 years of the *International Journal of Art and Design Education*. As a collection it captures key moments in the development and practice of the subject and will inform readers who wish to reflect on and evaluate art and design education for children aged 3–11. The authors explore paradigms and metaphors that have conceptualized primary art education as well as theorizing practice. They record the achievements of the field and point towards the challenges currently faced by teachers of art and design, in the primary and early years phases (ages 3–11), in the twenty-first century.

The selection includes material written from a contemporary perspective as well as from earlier years of the journal and includes one chapter from an outside source. Reflecting the character of the journal itself, the authors discuss important movements and influential thinkers and debates, and the collection includes the work of both practitioners and researchers. Postscripts are added to some of the chapters which identify further readings and, in some cases, contain new commentaries from the original authors or further research findings.

In this introduction the editors present a brief overview of developments in the field of primary art and design education, considering six broad themes that are reflected in the chapters in the collection: research investigations; histories and overviews; curriculum change; drawing; critical studies and children's voices. We hope that this adds value to the collection by providing insights into the contexts and development of primary art and design education, as well as introducing the reader to the content of each chapter.

We believe that the collection will be of relevance to reflective practitioners who wish to develop their art and design teaching or subject leadership. Students embarking on teacher education courses will find this a valuable and readable resource which will support the development of their pedagogical thinking and evaluation of classroom practice. Beginning, developing and experienced researchers in the field will find this collection and its new material essential reading and an ongoing source of reference.

Research investigations

The intended readership of this collection includes teachers in primary schools with a particular interest in art and design. Few would consider themselves specialist teachers of art and design and most are required to teach across the whole of the primary curriculum. Yet many teachers are involved in some kind of research into their practice as a teacher of art and design, which entails reflection on the outcomes in their classrooms as well as challenges to their pre-conceptions and assumptions.

The decisions that teachers make, whether based upon established strategies for teaching and learning, for observing pupils, or for behavioural management, are arguably often informed by research, however informal, into their own or colleagues' practice. And while the concept of research may sometimes seem remote from the pressing and practical problems faced by teachers on a daily basis, informal research essentially underpins the practice of teaching and forms the foundation for change and evolution across the education system. The vast majority of this research may go unrecorded and unnoticed by all but the handful of people directly affected by it. Experiences that could potentially be shared and discussed with colleagues pass quickly in the classroom and opportunities to pause and reflect may be rare. Rarer still may be those occasions on which teachers are able to locate these experiences within the broader context of educational research and debate.

Engaging with research offers teachers opportunities to link theory and practice in art education. As Gillian Figg observes in Chapter 5 of this collection, 'To be a practising teacher who is simultaneously involved in research is a chastening and enlightening experience and injects a strong sense of realism into curriculum theory.' Whether carried out recently or decades ago, whether located in a similar context to the teacher's own experience or in a contrasting environment, research can enable teachers to make connections between their own practice and that of other educators, to raise questions about situations they encounter in the classroom and to illuminate key aspects of their own practice.

Conversations with primary teachers with a specialism in art, craft or design reveal that they often invest more energy in developing their teaching in areas of the curriculum other than their specialist subject. Many talk of a slow shifting of identity from being an artist, to an artist who teaches, to a teacher who makes – or used to make – art. One response to this issue has been the emergence of the Artist Teacher Scheme in the UK, which is an expanding professional development programme for teachers and lecturers in art and design and gallery educators. 'The scheme works on the premise that teachers' personal development as artists improves their

effectiveness as teachers and, as a result, their students' learning and creativity' (Arts Council England 2008; NSEAD 2008). Reflecting on personal art production in relation to pedagogic issues is one approach to research; engaging in classroom-based action research is another.

The motivation that has driven many of the authors in this collection to initiate, write and publish their research frequently stems from their own experiences in the classroom, either as an observer or as a practitioner of teaching and learning in art and design. 'As a newly qualified teacher', writes Anthony Dyson in one of the earliest articles in the collection (Chapter 13) 'I was vaguely aware of a dilemma ... I could at that time scarcely analyse my difficulty: now I think I see what it was.' Similarly, Dennis Atkinson recalls in Chapter 9 how 'as a teacher I remember being worried by theories of drawing development in children which appeared to suggest that this process was a hierarchical progression, evolving through predictable stages', highlighting the origins of a number of reflective research pieces exploring children's drawings, including the paper presented in this collection. Angela Martin was a primary teacher at the time of the publication of the paper included here (Chapter 18), which reports on one of three action research projects in which she worked alongside colleagues with the aim of broadening teachers' perspectives on approaches to teaching art. 'I knew from looking at the results of short-timed art lessons that there was a lot of talent bubbling below the surface,' she writes, 'I was sure that given the right workshop atmosphere, exciting media and enough time to develop ideas and a creative response they would surprise everyone.'

Whatever the origins of the research, its publication can, in turn, enable other practitioners to raise questions about situations they encounter in their own classrooms and can illuminate key aspects of their own teaching. Through analysing and documenting their own experiences through research, such practitioners can themselves contribute to the body of work in the field.

Histories and overviews

In the introductory paper in this collection (Chapter 1), originally published in the first volume of the *Journal of Art and Design Education* in 1982, Geoffrey Southworth sets out to establish 'first principles' for art in the primary school. Growing out of developments in the 1970s, the paper presents us with a conception of the subject that will seem familiar to many readers. The continued debates, analysis and curriculum development in the UK eventually led to the first English National Curriculum for Art, published in 1992 (DES 1992) which reflected many of the ideas explored as well as introducing newer approaches and emphases. The changes in the subject over these years demonstrate close parallels in the curricula of other countries that make up the UK, Scotland, Wales and Northern Ireland, as well as broader parallels with developed and developing countries around the world. Recognition of the wider international debate was reflected in 2000 when the journal changed its title to the *International Journal of Art and Design Education* (iJADE). More recently, the complete back catalogue of iJADE has become freely available on the Internet to members of the National Society for Art and Design Education (NSEAD) and to readers in subscribing academic libraries around the world.

Those looking for a concise overview of the historical development of art as a subject in the primary phase will find Hallam, Lee and Gupta's account a useful starting point (Chapter 4). This identifies three dominant rationales for art education from the nineteenth century to the present day, starting with the Victorian conception of art as a skills-based subject taught by expert teachers, involving publicly-recognized standards regarded as useful in the development of a skilled workforce and well-designed saleable products. The authors proceed to identify a second rationale in the early twentieth century with the recognition of 'child art' and a paradigm shift towards a child-centred approach based on the principles of Rousseau. In this conception, the teacher assumes the role of facilitator for the competent child's developmental and expressive journey of self-realization. The prominent Austrian artist and educator Franz Cizek is identified as the prime mover and advocate of this approach; however, the British art educator, Marion Richardson, also has a strong and equal claim as an original thinker and innovator in Britain, as Bruce Holdsworth (Chapter 3) argues convincingly. Indeed, those looking for a heroine and inspiration for art in the primary phase would do well to study Marion Richardson's theories and practice, as she prefigures many important approaches and ideas with which we are familiar today. Her work has a depth and breadth that is far from some of the shallow caricatures of child-art that have often been used to justify curriculum change. In recent correspondence with the editors, Holdsworth writes:

I stated in my research that she was misunderstood and her influence on art education has been underestimated. I believe that her findings were fundamentally original and related to Art in a way that much art teaching has not been. Her definition of art education was based on the idea that all real art, including art by children, is produced when the idea in the artist's mind is so strong that there is a compulsion to express it, whether this is a thought, feeling, memory, description derived, observed or whatever. Surely this is right and, if her ideas are properly understood, then must be relevant today.

The emergence of Child Art and The New Art Teaching in the early Twentieth Century (Macdonald, [1970]2004) is now relatively easy to identify and conceptualize as we are distanced from it by time; however, the more recent past is less clear. Hallam, Lee and Gupta focus on the role of the teacher in their account of three rationales, while another valuable approach is to look at how the identity of the child or learner is conceived in different pedagogical theories and practices. Sheila Paine (Chapter 8) explores this in relation to the teaching of drawing, and readers will find further discussion of the emergence of child art and consequent approaches. Although she limits the identification of conceptions of the child to one source, she provides a valuable starting point for further research.

A distinct period of activity, debate and curriculum development between the late 1960s and early 1980s can be identified under the banner of 'Visual Education'. At secondary level and in art schools a strong influence was the Basic Design Movement, itself strongly influenced by the developments of the Bauhaus in Germany between the wars (Macdonald [1970]2004; Sausmarez [1964]2007). This led to the development of integrated design departments and

the birth of the new subject 'Craft, Design and Technology' in British schools. However, in the primary phase, the principles outlined by Southworth were more representative and the programme described by Gillian Figg in Chapter 5 gives a good example of the approach in practice, with its emphasis on drawing, direct experience, visual resources and working in depth with materials and techniques. 'Close observation' became a common focus in UK primary schools, reflecting the era of primary education that had been influenced by the Plowden Report (CACE 1967). At this time, working from the child's first hand experience was a key principle of primary practice for many teachers.

In the same period, drawing on the expressive conception of art education associated with the child art revolution, writers and educators such as Robert Witkin and Malcolm Ross were interested in putting education in the affective domain – the education of feeling – on a sounder theoretical basis. Frank Dobson and David Jackson (Chapter 2) give an account of Witkin's ideas and approach and argue for a more systematic approach to planning, continuity and progression. They analyse some of Witkin's concepts and illustrate his theoretical stance with an interesting sequence – a scheme of work carried out with some success with small groups of primary school children. The chapter describes the process of translating experience and feelings through media into symbolic form through a series of approximations to develop 'affective schema'. Witkin's concepts were influential and stimulated further debate. The strong feelings engendered can be felt in a critical review written by Alan Simpson and published in a later edition of the journal (Simpson 1984). The ideas, however, find an echo with a more contemporary concern with the development of 'emotional intelligence' (Goleman 1995). Dobson and Jackson also illustrate how an educational theory, a pedagogy, can be translated into experimental practice or a case study and, as such, can be grouped together with a number of other chapters, (5, 6, 10, 13, 17, 18), which contain experimental schemes of work constructed from a theoretical perspective to explore the translation of theory into practice.

Gillian Figg's chapter demonstrates another feature of the period: the motivation to analyse the essential elements, or domains of the discipline of art education. This can be seen as part of the Modernist project to refine disciplines and reveal their essence. In another paper not included in this collection (Figg 1989), she researches the variety of curriculum models derived from the literature, taking as her starting point Herbert Read's model from his iconic book 'Education through Art' (Read 1943).

Prefigured by Read's ideas, the period from the early 1980s through to the 1990s saw the development and then mainstreaming of art appreciation / art historical / critical and contextual studies as a partner to the existing emphasis on practical, expressive art making, experimentation and visual enquiry that had characterized the subject. Influential art and design educators such as Rod Taylor (1986, 1991) helped to foreground the ways in which the inter-relationship of these two aspects might be achieved and the Drumcroon Education Art Centre set up by Taylor became a flagship for such developments in the UK. This additional focus was enforced by legislation or adoption of national or official state curricula in countries around the world and we can conveniently refer to it as the Critical Studies movement. Just

as the Visual Education approach had been spread in the UK by reports from the Schools Council and a cadre of Art Advisors in the late 1970s and early 1980s, existing and newly appointed advisors spread the Critical Studies approach from the mid 1980s through to the introduction of the National Curriculum in 1992 and beyond. This focus on the broader knowledge-base of art and design was seen at the time, by some writers, as a new opportunity to engage primary teachers with the seriousness of the subject. Barnes (1989), for example, recognized the potential for promoting quality teaching with real educational value that would replace superficial conceptions of art and design in the classroom. Although not included in this collection, Barnes' argument may still be relevant today for those who have seen primary art and design once again becoming marginalized, in England at least, by the 'core subjects' of Literacy and Numeracy.

It is arguable that primary art and design educators are beginning to engage with a further paradigm shift and metamorphosis of the subject as the effects of new media, globalization and post-modernism influence theory and practice in the twenty-first century. In this collection, the theme of new media is taken up by John Matthews and Peter Seow in their chapter 'Electronic Paint: Understanding children's representation through their interactions with digital paint' (Chapter 19). These authors discuss their observations of children's use of an electronic paintbox and interactive devices, and show how children's development is influenced by the medium of representation itself.

The current primary curriculum review in the UK (Rose 2009) has revealed a move away from the strong subject boundaries that were re-established in primary schools in the 1990s, following the publication of what became known as the 'three wise men' report (Alexander, Rose and Woodhead 1992). A new model, favouring creativity, integration, cross-curricular approaches, and curriculum design based on areas of learning is emerging. Breaking down traditional subject divisions allows for a conception of thinking and learning across the arts as whole, but in different 'modes' of representation, reflecting the recent emphasis on 'multi-modal literacies' (Kress 1997). In the field of art education there is a growing recognition of the socially-situated context of learning, identity and knowledge construction, drawing on the legacy of Lev Vygotsky, social constructivism and discourse theory (e.g. 'communities of practice', see Lave and Wenger 1991, Wenger 1998). Two publications stand out in the art education field that help to define the current paradigm – what we might call, for want of a better name, 'postmodern art education'. These are, *Postmodern Art Education: An Approach to Curriculum* (E and et al. 1996) and 'Directions' (iJADE 1999).

Hallam, Lee and Gupta offer a particularly useful 'Foucauldian' approach to the analysis of educational movements or documentation, through close attention to the associated 'discourse', the surrounding writings, artefacts, ideas, characteristic arguments, rationales, approaches, pedagogy, power relations and practices of particular movements. They show how, once these have been identified, it is possible to deconstruct the strands of influences, the 'archaeology' of ideas, that inform a document like the English National Curriculum. This could be an approach the reader may bring to many of the chapters in this collection, containing as

they do both a favour of the dominant ideas and pedagogical approaches of their time as well as potentially important messages relevant to today.

Curriculum change

The International Journal of Art and Design Education has often published papers which advocate, question or chronicle curriculum change and which respond to the competing influence of changing pedagogy and official curriculum initiatives. Margaret Payne (Chapter 6) explores the principles of Friedrich Froebel, who established the foundations of the modern early years curriculum, and from whom comes the term 'kindergarten'. Writing in 1993, the year after the introduction of the English National Curriculum, Payne explores the possibilities of developing a project which reflects Froebelian philosophy while interpreting the requirements of the new programmes of study. Moving on to a later period in the UK, in a scenario familiar from an international perspective, further curriculum change was brought about by a pendulum swing back to a utilitarian focus on Literacy and Numeracy from a more liberal concept of a broad and balanced curriculum that included a shared focus on a rich range of subjects. This moment is explored in Steve Herne's (2000) paper (Chapter 7), chronicling both the achievements of curriculum development in the preceding years and some of the damaging effects of the consequent change in emphasis. Perhaps more optimistically, in Chapter 16, Mary Fawcett and Penny Hay document a carefully crafted curriculum development project, inspired by the approach to education and the creative arts in early years settings in Reggio Emilia, Northern Italy. The approach in Reggio continues to have international impact for curriculum change through international conferences, touring exhibitions, invitations to visit schools in the area and has become an iconic paradigm for the potential of art and design to permeate and enrich children's learning and experience across the whole curriculum.

Drawing

There are several chapters in this collection that focus specifically on children's drawing, and others that make reference to it. Children's early mark making is of particular significance to art educators in the primary phase. It signals the beginnings of the child's representational activity in one of its many forms. In giving meaning to marks made with any medium on any surface, the child begins to engage with the representational potential of the visual and the tactile. Several authors in this collection treat the relationship between children's early drawing and the field of human endeavour that we call 'art and design' as problematic. Shelia Paine (Chapter 8), Dennis Atkinson (Chapter 9), Angela Anning (Chapter 11) and Sue Cox (Chapter 12) analyse children's mark making in ways that disrupt some long-held assumptions about drawing as an activity. These arise from predominant, culturally specific, conceptions within art and design. Each of these authors see children's mark making in terms of children's wider concerns. In particular, this brings into question some conventional ideas about drawing, derived from the perspectival tradition, that have had a very strong influence on the interpretation of young children's drawing activity. These authors challenge the narrow conception that drawing is 'a means of depicting objects in the world, prioritising what is presented to the eye of the viewer situated in a fixed position at a particular moment in time.' (Cox, S. p. 186) As Atkinson suggests, 'The notion of depicting the world from a fixed viewpoint, assumed by linear perspective, is an abstract idea which imposes

a severe reduction upon experiential orientations to our world, despite its usefulness in certain circumstances.’ (Atkinson p. 145). In locating drawing in the alternative context of children’s own concerns and intentions as they begin to make sense of the world, all four authors provide a critical perspective, in different ways, on established theories of drawing, learning, and learning to draw.

Both Sue Cox and Dennis Atkinson explore the challenges to those theories that characterize children’s drawing development in a series of stages. These stage theories are shaped by the assumption that visual representation is synonymous with perspectival representation or an unproblematized notion of ‘visual realism’, and that ‘development’ can be neutrally described as the path towards this end point. In looking at drawing from the point of view of the child – as a process that the child undertakes for his or her own purposes – both authors draw on the influential work of John Matthews (1984, 1986, 1988, 1999, 2003). Dennis Atkinson explores the early eclectic use of drawing and the inhibiting effect of the traditional paradigm on this functional variety. Sue Cox similarly analyses the range of representational purposes in children’s drawings and goes on to illustrate their recognition of both the power of drawing and their own power to control it. In the context of the interactive and communicative practices through which children’s thinking develops, she argues that it plays a crucial role, amongst other modes of representation, for children in their making of meaning. Drawing, for children, is an intentional and constructive process: thinking in action in a socio-cultural context. There are implications for teachers and educators in both these authors’ accounts. Atkinson discusses the significance of his argument for assessment – the traditional view that ‘assumes a hierarchical progression from simple to more complex stages’ becomes inadequate in the face of the variety of functional significance that drawing can have for the child. He argues for sensitivity to the uses to which children put their drawings. Cox’s account implies that teachers’ responses need to take account of children’s purposes and intentions in the context of ‘multi-modal’ (Kress 1997) communicative practices, rather than attending to drawings as end products.

Angela Anning focuses more directly on the role of teachers, looking at the influence of ‘more experienced others’ (including significant adults) in the drawing process. She, similarly, sees drawing as a mode of meaning-making that takes place in specific socio-cultural contexts, and explores the ‘communities of practice’ (Lave and Wenger 1991) in which children draw. She focuses specifically on the contexts of home and school, discussing a longitudinal research project that investigated young children’s emergent drawing in these settings. In adopting a theoretical perspective, she acknowledges that children’s drawing practices are shaped by interactions with others. Anning shows how these were distinctive in the two settings and how the children tried to make sense of the continuities and discontinuities between the contrasting cultures of home and school. She also demonstrates how teacher interactions and interventions reflected a restricted and restrictive agenda, with children having ‘increasingly limited opportunities to choose the content and style of drawing’, (Anning, p. 182) whilst, at home, they were ‘persisting with trying to make sense of the world and their place within it through self-initiated drawings’ (op.cit. p. 181). The discussion resonates with Dennis Atkinson’s and Sue Cox’s concerns that conventional views of drawing can have a narrowing effect.

Maureen Cox, Grant Cooke and Deirdre Griffin (Chapter 10) start from a position that is echoed by Anning – that drawing activity has a low status in school settings and suffers from lack of appropriate adult intervention. They are critical of notions of art as self-expression that result in children being given no support beyond the provision of materials and some sort of stimulus. In this, their position is in some ways similar to that of the other authors in that they too look much further than ‘self-expression’ in exploring the significance of children’s drawing and the implications for the practice of educators. Similarly, they too argue that drawing in a realistic way is not necessarily “‘the correct way” to draw or indeed the only way to draw.’ (Cox, Cooke and Griffin p. 154) On the basis, however, that it is one way to draw, and, arguably, enables practising artists to explore alternatives, they argue for tuition in this kind of drawing. In this respect, perhaps in contrast to the other authors, they are engaging more directly with drawing within the traditions and conventions of ‘art and design’. They discuss a teaching approach that models the process of drawing, in which the way a drawing is approached is ‘negotiated’ between the child and the teacher and shows the improvements made in the children’s ability to depict objects in a life-like way.

Critical Studies

‘Critical Studies’ is shorthand for the approach to the Art and Design curriculum which balances the practical, expressive and meaning making art production of learners with a complementary study of art history, art criticism and aesthetics (Dobbs 1992) or as others have put it, art appreciation (Robinson 1989). This means that children are engaged in looking at, and responding to, art, design, craft or, more generally, visual culture, alongside their practical creative activity. In the early stages of the introduction of this approach in England, Wales and elsewhere, a number of issues were thrown up, such as access to the real artefacts as opposed to reproductions; issues of integration of critical study into the productive creative process; and issues of choice, cultural perspective and power and the agency of the learner in relation to interpretation.

Anthony Dyson’s chapter (Chapter 13) challenges head on the child-centred notion that children need freedom from adult influence and proposes ‘copying’, including replicating, emulating, reproducing, interpreting, as a most fruitful form of note taking. He goes on to explore the qualities of originals and reproductions, chronology, comparative study and the ‘gallery visit’. Norman Freeman (Chapter 14) explores art learning from a developmental perspective and theorizes the pictorial reasoning of children and their concerns about truth and fact, artefact, beauty and significance. In a contemporary postscript, he identifies the further work that has been done in this field and includes signposts to further reading.

Tara Page and colleagues (Chapter 15) document a cross-phase research project that explored teachers’ use of, and children’s learning through, contemporary art practices. Representing a triangular relationship between school, gallery and researchers, these authors introduce the theme of museum and gallery education to this collection, alongside the notion of the teacher as an active curriculum developer and researcher. The project responded to the findings of earlier research in the UK (Downing and Watson 2004) that the range of artists and types of

work studied in schools is limited in terms of chronology, cultural context, ethnicity and gender, focusing mainly on early twentieth century Western painting and sculpture, and proposed new understandings of the learner, the teacher, process and product. If access to real artefacts is important, then alongside museum and gallery education, the notion of Artists in Schools (Sharp and Dust 1997) is also gaining ground. Fawcett and Hay's chapter (Chapter 16) represents this theme in the collection through their presentation of the principle and practice employed in Reggio Emilia of employing an artist-in-residence (*Atelierista*) in every preschool.

Children's voices

Children's voices provide a valuable source of data for several of the chapters included in this collection. The tendency for children to express themselves directly enables several of the authors to inject into their texts a freshness of language that can sometimes become lost beneath the surface of academic writing. 'I don't think it's a good idea to be told what to do,' says Kirsty, one of sixteen 10-year-olds surveyed by Gillian Robinson in Chapter 17, 'because when I start to draw I have a faint idea of what I'm drawing but then I just start building it up.' (Robinson, p. 256) Children's refusal to filter or moderate their responses for a specific audience means that their observations often carry a clear conviction. They also offer adults opportunities to reconnect with a state of mind that is increasingly elusive to grasp as we grow older, one in which, as another of Robinson's interviewees highlights, we focus without distraction on our own thoughts and ideas: 'being left alone and then closing my eyes and picturing something in my mind and then drawing it.' (op. cit, p. 256) Robinson's chapter explores the relevance of Roger Fry's theories on the value of modern art, children's art and on approaches to teaching art. 'In my mind's eye', observes one child, 'I think my art is good, even though other people don't think so' – a comment, suggests Robinson, that 'could appropriately have been made by Fry as he watched people's reactions to his first Post-Impressionist exhibition' (op. cit, p. 257).

There are other instances in which the juxtaposition of children's voices with those of art educators provides a glimpse of continuity and of shared ideals. Robert Watts carried out an initial small-scale survey of children's attitudes to making art while he was still teaching in a primary school, before expanding the research project with the help of a number of trainee teachers. The central feature of the resulting chapter (Chapter 20) is the analysis of the breadth of the range of children's responses to questions of why children and adults make art, providing evidence 'that young children are able to think re ectively about the value of art...and that teachers should have high expectations of their pupils' capacity for generating and sharing challenging concepts' (Watts, p. 298). Watts concludes with two quotations. The first is from Elliot Eisner: 'The arts celebrate multiple conceptions of virtue. They teach that there are many ways to see and interpret the world and that people can look through more than one window' – (op. cit, p. 297), while the second is from 7-year-old Immanuela: 'Art sometimes shows things from another way' (op.cit, p. 298). Immanuela may not be familiar with Eisner's work (Eisner 1972) but, should they ever meet, it's clear that they will share some common theoretical ground.

In the late 1990s, artist Rob Fairley took up temporary residence in Room 13, a classroom in Caol Primary School in Fort William, Scotland. As the residency came to an end, pupils

wanted to know what they could do to encourage Mr. Fairley to stay. 'Pay me' was the reply, and the result was one of the most innovative primary art education projects of recent years. Pupils were permitted to abandon lessons in other subjects in order to work in Room 13, run along similar lines to a Fine Art course or artists' studios. Funding followed, and the project has since been extended across other primary schools in Scotland and beyond. 'Our approach is rooted in some very traditional ideas', explain the pupils on their website, '[t]he outcomes are simply a result of adult and younger artists working together in an environment of mutual respect, open communication and creative equality' (Room 13 2008). The project offers a unique and distinctive outlet for children's voices to contribute to debates around the philosophies of art education. An interview with pupils from Caol Primary School forms the final chapter (Chapter 21) of this book.

Finally, children's voices also emerge from this book through the range of illustrations included alongside the published papers. The *International Journal of Art and Design Education* has recently introduced colour images to its pages, with John Matthews and Peter Seow's investigation into children's use of ICT in art and design (Chapter 19) being one of several recent papers that have benefitted from this development. While the quality of some of the images that illustrate earlier papers in the collection may be a little inconsistent, this serves as a reminder of how new technologies have recently offered opportunities to develop a more thorough and representative record of children's artworks. These images present us with a vivid glimpse of art in primary schools, prompting us to reflect not only upon the practice of colleagues over the past 25 years but also on what further creative lines of enquiry those children went on to pursue.

Conclusion

The articles gathered for this collection will not only provide readers with an overview of issues and debates in primary art education over the past 25 years but also raise questions concerning how these issues will continue to be addressed in years to come. Each of the chapters raises issues for further enquiry that readers may wish to pursue. Maintaining a level of curiosity about one's practice as an artist, art educator or researcher is important, and the process of recording and sharing the results of investigations into that practice is something that the authors of the chapters in this collection have engaged with over the past 25 years. These chapters are representative of an evolving body of work that reflects the culture of primary art and design education during this time; the responsibility for maintaining and developing that culture in the future now rests with the current generation of readers, researchers and art educators.

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